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PAGE 5


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PAGE 79

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ISLAND

#1
See page 13

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Retailers Thankful For Holiday

It May Be Only Slightly— But Music Sales Are Up

BY SUSAN NUNZIATA
and KEN TERRY

NEW YORK—The Thanksgiving weekend offered a relatively upbeat harbinger of the holiday season for most music retailers. While same-store sales generally showed less than 5% increases over the 1990 Thanksgiving weekend, some retailers report as much as 10%-15% growth for the weekend. And most are thankful to be showing any increases at all in a recession-plagued year.

New releases from Michael Jackson and U2 helped perk up a market already peppered with such strong sellers as Garth Brooks, Hammer, and Guns N' Roses.

Other top-selling titles over Thanksgiving weekend included albums by Bryan Adams, Nirvana, Genesis, Bonnie Raitt, and Keith Sweat, and boxed sets from Queensryche, Crosby, Stills & Nash, Led Zeppelin, Barbra Streisand, and Aerosmith.

(Continued on page 66)

Laserdisc Surprise Powers Rise In Video Business

BY EARL PAIGE
and EDWARD MORRIS

LOS ANGELES—Although few retailers will give figures on their Thanksgiving home video sales and rentals, it appears to have been a good weekend for business, bolstered by a surprising surge in laserdisc sales.

After poking along in the video underbrush for a decade, laserdisc is suddenly seen as a major item at retail chains across the country. W. Sacramento, Calif.-based Tower Records, N. Canton, Ohio-based Camelot Music, Owensboro, Ky.-based WaxWorks, and Miami-based Spec's all saw substantial laser sales during the Thanksgiving holiday.

Says Mike Dungan, video buyer for the 305-store Camelot system, "One item that was reported across the board as being very strong was laserdisc."

And John Thrasher, VP of video purchasing and distribution, says, "Laserdisc is a very strong performer."

(Continued on page 75)

Jackson Global Issue Staggered, Sales Staggering

This story was prepared by Paul Verna in New York, Adam White and Jeff Clark-Meads in London, Steve McClure in Tokyo, Willem Hoos in Amsterdam, Emmanuel Legrand in Paris, and Arthur Goldstuck in Johannesburg.

NEW YORK—Sony Music International's announced "simultaneous worldwide release" of Michael Jackson's new "Dangerous" album turned out to be a carefully orchestrated release staggered over five days in different territories.

In an unprecedented release schedule, "Dangerous" hit the street Thursday, Nov. 21, in

(Continued on page 83)

Staff Cuts Deep At Chrysalis, EMI, SBK Labels

This story was prepared by Chris Morris in Los Angeles and Irv Lichtman and Melinda Newman in New York.

NEW YORK—As expected, substantial cuts began Dec. 5 in the staffs of EMI Records USA, Chrysalis Records, and SBK Records.

As many as 140 jobs will be eliminated this month on the national and local levels, sources indicate. The three labels had combined staffs of about 350 people at the end of November.

The layoffs follow the creation of the new EMI Records Group North America—including the

(Continued on page 79)

Gospel Acts Getting Spirited Reception In R&B Arena

BY JANINE McADAMS
with LISA COLLINS

NEW YORK—R&B has always had soul, but lately it has been getting the spirit as well.

Three years ago, Grammy winners the Winans and Take 6 represented the new vanguard of R&B/gospel hybrid acts; their presence on the R&B charts was considered novel, just as 20 years before, the R&B successes of Edwin Hawkins and the Staple Singers were seen as flukes. But in 1991, gospel music as-

sumed a new importance as a host of inspirational artists made a mark on the R&B charts: BeBe & CeCe Winans' second Capitol album, the gold-certified "Different

Lifestyles," yielded two No. 1 R&B hits, "Addictive Love" and the current "I'll Take You There," featuring veteran Mavis Staples. Sounds Of Blackness, the first act signed to Jimmy "Jam" Harris & Terry Lewis' A&M-distributed Perspective label, had an out-of-the-box top five R&B hit with "Optimistic." The

(Continued on page 27)



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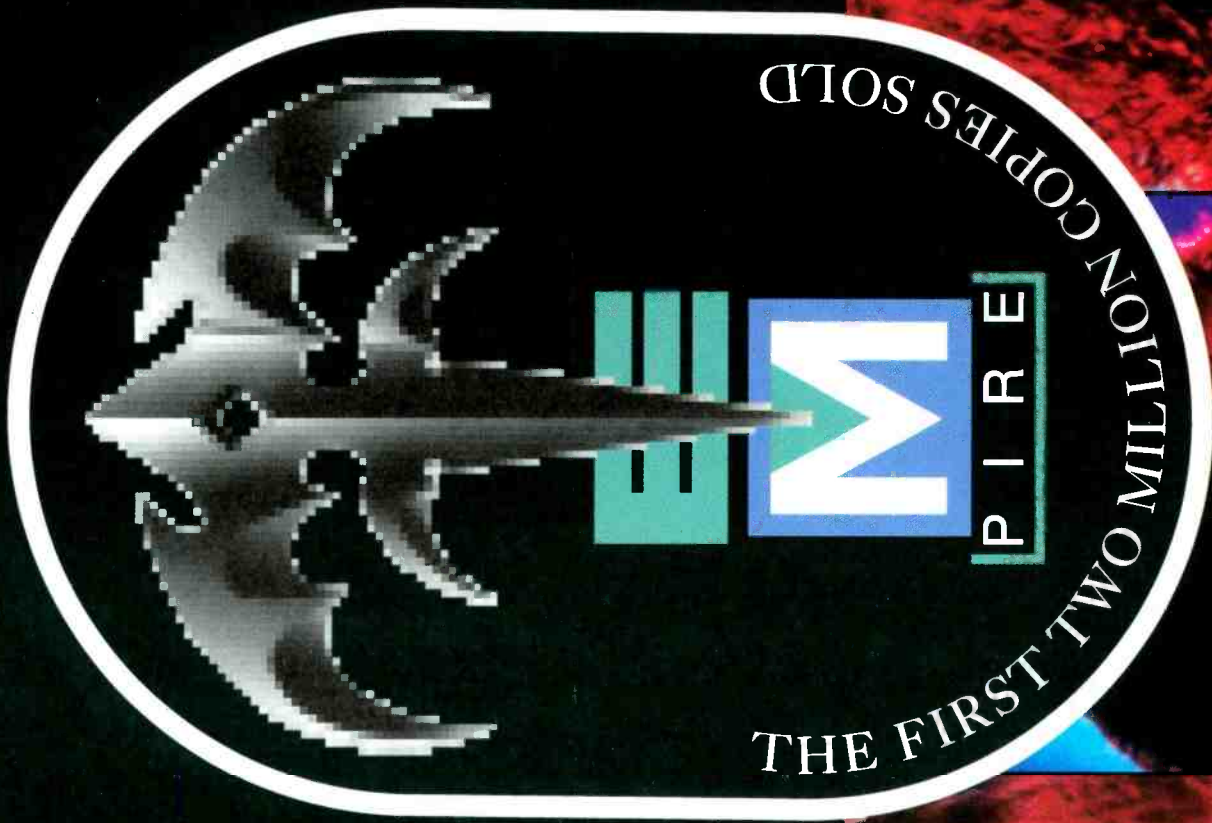
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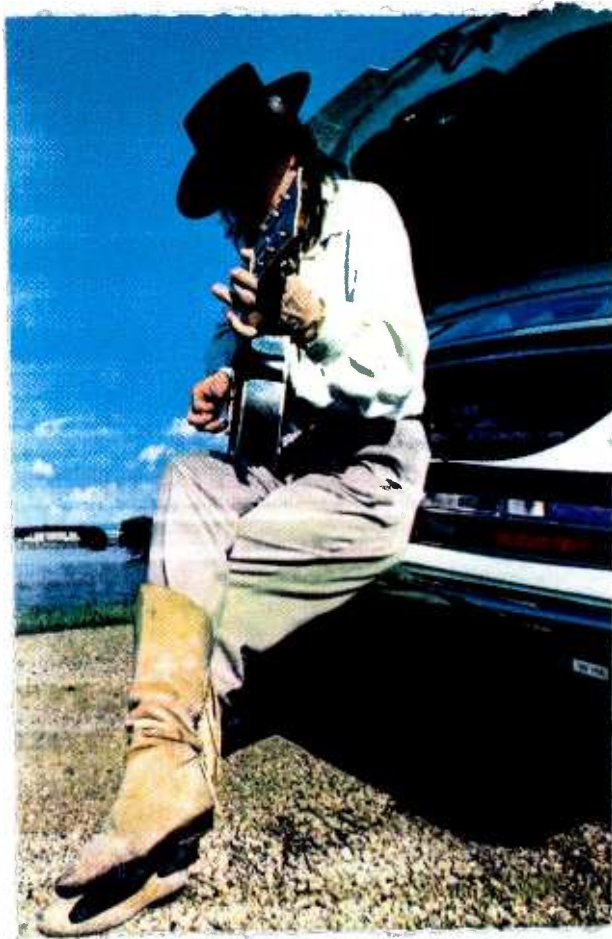
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Brooks, C&C Top Billboard Music Awards Houston, Carey Also Capture Major Honors

■ BY CRAIG ROSEN

LOS ANGELES—Garth Brooks, C&C Music Factory, Mariah Carey, and Whitney Houston dominated the 1991 Billboard Music Awards, with each picking up multiple honors.

The ceremony, taped on Dec. 3 at a Santa Monica Airport hangar, will be broadcast Monday (9) as a two-hour special on Fox Broadcasting Co. affiliate stations.

Brooks and C&C Music Factory each took home five awards, ruling the country and dance/club categories, respectively, but also showed crossover appeal by winning other honors.

Brooks took the Top Albums Artist award, and honors for Hot Country Singles Artist, Top Country Album for the five-time platinum "No Fences," Top Country Albums Artist, and Top Country Artist.

"I think it is a reflection of the country music buyer . . . [not] the fact that my name and face happen to be on [an album cover]," Brooks said of his success. "The country music audience can buy a hell of a lot of records and they are showing it."

C&C Music Factory took the Top New Pop Artist crown, awards for Hot Dance Club Play Single and Hot Dance 12-inch Singles Sales (for "Gonna Make You Sweat"), Hot Dance Club Play Artist, and Hot Dance 12-inch Singles Sales Artist.

"When you win Billboard Awards and MTV Awards, it's always a surprise to you, because you're so busy," said C&C rapper Freedom Williams.

Carey nearly swept the pop categories with her four awards, which included honors for Hot 100 Singles Artist, Top Pop Artist, Top Pop Album (for the six-times platinum "Mariah Carey"), plus the Top AC Artist Award. From the stage, Carey thanked Sony Music president Tommy Mottola "for believing in me from the be-

ginning."

Dominating the R&B categories was Whitney Houston, who took trophies for Top R&B Artist, Top R&B Singles Artist, Top R&B Album (for "I'm Your Baby Tonight"), and Top R&B Albums Artist.

Houston, who in the past has had huge success in pop categories, said, "It doesn't matter what category I win in. It's about the people. If they show me they want it, then I'll give it."

R.E.M. took two awards—Modern Rock Artist and Top World Album for "Out Of Time." Bassist Mike Mills called the latter honor "overwhelming. We went to No. 1 in about nine different countries and gold in

about 15. It's still hard to conceive of. Two years ago, I never could have imagined it."

Other award winners included Bryan Adams, Top World Single and Hot 100 Single for "(Every Thing I Do) I Do It For You"; Cathy Dennis and Ralph Tresvant, Top New Pop Solo Artists; Van Halen, Top Album Rock Artist; and Rude Boys, Top R&B Single for "Written All Over Your Face."

The show, hosted by "Late Night With David Letterman" sidekick and bandleader Paul Shaffer, opened with a blistering version of "Love And Happiness" by John Mellencamp and his seven-piece band.

(Continued on page 66)

N.W.A Album Beats Rap In U.K. But 'Tighter' Laws May Result

LONDON—The controversy surrounding N.W.A's "Efil4zaggin" has persuaded the British government to acknowledge that it is prepared to support moves for tougher obscenity laws. A senior minister says there is "concern" about the effectiveness of the present statute, but he adds that the government will not lead moves for tighter restrictions.

Following a court decision that the current Obscene Publications Act would not allow police to destroy the 23,000 copies of "Efil4zaggin" officers had seized (Billboard, Nov. 23), Sir Michael Neubert, Conservative member of parliament, has now asked for the law to be toughened.

In response, Home Office minister John Patten says, "The government recognizes that there is concern about the effectiveness of the Obscene Publications Act."

Patten adds that the government is not

prepared to commit itself to taking on the job of reforming the act. However, he says, "the government is prepared to support any suitable proposals for amendments which would make the law more effective and which appear likely to command sufficient public and parliamentary support."

The obscenity act states that material is illegal if it is likely to corrupt or deprave a majority of the people exposed to it. In the N.W.A case, police seized 23,000 copies of "Efil4zaggin" from distributor PolyGram, then applied to magistrates for leave to destroy them. The application was opposed by N.W.A's U.K. label, Island Records, which argued that "Efil4zaggin" was a valid social document and did not support the behavior and philosophy it depicted.

The magistrates accepted Island's contention and the album was cleared for U.K. release. JEFF CLARK-MEADS

THIS WEEK IN BILLBOARD

AN APPETIZING VIDEO DEAL

In an effort to cook up sell-through business, Paramount Home Video and McDonald's are pairing for a mid-December tie-in that will see each of the three videos in the 'Indiana Jones' series offered for \$5.99 with certain purchases at the fast-food chain. Jim McCullaugh has juicy details. **Page 9**

NO TOUR DE FORCE

The summer was particularly cool to the pop concert business, which logged one of its bleakest seasons in history. As Thom Duffy reports, the North American Concert Promoters Assn. has formed a list of the top 10 least successful tours to highlight the high level of booking costs. **Page 12**

ROYALTY REVIEW DECLINED

In a move that serves as a warning bell to labels, the Supreme Court has refused to review a lower court case that ruled two Nashville labels must pay back royalties to acts whose masters they acquired. Bill Holland reports from Washington. **Page 12**

CAFARO CLIMBS CORPORATE LADDER

A&M Records president Al Cafaro is increasing his musical range. Among his new duties as executive VP of A&M parent company PolyGram Holding Inc., he will take a hands-on role in the reorganization of Mercury Records. Chris Morris has the story. **Page 14**

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**In the
years 1988
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**approximately
20,000 new albums were
released in the U.S.**

**140 of them
were released by Elektra.**

In the same four years...

Stock Drop Stops LIVE-Carolco Merger

■ BY DON JEFFREY

NEW YORK—The plunging stocks of LIVE Entertainment Inc. and Carolco Pictures Inc.—after both companies reported big quarterly losses—have put an end to their proposed merger, forced management shake-ups at both companies, and shelved some Carolco movie projects, which may have a detrimental effect on LIVE's future home video operations.

Ironically, the news came in the wake of LIVE's announcement that it had shipped more than 700,000 units of the Carolco-produced feature "Terminator 2: Judgment Day"—an industry record for a rental title.

Carolco, a movie company that owns 53% of LIVE, announced it was canceling the proposed stock swap between the two companies because of "current market conditions." It indicated that the deal might take place in the future.

But the stocks of the companies need to rise far above the current yearly lows to which they have declined before such a transaction would occur, say analysts and indus-

try observers. In recent days, LIVE stock has dropped to \$5.625 a share and Carolco to \$3 on the New York Stock Exchange.

What apparently doomed the merger was LIVE's requirement that its shareholders receive for their stock a minimum value of \$14 a share. With the price of Carolco stock tumbling, the amount of new shares Carolco would be required to issue to LIVE holders would have resulted in so much new stock being issued that present shareholders of Carolco would have had their stakes greatly diluted, or reduced in value.

"A lot of Carolco shareholders were unhappy with the price being paid to LIVE," says Steven Hill, analyst with Sutro & Co.

Meanwhile, there has been speculation on Wall Street that Carolco's chief executive, Peter Hoffman, has been relieved of much of his responsibility and that chairman Mario Kasar, who owns 37.3% of Carolco's stock, has assumed more direct control.

A spokeswoman for Carolco says only that "Peter Hoffman is president and chief operating officer of the company. He has a contract

through March 31, 1992." But she also confirms that about 50 employees—25% of Carolco's staff—have been laid off "to reduce its overhead." As for reports that movie projects have been shelved, she says, "There is development money available. Carolco is reviewing all of its movies."

One Wall Street analyst says of Hoffman: "His mandate was to get this deal done and it didn't happen."

A few days earlier, LIVE announced that its chief executive, Wayne Patterson, had resigned, and that movie industry veteran Alan Hirschfield had taken over as acting chairman.

In a release, Hirschfield stated: "We are disappointed that market conditions have prevented Carolco from going forward with the business combination on terms acceptable to LIVE. Despite the fact that we are withdrawing our proposal, we

look forward to a close working relationship with Carolco under our existing exclusive home video output agreement which extends into 1995. In the future, should conditions warrant, LIVE would consider reopening discussions with Carolco on combining our companies."

BIG RACK LOSS

LIVE, a home video supplier and record retailer, has been hurt this year by big losses at its rackjobbing subsidiary, which it has sold, and by weak consumer spending in the Northeast, where its Strawberries and Waxie Maxie record shops are concentrated. And its video unit has not had the big gains it enjoyed last year with the ninja turtles videotapes.

Commenting on whether the deal will eventually occur, Hill says, "Independent of each other, they're both
(Continued on page 75)

California Brewery Puts Cube Ad On Ice

■ BY DEBORAH RUSSELL

LOS ANGELES—A San Francisco-based brewery has pulled advertising featuring controversial rapper Ice Cube, claiming "prevailing sensitivities" between members of the black and Korean communities.

McKenzie River Corp., which manufactures St. Ides beer, pulled its TV and radio ads featuring Ice Cube after about 3,000 Korean grocers across the country boycotted the malt liquor.

The grocers' ire was aimed at Ice Cube's "Black Korea" track on the Priority album "Death Certificate," in which the rapper appears to advocate the burning of Korean stores in black neighborhoods. The St. Ides boycott ended Nov. 20 when McKenzie River pulled the spots.

"We decided to not use advertising featuring Ice Cube until the dispute between the Korean retailers and Ice Cube is resolved," says McKenzie River Corp. president Minott Wessinger. "It's a temporary move in recognition of the prevailing sensitivities in the community, and we have every hope and expectation that those sensitivities will subside soon."

McKenzie River Corp. uses other hardcore rappers in its advertising, including the Geto Boys, Compton's Most Wanted, and Rakim. Ice Cube recently completed a new ad Wessinger says he "hopes to air in the future." The brewer will keep Ice Cube off the air until the Korean grocers give the "green light," Wessinger says.

Despite the current controversy, Wessinger says he anticipates McKenzie River Corp. will continue working with Ice Cube. Ice Cube's contract continues into 1992, but Wessinger would not provide details of the pact or spec-
(Continued on page 66)

Disney Near Finished Filling Back Orders On 'Fantasia'

NEW YORK—Disney Home Video says it is "near the tail end" of filling back orders for the runaway hit "Fantasia," bringing the total number of units shipped of the animated classic to about 12.5 million.

However, there is no word yet on when the company might begin accepting new orders for the title; Disney suspended new orders shortly after street date because demand was rapidly outstripping the company's ability to duplicate the needed copies.

Disney is reportedly concerned that retailers may have reordered the title too heavily for fear of being caught short, and may wait an extra week or two before it begins accepting new orders to allow dealers and wholesalers an opportunity to gauge

the true consumer demand.

Meanwhile, the company has been filling orders it already had before the cutoff as supply became available. "We've been shipping all along," a studio spokesperson says. "We've had orders all along. One reason we wanted to fill all the orders we had before we took any new ones is because we didn't want to overship. The 12.5 million is a real number. That's the product that's actually gone out the door."

Disney initially shipped just under 9.5 million copies of "Fantasia," meaning reorders up until the cutoff were in the neighborhood of 2 million units. The spokesperson declines to venture a projection as to what the final count will ultimately be.

PAUL SWEETING



Nine In A Row. Capitol president Hale Milgrim, left, presents recording artist Bob Seger with a platinum plaque certifying sales of more than 1 million units of Seger's current album, "The Fire Inside"—Seger's ninth consecutive platinum album. The album's title track is its current and second single.

\$5.99 McDeal On 'Indiana Jones' Vids

■ BY JIM McCULLAUGH

LOS ANGELES—"Indiana Jones" for \$5.99 when you buy a Big Mac?

Believe it. McDonald's and Paramount Home Video are combining for what is believed to be the largest video sell-through catalog promotion in the industry to date.

Beginning Dec. 16, and lasting three weeks, consumers will be able to purchase "Raiders Of The Lost Ark," "Indiana Jones And The Temple Of Doom," and "Indiana Jones And The Last Crusade" for \$5.99 each when they purchase selected sandwiches or meals.

McDonald's outlets will have video inventory on premises. One title will be available per week. A fourth title—an animated version of "The Wizard Of Oz"—will be available to consumers as an alternative.

McDonald's will engage in major national advertising, including TV

ads, during the time period. The "vast majority" of the 8,600 McDonald's fast-food restaurants in the U.S. are participating, according to McDonald's corporate spokeswoman Susan Bergin in Chicago. She says approximately 18 million consumers in the U.S. visit McDonald's daily.

Paramount Home Video marketing VP Alan Perper cites two reasons for the promotion.

First, he says, it is an attempt to introduce a "new group" of consumers to the concept of sell-through. Point-of-purchase materials will be used to encourage consumers to go to traditional video stores to purchase other sell-through titles not available at McDonald's.

Secondly, he adds, the campaign will cross-promote a new ABC-TV weekly prime-time, one-hour, live-action series called "The Young Indiana Jones Chronicles"—produced by

Paramount TV—which begins airing in February. Each cassette available at McDonald's, he says, will have a highlight clip from the show.

"It's an unprecedented opportunity to promote the idea of collectibility and should affect millions of customers who walk into McDonald's every single day," says Perper. The "multimillion-dollar" campaign, he says, should generate more than 1 billion impressions.

"We hope to convert a number of people [to buying video] by engineering that first cassette purchase," he adds. Converting that first-time consumer, he says, was a major element in arriving at the \$5.99 price point.

According to Bergin, "One of our most important goals during the last several years has been to create more value to both first-time and repeat customers. We think that this
(Continued on page 75)

Spec's 1st-Quarter Surge: Revs Up 8% To \$13.2 Mil

NEW YORK—Spec's Music Inc., the Miami-based music and video retailer, reports that first-quarter revenues rose 8% and that last year's net loss was reversed.

For the three months that ended Oct. 31, Spec's says revenues jumped to \$13.2 million from \$12.2 million last year. Same-store sales—from outlets open at least a year—were up only 1% in the year. The rest of the increase came from new-store openings.

There were 58 stores at quarter's end; a 59th outlet, in Puerto Rico, was expected to open Dec. 6.

Net profit for the quarter was \$203,000, compared with a loss of \$29,000 in the same period last year.

Peter Blei, chief financial officer, attributes the profitability to two factors: cost controls and higher gross margins on video rental. Blei says rental margins improved

"because of inventory-management steps taken and also because of accelerated depreciation of video product we began last year."

Margins on recordings, however, are another story. Blei says, "Gross margins on audio product continue to be under pressure because of a shift in the product mix." The sales mix is moving away from higher-margin cassettes toward lower-margin compact discs.

Cost controls are the second biggest factor in the profit picture. "In almost every cost category we improved," says Blei, mentioning payroll, store selling expenses, administrative services, product-management costs, and interest.

Operating income—before taxes and interest charges—rose 175% to \$267,000 from \$97,000 in last year's first quarter.

DON JEFFREY

MUSIC PEOPLE WITH AIDS NEED HELP

Industry Should Give More Support

BY BOB CAVIANO

There is no way for anyone basically healthy to imagine what it is like to be a person with AIDS—a PWA. I have been ill with this dread disease for a year and have lost more than 50 dear friends, including many who were influential in the music industry.

This music community—and we are a community—is long overdue in responding to the AIDS epidemic. We do some things. We “Rock The Vote”; we do rock’n’roll condom commercials; we talk about sexually transmitted diseases on MTV and VH-1. But

the afflicted aren’t getting supported by their own.

Countless fund-raisers and benefits have been held, including “Red Hot + Blue,” which raised \$4 million for the cause—and consciousness as well. But there is still nowhere near enough to support PWA’s in our industry.

There is a groundswell of organization all over. Actors Equity as-

sists the national acting community; Broadway Cares, a New York charity, supports the live theater; DIFFA, a giant fashion industry charity, connects with fashion PWA’s. And many other groups have been formed in core industries throughout the country. None in music.

This epidemic does not discrimi-



‘PWA’s like me fight to survive so we can be here for the cure’

Bob Caviano has managed such artists as Grace Jones, Gwen Guthrie, and KC & the Sunshine Band, and has also been a talent agent with ATI, ICM, APA, and Famous.

Unfortunately, many of our best people have been infected. Many people (e.g., managers, agents and consultants, singing artists and musicians, road crews, graphic designers, producers, mixers, et al.) have absolutely no health coverage.

I would like to call on everyone in the music industry to organize a foundation to offer basic assis-

tance and advice on how to obtain essential services—food and shelter, medicine and health care—and a clearinghouse for information on such things as prescriptions, doctors, and emotional support groups.

There are charities in our industry, such as the T.J. Martell Foundation, that are directly supporting AIDS research groups. These organizations must be supported financially. And mainstream journalists need to spend time contemplating the disease and its effect on the industry.

Lastly, we must offer love and support to people with AIDS and those carrying the HIV virus.

PWA’s like me fight for our lives so we can be here for the cure. If we can preserve our own community, we can hold on longer. Everyone needs support in his or her biggest time of need.

It is important that we try to preserve our own community, because the void this scourge has created will eventually grow to be overwhelming.

I still have a lot of the P.T. Barnum left in me, so I’m suggesting something very big to help my

brothers and sisters. I will be co-producing a live event in New York, which, while not easy to do at this time, is something I feel I have to do.

Scheduled for Madison Square Garden for a spring date to be announced, it will feature many top music acts. I want everyone in the industry to participate in some way, shape, or form. Let me know how you can help. On tap for the evening is a large pre-event supper to raise money for support efforts.

Everything is in the planning stages now. I can be reached at my business number, 212-245-2058.

Through my own promotional efforts, I have raised more than \$1 million in the past eight years for Gay Men’s Health Crisis, the PWA Coalition, Bailey House (a hospice in Greenwich Village), and several other AIDS concerns. With the help of industry executives, we can do much more.

Now is the time for us to come together against a disease that just doesn’t play fair. Let me feel the love of helping people so it will be easier to empower myself to stay on.

DON’T TAX DIGITAL SYSTEMS, EMBRACE THEM

Home-Taping Royalty Is Not The Answer

BY HECTOR G. LA TORRE

It seems ludicrous, at this late stage in digital audiotape’s development, that the record industry—record labels, music publishers, the Recording Industry Assn. of America, et al.—is still trying its best to drive DAT into extinction. This despite the fact that DAT technology has already gained a strong foothold as a mastering and archiving deck in commercial recording facilities and project/MIDI studios. Nonetheless, in another ill-conceived and ill-advised attempt to garner extra royalties and sales from already over-charged consumers, the record industry is still firing salvos at DAT.

Rather than attempting to tax DAT out of existence, the industry should have embraced this technology. Properly marketed, consumer DAT would have been the perfect complement to the compact disc: DAT for the automobile, CD for the home.

Sane negotiating between the record labels and hardware manufacturers could have resulted in software and hardware hitting stores at the same time. Consumers would have felt safe in their purchase of a new technology, as they have with the CD. The outcome would have been greater

sales for all as consumers purchased many titles twice—one for the home and one for the road.

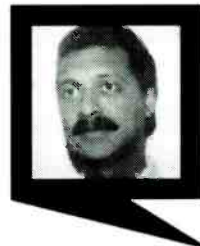
The introduction of SCMS (Serial Copy Management System) should have been enough. Its implementation prevented consumers from the continued digital copying of CD releases. Mind you, consumers have never been all that interested in multiple copying of commercially recorded material. (The high cost of DAT tape certainly will not be an added incentive!) This is simply a distortion of facts the record industry has talked itself (and others) into believing.

If consumers can buy it, they don’t take the time to make multiple copies of anything. Making copies of analog cassettes became popular because commercially available product, with its low-grade tape and poor duplicating techniques, was so inferior to those recorded in the home.

Only in the past five years have record labels taken the cassette seriously enough to use quality tape formulations and better duplicating techniques. The result? Analog cassette sales rocketed. Imagine the long-term sales figures if the labels had had the foresight to take advantage of the personal stereo boom long before they

did.

Taxing DAT hardware and software is not the answer. This is nothing more than the record industry—late again in seeing potential profit—once more backpedaling its way to profits. While many



‘If consumers can buy it, they don’t take time to make multiple copies’

Hector G. La Torre is head of Fits & Starts Productions, a New Jersey-based record production and audio consulting firm.

European countries have already established royalties on DAT hardware and blank tape, this is not the proper road for North America.

Who exactly would the tax affect, and how would it be instituted? Commercial recording facilities, project studio owners, and the thousands of unsigned musicians (the future of the industry) engaged in producing original music will never stand for taxes on blank tape used for original music. Furthermore, how would tape retailers determine how blank tape is to be used by their customers?

The recording industry may

have already killed consumer DAT as a gold mine. The advent of the digital compact cassette and recordable CDs, along with the continuing advances in analog cassette technology, will exacerbate consumer confusion, possibly making

the DAT royalty-tax discussion a moot point. Rather than undermining a potential fountain of profit, music publishers should have been fighting for higher artist royalty rates on CDs and DAT that truly would have been helpful to artists and songwriters.

Meanwhile, labels should have been gearing up to produce DAT software and fighting their real enemy: record pirates, the only true copying scoff-laws.

The record industry must take a long, hard look at itself. It needs to keep itself better informed on technological advances and to move on those advances. Because of its inability to see a profit center, the record industry has grossly hindered technology; and it is now, once again, asking the public to bail it out. Is this any way to run a business?

LETTERS

NOT A CALL TO VIOLENCE

In response to your Nov. 23 editorial, Priority Records reviewed Ice Cube’s album and considered our responsibilities prior to its release. We do *not* believe this album is a call to violence. It is the work of an artist who is expressing extreme frustration with the disenfranchisement of a substantial segment of our society.

The material commented on in your editorial is taken out of context from the larger scope of the work. In our opinion, such selective reference serves to inhibit the evaluation of the work as a whole, and improperly incites your readers and mischaracterizes the intent of the album. Your editorial purports to state that it is OK for certain people to be angry but they shouldn’t become *too* angry.

We all hear about innocent victims of murder and mayhem on the streets of our cities. We all see the homeless population growing in a falling economy, and we all are becoming more and more insecure about the almost insurmountable problems brought on by the rampage of the drug and viral plagues. Who do you think is most affected by these problems?

While the portrait painted by Ice Cube is not pretty, we believe that conditions must change in order for our country to unify, grow, and prosper. Ice Cube recently told the Los Angeles Times, “I want to make the world better for [my son], so he won’t have to grow up like I did, watching out for people—white and black—who are ready to stab you in the back. I’ve got to do something—through my rapping, I guess—to make things better.”

We are disappointed that your institution singled out this record as being the only album that you formally chose to denounce in the entire history of Billboard. Your editorial does not foster the dialog of real communication that Ice Cube hoped to generate with this album. Rather, it only elicits responses to your position.

In choosing to release this album, Priority, among other things, intended to preserve our artist’s right to speak out. We are not using the free-speech issue as a shield, but rather as a sword to assert the ideals of the First Amendment. According to a 1949 Supreme Court decision, “. . . a function of free speech is to invite dispute. . . It may strike at preconceptions and have profound, unsettling effects as it presses for acceptance of ideas. . . There is no room under our Constitution for a more restrictive view.”

Priority Records
Los Angeles

Billboard replies: We are not questioning Ice Cube’s right to speak his mind. We still believe Ice Cube’s album advocates violence and hatred, and we hope those ideas will never be accepted in this country or elsewhere.

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Artists & Music

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A Long, Cold Summer For Concert Biz

Promoters Assn. Names 10 Most Chilling Shows

BY THOM DUFFY

NEW YORK—Confirming the dismal state of the pop concert business in 1991, the nation's leading promoters say they lost a total of \$6 million on 10 summer tours by top-name acts such as Alice Cooper and Judas Priest, Whitney Houston, David Lee Roth and Cinderella, Huey Lewis & the News, and Diana Ross.

The North American Concert Promoters Assn. took the unprecedented step of identifying the summer's 10 least successful tours to highlight booking costs they say prevented them from presenting profitable shows.

However, NACPA executive director Carl Freed acknowledges that the competition for concert bookings, particularly by the rapidly expanding amphitheater circuit during the summer months, prompted promoters to bid excessively for available talent, driving up their own costs.

"That's where we bite our own hand," he says. "That is our own fault."

The NACPA survey, reporting on

the profit or loss of 47 acts presented in some 2,500 shows between May and September by its 27 member promoters, did cite several profitable tours. They included outings by the Grateful Dead, Paul Simon, Michael Bolton, an evening of the music of Andrew Lloyd Webber, Guns N' Roses, and the multi-act Lollapalooza Tour, headlined by Jane's Addiction.

A summary of the survey's cumulative findings was announced by NACPA, but details of individual tours were not provided.

"Unfortunately, successful shows were in the minority in what many promoters called the worst summer in history," said a NACPA statement. "The members of NACPA cumulatively lost over \$4 million on the 47 acts surveyed." Because concert touring is increasingly concentrated during the summer season, the 47 acts surveyed accounted for 50% of concerts produced during the year.

Ten tours were identified as the least successful of the summer, in terms of their lack of profitability for the promoters. The outings and artists were the Operation Rock'n'Roll bill co-headlined by Cooper and Judas Priest; Houston; the double bill of David Lee Roth and Cinderella; Huey Lewis & the News; Diana Ross; Steve Winwood; the Club MTV Tour, featuring Bell Biv DeVoe, Tony! Toni! Toné! and C&C Music Factory; the

Doobie Brothers; Amy Grant; and Alabama.

According to Freed, NACPA discussed its plans to identify unprofitable tours during a meeting in October with managers and booking agents who, as expected, expressed

their reservations. NACPA made a concession by releasing only a cumulative loss figure rather than specifics on individual tours. "Instead of a punch to the belly, it's a slap to the face," says Freed.

(Continued on page 84)



Popular 'Seasons.' Nigel Kennedy, left, is presented with gold and platinum awards for Australian sales of his chart-topping recording of Vivaldi's "Four Seasons." The presentation was made in Sydney during Kennedy's recent Australian tour. Shown, from left, are Kennedy; Gary Henschke, classical manager, EMI Music; Patrick Wedes, director of sales and marketing, EMI Music; David Baxter, director of international A&R, EMI Music; Alex Coroneos, director of sales and marketing, strategic catalog, EMI Music.

Brits To Give Big Boost To U.K. Baby Acts

LONDON—After a year in which international success for British acts has been somewhat thin, the U.K.'s next generation of talent will be exposed to 800 million people in 40 countries in February.

The televised British Record Industry Awards 1992 will feature emerging acts such as Beverley Craven, EMF, KLF, and Cathy Dennis—all of whom are Brits Awards nominees—along with established acts such as Elton John, Van Morrison, Dire Straits, and Phil Collins.

The event is promoted by the British Phonographic Industry with Sony Music Entertainment U.K. chairman Paul Russell chairing the organizing committee. He admits it has been a relatively quiet year for British acts in the world arena, but he points to the Brits nominees and states, "I think the tide is beginning to turn."

Russell contends that in the past a Brits nomination has often foreshadowed an international career. He cites Wham! and the Eurythmics, who had Brits nominations—though they did not win their respective categories—in advance of global successes.

Russell says the Brits show is a shop window for talent and has a measurable effect on sales for featured artists.

He adds that the event has grown in significance for American acts. He says until recently U.S.-based talent was indifferent about a nomination. Now, if an act is omitted, serious questions are asked. "That tells me that executives, managers, and artists there care about the Brits."

Here is a complete list of nominees: Best British male artist: Elton John, George Michael, Kenny Thomas, Phil Collins, Seal, Van Morrison.

Best British female artist: Annie Lennox, Beverley Craven, Cathy Dennis, Lisa Stansfield, Zoe.

Best British group: Dire Straits, James, KLF, Pet Shop Boys, Queen, Simply Red.

Best album by a British artist: "Beverley Craven" (Beverley Craven), "The White Room" (KLF), "Blue Lines" (Massive Attack), "Seal" (Seal), "Stars" (Simply Red).

Best British producer: David A. Stewart, Johnny Marr, Mark Knopfler, Stock/Aitken/Waterman, Trevor Horn, Youth.

Best British newcomer: Beverley Craven, Cathy Dennis, EMF, Kenny Thomas, Seal.

Best international artist: Bryan Adams, Enya, Madonna, Michael Bolton, Prince.

Best international group: Extreme, Guns 'N Roses, INXS, R.E.M., U2.

Best international newcomer: Chris Isaak, Color Me Badd, Extreme, Harry Connick Jr., Jellyfish, PM Dawn.

Best soundtrack: "The Commitments," "The Doors," "Five Guys Named Moe," "Inspector Morse," "Robin Hood—Prince Of Thieves."

JEFF CLARK-MEADS

High Court Case Affirms Masters/Royalty-Debt Link

BY BILL HOLLAND

WASHINGTON, D.C.—In a case that could make labels more cautious when purchasing older master recordings, the Supreme Court on Dec. 2 let stand a lower court ruling that two affiliated Nashville record companies must pay \$1.2 million in back royalties plus interest to several well-

known artists from the '60s.

The royalties come from income derived both before and after the 1984 sale of '60s master recordings of singers B.J. Thomas, Gene Pitney, and the members of the Shirelles to Gusto Records Inc. and G.M.L. Inc., located in Nashville.

The outcome of the suit, brought by Gusto and G.M.L., means that

when the companies purchased the master tapes, they also assumed the obligation to pay past artist royalties (a percentage of each record sold) and a percentage of income from licensing.

The obligation exists, ruled a U.S. district court, even though no new negotiated contract to bind the purchasing companies to the original contract

existed. The general legal term is successor liability, in this instance applied to intangible property.

Gusto and G.M.L., affiliated with the International Marketing Group, which had labels such as King and Starday, acquired the master recordings of the artists in 1984 from another company that had purchased the tapes at a bankruptcy auction of Springboard Records.

A number of entertainment law experts say the case has limited applicability as precedent because of its specific complications.

"It's very case-specific, because the issues are complex and twisted," says David Leibowitz, counsel for the Recording Industry Assn. of America. He says he cannot elaborate because RIAA does not comment on royalty disputes involving either member or nonmember labels.

Jay Bowen, who handled the case on appeal and wrote the Gusto/G.M.L. petitioner's brief for the Supreme Court review, agrees with Leibowitz's assessment, but adds that "the case is certainly significant—it should make record companies who buy masters more prudent when they enter contracts. They should spell out the obligations they undertake in those contracts."

Bowen suggested that the High Court may have heard the case if there were chilling ramifications for the industry that went beyond the specifics of the case.

(Continued on page 83)

Japan Closer To Digital Royalty Bill

BY STEVE McCLURE

TOKYO—Royalties on digital recording hardware and blank digital software will likely be introduced in Japan in January 1993, following a government-sponsored panel's recommendation that the necessary legislation be drafted.

A subcommittee of the Cultural Affairs Agency's Copyright Council issued a report Nov. 29 that, as expected, backed the idea of providing digital recording royalties to copyright owners. The next step is for the agency to prepare a bill, which it will submit to the Japanese parliament in June 1992. The council was reported as saying the law will come into effect in January 1993.

Actual royalty rates will be set during the drafting of the bill. The royalties will apply not only to hard-

ware but also to blank digital recording media. Analog media will not be covered by the law.

The subcommittee's decision is the result of discussions that began in 1977. It clears the way for the launch of digital compact cassette and mini-disc hardware and software in the Japanese market.

A spokesman for Philips Consumer Electronics says the panel's decision will not affect the timing of DCC's debut in Japan. "We are still planning to launch DCC in late spring [1992]," he says. The expected 1993 introduction of digital royalties is well-timed, he adds, since it is around then that the bulk of DCC hardware and software is expected to come to market as the new format becomes popular.

Similarly, a Sony Corp. spokesman says the royalties plan will not

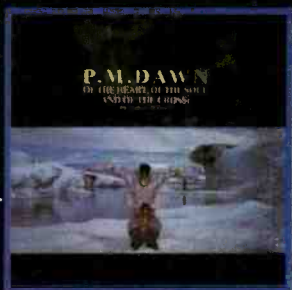
affect next fall's mini-disc launch, adding, "We will incorporate any tax that is decided upon when the decision is made."

Tadaatsu Atarashi, junior managing director of Nippon Phonogram and PolyGram's DCC coordinator for Japan, says the move will not impact the introduction of DCC software, emphasizing that he is speaking personally.

Japan Phonograph Record Assn. spokesman Takuo Chiba says record manufacturers are pleased with the news. "We've been trying to get home-taping royalties for the past 15 years."

It is believed that any royalty bill in Japan would be similar to the pending Audio Home Recording Act in the U.S. and would include provisions for an anti-serial-copying device in digital recorders.

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Garth Ropes An RIAA Sales Record Bolton, Cole, Van Halen Also Soar In Nov.

BY PAUL GREIN

LOS ANGELES—Garth Brooks' "Ropin' The Wind" continues to storm its way into the record books. The country blockbuster has become the first album to be simultaneously certified gold, platinum, double-platinum, triple-platinum, and quadruple-platinum by the Recording Industry Assn. of America. The album was certified at all five sales levels Nov. 8.

A year ago, Vanilla Ice's "To The Extreme" came within a whisker of achieving this feat. The rap smash was simultaneously certified gold through triple-platinum Nov. 19, 1990; it advanced to quadruple-platinum the next day.

Brooks' album—his third for Capitol Nashville—previously became the first country album to enter The Billboard 200 Top Albums chart at No. 1. It also set a record as the first country album to hold the top spot on The Billboard 200 for eight weeks.

Three other current releases—Mariah Carey's "Emotions" and Guns N' Roses' "Use Your Illusion I" and "Use Your Illusion II"—were simultaneously certified

gold, platinum, and double-platinum. GN'R also landed its fourth gold single with "Don't Cry."

Michael Bolton's "Time, Love And Tenderness" and Natalie Cole's "Unforgettable" both reached the 3-million-sales mark in November. Bolton has sold more than 8 million albums in the U.S. in the past three years.

Van Halen landed its eighth multiplatinum album as "For Unlawful Carnal Knowledge" topped the 2-million mark. Of the band's nine releases, only "Fair Warning" failed to sell at least 2 million copies in the U.S.—and even that 1981 album went platinum.

Jesus Jones' critically acclaimed debut album, "Doubt," went platinum. It's the fourth debut release on SBK Records to go platinum in less than two years, following albums by the more overtly commercial Wilson Phillips, Vanilla Ice, and Technotronic.

Four current albums were certified gold and platinum simultaneously in November: Dire Straits' "On Every Street," Motley Crue's "Decade Of Decadence," Public Enemy's "Apocalypse 91: The Enemy Strikes Black," and Nirvana's

"Nevermind."

Numerous catalog albums on Capitol Records went multiplatinum, including Paul McCartney & Wings' "Band On The Run." The 1974 smash was certified triple-platinum.

Another 1974 chart topper, the Carpenters' "The Singles 1969-1973" was also certified triple-platinum. The award coincides with the release of the duo's four-CD retrospective, "From The Top."

Here's the complete list of No. 1 albums (Continued on page 66)



New Moon In New York. Columbia recording artist James Taylor is congratulated after performing songs from his current album, "New Moon Shine," at six SRO shows at New York's Paramount Theatre. Shown, from left, are manager Peter Asher; Taylor; Columbia president Don Ienner; and Columbia VP of AOR promotion Kid Leo.

Craig Kallman Adds Club Touch To Atlantic Big Beat Founder Gets VP Stripes, A&R Role

NEW YORK—In an apparent effort to inject a more street-oriented dance-music edge into its A&R profile, Atlantic Records has recruited prominent club figure Craig Kallman as VP and assistant to co-chairman Doug Morris.

Kallman will remain president of New York-based Big Beat Records, a club-gear label he started in 1987, which was acquired by Atlantic sev-

eral months ago.

"The idea is to try to give the label a new dimension and make people see that Atlantic will always be a formidable player in the streets," Kallman says. "I'll be helping in the A&R development of acts that are already signed to the label, as well as bringing in some of the newer influences, like techno, dancehall, etc."

He notes that Big Beat and its subsidiary, Turnstyle Records, will continue to operate with their own staffs in separate offices. Kallman will now have the power to sign acts to both Big Beat and Atlantic.

Atlantic will participate in the promotion and marketing of Big Beat releases at club, retail, and radio levels. A key person in developing Big Beat artists at radio will be Joey Carvello, Atlantic's senior director of dance music and crossover radio projects.

"As an independent label, it was frustrating to find an act, know that it had the potential for huge success, and then not have the resources to take it all the way," Kallman says. "Joey's track record at crossover radio and Big Beat's strong club image make for a great combination."

Kallman also notes that he will as-

sist Atlantic in making use of Big Beat's independent distribution system for 12-inch singles. "I think [Atlantic] views our system for getting 12-inch product out there to mom-and-pops as a worthwhile element in breaking cutting-edge records: dance, rap, or alternative rock, or whatever genre."

Atlantic apparently also is exploring the idea of having Big Beat handle all 12-inch releases from Atlantic and Atco/EastWest.

The first singles resulting from Kallman's association with Atlantic will be "Butt Naked" by Charm and "You Took My Heart" by Rayguell. Both are slated for release in the coming weeks. Kallman will also oversee new albums by Big Beat artists Jomanda and Jay Williams in early 1992.

Kallman's recruitment to Atlantic's staff parallels the label's current effort to woo Danny Goldberg, president of Gold Mountain Entertainment (Billboard, Dec. 7). Atlantic is negotiating to buy a piece of Goldberg's company, he says, and also wants him to take a senior position in its West Coast office.

LARRY FLICK

Cafaro Gets P'Gram Executive Duties

BY CHRIS MORRIS

LOS ANGELES—A&M Records president Al Cafaro has been awarded a new role in his label's parent company as executive VP of PolyGram Holding Inc., the company overseeing all of PolyGram's U.S. interests.

Cafaro, who will remain in place as A&M president and continue to be based in Los Angeles, will report directly to PolyGram CEO Alain Levy.

According to PolyGram's official statement, Cafaro's new duties at PolyGram Holding Inc. will include "the monitoring of the development of

Mercury Records." Ed Eckstine, who recently became sole president of Mercury, will report to Cafaro.

"We want to use [Cafaro's] experience and knowledge to assist and advise Ed in building Mercury into a well balanced and growing music company," Levy said in a prepared statement.

Cafaro defines his new duties as "an overview situation, working with

Ed Eckstine ... It's his operation to run, and everybody's confident he'll do a terrific job."

Cafaro, who was promoted to senior VP/GM of A&M in May 1990 and elevated to the label presidency in November 1990, says A&M went through an extensive reorganization and refocusing in the last 18 months, and that PolyGram saw a similar need at Mercury.

However, Cafaro says he foresees no major reorganization at Mercury in the immediate future, although he believes "there's a need for a couple (Continued on page 66)



CAFARO

EXECUTIVE TURNTABLE

RECORD COMPANIES. Al Cafaro is named executive VP of PolyGram Holding Inc. in New York. He retains his title of president/CEO of A&M Records. (See story, this page.)

BMG International in Munich promotes **Thomas Stein** to president of GSA territories and **Christoph Schmidt** VP of GSA territories. They were, respectively, managing director of BMG Ariola Munchen and financial director of GSA territories for BMG International in Munich.

Howard Geiger is appointed VP of promotion for Bust It Records in Los Angeles. He was national director of West Coast R&B promotion for Capitol Records.

Matt Pierson is named director of A&R/staff producer for jazz and progressive music at Warner Bros. Records in New York. He was director of marketing and A&R/staff producer at Capitol/Blue Note.

Daria Langford is promoted to senior director of rhythm and black pro-



GEIGER



PIERSON



STERLING



GROSS



ITO



ST. PIERRE

motion for Mercury Records in New York. She was national field director of rhythm and black promotion.

Linda Sterling is appointed director of marketing for Angel Records in New York. She was senior director of marketing of the U.S. Trade and Fragrance Division of Tiffany & Co.

TVT Records in New York names **Jennifer Gross** director of publicity and **Mary Ellen Matthews** national publicity coordinator. They were, respectively, product manager of catalog development at EMI Records and project coordinator for TVT.

WEA Corp. in Philadelphia pro-

notes **Sally Cox** to sales representative, **Wendy Super** to singles specialist, and **Cindi Pasi** to in-house marketing rep. They were, respectively, singles specialist, order department supervisor, and account merchandising rep for the Baltimore/Washington office.

Bev Paul is appointed director of marketing and promotion for Sugar Hill Records in Durham, N.C. She was media buyer and video promotion coordinator for Record Bar.

Nelson Wakefield is promoted to associate director of A&R for Columbia House in New York. He was man-

ager of A&R.

Jeffrey Peterson is promoted to product manager for London Records in New York. He was production coordinator.

DISTRIBUTION. RecTrack (USA) Inc. in Somerset, N.J., promotes **Bob Marin** to president and **Glen Barros** to VP of operations. They were, respectively, VP of RecTrack (Canada) Inc. and systems analyst for RecTrack (USA) Inc.

RELATED FIELDS. Masaaki (Matt) Ito is named president of Yamaha Elec-

tronics Corp. USA in Buena Park, Calif. He retains his title of chief operating officer.

Karen St. Pierre is appointed senior project manager of the Education Dept. of NARAS in Los Angeles. She was director of special projects for Viewpoint International.

Susan Solomon is named head of music video at Satellite Films, a division of Propaganda Films in Los Angeles. She was director of video production at Chrysalis Records.

Janet Williams is appointed associate editor of Close Up, the monthly magazine of the Country Music Assn. She was publicity assistant.

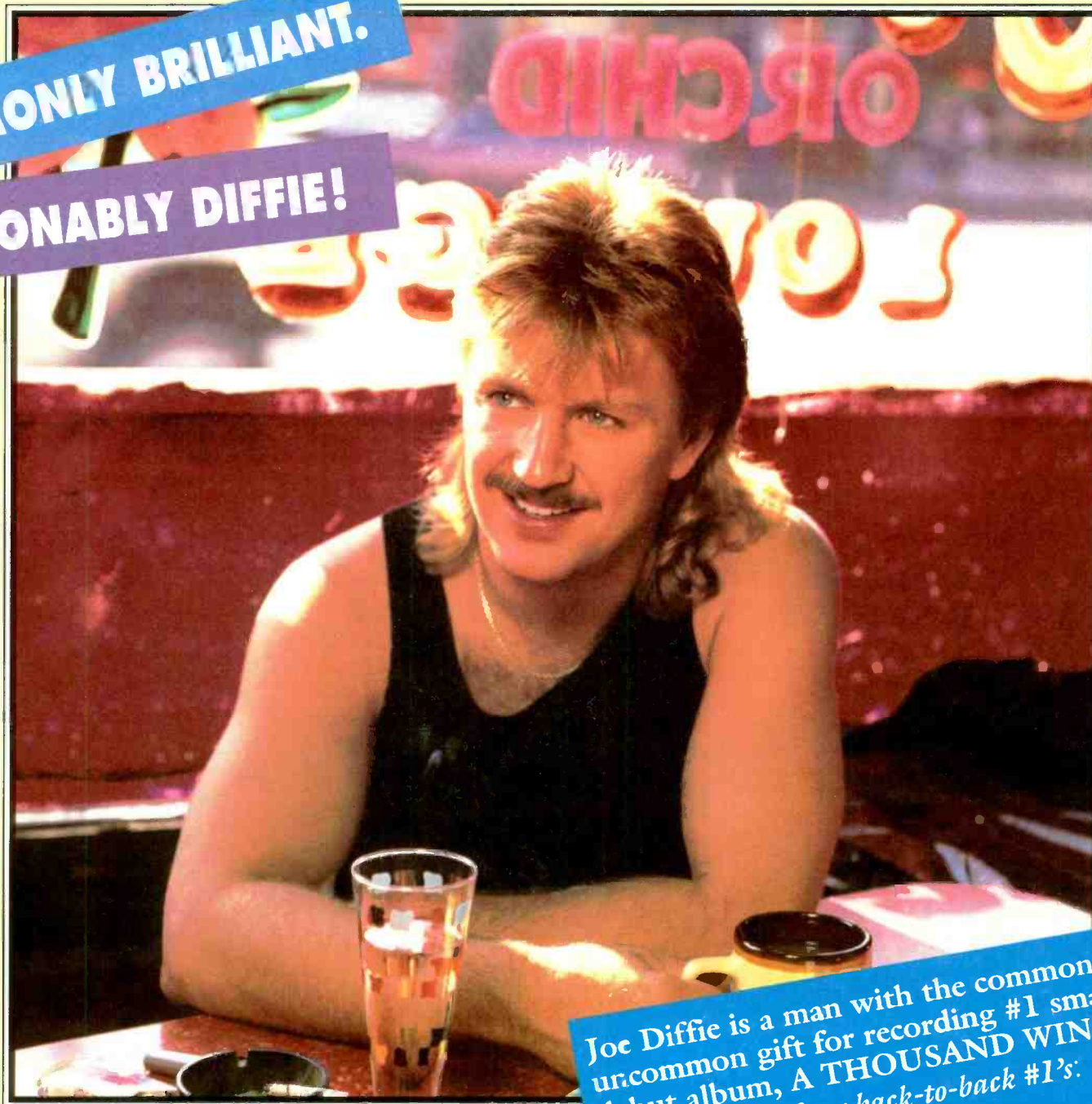
Marc Senasac is named producer/engineer at Rocket Lab in Los Angeles. He was a free-lance producer/engineer.

David Dubow is appointed general manager of Soundworks West. Ltd. in Los Angeles. He was manager of Studio 55.

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Yet Another Creation From Genesis Vet Group Exhibits Uncanny Staying Power

■ BY PAUL VERNA

NEW YORK—Had the members of Genesis followed conventional wisdom, they would have split up many times over: in July 1970, when guitarist Anthony Phillips quit because of stage fright; in June 1975, after six albums and lavish critical acclaim, when singer and showman Peter Gabriel left; two years later, when guitarist Steve Hackett bowed out, disenchanted with the group's choice of material; and perhaps most significantly, in the '80s, when the solo careers of singer/drummer Phil Collins and guitarist/bassist Mike Rutherford blossomed into platinum-plus projects that many thought would doom Genesis.

However, the band has demonstrated an uncanny ability to stay together. Hackett replaced Phillips in late 1970. A new outside singer was expected to replace Gabriel until it became clear that Collins had the wherewithal to step into the leading role. Then Mike Rutherford, already the group's bassist and an able guitarist, replaced Hackett. And just as Collins' place behind the drum kit was filled by a session musician on tour, the guitar/bass functions would also be augmented by a hired player on stage.

The now-solid trio of Collins, Rutherford, and keyboardist Tony Banks resurfaces every few years with an album and a tour, behaving almost as if the other projects—Rutherford's Mike + the Mechanics, Collins' music and film exploits, and Banks' solo albums and film scores—did not exist.

Genesis has returned this time with the diverse and provocative "We Can't Dance," the latest affirmation of the group's staying power. The album debuted two weeks ago at No. 4 on The Billboard 200 Top Albums chart. This time out, the group enlisted as co-producer Nick Davis, who worked with Rutherford and Banks on their respective solo projects.

The collaboration has yielded a pallet of songs ranging from four-minute, sure-fire hits to longer tracks in the group's tradition as a

pioneering progressive rock outfit.

"No Son Of Mine" was unanimously selected as the lead single and has already gone into the top five on the Album Rock Tracks chart and into the top 20 on the Hot 100 while the video of the song has been in heavy rotation at MTV.

"We felt that it was good after five years to come back with some-

The album reaffirms Genesis' penchant for defying convention

thing that was identifiably Genesis and also said something about the whole record," explains Banks. "And then, once we'd done the first one, we could come out with slightly more off the wall things."

One of these "off the wall" choices is "I Can't Dance," a blues/rock vamp that is probably the sparsest, most direct Genesis track to date. That song, which some U.S. radio stations have already jumped on, will be the next single.

Other standout tunes on the album are "Driving The Last Spike," a 10-minute tribute to the rail workers in England in the early 1800s; "Since I Lost You," a touching song about the death of Eric Clapton's son earlier this year; "Tell Me Why," a tune that has such a Beatles/Byrds feel to it that its working title was "Rickenbacker"; and "Never A Time," a ballad in the style of such recent hits as "In Too Deep" and "It's Gonna Get Better."

The new album is also a reaffirmation of the group's penchant for defying convention in its creative process. For one, Genesis brings no finished material into the rehearsals, preferring to show up with a clean slate and let happen whatever will. Also, its songs are built upside down. Rather than begin with the rhythm section, as most bands do, Genesis usually starts with a drum machine, a vocal, a keyboard, and a guitar. The bass and drums are added later.

Banks says of this songwriting

strategy, "Half the fun is to go in there and just think, well, you know, what do we do? It's a great thrill when something emerges out of complete nothingness."

Adds Rutherford, "We never really do any talking. We never say, 'Let's do this.' It just happens—it's a very natural process."

In May, Genesis and its stage musicians—drummer Chester Thompson and guitarist/bassist Daryl Stuermer—will embark on a 60-date stadium tour of the U.S. and Europe.

The stage set will probably look nothing like past Genesis shows. The group is contemplating using Jumbotron screens and radically redesigning the layout of the stage. It will probably scale down the Vari-lite show, which it exploited to dramatic effect during the

(Continued on page 19)



Hailing Disposable Heroes. Opening a monthlong tour with Billy Bragg, the 4th & B'way Records duo Disposable Heroes Of Hiphoprisy hit the Ritz in New York to showcase its forthcoming debut album, "Hypocrisy Is The Greatest Luxury." The album has been preceded by the sharp track and video "Television, The Drug Of The Nation." Gathered backstage, from left, are group members Rono Tse and Michael Franti; Bragg; and Vernon Reid of Living Colour.

Setting The Scene At Billboard Music Awards; Grammy Gets Whoopi; Van Halen Does Dallas

BACKSTAGE BEAT: The Beat this week went behind the scenes at the 1991 Billboard Music Awards, which will be broadcast Monday (9) on Fox. Winners and presenters stopped backstage during the taping of the show Dec. 3 at Santa Monica Airport in Santa Monica, Calif., to share their views with the press. Billboard associate editor Chris Morris and West Coast bureau chief Craig Rosen were on hand to capture their comments . . . **Garth Brooks**, winner of five Billboard awards, said his celebration would be a very personal one: "I'm taking a flight, in about three minutes, home—gonna go up on the hill in Nashville to sit with my wife. We just found out we're having a baby. So we are just going to hang out together and be private . . . This is my first baby. I'm scared. I don't know if I'm ready to be a father, but here it comes" . . . The members of **Kid 'N Play**, fresh off the success of their movie sequel "House Party 2," announced that they'll soon be starting the first of three pictures for Warner Bros. The new feature, "A Class Act," was described by **Christopher (Play) Martin** as "a 'Prince And The Pauper' meets 'Trading Places' kind of thing." **Christopher (Kid) Reid** showed off a new haircut—short dreadlocks he described as "the funky dope twist"—that replaced his trademark "high-top fade" . . . The members of **Queensryche**, on hand to accept the top Album Rock Track award, admitted to being a bit dazed by their success after more than a year of constant touring. "We haven't been able to slow down and think about it too much," lead singer **Geoff Tate** confessed . . . Hairstyle-of-the-night award went to **Larry "Bingo" Marcus** of Hot R&B Single award winner **Rude Boys**, who had his nickname styled into the side of his head. Asked about his moniker, Bingo gestured to band mate **Joe Little** and said, "He was gonna say all the ladies play me all the time." . . . Top-new-pop-male-artist winner **Ralph Tresvant** said his next project will be producing his 11-year-old brother **Andre**. Tresvant added that he plans to tour with **New Edition** comrade **Bobby Brown**, and there will be more releases from the reunited New Edition in the future . . . **Mick Jones**, leader of Top Modern Rock Track winner **Big Audio Dynamite II**, expressed satisfaction with the new boxed set saluting his former band, punk rock heroes the **Clash**. Jones added wryly, "The record companies think the best bands to have are

the ones that have broken up" . . . Asked about her advice to high school students seeking careers in music, 16-year-old R&B starlet **Tracie Spencer** said, "Education must come first, because you never know what's going to happen in the music business." Spencer, who travels on the road with her father, brother, and sister, says she has a full-time tutor to keep up with her high school studies while on tour. "My best subject is government," she said. "Maybe [I'll] run for Congress someday, or maybe president" . . . **C+C Music Factory's David Cole** and **Robert Clivilles** said they had just finished three different remixes of **Michael Jackson's** "Black Or White," which will be released in a few weeks if Jackson approves them. Clivilles said the label "loves it, they just want to know if the Gloved One loves it" . . . **Vanessa Williams** said she hopes to tour in the spring. She added, "Due to the economy . . . a lot of people are playing houses smaller than they normally would have, which is a shame. It certainly has to do with the political state of our country now, which is kind of pathetic. Record sales are down. People don't have the money to buy records and don't have the money to see their favorite artists. So you've got to talk to your administration and make a change" . . . **Dwight Yoakam** talked about a Dec. 4 benefit in Los Angeles that would team him with **Billy Idol** to raise funds to fight California's mandatory helmet law for motorcyclists. "Whether it's a small liberty or a large liberty, I don't think any are small enough to lose casually," Yoakam said. "We feel we lost the liberty of freedom of choice when they said you got to wear a helmet" . . . Hot Rap Single winner **L.L. Cool J** said he wouldn't accept any film roles "unless they offer me a role that is going to be beneficial to me on how I am perceived publicly. I have to be able to keep my dignity. I am not going to run down the street with an Afro and a TV set" . . . **Boyz II Men** duplicated its broadcast feat and wowed the press corps backstage with a brief, impromptu a cappella performance . . . **Mike Mills**, bassist for top-modern-rock artist and worldwide-album winner **R.E.M.**, explained why he was the sole band member on hand to accept the kudos: "They're all cowards. Large groups of people and television cameras scare them to death, so I volunteered to do this." Mills also sniped at the slow delivery

(Continued on page 18)



Voices Raised. "Four Voices For Human Rights" read the bill at the Berkeley Community Theater, where, from left, Mary-Chapin Carpenter, Joan Baez, and Amy Ray and Emily Saliers of the Indigo Girls gave a benefit concert for the Humanitas International Human Rights Committee. The evening raised close to \$50,000 for the organization, which Baez formed in 1979. (Photo: Margaret Moulton)

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ARTIST DEVELOPMENTS

POP'S COOL VIEWS

Like any good student of his profession, Steven DeSilva makes sharp observations and learns from other people's mistakes. The 27-year-old DeSilva—who goes by the moniker "Pop" as front man of his one-man band, Pop's Cool Love—has collaborated with the likes of George Clinton and Fishbone and says he learned about the value of making mistakes from one mentor, Sly Stone.

"Sly told me he learned to develop his sound through the mistakes he made while playing," Pop says. "He said that's how he learned to trust himself as a musician."

Using that same philosophy, Pop experiments with several different genres, such as hip-hop, rock, funk, and jazz in his Elektra Entertain-

ment debut album, "A Man." The set's first single, "Buzz," a rap-funk slow burner with an undercurrent of rock, raised some eyebrows earlier this fall, as did the video, which appropriately landed in MTV's "Buzz Bin."

With a fix on Pop as a modern-rock artist, Elektra is looking to start another buzz with a video of the track "Free Me," directed by Tim Pope (ZZ Top, the Cure), which will be released to clubs and video outlets this month. The track will then be promoted to modern rock radio in January.

"On my album, I tried to find my own little pocket," Pop says. "One day I was thrashing out on 'May Ham,' then the next day I was crooning on 'Tempt Me.'"

Born in Tahiti to an African-

American father and a French-Tahitian mother, Pop says he developed his penchant for genre-bending early on from his parents' extensive record collection. "They had everything from Jimi Hendrix to Elton John," he recalls.

Pop moved from Tahiti to Hawaii to Harlem in his childhood, during which he learned to play drums, keyboards, guitar, bass, saxophone, and his "secret weapon," the clavichord, all by ear. "I tried to take music lessons," he says, "but I couldn't tell one note from the next."

But that has hardly stopped him from developing as a musician. On "A Man," besides writing and producing every track, Pop also plays every instrument on every track. "I could've sold 50,000 more albums if I got others to perform," Pop says. "But if I can't do it myself, I shouldn't be out there."

GIL GRIFFIN

THE BEAT

(Continued from page 16)

of trophies handed out at awards shows: "They always say that 'we are going to mail you the trophies.' We are still waiting on the MTV awards, and six months from now, we will probably get these" . . . While **Mariah Carey** didn't show in the press room, multiple-award-winner **Whitney Houston** spent a lengthy time answering questions, ignoring numerous attempts by ushers to move her along. Houston said the 10-carat ring on her finger was a gift from **Bobby Brown**. "He's a man, he's strong, he's beautiful," she said of Brown. Houston also talked about her forthcoming film "The Bodyguard," in which she stars with Hollywood-man-of-the-hour **Kevin Costner**. "Kevin is great to work with," she said. "He knows what he's doing. He's real down to earth." Houston portrays a rock star in the movie and is featured performing . . . Awards show host **Paul Shaffer** said the commercially unsuccessful album he recorded a few years back for Capitol "was too hip for the room. And by

the room, I mean the entire recording-buying public."

GRAMMY GETS WHOOP! **Whoopi Goldberg** has been confirmed as host of the 34th annual Grammy Awards, to be broadcast Feb. 25 on CBS-TV from New York's Radio City Music Hall.

RECOVERING: **Rob Pilatus** of **Milli Vanilli** was hospitalized Nov. 30 after reportedly attempting to commit suicide in his suite at the Mondrian Hotel in West Hollywood, Calif. Sheriff's deputies pulled Pilatus off his patio after the singer had called the Los Angeles Times switchboard and announced that he intended to kill himself. Pilatus' publicist said later the vocalist had become suicidal after mixing an anti-depressant drug with alcohol, and that he will undergo counseling for recent bouts of depression.

IZZY OUT: **Axl Rose** confirmed on "Rockline" Nov. 25 that **Guns N' Roses** rhythm guitarist **Izzy Strad-**

lin is leaving the group, tired of touring and making videos. Guitarist **Gilby Clarke** from **Kill For Thrills** is due to replace **Stradlin** for dates on the current GN'R tour of the U.S.—which, it must be noted, were placed on sale before the band announced **Stradlin's** split.

OZZY INJURED: Under doctor's orders to stay off an injured and infected foot, **Ozzy Osbourne** has postponed December dates on his current Theatre Of Madness tour until next month. The Oz man, touring behind his near-platinum "No More Tears" album, broke his foot while jumping about on stage Nov. 26 at the Aragon Ballroom in Chicago—but pressed on with shows in Cleveland, Buffalo, N.Y., and Detroit, developing an infection in his ankle.

VAN JAM: **Van Halen** played a free concert at the Dallas Alley entertainment complex in Dallas Dec. 4. The band was making good on a pledge made back when it played the Texas Jam in 1988 on a night when **Sammy Hagar** conceded to 80,000 fans that his voice was shot. **Van Halen** is touring the U.S. through May behind its double-platinum Warner Bros. album, "For Unlawful Carnal Knowledge."

SIGNINGS: **Maureen McGovern** to RCA Victor in an exclusive worldwide deal. McGovern will release an album of pop classics from the '60s next March, featuring material originally recorded by the **Everly Brothers**, the **Beach Boys**, **Dusty Springfield**, **Dionne Warwick**, and others.

BITTER TRUTH: **Laurie Free-love's** recent well-attended showcase at the Bitter End in New York lived up to the promise of her powerfully evocative **Chrysalis/Ensign** debut album, "Smells Like Truth," reports **Beat** correspondent **Jim Bessman**. The set also featured **Free-love's** collaborator on the album and label mate **Boo Hewerdine**, who played guitar and sang behind **Free-love** after his own set.

Co-Writer Turns Spotlight On Bert Berns' Musical Legacy

A FORGOTTEN GIANT? From a period in the early '60s to his death in 1967, **Bert Berns** co-wrote—usually under the pseudonym **Bert Russell**—or produced dozens of successful recordings. He even recorded as an artist, using yet a third moniker, **Russell Byrd**.

His artist associations—often including song collaborations—saw recordings by the **Isley Brothers**, **Ben E. King**, **Patti LaBelle & the Bluebelles**, **Barbara Lewis**, **Linda Lewis**, the **McCoys**, **Garnet Mimms**, and **Conway Twitty**, among others.

But songwriter collaborator **Ray Passman** believes **Berns**, who truly filled the bill of being a wild-and-

wacky guy, yet exceedingly friendly and accessible, has missed out on deserved recognition among greats of soul and rock'n'roll hit makers.

"It is a milestone for me," writes **Passman** to **Words & Music**, "to have my first renewal of a song, 'Get Him,' written in 1963 and a success for the **Exciters**. I wrote it in collaboration with **Bert**, **Jerry Leiber & Mike Stoller**, who used the name **Elmo Glick**."

"L&S are, of course, legendary . . . As for **Bert**, unfortunately, he passed on, leaving a legacy of hits, including 'Twist & Shout,' 'Hang On Sloopy,' 'Piece Of My Heart,' 'Cry To Me,' and 'A Little Bit Of Soap.' He also produced **Van Morrison**, **Lulu**, the **McCoys**, **Solomon Burke**, and **Roy Hamilton**."

"It befuddles me why the music industry has not seen fit to honor **Bert** with membership in the **Rock and Roll Hall of Fame** or **Songwriters Hall of Fame**. I feel this cry should be taken up by the likes of **Phil Spector**, **Barry Mann**, **Cynthia Weil**, **Jeff Barry**, **Ellie Greenwich**, **Burt Bacharach**, and others who worked with and knew **Bert**."

"Hang on, **Bert**. It's time for a boxed set of your hits—are you listening **Ahmet** or **Rhino Records**?"

DEALS: **PolyGram/Island Music Group** has signed the **Eric Gales Band (Elektra)** to an exclusive worldwide pact, while also signing a deal with **Prince** protégée **Ingrid Chavez (Warner Bros./Paisley Park)**. Featured in **Prince's** "Graffiti Bridge" album, her first single is "Elephant Box," from her self-titled debut album . . . **Sony Music Publishing** has signed **Jimmy Scott** to a worldwide deal. He has penned top 10 hits "You're Not Alone" for **Chicago** and "Never Been In Love Before" for **Marva Hicks**. He has had other recordings by **Cheap Trick**, **Joe Cocker**, and others . . . Another **Sony Music** signing is **Tom Hammer**, back on the road with the **Family Stand (EastWest)**. He has co-written one

of the **Family Stand's** album songs, "Shelter," with **Sandra St. Victor**.

A CALLED-FOR Subjectivity: "Lissauer's Encyclopedia Of Popular Music In America: 1888 To The Present" is a monumental listing, with a capsule background, more than 19,000 songs of note, in all pop genres. Starting from 1888—**Robert Lissauer** had hoped to finish the book for a round-number 100-year survey—the **Lissauer** tome is not meant to reflect subjectivity on **Lissauer's** part. However, with one

song, "That's Why Darkies Were Born," it's welcome. The piece on the song, written by **Lew Brown** and **Ray Henderson** and heard

in 1931's "George White's Scandals, Eleventh Edition," includes this comment by **Lissauer**: "The song is no longer sung, for good and obvious reasons." **Lissauer** is a veteran publisher, having spent many years handling the estate of composer **Vincent Youmans**. The encyclopedia is published by **New York's Paragon House**, with a list price of \$135.

ASCAP SUES SUGAR BOWL: With the **Sugar Bowl** only weeks away, **ASCAP** has taken the annual postseason college football game and its sponsor, **United States Fidelity & Guaranty Co.**, to federal court in **New Orleans**, claiming music cleared by the performing rights society is being performed at the bowl without permission. **ASCAP** wants the court to prohibit songs published by five of its member music publishers from being played at the event. A **Sugar Bowl** spokesman says the problem rests with university bands, not the **Sugar Bowl**.

BOBBY IN CONNECTICUT: **Bobby Weinstein**, **BMI's** VP of writer relations, who can relate to himself with such co-authored hits as "Goin' Out Of My Head" and "Hurt So Bad," was honored recently by the **Connecticut Songwriters Assn.** **Weinstein**, says **Don Donegan**, founder and executive director of the association, has anchored monthly song critiques for the past decade and is "an inspiration to songwriters everywhere."

PRINT ON PRINT: The following are the best-selling folios at **CPP/Belwin**:

1. **Garth Brooks**, Ropin' The Wind
2. **The Commitments**, The Commitments
3. **Tom Petty & the Heartbreakers**, Into The Great Wide Open
4. **Garth Brooks**, No Fences
5. **Nat King Cole**, Unforgettable



by Irv Lichtman



Cooking Catfish. The day before launching a U.S. tour at the Providence Civic Center in Rhode Island to promote their current **Chrysalis Records** album, "Catfish Rising," **Ian Anderson** and his band mates in **Jethro Tull** joined promoter **Frank J. Russo** at a press conference to discuss the tour at **Russo's** 850-seat **New Campus Club** in downtown Providence. Afterward, those in attendance were treated to a three-song set by, from left, **David Pegg**, **Anderson**, and **Martin Barre**. (Photo: **Jeff Damiano**)

GENESIS

(Continued from page 16)

'80s.

According to Rutherford, the shows will feature "as much of the new album as sounds good" and a generous selection of cuts from its triple-platinum 1986 album, "Invisible Touch."

Playing older material is an ever-present challenge for Genesis. Unlike many bands with a two-plus-decade history, Genesis attained mass popularity relatively late in its career. Consequently, its early material is sacred to its long-time followers but means little to its much larger core of new fans.

'It's a great thrill when something emerges out of nothingness'

"The last time we tried doing some of 'Supper's Ready' on stage in America, the audience didn't know what was going on at all, in the main," says Banks, speaking of the group's 20-minute signature epic from the Gabriel days. "It's a bit embarrassing to be out there playing [it], because you think you're doing this for the audience's benefit and the audience aren't really enjoying it, in the main."

Collins adds, "The unfortunate thing is that the older fans are always the ones who make their feelings felt more than the newer fans. The newer fans are happy with anything you play, 'cause they don't have that flag waving from the past. So you get 1,000 people out of 20,000 people, maybe, who at different times of the evening will shout out, 'Supper's Ready' . . . but then you actually play it, everybody's saying, 'What's this? What album's this on, anyway?'"

There is no foreseeable end to the Genesis experience, according to Banks, Rutherford, and Collins. As long as the three continue to find that the chemistry is right between them, they will continue to make music together, notwithstanding their outside work.

In the meantime, the band has amassed a collection of unreleased tracks that it may release as a set. Banks says, "We've always talked about it a bit as our kind of retirement present."

Whenever that might be.

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A globe is the central focus, with a map overlay. The map is in shades of blue and green, with a grid of latitude and longitude lines. A treble clef is visible on the right side of the globe. The background is a dark, textured blue with some glowing points and lines, suggesting a global network or data flow. The text "Very special thanks" is written in a white, serif font in the upper right quadrant.

Very special thanks

A vibrant, multi-colored map of the world, likely representing a globe or a satellite view, with glowing city lights and a large, stylized '91' graphic in the lower right. The map is overlaid with a grid of latitude and longitude lines. The colors are primarily blue, purple, and yellow, with some red and green accents. The '91' is rendered in a bright yellow and blue gradient. The overall image has a high-contrast, digital aesthetic.

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ARTISTS IN CONCERT

GEORGE HARRISON
ERIC CLAPTON

Yokohama Arena, Tokyo

A NERVOUS-LOOKING George Harrison opened his 12-date Japanese tour Dec. 1 with a sellout at the 12,000-seat Yokohama Arena and a show heavily weighted with familiar hits.

Backed by Eric Clapton and his eight-member band, the former Beatle offered an entertaining, if unspectacular, 2½-hour concert, opening with a reasonably tight version of "I Want To Tell You," which dates from "Revolver." After a so-so version of "Old Brown Shoe," Harrison launched into a funky "Taxman,"

which featured solos by Clapton that were faithful to the originals without being note-for-note copies.

By this time, Harrison (whose last tour of Japan was with the Beatles in 1966) had begun to relax and on the next song, "Something," he stretched out a bit on guitar. Although never known as a strong singer, he was in remarkably good vocal form and his plaintive voice was clearly audible in the mix.

Clapton played his sideman role to the hilt, staying to one side of the stage and leaving much of the solo work to Harrison—whose slide playing was sublime—and to band mate Andy Fairweather-Low.

After Harrison performed "Pig-

gies"—one of the evening's odder choices—Clapton took over for four numbers. It was immediately evident which of the two had spent the last 17 years on the road and which had not.

Unlike Harrison, whose intimate, more mellow music is more suited to smaller venues, Clapton is the consummate stadium rocker, and the energy level rose appreciably as he worked through "Pretending," "Old Love," "Wonderful Tonight," and the Cream classic "Badge," which he co-wrote with Harrison.

Harrison ended the main part of the show with the mournful "Isn't It A Pity" and, for the encore, a somewhat ragged version of "While My Guitar Gently Weeps" and an energetic "Roll Over Beethoven."

After eight concerts in western and central Japan, Harrison and Clapton were due to return to Tokyo

for three shows at the Tokyo Dome. The tour is expected to gross about 2.2 billion yen (\$17 million). Although the concerts are being filmed and recorded, no plans to release the material have been announced.

STEVE McCLURE

CORROSION OF CONFORMITY
PRONG
BULLET LA VOLTA

The Whisky A Go-Go
West Hollywood, Calif.

EARPLUGS WEREN'T mandatory at this Nov. 20 show, but many in the audience probably wished they had brought them along. The first of two nights by this triple bill of thrash, metal, and punk-oriented groups was an evening-long thundercrack, and those who didn't have their auditory canals stuffed to keep out the high frequencies may have desired them to blot out some musically unexceptional noise.

The night's best set was turned in by Boston-based opener Bullet LaVolta, which trotted the ledge between hardcore and metal without faltering all night. The five-man, twin-guitar unit rammed through material from its new RCA release, "Swandive," with high-muzzle velocity, as vocalist Yukki Gipe vaulted

around the stage and mercilessly hectoring the jaded crowd.

Long hair blew around in an amplifier-produced breeze as stagefront spectators banged their heads to Epic signee Prong. While the New York-based trio roused the fans to some jubilant stage diving, there was precious little originality in the group's logo set, which featured James Hetfield-influenced vocals by guitarist Tommy Victor and much tuneless, bottom-heavy instrumental rambling.

With its smoke machine and strobe lights, the band appears primed for stadium dates, but it will take a lot more fine-tuning before Prong is ready for the sheds.

The new Relativity album by Corrosion Of Conformity is titled "Blind," but "Deaf" may be more like it: The Raleigh, N.C., quintet pinned listeners to the wall with a physically enervating blast of sound. While the veteran indie group's recorded work has been praised for its social relevancy, no lyrical substance or subtlety could be picked out of the elemental, high-volume din; in attack, C.O.C. resembled any number of similarly styled postpunk thrash units.

After this night of full-on sonic assault, there was little the average listener could say except, "Pass the hearing aid." CHRIS MORRIS

Julian Lennon Finds Creative Voice On New Set Serves Up Confidence, Control On 'Help Yourself'

BY KAREN O'CONNOR

NEW YORK—Julian Lennon spent eight months locked in a little gray room and emerged not only with a new attitude but, he believes, his strongest album to date.

"Help Yourself" is the album that resulted from Lennon's therapeutic isolation in that small gray room—a rented space in Los Angeles he used for weeks to compose both his thoughts and his music. The sessions helped boost Lennon's spirit as well as his career.

"Saltwater," the first single from his fourth Atlantic album, recently spent four weeks in the top 10 on the U.K. chart, peaking at No. 6. Atlantic has promoted the track to pop radio in the U.S. and MTV added a video of the track last month to its "Buzz Bin."

Although Lennon feels the U.K. charts and U.S. charts are equally competitive, he says, "There is a little more opportunity" in the U.S. because there are so many different charts for various radio formats. "But, if you are successful in England or Europe, then you really are successful, 'cause you've made it through everything to get to that one chart. The one and only chart."

Lennon believes his creative confidence may be credited to his new attitude. "I'd always felt that everything's in the mind, the only person that can change anything you do is yourself," he says. "I used to listen to and depend on too many people . . . I'm finally not giving a damn what anybody thinks anymore, which was a major problem before."

"After the second album ["The

Secret Value Of Daydreaming" in 1986] and the criticism and the comparisons, I was angry because most of it had not been constructive. It would always be, 'Julian's now got the same haircut as his dad did 10 years ago.' I also felt very annoyed by the fact that I seemed to be the only person being crucified for using Beatles influences.

"Initially when the 'Saltwater' demo was sent to me I said, 'This is too Beatles, are you kidding?' But I came to terms . . . That influence had always been a part of my life and I wanted to reintroduce it back into my life."

Lennon even asked George Harrison to contribute a guitar solo to "Saltwater." Harrison was distracted from the project when Eric Clapton suffered the tragic loss of his son. "Harrison went off to console Clapton," explains Lennon. "The guitar solo became a combination of my solo and George's."

Lennon later reached out to other songwriting collaborators as well, including Glenn Tilbrook of Squeeze, British lyricist Anthony Moore, Paul Buchanann of the critically acclaimed Scottish group Blue Nile, guitarist John McCurry, and longtime friend and band mate Justin Clapton.

"Help Yourself" is full of firsts for Lennon. It is the first album for which he used outside material and it is his first album produced by Bob Ezrin, previously known for his work with Pink Floyd, Peter Gabriel, and others. "Bob watched my career from day one and he'd always thought that I had more potential than either I was giving or that I was being allowed to show, so to speak," says Lennon.

This album is also the first on which Lennon acknowledges playing multiple instruments—six in all—in the album's credits. "I've been playing these instruments for three albums," he says. "I felt it was about time that I let other people know that I do all of this stuff."

And Lennon plans to do more. He expects to tour next spring and says that he will either co-produce his next album or "do it myself."



Julian Lennon isolated himself in a rented room for eight months to compose his thoughts and music for his new Atlantic album, "Help Yourself."

AMUSEMENT BUSINESS®		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE MUSIC OF ANDREW LLOYD WEBBER FEATURING MICHAEL CRAWFORD	Fox Theatre Detroit	Nov. 19-24	\$906,539 \$32.50/\$30/ \$27.50/\$20	31,450 two sellouts	Brass Ring Prods. PACE Theatricals
ROD STEWART	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 23-24	\$854,065 \$50/\$35/\$22.50	32,813 sellout	Cellar Door Prods. Belkin Prods.
JOSE CARRERAS	Sydney Entertainment Centre Sydney	Nov. 26	\$791,549 (\$1,008,343 Australian) \$12/\$85/\$48	10,776 sellout	Victoria State Opera International Management Group
GARTH BROOKS TRISHA YEARWOOD CHRIS LEDOUX	The Summit Houston	Nov. 16-17	\$496,074 \$15.65	31,698 sellout	Estrelia Entertainment Group
LUTHER VANDROSS SOUNDS OF BLACKNESS SINBAD	The Summit Houston	Nov. 12-13	\$495,353 \$25.75	19,237 21,950, one sellout	Black Diamond Touring
ROD STEWART	Spectrum Philadelphia	Nov. 21	\$445,675 \$38/\$25.50	17,869 sellout	Electric Factory Concerts
PAULA ABDUL COLOR ME BADD	Rosemont Horizon Rosemont, Ill.	Nov. 26	\$318,895 \$35/\$22.50	12,509 14,545	Jam Prods.
PAULA ABDUL AFTERSHOCK COLOR ME BADD	SkyDome Toronto	Nov. 23	\$314,873 (\$358,263 Canadian) \$29.75/\$25.75	13,972 15,017	Concert Prods. International
THE HIGHWAYMEN: JOHNNY CASH WILLIE NELSON WAYLON JENNINGS KRIS KRISTOFFERSON	Paramount Theatre Oakland, Calif.	Nov. 30	\$306,150 \$10/\$7.5/ \$50/\$25	5,996 sellout	The BASS Tickets Foundation
PERRY COMO	Star Plaza Theatre Merrillville, Ind.	Nov. 22-24	\$284,200 \$29	9,800 10,200, two sellouts	in-house

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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	2	PRIVATE LINE	GERALD LEVERT	1	2	PRIVATE LINE	GERALD LEVERT
2	4	PUT ME IN YOUR MIX	BARRY WHITE	2	4	GIVING YOU ALL MY LOVE	CHRIS WALKER
3	1	I'LL TAKE YOU THERE	BEBE & CECE WINANS	3	9	I LOVE YOUR SMILE	SHANICE
4	5	CAN'T TRUSS IT	PUBLIC ENEMY	4	7	LOVE CRAZY	ATLANTIC STARR
5	7	GIVING YOU ALL MY LOVE	CHRIS WALKER	5	1	I'LL TAKE YOU THERE	BEBE & CECE WINANS
6	8	2 LEGIT 2 QUIT	HAMMER	6	8	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE
7	3	FEELS LIKE ANOTHER ONE	PATTI LABELLE	7	6	PUT ME IN YOUR MIX	BARRY WHITE
8	14	I LOVE YOUR SMILE	SHANICE	8	3	FEELS LIKE ANOTHER ONE	PATTI LABELLE
9	18	BLACK OR WHITE	MICHAEL JACKSON	9	13	THE COMFORT ZONE	VANESSA WILLIAMS
10	16	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	10	12	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL
11	13	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE	11	10	CAN'T WAIT TO GET YOU HOME	ERIC GABLE
12	6	FOREVER MY LADY	JODECI	12	11	LIVING IN CONFUSION	PHYLLIS HYMAN
13	12	SET ADRIFT ON MEMORY BLISS	P.M. DAWN	13	15	2 LEGIT 2 QUIT	HAMMER
14	10	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ	14	14	CAN HE DO IT	READY FOR THE WORLD
15	20	CAN'T WAIT TO GET YOU HOME	ERIC GABLE	15	16	THE RUSH	LUTHER VANDROSS
16	22	LOVE CRAZY	ATLANTIC STARR	16	21	INSATIABLE	PRINCE AND THE N.P.G.
17	23	KISS YOU BACK	DIGITAL UNDERGROUND	17	23	BLACK OR WHITE	MICHAEL JACKSON
18	25	THE COMFORT ZONE	VANESSA WILLIAMS	18	19	SET ADRIFT ON MEMORY BLISS	P.M. DAWN
19	30	INSATIABLE	PRINCE AND THE N.P.G.	19	24	KEEP IT COMIN'	KEITH SWEAT
20	11	CLOSER THAN CLOSE	PEABO BRYSON	20	25	CHANGE	LISA STANSFIELD
21	9	TENDER KISSES	TRACIE SPENCER	21	26	I WANT YOU	JODY WATLEY
22	24	LIVING IN CONFUSION	PHYLLIS HYMAN	22	22	CAN'T TRUSS IT	PUBLIC ENEMY
23	26	CHANGE	LISA STANSFIELD	23	30	CAN'T LET GO	MARIAH CAREY
24	28	CAN HE DO IT	READY FOR THE WORLD	24	28	(EVERYBODY) GET UP	ROGER
25	17	MIND PLAYING TRICKS ON ME	GETO BOYS	25	5	ARE YOU LONELY FOR ME	RUDE BOYS
26	—	KEEP IT COMIN'	KEITH SWEAT	26	29	EVERYTIME MY HEART BEATS	RIFF
27	15	ARE YOU LONELY FOR ME	RUDE BOYS	27	31	KISS YOU BACK	DIGITAL UNDERGROUND
28	19	AIN'T GONNA HURT NOBODY	KID 'N PLAY	28	32	UUH AHH	BOYZ II MEN
29	33	(EVERYBODY) GET UP	ROGER	29	36	I BELONG TO YOU	WHITNEY HOUSTON
30	21	HOUSECALL	SHABBA RANKS (FEATURING MAXI PRIEST)	30	33	MAKE TIME FOR LOVE	KEITH WASHINGTON
31	34	FINALLY	CE CE PENISTON	31	40	THESE THREE WORDS	STEVIE WONDER
32	40	CAN'T LET GO	MARIAH CAREY	32	39	THE WAY I FEEL ABOUT YOU	KARYN WHITE
33	32	EVERYTIME MY HEART BEATS	RIFF	33	38	ALL THROUGH THE NIGHT	STONE LOC
34	36	ALL THROUGH THE NIGHT	STONE LOC	34	—	YOU (YOU'RE THE ONE FOR ME)	EX-GIRLFRIEND
35	—	I WANT YOU	JODY WATLEY	35	17	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ
36	—	JUST THE TWO OF US	CHUBB ROCK	36	—	EVERLASTING LOVE	TONY TERRY
37	31	RIGHT DOWN TO IT	DAMIAN DAME	37	18	TENDER KISSES	TRACIE SPENCER
38	—	MAKE TIME FOR LOVE	KEITH WASHINGTON	38	—	SHE'S GOT THAT VIBE	R. KELLY
39	29	HOUSE PARTY II	TONY! TONI! TONE!	39	—	NEVER IN MY LIFE	CHERRELLE
40	35	O.P.P.	NAUGHTY BY NATURE	40	—	STAY THIS WAY	THE BRAND NEW HEAVIES

'PRIVATE LINE' by Gerald Levert (EastWest) earns the newly reorganized company Atco-EastWest its first No. 1 single. "Private Line" was developed quickly at radio despite the lingering recurrent airplay of "Baby I'm Ready" by Levert (Atlantic), which features Gerald's distinctive vocals. "Private Line" earns the top spot by ranking No. 1 in both radio and retail reports. Forty-five stations list it at No. 1. Congratulations to Gerald Levert, Atco-EastWest chairman Sylvia Rhone, and the entire staff!

'I LOVE YOUR SMILE' by Shanice Wilson (Motown) is the only record on the chart that has reports from the entire panel, gaining WMXD Detroit. Radio- and retail-point increases are huge, and it earns its first No. 1 report from WIZF Cincinnati. Though its increase in retail rank (14-8) trails radio (9-3), it is nevertheless the record most likely to become No. 1 next week.

THERE ARE A NUMBER of records that have performed well over the past few weeks that have been neglected, mainly because of the recent radio and retail panel changes. Therefore, I will quickly highlight as many as I can squeeze into this space. "Love Crazy" by Atlantic Starr (Reprise) has reports from 101 stations and is No. 1 at KMJQ Houston. It has top five reports from 32 stations. "2 Legit 2 Quit" by Hammer (Capitol) has reports from 86 stations, adding WJJS Lynchburg, Va. It has top five reports from 11 stations and is No. 1 at WJMI Jackson, Miss. "Tell Me What You Want Me To Do" by Tevin Campbell (Qwest) is listed by 101 stations, gaining WRKS New York at No. 35. Seven stations list it top five. "The Comfort Zone" by Vanessa Williams (Wing) gets an add from KJMS Memphis, for a total of 102 stations. It has top five reports from WQOK Raleigh, N.C., WCKU Lexington, Ky., and KIPR Little Rock, Ark. "Change" by Lisa Stansfield (Arista) has reports from 92 stations, gaining three: WHRK Memphis at No. 23; WPAL Charleston, S.C.; and it is re-added at WUJM Charleston at No. 29. "You (You're The One For Me)" by Ex-Girlfriend (Reprise) regains its bullet, adding six new radio reports, including WXVI Baltimore and KMJQ Houston. It is readded at WZHT Montgomery, Ala., at No. 30.

'BLACK OR WHITE' by Michael Jackson (Epic) has already topped the Hot 100 Singles chart, which is based on monitored radio play and sales information gathered by SoundScan. R&B radio is developing more slowly, with 93 stations reporting it. In June 1988, "Dirty Diana" peaked at No. five, with reports from 95 stations. While R&B radio may love Jackson, rock'n'roll is still hard to program to its many "new-jack" listeners.

POWER PICKS: "Keep It Comin'" by Keith Sweat (Elektra) earns Power Pick/Sales kudos, gaining 65 of the panel's 173 reporters in one week. In total it has sales reports from 102 retailers. It has radio reports from all but one adult-oriented station in the North Central region. "Stay" by Jodeci (Uptown) is on 69 stations, as it gains 30 new reports. A number of stations already report it high on their lists, including WJLB Detroit (26-23), WIZF (33-26), and KKDA-FM Dallas (23-21).

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

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

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 103 REPORTERS	TOTAL ON
STAY JODECI UPTOWN	7	6	17	30	69
LOVE STORIES JENNIFER HOLLIDAY ARISTA	2	6	15	23	35
EVERLASTING LOVE TONY TERRY EPIC	4	6	9	19	75
SO INTENSE LISA FISCHER ELEKTRA	3	5	9	17	42
LET'S STAY TOGETHER GUY MCA	2	9	4	15	61
UUH AHH BOYZ II MEN MOTOWN	3	2	9	14	85
LATIFAH'S HAD IT UP 2 HERE QUEEN LATIFAH TOMMY BOY	2	4	8	14	15
WORD TO THE BAD JERMAINE JACKSON ARISTA	1	4	8	13	19
THINGS THAT YOU DO D.J. JAZZY JEFF JIVE	1	5	7	13	14
THESE THREE WORDS STEVIE WONDER MOTOWN	0	5	6	11	89

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.

Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING DEC. 14, 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	3	4	4	ICE CUBE PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
2	1	2	9	PRINCE & THE N.P.G. PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
3	2	1	25	JODECI ● MCA 10198 (9.98)	FOREVER MY LADY	1
4	4	3	9	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91... THE ENEMY STRIKES BLACK	1
5	6	10	6	GERALD LEVERT EASTWEST 91777*/ATCO/EASTWEST (10.98)	PRIVATE LINE	5
6	5	5	21	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
7	9	11	5	HAMMER CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	7
8	10	12	7	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
9	7	6	28	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
10	8	7	10	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
11	NEW ►			MICHAEL JACKSON EPIC 45400 (10.98 EQ)	DANGEROUS	11
12	14	18	8	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	12
13	12	9	22	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
14	15	13	8	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
15	13	14	11	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
16	11	8	26	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
17	16	20	14	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	12
18	19	17	22	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
19	18	16	21	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
20	17	15	9	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	13
21	22	24	8	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	21
22	20	19	7	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
23	24	32	4	SOUNDTRACK MCA 10397* (9.98)	HOUSE PARTY 2	23
24	21	22	30	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
25	25	28	4	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
26	23	25	6	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
27	28	27	9	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
28	27	21	10	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
29	26	23	13	NAUGHTY BY NATURE ● TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
30	29	34	6	P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
31	NEW ►			KEITH SWEAT ELEKTRA 61216* (10.98)	KEEP IT COMIN'	31
32	35	40	6	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
33	37	51	10	CYPRESS HILL COLUMBIA 47889 (9.98 EQ)	CYPRESS HILL	33
34	30	29	28	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
35	36	44	6	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	35
36	32	26	21	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
37	33	35	10	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
38	31	30	25	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
39	66	—	2	LISA STANSFIELD ARISTA 18679* (10.98)	REAL LOVE	39
40	58	71	3	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	40
41	34	31	13	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
42	39	42	5	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	39
43	40	37	33	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
44	44	46	6	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
45	38	33	20	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
46	45	54	4	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45
47	59	69	3	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	47
48	51	78	3	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	48
49	41	41	19	VESTA A&M 5347 (9.98)	SPECIAL	15

50	43	36	13	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
51	48	50	28	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
52	42	38	28	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
53	65	—	2	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	53
54	53	48	14	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
55	56	67	4	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	55
56	47	39	18	COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98)	C.M.B.	10
57	52	52	34	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ)	THE BRAND NEW HEAVIES	17
58	54	45	24	NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
59	57	57	22	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	54
60	75	—	2	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	60
61	49	49	63	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
62	50	47	26	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
63	46	43	18	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
64	55	53	33	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
65	62	55	36	M.C. BREED & D.F.C. S.D.E.G. 4103/CHIBAN (9.98)	M.C. BREED & D.F.C.	38
66	60	58	16	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
67	63	60	6	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
68	64	66	4	SMOKEY ROBINSON SBK 97968* (9.98)	DOUBLE GOOD EVERYTHING	64
69	61	61	24	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
70	70	63	12	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	36
71	73	82	3	SOUNDTRACK MCA 10428 (10.98)	STRICTLY BUSINESS	71
72	72	73	3	MARVIN SEASE MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
73	71	77	3	U.M.C.'S WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	71
74	68	62	7	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THING CHANGED	52
75	80	86	3	RUN-D.M.C. PROFILE 1419 (10.98)	GREATEST HITS 1983 - 1991	75
76	79	74	7	BOBBY RUSH URGENT 4117/CHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
77	69	59	8	MARLEY MARL COLD CHILLIN' 26257/WARNER BROS. (9.98)	IN CONTROL VOL. 2	46
78	91	—	2	PATTI AUSTIN GRP 9660*/MCA (9.98)	CARRY ON	78
79	76	65	46	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
80	74	75	9	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
81	67	56	44	O'JAYS ● EMI 93390 (9.98)	EMOTIONALLY YOURS	2
82	78	83	9	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	64
83	93	93	18	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
84	81	64	27	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
85	84	76	56	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
86	86	87	43	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
87	92	85	24	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
88	NEW ►			D-NICE JIVE 41466* (9.98)	TO THA RESCUE	88
89	82	68	55	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
90	97	—	2	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	90
91	85	80	3	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80
92	87	89	38	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
93	90	95	3	415 PRIORITY 57163 (9.98)	NU NIGGAZ ON THA BLOKKK	90
94	94	90	6	NEW EDITION MCA 10434 (10.98)	GREATEST HITS VOL. 1	78
95	77	72	8	THE STYLISTICS AMHERST 54404 (9.98)	LOVE TALK	65
96	NEW ►			AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	96
97	RE-ENTRY			FAZE BAHIA 3078/RCA (9.98)	LOVE GAMES	93
98	96	—	22	3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	10
99	83	79	30	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	5
100	89	91	36	WILL DOWNING ISLAND 848278/PLG (9.98 EQ)	A DREAM FULFILLED	22

● 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

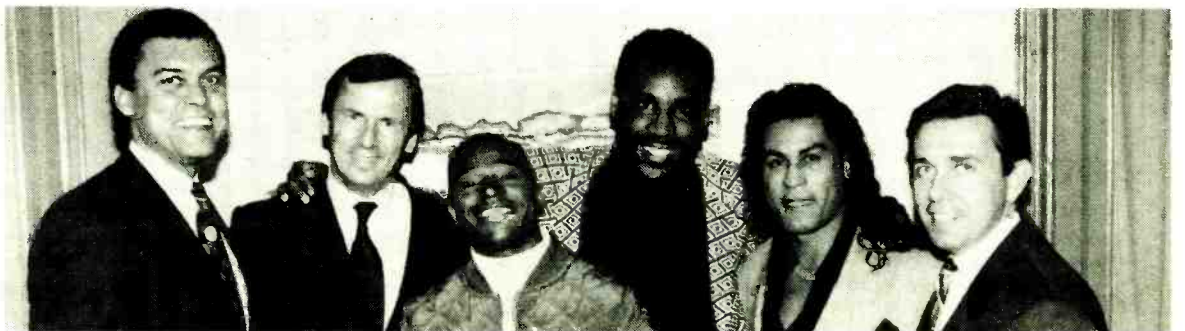
(Continued from page 23)

perience on film. The results are a book, to be published by Little, Brown & Co. Feb. 12, and a photo exhibit set to open Feb. 15 at the Corcoran Gallery of Art in Washington, D.C. The Smithsonian Institution Exhibition Service will coordinate its 24-city national tour;

the 150-photograph show is also expected to tour Europe in late 1992. An HBO special inspired by "Songs Of My People," with a special emphasis on African-American music, will be co-produced by Quincy Jones Entertainment, Blackside Inc., and Home Box Office. Air dates for the special have not been confirmed.

Assistance in preparing this column was provided by Thom Duffy in New York.

**Commissioned hopes
'Number 7' is lucky
... see page 36**



RCA In Effect. RCA recording artists are greeted by RCA execs backstage after a showcase at the New Yorker Club in New York. From left are Skip Miller, senior VP, black music, RCA Records; Michael Dornemann, CEO, BMG; artists Cooly Live, Gene Rice, and Marion Meadows; and Joe Galante, president, RCA Records.

GOSPEL ACTS GETTING SPIRITED RECEPTION IN R&B ARENA

(Continued from page 1)

Rance Allen Group, a veteran gospel act that had recorded for various labels, including Capitol and Stax, and had previously gotten R&B chart action, had a minor hit with "Miracle Worker" on the Bellmark label. The Escofferys, four British sisters, landed a top 40 R&B mover with "Look Who's Lovin' Me" on Atlantic.

Like the contemporary Christian genre—which has launched major crossover stars like Amy Grant and Michael W. Smith—gospel is seen as a growth category; major labels are signing more gospel artists and making deals to distribute and promote the smaller gospel labels.

A&M Records pacted earlier this year for distribution of the Benson label (Billboard, Aug. 24), and has just signed Edification, a male gospel group produced by new-jack-swing co-creator Gene Griffin and described as "a gospel Guy." The new Benson album by Commissioned, a young male septet, also features danceable, up-tempo tracks.

MCA Records has signed Vicki Winans, wife of Marvin Winans of gospel's first family, directly to the label and marketed her first single, "Don't Throw Your Life Away," to urban radio outlets with new mixes. Word Records, whose roster includes Christian star Sandi Patti and longtime R&B/gospel artist Al Green, pacted earlier in the year for distribution through Epic Records. The label boasts new Christian rap acts Dynamic Twins and Freedom Of Soul, as well as "new-jack gospel" vocalist Kenny Smith.

"There will definitely be more [gospel] artists on the R&B charts," says A&M's Kevin Evans, director of A&R, black music and gospel, who says that part of the drive toward more mainstream recognition for gospel is simple economics. "When you talk about a \$20,000 to \$30,000 deal on a small label, it takes less to recoup. With a major \$150,000 budget, it takes longer to recoup, and thus we will create two and three tracks that will give us access to black radio and more exposure."

Hank Caldwell, VP of black music promotion for Epic, which handles Word, says, "Gospel is definitely a vast untapped market. We will have to look at each of our releases very closely to decide which should be

marketed to radio, but it has obviously made a definitive statement."

Black radio, which is generally conservative on genres that fall outside of the straight-ahead R&B sound, has seen records like "Optimistic" and "Addictive Love" work well on their playlists.

James L. Alexander, program manager for WGCI Chicago, says he has long supported inspirational music in his programming and that more inspirational music is being presented by labels for playlist consideration. The artists he has aired on the station include the Rance Allen Group, Helen Baylor (a traditional artist on Word), BeBe & CeCe, and Sounds Of Blackness. "It's a very positive trend, but of course the quality must remain high," he says.

NEW SOUNDS

Gospel has always influenced R&B, all the way back to Aretha Franklin, Sam Cooke, and Ruth Brown. But in the past decade, as R&B has undergone a technological revolution with the use of samplers, sequencers, drum machines, and electronic instruments, younger gospel artists have begun to perform more contemporary-sounding music as well. The result is better-produced, harder-edged music that sounds more like contemporary R&B than like the organ-based choral anthems and praise songs of the past.

Hallmarks of the new, crossover gospel are that the tracks are often up-tempo and slickly produced with strong rhythm tracks. And the lyrics rarely, if ever, mention God by name. "The music has to speak to our inner soul in a nonrelationship, nonthreatening way and the production must be well-defined," says Ernie Singleton, president of MCA's black music division. "Only then do you find the explosive records."

Besides the change in the music, the recent upsurge in R&B hits by gospel acts seems to stem partly from the growing amount of label clout behind them.

"Traditional [gospel] artists don't have the access [to resources] to make their music appeal to the mainstream," says A&M's Evans. "They're dealing with a smaller label that doesn't allocate the budget that a Capitol or A&M or Epic can give to

recording artists, or to bring in the best songwriters or producers."

"I think now you get more quality albums from gospel artists," says CeCe Winans, whose brother and partner, BeBe, is also a sought-after writer and producer. "Labels are standing behind their artists and giving them bigger budgets so you can compete on secular radio."

Many also say tough times—drugs, crime, disease, recession—have made the audience more needful of the positivity these artists offer.

"With the problems going on today in society, this is the type of music the masses can relate to," says Evans. He adds, "With the economy being what it is today, radio is more willing to play these positive artists."

One radio programmer attributes the renewed interest in gospel to a paucity of strong R&B music. Says WDAS Philadelphia PD Joe "Butterball" Tamburro: "Music in general has not been as good as it could be, and whenever there's a drought in any type of music, people will seek out something to fill that void."

SPREADING THE GOOD NEWS

Marketing these artists in a mainstream marketplace is still tough, say label executives. Promotion executives have begun to employ such strategies as remixes, giveaway contests, and alternate singles for secular and gospel stations. In 1988, when Take 6's first album was released, Warner Bros. created a word-of-mouth groundswell by sending the group's debut album to key producers, artists, and industryites. This year, for Margaret Bell's debut album on Reprise/Alliance, Warner Bros. chose to promote one single to R&B radio and another to gospel and black AC stations. A&M has done a 12-inch remix for "Second Chance," the leadoff single from the Commissioned album, due for release this month; a house, radio, and 12-inch mix will be presented to radio on the first Edification single as well.

At Capitol, the strategy was to treat BeBe & CeCe Winans as a mainstream act from the beginning, says Jean Riggins, VP of artist development. "I made the company go out with full-fledged support, and they have never received less than any other major artist on the label," she

says. Before coming to Capitol, the duo had had a Grammy-winning debut album on Word Records.

Word of mouth also worked for Sounds Of Blackness, whose first release was highly anticipated because it represented the first time a major contemporary production duo—Jam & Lewis—had worked on a gospel-oriented album. A 20-year-old Minneapolis choir, the Sounds combined traditional gospel music with contemporary sounds, positivity, and cultural awareness. It has scored not only on the R&B chart, but also in the dance clubs.

Also garnering a strong club response is the remix of Vicki Winans' "Don't Throw Your Life Away," says MCA's Singleton. "We're breaking ground with her because Vicki has never been presented to an urban marketplace before."

One strong aspect of the new crop of gospel artists is their consistent ability to sell concert tickets, which provides a strong base for record sales. Says Vicki Winans, "There are more people who just would not have listened to gospel music at our concerts than ever before."

Sounds Of Blackness is completing a well-received national tour as the opener for R&B favorite Luther Vandross. BeBe & CeCe Winans, who tour constantly, are negotiating a spot on a major R&B tour for 1992.

Another outlet for exposure is video, a major investment in the artist's crossover appeal. BET began the hourlong daily program "Video Gospel" in 1989 to play videoclips by contemporary gospel artists. Many of these same clips get rotation on the cable network's R&B program, "Video Soul."

Billboard®

FOR WEEK ENDING DECEMBER 14, 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	
				★★ NO. 1 ★★		
1	1	2	12	AIN'T GONNA HURT NOBODY (C) (M) (T) SELECT 4-64847/ELEKTRA	KID 'N PLAY 2 weeks at No. 1	
2	4	6	12	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI	U.M.C.'S	
3	2	1	11	CHECK THE RHIME (C) (T) JIVE 42011	A TRIBE CALLED QUEST	
4	3	3	10	CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA	PUBLIC ENEMY	
5	8	11	7	JUST THE TWO OF US (M) (T) SELECT 4-66502/ELEKTRA	CHUBB ROCK	
6	5	7	9	STEP IN THE ARENA (C) (T) CHRYSALIS 2352	GANG STARR	
7	9	10	10	THE PHUNCKY FEEL ONE RUFFHOUSE 38-73930/COLUMBIA	CYPRESS HILL	
8	7	5	11	POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC	THE 2 LIVE CREW	
9	11	12	6	KISS YOU BACK (C) (M) (T) TOMMY BOY 993*	DIGITAL UNDERGROUND	
10	14	19	5	I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007	JIBRI WISE ONE	
11	6	4	12	WHEN IN LOVE (C) (T) FIRST PRIORITY 4-98715/ATLANTIC	MC LYTE	
12	10	9	8	THE SYMPHONY PT. II (C) (CD) (M) (T) COLD CHILLIN' 4-19227/WARNER BROS	MARLEY MARL	
13	19	26	4	BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 86-7888/MERCURY	ED O.G. & DA BULLDOGS	
14	17	21	5	SHAKIYLA (JRH) (C) (T) PROFILE 5344	POOR RIGHTEOUS TEACHERS	
15	18	18	4	1-800-SKY-TALK PIN #110279 (C) EPIC 34-7-1023	CANDYMAN	
16	21	23	3	2 LEGIT 2 QUIT (C) (CD) (T) CAPITOL 44785	HAMMER	
17	12	14	9	IS IT GOOD TO YOU (C) (CD) (M) (T) UPTOWN 54200/MCA	HEAVY D. & THE BOYZ	
18	13	8	18	MIND PLAYING TRICKS ON ME (C) (T) RAP-A LOT 7241/PRIORITY	GETO BOYS	
19	22	27	3	WILDSIDE (C) INTERSCOPE 4-98673/EASTWEST	MARKY MARK & THE FUNKY BUNCH	
20	20	28	3	GROOVE WITH IT (C) (CD) (T) GOLD CHILLIN' 4-19115/REPRISE	BIG DADDY KANE	
21	15	15	7	LIL TRIG (C) (M) (T) PENDULUM 4-64844/ELEKTRA	HEN-GEE & EVIL-E	
22	16	16	7	STRAIGHT CHECKN' EM (C) (T) ORPHEUS 38-73998/EPIC	COMPTON'S MOST WANTED	
23	24	25	3	PORTRAIT OF THE ARTIST AS A HOOD (C) (T) DEF JAM 38-73896/COLUMBIA	3RD BASS	
24	27	—	2	BE TRUE TO YOURSELF (C) (T) PROFILE 5343	2ND II NONE	
25	23	17	19	O.P.P. ▲ (C) (M) (T) TOMMY BOY 988*	NAUGHTY BY NATURE	
26	NEW ▶	1	1	MR. SCARFACE (C) (T) RAP-A LOT 7234/PRIORITY	SCARFACE	
27	26	24	14	LET'S TALK ABOUT SEX (C) (M) (T) NEXT PLATEAU 333	SALT-N-PEPA	
28	NEW ▶	1	1	THE KING OF ROMANCE (C) (T) SRC 14022/ZOO	DEF DAMES	
29	28	—	2	KLIENTELE (M) (T) PWL AMERICA 867 771 47/MERCURY	SYLK SMOOV	
30	25	13	11	GLORY (C) RUTHLESS 4-98740/ATLANTIC	YOMO & MAULKIE	

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.

N.Y.'S 'DA JOINT' PUTS ACTS ON DA ROAD TO OVERSEAS VENUES

(Continued from page 23)

says Fisher, who started his career by promoting shows in German clubs and theaters. "Brazil is a country larger than the continental U.S. with a population of some 120 million, more than 80 million of whom are of African descent. Most of the African-Brazilians are dirt poor, so PE's appearances and message of uncompromising black pride made a great impact on the 20,000 people who saw them perform."

Language differences have not proved to be a barrier to the growth and popularity of R&B and rap acts abroad, say Fisher and Cormier. But the right packages must be timed to capitalize on group awareness, says Cormier. "The toughest part is securing the right groups to go over at the

right time and maximize their potential. Sometimes they don't make as much money in South America doing shows as they make in America, but they get the exposure. And for the South American tours, it's like a paid vacation: we set up their accommodations, their transportation, everything. All they have to do is show up."

Things have gone so well for Da Joint in Europe that it has opened its own Da Joint Artist Agency this year with an office centrally located in Ludwigshafen, Germany. Both partners felt that with the unification of Europe in 1992 they could best serve the needs of the artists, agents, and managers by establishing a European base.

Da Joint is currently planning tentative shows for Salt-N-Pepa in Germany, and Public Enemy in Europe and Africa. Cormier expects to expand his Latin American contacts to Chile and Argentina.

In addition, Fisher and Cormier have branched into artist management and production. Da Joint Productions has signed singer Xavier to A&M Records, and rap/R&B group Cafe Black Society to Qwest Records. Both groups are expected to debut sometime in the second quarter of 1992. Da Joint Artist Management represents a handful of up-and-coming producers, including Nat Adderley Jr., Kirth Atkins, Pisces, and the LG Experience.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	1	2	7	CHANGE ARISTA 12363-1	◆ LISA STANSFIELD
(2)	5	9	6	IT SHOULD HAVE BEEN ME CAPITOL V 15730	◆ ADEVA
3	3	5	7	SAY IT MCA 54055	◆ ABC
(4)	11	24	4	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
5	7	8	7	CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	◆ PUBLIC ENEMY
6	9	15	5	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	◆ P.M. DAWN
7	4	3	9	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
8	2	1	9	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
9	6	7	8	BREAK INVASION 36006	TURNTABLE TERROR
(10)	13	17	5	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
(11)	28	43	3	JUST A TOUCH OF LOVE COLUMBIA 44-74032	◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
(12)	27	38	3	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611 1/ISLAND	CLUBLAND
(13)	16	29	5	IT'S HARD SOMETIME VIRGIN 0-98754	◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON
14	12	4	12	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
15	18	26	6	THERE'S NO OTHER WAY SBK V-19747	◆ BLUR
(16)	21	27	5	THE WAVE OF THE FUTURE RCA 62123-1	◆ QUADROPHONIA
(17)	24	31	3	THE BEGINNING SIRE 0-40200/WARNER BROS	◆ SEAL
(18)	31	36	4	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260	SIMONE
(19)	29	32	5	HEART ON THE LINE MUTE 0-66491/ELEKTRA	◆ FORTAN 5
20	26	30	5	THIS IS FASCISM NETTWERK X25G-13842/I R.S.	CONSOLIDATED
21	8	6	9	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
				★★★ Power Pick★★★	
(22)	38	48	3	LET ME GROOVE U EASTWEST 0-96258/ATLANTIC	J.T.
(23)	36	40	4	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
24	19	23	7	GIMME REAL LOVE CARDIAC 3-4018	◆ HELEN BRUNER
(25)	35	37	4	LOVE TO HATE YOU SIRE 0-40218/REPRISE	◆ ERASURE
(26)	40	45	3	SMELLS LIKE TEEN SPIRIT DGC 21673/GEFFEN	◆ NIRVANA
27	22	25	7	RING MY BELL JIVE 42023-1	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
(28)	37	46	3	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
29	34	35	4	MOVE YOUR WAISTLINE MAXI 2003	DE JA VU
30	14	20	7	TRIPPING ON YOUR LOVE LONDON 869 547-1/PLG	◆ BANANARAMA
31	23	10	11	TOO BLIND TO SEE IT I D./ATCO 0-96255/ATLANTIC	KYM SIMS
(32)	42	—	2	SOMETHING GOT ME STARTED EASTWEST 0-96290/ATLANTIC	◆ SIMPLY RED
33	10	12	8	KILLER INSIDE ME NETTWERK X25G-13835/I R.S.	◆ MC 900 FT. JESUS
(34)	41	50	3	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
(35)	43	—	2	WHAT CAN YOU DO FOR ME? FFRR 869 581-1/LONDON	◆ UTAH SAINTS
36	17	18	6	FEELS LIKE ANOTHER ONE MCA 54238	◆ PATTI LABELLE
				★★★ Hot Shot Debut★★★	
(37)	NEW ▶	1	1	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
(38)	45	—	2	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
39	25	13	10	FUNKOPOLIS FICTION 0-85978/ATLANTIC	◆ DIE WARZAU
(40)	49	—	2	CONQUER YOUR HOUSE WAX TRAX 9175	EXCESSIVE FORCE
41	33	28	8	I'M HAPPY CARDIAC 3-4021	WORLD POWER FEAT. ALTHEA MCQUEEN
(42)	44	47	3	SOMETHING SPECIAL CAPITOL V-15755	NOMAD
(43)	47	—	2	GET READY FOR THIS RADIKAL 12256	◆ 2 UNLIMITED
(44)	NEW ▶	1	1	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
45	39	22	10	FROM THE GHETTO SCOTTI BROS. 72392 75289-1	◆ DREAD FLIMSTONE
46	32	16	10	GIVE ME YOUR LOVE IRMA I-7023	BE NOIR
47	48	—	2	EVERYBODY MOVE POLYDOR 867 989-1/PLG	◆ CATHY DENNIS
(48)	NEW ▶	1	1	KISS THE GROUND RCA 62143-1	ARTHUR BAKER FEAT. ADELE BERTEI
49	20	11	12	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
50	15	14	14	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS


12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	1	1	7	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	3 weeks at No. 1 ◆ P.M. DAWN
(2)	3	5	6	CHANGE ARISTA 12363-1	◆ LISA STANSFIELD
(3)	4	6	7	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
4	2	2	12	FINALLY A&M 75021 -2385-1	◆ CE CE PENISTON
(5)	7	16	5	TOO BLIND TO SEE IT I.D./ATCO 0-96255/ATLANTIC	KYM SIMS
6	10	12	8	IS IT GOOD TO YOU UPTOWN 54201/MCA	◆ HEAVY D. & THE BOYZ
7	6	7	12	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
(8)	11	15	6	KISS YOU BACK TOMMY BOY 993	◆ DIGITAL UNDERGROUND
(9)	13	27	3	JUST A TOUCH OF LOVE COLUMBIA 44-74032	◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
(10)	17	29	3	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
11	5	4	9	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
(12)	16	21	4	LOVE TO HATE YOU SIRE 0-40218/REPRISE	◆ ERASURE
13	14	19	7	SAY IT MCA 54055	◆ ABC
14	18	23	5	DJ CULTURE/MUSIC FOR BOYS EMI V-56234	◆ PET SHOP BOYS
15	9	9	10	LIVE FOR LOVING YOU EPIC 73971	◆ GLORIA ESTEFAN
16	12	13	9	FEELS LIKE ANOTHER ONE MCA 54238	◆ PATTI LABELLE
17	8	3	10	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
(18)	22	28	5	PEACE (IN THE VALLEY) ATCO 0 96259/ATLANTIC	◆ SABRINA JOHNSTON
19	15	10	9	CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	◆ PUBLIC ENEMY
(20)	26	34	6	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
(21)	25	37	3	CREAM PAISLEY PARK 0-40197/WARNER BROS	◆ PRINCE AND THE N.P.G.
22	19	18	10	AIN'T GONNA HURT NOBODY SELECT 0 66507/ELEKTRA	◆ KID 'N PLAY
				★★★ Power Pick★★★	
(23)	41	—	2	THE COMFORT ZONE WING 865 073-1/MERCURY	◆ VANESSA WILLIAMS
(24)	27	32	4	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260	SIMONE
(25)	30	38	3	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
(26)	32	33	4	EVERYBODY MOVE POLYDOR 867 989-1/PLG	◆ CATHY DENNIS
27	24	20	19	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
(28)	34	42	3	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
29	29	31	6	WE ARE FAMILY RCA 620691-1	◆ UNIT 3 UK
30	21	14	14	HOUSECALL EPIC 73929	◆ SHABBA RANKS (FEATURING MAXI PRIEST)
31	31	35	5	SOMETHING GOT ME STARTED EASTWEST 0-96290/ATLANTIC	◆ SIMPLY RED
32	33	41	4	IN PARADISE METROPOLITAN 4475	LAISSEZ FAIRE
33	20	11	12	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	◆ LISETTE MELENDEZ
34	37	45	3	WHAT TIME IS LOVE? ARISTA 12366-1	◆ THE KLF
(35)	45	—	2	STREET OF DREAMS CHARISMA 0-96269	◆ NIA PEEPLES
36	39	46	3	THE BEGINNING SIRE 0-40200/WARNER BROS.	◆ SEAL
				★★★ Hot Shot Debut★★★	
(37)	NEW ▶	1	1	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
(38)	47	—	2	HEART ON THE LINE MUTE 0-66491/ELEKTRA	◆ FORTAN 5
(39)	49	—	2	THE WAVE OF THE FUTURE RCA 62123-1	◆ QUADROPHONIA
(40)	44	47	3	HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO) MCA 54171	◆ TONY! TONI! TONE!
41	38	39	9	MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
(42)	NEW ▶	1	1	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
(43)	NEW ▶	1	1	BREAK INVASION 36006	TURNTABLE TERROR
44	23	8	13	LIES EMI V-56223	◆ EMF
45	43	44	7	POP THAT COOCHIE LUKE 0-96291/ATLANTIC	◆ THE 2 LIVE CREW
(46)	NEW ▶	1	1	JESUS BUILT MY HOTROD SIRE 0-40211/WARNER BROS	◆ MINISTRY
47	48	—	3	JUST THE TWO OF US SELECT 0-66502/ELEKTRA	◆ CHUBB ROCK
48	28	17	9	ALWAYS THERE TALKIN' LOUD 868 881-1/MERCURY	INCOGNITO FEATURING JOCELYN BROWN
(49)	NEW ▶	1	1	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
50	42	36	8	CHECK THE RHIME JIVE 42010-1	◆ A TRIBE CALLED QUEST

○ 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.

THIS SONG HAS SUCH A
GREAT GROOVE THAT
WE HAD TO PUT IT
IN THE TITLE.



HAMMER
Addams Groove

The new single from 'Too Legit To Quit'
Featured in the Paramount movie 'The Addams Family'
Produced by Hammer and Fallon C. Platteau for Bustle Productions
Management & Direction: Louis K. Burnett/Bustle Management
Capitol
© 1991, Capitol Records, Inc.

Varney Looks Back; D'Bora Gets Disco 'Desire'

IN THE MIX: Remember the heyday of pop/hi-NRG hit machine **Stock, Aitken, Waterman**? For a dash of nostalgia, don't miss "So Proud Of You" by **Paul Varney** (PWL, U.K.). The British singer's warm baritone sounds comfy within a string-laden arrangement that is a fun throwback to nuggets like "This Time I Know It's For Real" and "Never Gonna Give You Up." **Phil Harding's** "Smooth" house rendering will work in mainstream sets, while the original mix is cool for purists.

If the rumors we've been hearing lately are true, this winner may well be the final track ever created by **SAW, Matt Aitken**, who is on a one-year sabbatical from music, is said to be showing little interest in reuniting with his former cohorts.

And yet, **Pete Waterman** and **Mike Stock** forge onward, as proven by "I Guess I Like It Like That" by Varney's label mate, **Kylie Minogue**. This pop-etched techno rave is featured on Minogue's new "Let's Get To It" album, and bears an intriguing resemblance to **2 Unlimited's** current hit, "Get Ready For This." Although it has never been confirmed or denied, there has been speculation that the 2 Unlimited cut is actually Stock and Waterman. Adding to the confusion is the fact that the Minogue track has been remixed and is now also available as "Keep On Pumpin' It Up" and is credited to **Vision Masters With Tony King Featuring Kylie Minogue**. Did you get all that? If your head isn't about to explode, give any version of this cut a spin.

D'Bora follows her international club hit, "Dream About You," with "Love Desire" (**Smash**), a chipper disco-houser that often triggers memories of **Vicki Sue Robinson's** "Turn The Beat Around." Layers of harmonies are frosting for a thick and rich lead vocal, while **E-Smoove** and **Maurice Joshua** offer reliably strong remixes. By the by, if you haven't already checked out her debut album, "E.S.P.," you're denying yourself a delicious musical treat.

Fledgling freestyle diva **Giggles** displays the proper amount of swagger'n'sass to make "What

Goes Around Comes Around" (**Cutting**, New York) kick. The track employs a percolating, funk-fortified groove reminiscent of the **Carlos Berrios** new-school sound. Tell 'em why, girlfriend!

Glad to note that **Susan Clark's** deep house anthem "Deeper" has been picked up by **London/FFRR**. For those of you who may have already burned the original, there are smokin' new mixes by **Peter Daou** and **Danny Tenaglia**. If you missed

Although we long for the days when **Siouxsie & the Banshees** were not quite so slick and trendy, we can't help but jam on **Junior Vasquez's** house versions of "Fear Of The Unknown" (**Geffen**). Siouxsie's rough and quivering voice poses an interesting contrast to the track's smooth bass line. Alternative jocks take note.

ALBUM NOTES: Clubland is once again being assaulted with a barrage of dance music compilations. Here's a rundown of the best of the batch:

The **Boy George**-owned, U.K.-based **More Protein** label hits hard with a sturdy collection made up mostly of previously released international hits. Included are gems like "Love Come Down" by **Eve Gallagher**, "Everything Begins With An E" by **E-Zee Posse**, and **MC Kinky's** fine new single "Inna We Kingdom." Word has it that **Charisma** may be releasing this set in the U.S. early next year. Keep your fingers crossed.

Profile (New York) offers "The Best Of Techno," which is a set of U.K. hits. Available on cassette, CD, and a double-LP, the album includes 12-inch versions of cuts like "Gaza" by **Andromeda**, **Rhythmatic's** "Take Me Back," and "Disco Therapy" by **Trance Media**. Cool for novices.

Finally, there's "Instinct Dance," a 10-track historical look at some of the strongest house and techno material issued by **Instinct Records** (New York). Essential, if only for **Moby's** "Mobility" and "Drug Fits The Face" by **Barracuda**.

SPRING IN MIAMI: Plans are already well under way for the seventh annual **Winter Music Conference**, slated to kick off March 28.

This year, WMC7 will be held at the **Fontainebleau Hilton Resort & Spa** in Miami. The format has been retooled and will place more empha-



Finally A Hit. A&M recording artist Ce Ce Peniston recently took a break from her national club tour to celebrate the success of her debut single, "Finally," which has topped Billboard's Club Play and 12-Inch Singles Sales charts and is moving up the Hot 100. Her next single, "Love Thang," produced by Steve "Silk" Hurley, is due next month, as is her first full-length album. Pictured, from left, are Ross Grierson, national CHR promotion, A&M; Peniston; and David Perl, local pop promotion/Chicago, A&M.



by Larry Flick

this one the first time around, don't let it slip by a second time!

Deep house jocks will feast on "Ecstasy Energy" by **Dee Dance Dee** (**NuGroove**, New York). Produced by **Mark Kamins**, this instrumental tempers kinetic beats with soothing synths and trippy samples. For a total mental-meltdown, investigate the second mix on side one, which erases the beat and replaces it with sullen piano lines and tidal wave sound effects.

The always-reliable **Media Records** (Italy) issues two markedly different singles—both of which merit immediate attention. First, there's "One More Chance" by **Cool & Resistance**, a silky nouveau-soul jam, replete with a shuffling swing-inspired beat, plush strings, and underplayed femme vocals. Fine for sets that include artists like **Lisa Stansfield** and **Vanessa Williams**.

Then there's **Antico's** "What I Gotta Do," which successfully combines elements of techno, hi-NRG, and house. Insistent and impaling keys are tempered with a hypnotic melody and perky vocal sound bites. Quite cool.



A Strictly Black & White Deal. The posse from popular New York indie **Strictly Rhythm Records** celebrates signing club chanteuse **Brenda Braxton** to its roster with members of her management team, **Black & White**. Braxton will enter the studio shortly with producer **Roger Sanchez**. Her first release on the label is slated for January 1992. Shown, from left, are **George Morel**, director of A&R, **Strictly Rhythm**; **Rita Parr**, artist liaison, **Black & White**; **Timothy Scott**, manager, **Black & White**; **Bari G.**, director of promotion, **Strictly Rhythm**; **Mark Finkelstein**, president, **Strictly Rhythm**; **Braxton**; and **Sanchez**. (Photo: Chuck Pulin)

sis on the nuts and bolts of being a club DJ. In addition to the traditional music and label-oriented panels, there will be a number of discussions geared toward keeping up with changes in technology, dealing with nightclub owners, and the rebirth of music video in clubs.

After the success of last year's workshop series, the concept is being expanded to cover the state of indie labels and a how-to session for club managers and owners.

In addition to hosting the **National Dance Music Awards, WMC7** will present the **Battle of the Master Mixers**, a spinoff between DJs. Applications from jocks are now being accepted.

Follow this column for further information as it develops—or contact the staff of **WMC7** in Fort Lauderdale, Fla.

TID-BEATS: Country music legend and **Epic** recording artist **Tammy**

Wynette is the lead vocalist on the next **KLF** single, "Justified & Ancient (Arista). How about that! ... **John "Jellybean" Benitez** and **Preston Powell** have formed **Taskforce Management**. The New York-based company has an initial client list that includes **Shawn Christopher**, **Mike "Hitman" Wilson**, and **Rosie Ania** ... Groovy U.K. songwriter **Simon Law** is currently collaborating with **Maurice White** on new material for a forthcoming **Earth, Wind & Fire** album. Law has also penned a tune for **Neneh Cherry's** long-awaited set ... Producer and remixer **DJ Pierre** has joined the A&R staff at **Strictly Rhythm Records** in New York. He will continue writing and recording his own music as well.

Hot Dance Breakouts

CLUB PLAY

1. ONLY LOVE CAN BREAK YOUR HEART ST. ETIENNE WARNER BROS.
2. RAN KAN KAN TITO PUENTE ELEKTRA
3. SURPRISE CRYSTAL WATERS MERCURY
4. DJ CULTURE PET SHOP BOYS EMI
5. STRANGE EN VOGUE EASTWEST

12" SINGLES SALES

1. I'M TOO SEXY RIGHT SAID FRED CHARISMA
2. HOLD ON (TIGHTER TO LOVE) CLUBLAND GREAT JONES
3. I WANNA? BROTHER MAKES 3 CARDIAC
4. ONE TIME'S GOT NO CASE SIR MIX-A-LOT DEF AMERICAN
5. WE GONNA GET R.A.F. ZYX

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

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. 4 C SOUL "Smile"	DANCEFLOOR
2. DIONNE "Kisses"	CYRENE
3. DANNY B. SMOOTH "Let's Spend The Night"	ECHO
4. NIGHT AND DAY "Do You Know It"	DANCEFLOOR
5. ADAM X "Listen"	B.G.P.
6. TECH 9 "Moments In Our Beat"	PROTON
7. LOGIC "One Step Beyond"	S.RHYTHM
8. DA REBELS "Basic Essentials"	CLUBHOUSE
9. MASTER BREAKS FOR DJ'S "Volume 1"	FBB
10. EIGHTH RAY "Axis Of Love"	DANCEFLOOR
11. RUDE AWAKENING "The Dip"	KAL SCOPE
12. PAYCHECK "I Like It"	CLIPD
13. THE LOVED ONES "Resurrection Now"	PROTODANCE
14. ELECTROHOPHEAD "EHH One"	DANCEFLOOR
15. OUTDANCE "Sweet Lips"	FMA
16. PEACE OF MIND "Introspect"	ATMOSPHERE
17. FARLEY J. FUNK "Hold Me Again"	HOUSE
18. JOYANNE "Out All Night EP"	EMOTIVE
19. COCO DANCE "Angels Of Love"	MAXI
20. BELTRAM "Energy Flash"	TRANSMAT

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

All the above titles available through:
VISTA SOUNDS INTERNATIONAL, INC.
215 Englewood Ave. Englewood, NJ 07631
Tel: (201) 568-0040 FAX: (201) 568-2599

Kenny Rogers' Back-To-Basics Promo Visits Radio, Retailers, Distributors In 9 Markets

BY EDWARD MORRIS

NASHVILLE—Kenny Rogers has returned to square one to persuade radio, distributors, and retailers that he is determined to chart and sell country records. From Oct. 21-25, Rogers did an event-packed promotional tour in nine major markets.

The tour was on behalf of his new Reprise album, "Back Home Again." Led by the single "If You Want To Find Love," the album has the same traditional sound that gave Rogers his country chart dominance in the late '70s.

Rogers was accompanied on the tour by Warner/Reprise's Nashville president, Jim Ed Norman; national promotion director Bill Mayne; and national sales director Neal Spielberg. Norman and Eric Prestidge produced Rogers' current collection.

Sites visited were KMPS, KRPM, Roundup/Fred Meyer, Handleman, and WEA distribution in Seattle; KSNZ/KNEW, San Francisco; KMEL and KNIX, Phoenix/Tempe; KPLX, KSCS, Western Merchandisers, Handleman, Sound Warehouse, and WEA, Dallas/Fort Worth; KEEY, K102, Musicland, and Target, Minneapo-

lis; Camelot and WEA, Akron/Canton, Ohio; WGNA and Trans World, Albany, N.Y.; WMZQ Washington, D.C.; and WWWW and Handleman, Detroit.

The label's promotion and marketing departments chose the sites. Appointments were set up a week to 10 days in advance. The team made the tour on Rogers' own jet.

"It was perceived that we needed to get him back in touch with what was going on at radio," Spielberg explains. "We also went in and told [the accounts] what the project was about. And [Rogers] asked them what they felt Kenny Rogers could do best to help them sell records, including his personal involvement if necessary." (Spielberg says people at the accounts repeatedly advised Rogers to make an appearance on Oprah Winfrey's show to spotlight the album. Rogers sang on the debut show of NBC-TV's "Hot Country Nights" series, Nov. 24.)

"It really did come back to the basic formula," Spielberg continues, "that he needed a hit record at country radio. Anything else, like an AC hit—and we did have one on the last album—would just be gravy."

KTYO To Become Japan's First All-Country Station

NASHVILLE—KTYO International Radio in Tokyo will switch to an all-country music format Jan. 1. At present, Japan's main broadcast source of country music is Armed Forces Radio, which airs a few hours of programming each week on AM. KTYO, which currently programs contemporary hits, broadcasts via digital audio.

According to Clark W. Bowdoin, KTYO's director of operations and programming, the new format will initially be carried on a nationwide cable service that now reaches about 4 million people. In April, KTYO will make available 12 hours of its 24 hours of daily programming on Nippon Music Congress' PCM satellite channel. And in June the operation will begin a free around-the-clock satellite service to receiving dishes throughout Japan.

The station's Nashville division, which will help provide programming, advertising, and promotion, is CM Japan Promotions (CMJP). Its officers include VPs Ben Lampley and Stuart Bowdoin and secretary/treasurer Mabel Birdsong.

Clark Bowdoin is a former resident of Nashville who has lived in Japan for the past several years.

Programmed entirely in English, KTYO intends to contract with Nashville radio stations for

some of its broadcast material. Other portions will be assembled by CMJP and by the station itself, Birdsong says.

Birdsong notes the switch to country is being prompted both by a growing Japanese interest in country music and by the shortage of country music broadcasting in the nation. She says Bowdoin "slips in" an occasional country record in his current programming and that the response is "really good."

Birdsong says a "large corporation" is behind KTYO and its state-of-the-art broadcast technology, but she would not reveal the company's name. She speculates that details of the affiliation will be announced near the first of next year.

Nashville-based programming, Birdsong says, will be prerecorded and sent to Japan in some cases and broadcast live by satellite in others.

"The record labels are all very interested," Birdsong reports, adding that Warner Bros. has already started servicing its product to the new enterprise. "We've already made a deal with [Warner Bros. VP of international marketing] Bob Saporiti."

CMJP is located at Master's Touch Studio.

EDWARD MORRIS

"We kept using this phrase," Spielberg adds, "that Kenny 'came down off the mountain' and showed them by hitting [as many as three cities a day] how committed he was."

Says Mayne, "Basically, [Rogers'] approach was that he's distanced himself from country radio. He said, primarily, that when you're in the marketplace, you can do one of two things: compete or sit back and complain, and that he was a competitor . . . He was very, very positively received."

Mayne says Rogers did on-air appearances in virtually every market he visited.



Reprise artist Kenny Rogers visits with label and radio execs during one of the stops on his radio promotion tour. Pictured, from left, are Jim Ed Norman, president, Warner/Reprise, Nashville; Charlie Ochs, VP/GM, WMZQ Washington, D.C.; Rogers; Gary McCartie, PD, WMZQ; and Bill Mayne, national promotion director, Warner/Reprise, Nashville.

Warm Forecast For 'Hot Country Nights' Travis Wins 'Losers' Case; Vanguard's Advances

TAKE A BOW: A couple of good shows do not a great prime-time series make. But NBC-TV's "Hot Country Nights" (Sundays, 8 p.m., Eastern time) is looking good. And the early numbers are encouraging. The first program—which aired Nov. 24 and starred **Kenny Rogers, Alabama, Clint Black, K.T. Oslin, Doug Stone, and Pam Tillis**—earned NBC its highest ratings this season for a regular series in that time period. Better still, it showed country music as a legit and varied form of adult entertainment and not as a goofy cousin of "Hee Haw." Even the comedians who punctuated the musical performances resisted the temptation to poke fun at or patronize the music. Here's to more of the same. (**Willie Nelson, Joe Diffie, Alan Jackson, the Judds, and Eddie Rabbitt** are scheduled to appear Dec. 15.)

LEGAL LOSERS: A U.S.

District Court judge has refused to grant a preliminary injunction to prevent the release of a **Randy Travis** single, "Better Class Of Losers." Travis co-wrote the song with **Alan Jackson**. Tree Publishing and songwriters **Harlan Howard** and **Ron Peterson** had sought the injunction, saying that the Travis/Jackson song constituted copyright infringement and unfair competition against Howard and Peterson's earlier and similarly titled composition, "Better Class Of Loser" (on which Tree owns publishing rights). **Ray Price** released the earlier song as a single in 1982, and it went to No. 73 on the country chart. In a summary explaining his denial, the judge said, "the irreparable harm that the plaintiffs assert is too remote" to merit injunctive relief.

MAKING THE ROUNDS: Add to that growing list of country stars storming toward the summer tourist mecca of Branson, Mo., the names of **Glen Campbell** and **Louise Mandrell**. These two will be performer/hosts for the season at the Grand Palace, starting May 1 . . . The **Oak Ridge Boys** have been tapped by the U.S. Dept. of Transportation as spokesmen for its "Operation Buckle Down" seat-belt safety campaign . . . The Nashville Network shows "American Music Shop" and "Be A Star" have been nominated for the National Academy Of Cable Programming's ACE Award. Winners will be announced Jan. 12 . . . Taking its cue from the successful Rolling Stone advertising campaign of several years ago, radio station WTDR Charlotte, N.C.,

has created a "perception vs. reality" brochure for potential advertisers. On the front, which is labeled "perception," is a photo of Nudie-suited **Webb Pierce** and his silver-dollar-studded convertible. When the brochure is opened to reveal "reality," it shows the ultra-cool **Vince Gill**, looking like he's just stepped from a layout in GQ . . . Manhattan Sierra Entertainment has launched a new hour-long television show for syndication, "America's New Country." It will feature country music videos and artist interviews. The company is based in Auburn, Calif.

REASONS TO REJOICE: Vanguard Recording Society has released four albums of enormous cultural and artistic importance: the Newport Folk Festival Classics. From the previously unreleased material comes "The Kentucky Colonels: Long Journey Home" and "Doc

Watson: Treasures Untold," both recorded live during the 1964 and 1965 festivals. Reissued are "The 1963 Newport Folk Festival Evening Concerts" and "Newport Broadside: Topical Songs At The Newport Folk Festival 1963." The latter two albums feature performances by the likes of **Bob Dylan, Joan Baez, Pete Seeger, Phil Ochs, Tom Paxton, Mississippi John Hurt**, and the **Freedom Singers**. The albums are available in both CD and cassette. More collections are being prepared.

MARK YOUR CALENDAR: **Emmylou Harris, Russell Smith, Jonell Mosser, Danny Flowers, Marshall Chapman, and Gary Nicholson** will perform Saturday (14) at the second annual "A Gift Of The Heart" benefit for homeless children at Nashville's First Church Unity, 5125 Franklin Road. Tickets are available from Ticketmaster and at the door . . . **Jerry Clower** serves as grand marshal of the Holiday Jubilee Christmas Parade, Saturday (14) in Jackson, Miss . . . The Nashville Network will air a dozen of country music's best holiday videos on Christmas day on an hour-long program called "The Twelve Videos Of Christmas" . . . The **Northern Lights** bluegrass band will be featured at the First Night Celebration, Dec. 31 at the Civic Center Mall, Hartford, Conn.

SIGNING: **Tompall Glaser**, as producer of the **Gibsons**.



by Edward Morris

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	12	GARTH BROOKS ▲ 4 CAPITOL 96330* (10.98) 12 weeks at No. 1	ROPIN' THE WIND	1
2	2	2	64	GARTH BROOKS ▲ 5 CAPITOL 93866* (9.98)	NO FENCES	1
3	3	3	9	REBA MCENTIRE MCA 10400* (9.98)	FOR MY BROKEN HEART	3
4	5	5	135	GARTH BROOKS ▲ 2 CAPITOL 90897* (9.98)	GARTH BROOKS	2
5	4	4	27	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
6	6	7	38	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	7	8	29	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
8	8	6	22	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
9	12	14	56	CLINT BLACK ▲ 2 RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
10	14	16	8	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
11	9	9	28	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
12	11	10	12	THE JUDDS CURB/RCA 61018*/RCA (9.98)	GREATEST HITS VOL. II	10
13	15	11	37	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
14	10	12	22	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9
15	13	13	64	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
16	16	15	14	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
17	19	19	9	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
18	18	18	101	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
19	20	27	10	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	19
20	23	25	173	THE JUDDS ▲ CURB/RCA 8318/RCA (9.98)	GREATEST HITS	1
21	17	17	33	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	10
22	25	26	135	CLINT BLACK ▲ 2 RCA 9668 (9.98)	KILLIN' TIME	1
23	28	29	16	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
24	21	20	27	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
25	24	21	90	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
26	22	23	36	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
27	27	24	91	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
28	26	22	7	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
29	32	32	59	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19
30	30	31	6	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
31	29	28	3	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	28
32	34	33	16	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
33	31	34	60	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
34	40	42	109	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
35	36	38	36	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
36	37	41	63	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
37	33	30	13	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
38	38	39	34	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
39	41	36	35	BILLY DEAN SBK/CAPITOL 94302*/CAPITOL (9.98)	YOUNG MAN	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	35	43	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	23
41	60	69	55	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
42	42	40	8	PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98)	WALK THE PLANK	40
43	35	44	68	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
44	43	37	10	BILLY DEAN SBK/CAPITOL 4-96728*/CAPITOL (9.98)	BILLY DEAN	34
45	44	43	56	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
46	48	50	66	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
47	45	46	114	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
48	46	45	79	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
49	54	66	3	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	49
50	52	51	5	SUZY BOGGUSS CAPITOL 95847* (9.98)	ACES	50
51	50	54	87	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
52	51	49	70	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
53	49	53	16	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	43
54	47	48	98	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
55	NEW ▶	1	1	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	55
56	53	57	18	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
57	68	70	6	PATSY CLINE MCA 4-10421* (39.98)	COLLECTION	57
58	57	56	19	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
59	56	52	12	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
60	55	55	98	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	1
61	58	59	44	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
62	63	61	63	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
63	67	47	14	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	44
64	66	63	12	TEXAS TORNADOS REPRIS 26683*/WARNER BROS. (9.98)	ZONE OF OUR OWN	50
65	62	72	44	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
66	59	60	32	HANK WILLIAMS, JR. CURB/WARNER 26536*/WARNER BROS. (9.98)	PURE HANK	8
67	65	65	27	CHARLIE DANIELS EPIC 46835*/SONY (9.98 EQ)	RENEGADE	25
68	61	62	130	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
69	RE-ENTRY	32	32	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
70	72	68	79	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
71	RE-ENTRY	130	130	K.T. OSLIN ▲ RCA 8369 (9.98)	THIS WOMAN	2
72	RE-ENTRY	80	80	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
73	NEW ▶	1	1	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	73
74	71	67	9	DAVIS DANIEL MERCURY 848 291* (9.98)	FIGHTING FIRE WITH FIRE	65
75	64	64	44	MARTY STUART MCA 10106* (9.98)	TEMPTED	20

○ 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 DECEMBER 14, 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) 30 weeks at No. 1	GREATEST HITS	30
2	13	ALABAMA RCA 7014 (8.98)	ALABAMA CHRISTMAS	2
3	9	KENNY ROGERS & DOLLY PARTON ▲ RCA 5307 (9.98)	ONCE UPON A CHRISTMAS	3
4	10	THE JUDDS CURB/RCA 6422/RCA (8.98)	CHRISTMAS WITH THE JUDDS	3
5	11	ANNE MURRAY ▲ 2 CAPITOL 16232	CHRISTMAS WISHES	3
6	2	ANNE MURRAY ▲ 4 CAPITOL 46058* (7.98)	GREATEST HITS	30
7	18	RANDY TRAVIS WARNER BROS. 25972 (8.98)	AN OLD TIME CHRISTMAS	3
8	4	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	3
9	21	KENNY ROGERS REPRIS 25973/WARNER BROS. (8.98)	CHRISTMAS IN AMERICA	2
10	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	30
11	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	30
12	6	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	30
13	25	RICKY VAN SHELTON COLUMBIA 45269 (5.98)	SINGS CHRISTMAS	2

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	30
15	8	GEORGE STRAIT ▲ 2 MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	30
16	7	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	30
17	—	DOLLY PARTON COLUMBIA 46796*/SONY (8.98 EQ)	HOME FOR CHRISTMAS	1
18	—	REBA MCENTIRE MCA 42031 (8.98)	MERRY CHRISTMAS TO YOU	1
19	14	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	30
20	—	GEORGE STRAIT MCA 5800 (8.98)	MERRY CHRISTMAS STRAIT TO YOU	1
21	15	THE JUDDS ▲ CURB/RCA 5916-1/RCA (8.98)	HEARTLAND	30
22	23	ALABAMA ▲ 3 RCA 7170 (8.98)	GREATEST HITS	30
23	16	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	20
24	—	ANNE MURRAY CAPITOL 90886* (6.98)	CHRISTMAS	1
25	17	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	29

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

COUNTRY CORNER



by Lynn Shults

INSIDE THE TOP 10: Reba McEntire's "For My Broken Heart" claims the No. 1 position for the second consecutive week. The hottest track inside the top 10 is "Look At Us" by Vince Gill, moving from No. 9 to No. 5. Collin Raye's "Love, Me" zips from No. 10 to No. 7, and Restless Heart's "You Can Depend On Me" moves from No. 11 to No. 9.

THE WEEK'S hottest track is Travis Tritt's "The Whiskey Ain't Workin'," which jumps from No. 43 to No. 30. Others making strong gains: "Sticks And Stones" (22-13) by Tracy Lawrence; Doug Stone's "A Jukebox With A Country Song" (26-18); "The Dirt Road" (29-26) by Sawyer Brown; and "Broken Promise Land" (27-24) by Mark Chesnutt.

WEST COAST HAPPENINGS: With all the excitement surrounding the growth of the country scene, Nashville has been the center of attention. Amid all this action sits the Los Angeles country community. Those that have long been a part of the West Coast country scene are also feeling the effects of country's growth. The Academy of Country Music's Fran Boyd says, "The phones are ringing constantly. People are calling wanting to know how they can get tickets to [new TV show] 'Hot Country Nights,' wanting to know what clubs have live music, dance lessons, etc." The Los Angeles area still lacks strong penetration by TNN and CMT, but the club scene is on the rise. Boyd says, "There are more clubs than in the past. New places like Denim and Diamonds in Santa Monica are attracting a much younger crowd."

THE CREATIVE SCENE in L.A. is alive with activity. Each Tuesday night, the Palomino showcases five new bands. The club's house band, Boy Howdy, has been signed by Curb Records. The latest success story for the community is Collin Raye, produced by L.A. veterans Jerry Fuller and John Hobbs. Hobbs says, "Things are different than in the past. Great studio players that played on many pop hits cut in L.A. are now living in Nashville. Raye's tracks were cut in Nashville and mixed here in L.A." And while there is almost no A&R presence from L.A.-based labels, Nashville A&R staffers visit frequently. Hobbs says, "Writers are going to Nashville to co-write and some are wondering how long it will be before they move to Nashville. However, the talent pool in Los Angeles, is getting deeper. The younger players are better and they bring a mix of folk and rock to country music."

THE ELECTRONIC AGE has greatly reduced the communication barriers for us all. Says "Hot Country Nights" producer/director Gene Weed, "We are in the age of fax machines and cellular phones and it really doesn't matter where you are located. I find it easier to communicate today, especially with the labels, artist managers, booking agents, etc. The labels, in particular, have been of great help."

OCEAN-FRONT PROPERTY in Arizona will have to wait as L.A. and Nashville continue to build a better bridge between these two important music communities. As friendships have grown so has the common bond between those that facilitate and create this great art form.

Larry Butler Inks Production Deal With Hori Looks To Lucrative Future With Beckham, Chancey

NASHVILLE—Producer/publisher/songwriter Larry Butler has signed a production contract with Hori Productions, a division of the HoriPro Entertainment Group, linking his future with such Nashville music business veterans as Bob Beckham and Ron Chancey.

Although he has won 65 gold and platinum single and album awards and has been involved in album projects that have sold more than 100 million copies, Butler says he is looking toward the future—where he sees a Nashville that is much different from the laidback music town he moved to in the '60s. "Every day that goes by there's more people here, and it's more competitive than it has ever been," he says. "The little operation offices we used to have here years ago don't exist anymore. When I was head of UA we had seven people on staff—the staffs here now run 25 to 50, which is great."

He also acknowledges the growing acceptance of country music and contrasts it to the nosedive the genre suffered after the Urban Cowboy phase died. "We had gotten away from the very thing that made us successful to start with—and that's country music. We were trying to get too slick in our rec-

ness, it's the future that we're all interested in, and we're happy that he's a vital part of our future."

After battling a series of near fatal medical problems a few years back, Butler faced an equally potent foe—the IRS. "Needless to say, they won," he says. "They got me for \$11 million."

Although health and tax problems consumed five years of his time, Butler did manage to write songs during that bleak down period. "I've got a stack of songs that I'm very proud of, so it was not totally wasted time."

Chancey, president of Hori Productions, says he is also looking forward to Butler's future contributions. "Larry has always had the wonderful ability to match the right song with the right artist and apply the right production touch. We expect the same results from his new relationship with us."

GERRY WOOD

Nashville is 'more competitive than it has ever been'

ords and we were trying to do things we didn't need to try to do. All we needed to do was go in with a good song and cut it."

Says Beckham, who serves as president of HoriPro Entertainment, "Above all else, Larry is a great song man. And although he has one of the most distinguished track records in the music busi-



Island Girl. Alison Krauss signs an exclusive songwriting agreement with PolyGram/Island Music Publishing Group while Bob Kirsch, VP PolyGram/Island, Nashville, looks on.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 34 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI)
- 22 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL
- 29 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
- 58 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP)
- 51 BACK TO THE WELL (Screen Gems-EMI, BMI/Maypop, BMI)
- 73 BETWEEN A ROCK AND A HEARTACHE (Glitterfish, BMI)
- 59 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL
- 24 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL
- 27 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL
- 16 CADILLAC STYLE (Ray Stevens, BMI)
- 3 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL
- 26 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)
- 54 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Music City, ASCAP/EMI April, ASCAP) HL
- 57 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL
- 33 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)
- 69 EVERYDAY (Irving, ASCAP/David Malloy, BMI/BMG, ASCAP/Jim And David, ASCAP) HL
- 72 EXCEPT FOR MONDAY (Englishtown, BMI)
- 44 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI)
- 31 FOR CRYING OUT LOUD (Ivan James, ASCAP)
- 11 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
- 1 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)
- 21 GOING OUT TONIGHT (EMI April, ASCAP/Getareajob, ASCAP/Obie Diner, BMI/Bug, BMI) HL
- 45 HOLD ON PARTNER (U.S. One, ASCAP/WB, ASCAP/Route Sixty-Six, ASCAP/Warner-Tamerlane, BMI)
- 28 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP)
- 49 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI)
- 42 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/HeartScratch, BMI)
- 23 I KNOW WHERE LOVE LIVES (Foreshadow, BMI) CLM
- 48 I'LL START WITH YOU (Poly Girl, BMI/Edge O'

- Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
- 38 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI)
- 66 I ONLY WANT YOU FOR CHRISTMAS (Hannah's Eyes, BMI/Coburn, BMI)
- 52 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI)
- 70 IT'S EASY TO TELL (Songs Of PolyGram, BMI/Yellow Jacket, BMI/Polygram Int'l, ASCAP) HL
- 55 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI)
- 18 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP)
- 35 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI) HL
- 12 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM
- 74 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL
- 56 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL
- 19 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM/CPP
- 50 LITTLE FOLKS (Cabin Fever, BMI/Miss Hazel, BMI)
- 17 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI)
- 5 LOOK AT US (Benefit, BMI/Irving, BMI/HardScratch, BMI)
- 7 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP)
- 37 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP)
- 71 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI)
- 68 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP)
- 2 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
- 46 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM
- 60 ONLY DADDY THAT'LL WALK THE LINE (Beechwood, BMI)
- 40 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP
- 47 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL
- 41 RODEO (Rio Bravo, BMI)
- 64 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP) HL/CPP
- 53 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI) HL
- 6 SHAMELESS (Joel, BMI) HL
- 65 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)
- 14 SOMEDAY SOON (WB, ASCAP)
- 25 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM
- 10 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)
- 13 STICKS AND STONES (JMV, ASCAP)
- 20 STILL BURNIN' FOR YOU (Grand Coalition, BMI)
- 62 SWEET LITTLE SHOE (Chante Clair, ASCAP)
- 39 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP/HL
- 8 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM
- 67 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI)
- 43 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI)
- 30 THE WHISKEY AIN'T WORKIN' (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL
- 61 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
- 9 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL
- 75 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP)
- 63 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)
- 4 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	10	★ ★ No. 1 ★ ★ FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ REBA MCENTIRE (V) MCA 54223
2	3	9	10	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
3	7	6	11	THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS)	GEORGE STRAIT (V) MCA 54180
4	6	4	14	YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS)	BILLY DEAN (V) SBK/CAPITOL 44773/CAPITOL
5	9	12	13	LOOK AT US T. BROWN (V. GILL, M.D. BARNES)	◆ VINCE GILL (V) MCA 54179
6	2	2	9	SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS (V) CAPITOL 44800
7	10	17	9	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M.T. BARNES)	◆ COLLIN RAYE (V) EPIC 34-74051
8	4	5	12	THEN AGAIN J. LEO, L.M. LEE, ALABAMA (R. BOWLES, J. SILBAR)	ALABAMA (V) RCA 62059-7
9	11	15	9	YOU CAN DEPEND ON ME J. LEO, L.M. LEE (R. ROGERS, J. BRIFIN)	RESTLESS HEART (V) RCA 62129-7
10	8	11	14	SOME GUYS HAVE ALL THE LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS WARNER BROS. PRO-4967
11	5	1	12	FOREVER TOGETHER K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
12	14	18	12	LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE)	◆ STEVE WARINER (V) ARISTA 1-2349
13	22	27	6	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC PRO-4221-2
14	12	14	14	SOMEDAY SOON J. BOWEN, S. BOGGUSS (I. IYSON)	SUZY BOGGUSS (V) CAPITOL 44772
15	15	20	10	(WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	TANYA TUCKER (V) CAPITOL 44774
16	17	23	10	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
17	18	22	10	A LONG TIME AGO J. LEO, L.M. LEE (R. MAINEGRA)	◆ THE REMINGTONS (C) BNA 62064-4
18	26	32	5	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE (CD) EPIC 74089
19	13	7	14	LIKE WE NEVER HAD A BROKEN HEART G. FUNDIS (G. BROOKS, P. ALGER)	◆ TRISHA YEARWOOD (V) MCA 54172
20	21	21	12	STILL BURNIN' FOR YOU S. HENDRICKS, T. DUBOIS (R. CROSBY)	ROB CROSBY (V) ARISTA 1-2336
21	24	24	8	GOING OUT TONIGHT J. JENNINGS, M.C. CARPENTER (M.C. CARPENTER, J. JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
22	16	10	14	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
23	28	31	8	I KNOW WHERE LOVE LIVES A. REYNOLDS, J. ROONEY (H. KETCHUM)	◆ HAL KETCHUM (V) CURB 76892
24	27	30	8	BROKEN PROMISE LAND M. WRIGHT (B. RICE, M.S. RICE)	MARK CHESNUTT (V) MCA 54256
25	19	16	16	SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2335
26	29	48	4	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	◆ SAWYER BROWN CURB/CAPITOL 79050/CAPITOL
27	23	19	15	BROTHERLY LOVE B. MEVIS, G. FUNDIS, J. STEWART, T. NICHOLS	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
28	20	8	15	HURT ME BAD (IN A REAL GOOD WAY) E. GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY)	◆ PATTY LOVELESS (V) MCA 54178
29	33	36	9	ASKING US TO DANCE A. REYNOLDS (H. PRESTWOOD)	◆ KATHY MATTEA (V) MERCURY 868 866-7
★★★ Power Pick/Airplay ★★★					
30	43	58	4	THE WHISKEY AIN'T WORKIN' G. BROWN (M. STUART, R. SCAIFE)	◆ TRAVIS TRITT WARNER BROS. 7-19158
31	25	13	16	FOR CRYING OUT LOUD R. HAFKINE (J. COMPTON, P.W. WOOD)	◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4
32	32	28	20	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
33	34	34	9	EAGLE WHEN SHE FLIES D. PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
34	37	53	3	AFTER THE LIGHTS GO OUT S. BUCKINGHAM (W. MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
35	31	25	17	KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956
36	36	43	8	SHE'S NEVER COMIN' BACK D. JOHNSON, T. BROWN (M. COLLIE, G. HOUSE)	◆ MARK COLLIE (V) MCA 54231
37	39	51	5	MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
38	40	49	6	I'LL STOP LOVING YOU S. BUCKINGHAM (M. REID, R. BYRNE)	◆ MIKE REID (V) COLUMBIA 38-74102
39	35	29	18	TEMPTED R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ MARTY STUART (V) MCA 54145

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	38	39	20	A PICTURE OF ME (WITHOUT YOU) R. LANDIS (N. WILSON, G. RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7
41	41	41	18	RODEO A. REYNOLDS (L. BASTIAN)	GARTH BROOKS (V) CAPITOL 44771
42	48	56	3	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.
43	45	52	5	WHAT KIND OF FOOL H. STINSON, E. SEAY (L. CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
44	47	50	7	FIGHTING FOR YOU J. BOWEN, R. ALVES (R. MURRAH, B. MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775
45	42	45	7	HOLD ON PARTNER R. LANDIS (B. PAINE, L. PAINE)	◆ ROY ROGERS & CLINT BLACK (V) RCA 62061
46	44	47	19	NOTHING'S CHANGED HERE P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS.
47	46	46	18	PUT YOURSELF IN MY PLACE P. WORLEY, E. SEAY (C. JACKSON, P. TILLIS)	◆ PAM TILLIS (V) ARISTA 8642
48	64	—	2	I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS)	◆ PAULETTE CARLSON CAPITOL PRO-79974
49	54	65	4	IF I COULD BOTTLE THIS UP B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. DILLON)	◆ PAUL OVERSTREET RCA 6216
50	56	62	7	LITTLE FOLKS J. STROUD, D. CORLEW (C. DANIELS)	◆ CHARLIE DANIELS (V) EPIC 34-74061
51	52	57	4	BACK TO THE WELL R. HALL (R. BYRNE, R. BOWLES)	◆ TOM WOPAT EPIC 34-74063
52	65	—	2	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
53	53	61	7	SATISFY ME AND I'LL SATISFY YOU R. PENNINGTON (B. DEES)	CLINTON GREGORY (C) (V) STEP ONE 434
54	58	67	6	DON'T CROSS YOUR HEART J. STROUD (T. HASELDEN, T. MENSY)	SHELBY LYNNE (V) EPIC 34-74052
55	49	40	14	JOHN DEERE TRACTOR B. MAHER (L. HAMMOND)	THE JUDDS (V) CURB/RCA 62038-7/RCA
56	57	59	19	LIGHT AT THE END OF THE TUNNEL C. BROOKS, S. ROBERTS (R. FAGAN, K. WILLIAMS, M. WILLIAMS)	◆ B.B. WATSON (C) (CD) (V) BNA 62039-4
57	60	63	12	DON'T THROW ME IN THE BRIARPATCH B. MONTGOMERY (K. BROOKS, C. WATERS)	KEITH PALMER (V) EPIC 34-73988
58	51	44	11	BABY ON BOARD R. LANDIS (J.C. CROWLEY, J. SILBAR)	THE OAK RIDGE BOYS (V) RCA 62099
59	50	42	14	THE BLAME P. WORLEY, E. SEAY (C. MOSER, P. NELSON, G. NELSON)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
60	61	64	4	ONLY DADDY THAT'LL WALK THE LINE THE KENTUCKY HEADHUNTERS (I. BRYANT)	THE KENTUCKY HEADHUNTERS MERCURY 866 134
61	67	—	2	WHO DID THEY THINK HE WAS C. TWITTY, D. HENRY (R. LEIGH, P. MCMANUS)	◆ CONWAY TWITTY (V) MCA 54281
62	62	68	7	SWEET LITTLE SHOE K. LEHNING (J. WINCHESTER)	DAN SEALS (C) (V) WARNER BROS. 4-19176
63	59	54	16	YOU COULDN'T GET THE PICTURE K. LEHNING (C. CARTER)	◆ GEORGE JONES (V) MCA 54187
64	55	60	20	SAME OLD STAR T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH, G. NICHOLSON)	◆ MCBRIDE & THE RIDE (V) MCA 54125
65	63	66	17	SHE'S GOT A MAN ON HER MIND C. TWITTY, D. HENRY (C. WRIGHT, B. SPENCER)	CONWAY TWITTY (V) MCA 54186
★★★ Hot Shot Debut ★★★					
66	NEW ▶	—	1	I ONLY WANT YOU FOR CHRISTMAS S. HENDRICKS, K. STEGALL (T. NICHOLS, Z. TURNER)	◆ ALAN JACKSON (C) ARISTA 1-2372
67	74	—	2	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	RONNIE MILSAP (V) RCA 62104-7
68	73	75	3	A MONTH OF SUNDAYS B. MONTGOMERY (V. GOSDIN, J. NORTHROP, B. CANNON)	◆ VERN GOSDIN (V) COLUMBIA 38-74103
69	69	71	11	EVERYDAY J. CRUTCHFIELD (D. MALLOY, R. BRANNAN)	ANNE MURRAY CAPITOL PRO-79877
70	66	69	5	IT'S EASY TO TELL J. LEO, L.M. LEE (S. SMITH, P. B. HAYES)	◆ MATRACA BERG (V) RCA 62060-7
71	NEW ▶	—	1	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS (C) (CD) ARISTA 8642
72	NEW ▶	—	1	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	◆ LORRIE MORGAN (V) RCA 62105
73	70	55	11	BETWEEN A ROCK AND A HEARTACHE J. CRUTCHFIELD (R. IRVING, L.W. CLARK, D. SIMMONDS)	LEE GREENWOOD CAPITOL PRO-79807
74	68	70	18	LIFE'S TOO LONG (TO LIVE LIKE THIS) R. SKAGGS, M. MCANALLY (D. WILSON, D. COOK, J. JARVIS)	◆ RICKY SKAGGS (V) EPIC 34-73947
75	71	73	11	YOU CAN GO HOME T. BROWN (C. HILLMAN, J. FEMPHIN)	◆ THE DESERT ROSE BAND (V) CURB/MCA 54188/MCA

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

14	14	10	6	DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS)	◆ TANYA TUCKER CAPITOL
15	15	9	19	MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PERIMMER)	◆ DIAMOND RIO ARISTA
16	11	8	9	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS.
17	16	11	13	I AM A SIMPLE MAN S. BUCKINGHAM (W. ALDRIDGE)	◆ RICKY VAN SHELTON COLUMBIA
18	19	14	13	SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL
19	18	17	50	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL
20	21	13	8	HERE WE ARE J. LEO, L.M. LEE, ALABAMA (B.N. CHAPMAN, V. GILL)	ALABAMA RCA
21	22	20	11	LORD HAVE MERCY ON A COUNTRY BOY D. WILLIAMS, G. FUNDIS (B. MCDILL)	DON WILLIAMS RCA
22	—	21	14	IF THE DEVIL DANCED (IN EMPTY POCKETS) B. MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS)	◆ JOE DIFFIE EPIC
23	17	15	36	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID COLUMBIA
24	—	—	62	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
25	—	18	9	THE THUNDER ROLLS A. REYNOLDS (P. ALGER, G. BROOKS)	◆ GARTH BROOKS CAPITOL

◆ 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.

Jazz BLUE NOTES



by Jeff Levenson

BY THE TIME JOSHUA REDMAN PRESENTED his three-song set at the finals of the **Thelonious Monk International Jazz Saxophone Competition**, held Nov. 23 and 24 at the Smithsonian Institution, he needed to impress the judges in a big way. Those five arbiters sitting on high were not a who's who of nobodies: **Benny Carter**, **Jimmy Heath**, **Frank Wess**, **Branford Marsalis**, and **Jackie McLean** know something about how a saxophone ought to be played.

Redman was the last performer among the six finalists and three of his predecessors had already scored heavy points. They were tenorist **Eric Alexander**, a recent graduate from William Paterson College who flaunted beautiful time, pithy phrasing, and a breathy style that nodded lovingly in the direction of **Stan Getz** and **Dexter Gordon**; altoist **Chris Potter**, a playmate of **Red Rodney** and a Bird-inspired bopster who could not possibly play faster, cleaner, or with more effervescence; and tenorist **Tim Warfield**, at 26 the senior-most reedman of the lot, a member of the **Marlon Jordan Quintet** and an original thinker whose note choices consistently beckoned, teased, then coalesced into magnificent sound structures that paid off right and proper.

For reasons having less to do with talent than with uninspired song selection and, one presumes, a bad case of the yips, finalists **Andrew Speight** (direct from Australia) and **Todd Williams** (direct from Wynton Marsalis' front line) never made the serious cut for win, place, or show. They were out, the other three

were in (up until that point), and Redman was up.

Here's what he did: He bit down on tunes written or popularized by **Earl Hines**, **Mal Waldron**, and **Monk**, immediately asserting his independence from the predictable standards repertoire that most of the other competitors turned to. On "Second Balcony Jump" (the Hines), his tone was deep, his attack angular, and his technique less polished than, say, Alexander's, but with a depth of feeling that was beyond debate; on "Soul Eyes" (the Waldron), he dug into the horn's deep registers, scooping out fat, gorgeous clusters of melody that warmed like coals roasting chestnuts; and on "Evidence" (one of only two Monk tunes played during the finals), he soloed adventurously against the tricky rhythm, working the entire tenor, and casting long elastic phrases that matched the tune's complex movement.

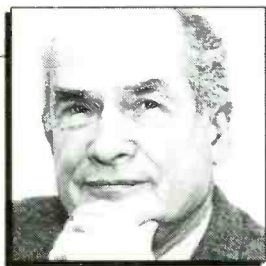
When his final note was played, the knowing audience members were vibrating with a buzz that will certainly find its way into the myriad stories told years from now, especially when those aging hipsters want to regale their grandchildren with eyewitness accounts of jazz's greatest moments. Redman nailed it. And the judges had their man.

For his part, the 22-year-old Joshua—an acorn from the oak that is Dewey Redman—took home a check for \$10,000, underwritten by the Ford Motor Co., then stuffed his pockets with the business cards of untold record execs eager to play Let's Make a Deal. It's no wonder that **Thelonious Monk Jr.**, who serves as a board chairman at the institute named for his father, was particularly pleased that a second generation jazzman had won the competition.

Young Redman socked away a bunch of dough and secured a line for himself in the jazz history books. It's listed under *Beginnings*, *Auspicious*.

For the record, Alexander won second place. Warfield and Potter split third.

Classical KEEPING SCORE



by Is Horowitz

ROGER NORRINGTON is again up to speed on recording sessions for EMI Classics, following postponements due to illness earlier this year. Among upcoming projects with his London Classical Players is the Brahms "Requiem" next March with **Lynn Dawson** and **Olaf Bär** as soloists, and a pair of Haydn Symphonies (Nos. 103 and 104) in June. In August, Norrington continues his Mozart opera series with "Don Giovanni." The cast includes **Bär**, **Dawson**, **Nancy Argenta**, and **Andreas Schmidt**.

Mariss Jansons, music director of the Oslo Philharmonic, has renewed his exclusive pact with EMI. The agreement runs for five years, backdated to last April, and calls for a minimum of 20 CDs. The Dvorak Symphonies Nos. 7 & 8 will be recorded next spring, followed by a Sibelius program featuring the Symphony No. 2 and "Tapiola." Stravinsky recordings are scheduled for next autumn.

Autumn will also find Jansons fronting the St. Petersburg Philharmonic (formerly the Leningrad Philharmonic) for EMI in a group of Rachmaninoff symphonies and concertos, with **Mikhail Rudy** as soloist.

GOING ON RECORD: If anyone had the patience to add up the number of recordings **Neeme Järvi** has conducted in recent years, he'd certainly win honors as one of the industry's most prolific maestros. Hardly a month goes by without his credits appearing on releases by one or more labels.

On Chandos alone, his discography will hit 100 titles in

February with the scheduled release of an Ives/Barber album performed with the Detroit Symphony, the orchestra for which Järvi serves as music director. The album also marks the conductor's 10th year with the label.

Chandos, meanwhile, despite some tapering in its recording schedule, has signed a three-disc-a-year, three-year pact with the Iceland Symphony Orchestra. The Icelandic government and broadcasting company are partners in the deal. Conductors include **Igor Buketoff** and **Petri Sakari**.

PASSING NOTES: **John Eliot Gardiner's** recording of Beethoven's "Missa solemnis" on Deutsche Grammophon's Archiv label has been named record of the year by Gramophone magazine. At ceremonies in London last month the publication also named **Luciano Pavarotti** artist of the year, and **Dame Joan Sutherland** recipient of its lifetime achievement award. In all, best-recording citations were handed out in 17 categories.

Carnegie Hall is marketing a videocassette of **Robert Shaw's** choral workshop on Brahms' "A German Requiem," a feature of hall's centennial celebration last season. The five-day event drew a large group of choral conductors, teachers, and singers, who are shown being coached and prepared for performance in the 2½-hour tape. Production was by Carnegie Hall in association with Brandenburg Productions.

BULK RATE: The late British composer **Havergal Brian** is hardly a name many concertgoers, or record collectors for that matter, run into with any frequency. Yet he was a prolific writer who often favored the big statement. In one of his symphonies, for instance, usual orchestral forces are bolstered by 16 French horns, two pianos, and three batteries of tympani.

Now along comes the Marco Polo label, along with the Havergal Brian Society, with plans to record all his orchestral works, including more than 30 symphonies. Sessions begin next year in Bratislava, with the Czecho-Slovak Radio Orchestra conducted by **Adrian Leaper**.

Tingstad & Rumbel Go 'Gardening' For Concept Set

NEW YORK—All five previous albums by Tingstad & Rumbel have been concept albums. "This time," says Eric Tingstad, "we were just gonna play some tunes."

But the duo's label, Narada Records, had other ideas. "They said, 'OK, this time we're really gonna go for it. We're gonna have a booklet and give you guys a real forum,'" Tingstad says with a laugh. "So then we had to think of a concept."

The result is "In The Garden," a lavishly packaged tribute to a massively popular but little-celebrated environmental activity—gardening. An album booklet includes essays on gardening as a way of getting in touch with the environment, gardens through history, the duo's childhood memories and thoughts about the album's songs, as well as addresses of several environmental groups and gardening associations. Some proceeds from the album will go to nonprofit gardening associations.

The theme was a natural one for the Tingstad and Nancy Rumbel. The two composers both love to garden and are active environmentalists. But it has also proved to be a boon in marketing the album. "We're promoting it everywhere from national parks to botanical garden gift shops to seed catalogs to gardening supply stores," says

Narada VP of sales John Azzaro, adding that the duo will perform at botanical gardens and arboretums. Tingstad & Rumbel recently performed at the National Parks Service 75th Anniversary Symposium, and frequently appear at environmental events and national parks, as well as their own shows.

The album is at No. 13 on Billboard's New Age Albums chart, and has been the duo's most successful album to date, says Azzaro.

Although Tingstad & Rumbel are known as new age artists, they are ambivalent about the term. "There's a whole part of our music that isn't new age. I think there's a pretty strong folk element," says Tingstad. Adds Rumbel, "Eric's guitar playing has a more primitive American style, and the album runs the gamut of world-beat sounds."

Tingstad adds that the duo is aiming at a diverse audience. "Early on I started getting interested in demographics, and watched to see who went to the concerts to see if there were marketing ideas," he explains. "Was it just the granola folkie people in the Birkenstocks and calico skirts, or intellectuals, or upper affluent people, or what. But I found that we get the whole spectrum, from young children to older people, and all kinds of progressions in between." **TRUDI MILLER**

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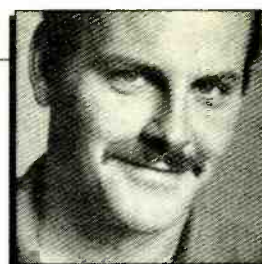
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Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	27	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	2	3	5	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	3	4	33	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	4	2	25	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	5	6	15	GIPSY KINGS	ESTE MUNDO	ELEKTRA 61179
	6	5	19	VIKKI CARR	COSAS DEL AMOR	SONY 80635
	7	10	17	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	8	8	21	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	9	11	17	AZUCAR MORENO	MAMBO	SONY 80633
	10	—	1	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	11	7	5	MANOLO GALBAN	GRANDES EXITOS	GLOBO 3106-2/BMG
	12	9	55	ANA GABRIEL	EN VIVO	SONY 89303
	13	22	3	MAGNETO	MAGNETO	SONY 80670
	14	13	9	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
	15	16	31	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	16	12	11	LUCERO	SOLO PIENSO EN TI	MELODY 9014
	17	—	71	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	18	15	24	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVIISA 9010
	19	18	36	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	20	24	11	LISSETTE	PROYECCIONES	CAPITOL-EMI LATIN 42466
	21	—	53	JULIO IGLESIAS	RAICES	SONY 80123
	22	21	7	YOLANDITA	MIS CANCIONES PREFERIDAS - 2	SONY 80655
	23	17	7	RUDY LA SCALA	PORQUE SERA	SONOTONE 1457
	24	—	36	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVIISA 9009
	25	—	1	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693
TROPICAL/SALSA	1	1	11	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	2	2	5	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	3	4	49	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109/BMG
	4	7	10	EL GENERAL	MUEVELO	RCA 3190/BMG
	5	5	45	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
	6	3	7	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	7	6	17	TONY VEGA	UNO MISMO	RMM 80641/SONY
	8	9	31	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	9	8	11	FRANSHESKA	MENEALO	ARIOLA 3207/BMG
	10	10	9	TITO GOMEZ	UN NUEVO HORIZONTE	M.P.I. 6053
	11	14	7	CONJUNTO QUISQUELLA...	CONJUNTO QUISQUELLA...	COMBO 005
	12	15	23	TONO ROSARIO	ATADO A TI	PRIME 1013/BMG
	13	13	13	ORQUESTA DE LA LUZ	SIN FRONTERAS	RMM 80652/SONY
	14	—	21	LA PATRULLA 15	HOT	TH 1965
	15	16	5	LOS TOROS BAND	DE FIESTA	J&N 6000/J&N
	16	—	1	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	17	11	33	XAVIER SERE	SERE	CAPITOL-EMI LATIN 42464
	18	17	23	WILLIE CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
	19	18	17	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED	M.P.I. 6050
	20	22	19	TITO NIEVES	DEJAME VIVIR	RMM 80630/SONY
	21	—	1	LALO RODRIGUEZ Y DAVID PABON	MONARCAS...	GLOBO 80671/SONY
	22	—	1	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
	23	12	8	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
	24	—	1	VARIOS ARTISTAS	TROPICHANGA	TH-RODVEN 8146
	25	25	16	REY SEPULVEDA	UN POQUITO MAS	RMM 80599/SONY
REGIONAL MEXICAN	1	2	7	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	2	1	17	ANA GABRIEL	MI MEXICO	SONY 80605
	3	3	5	BRONCO	SALVAJE Y TIERNO	FONOVIISA 3106
	4	5	9	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
	5	4	17	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
	6	11	11	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	7	6	9	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	8	13	7	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO VOL.2	SONY 80649
	9	7	7	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	10	9	5	GRUPO I	TROPIROLLO 4	MUSART 564/BALBOA
	11	14	15	LOS REHENES	CORAZONES ROTOS	DMY CD-226
	12	8	16	JUAN VALENTIN	CUANDO LOS HOMBRES...	CAPITOL-EMI LATIN 1555
	13	12	5	VARIOS ARTISTAS	LOS GRANDES DE LA TAMBORA	MUSART 569
	14	19	3	LA FIEBRE	NO CURE	CAPITOL-EMI LATIN 42585
	15	10	7	RAMON AYALA	CORRIDOS DEL '91	FREDDIE 1572/SONY
	16	18	5	TIERRA TEJANA BAND	TIME TO CELEBRATE	TH-RODVEN 2900
	17	15	55	MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	18	22	13	LOS TIGRES DEL NORTE	INCANSABLES	FONOVIISA 9013
	19	—	2	LOS MIER	VIVA EL AMOR	FONOVIISA 3009
	20	20	27	LA SOMBRA	PORQUE TE QUIERO	FONOVIISA 3006
	21	—	2	ANGELES OCHOA	JUNTITO A TI	DISCOS INTERNATIONAL 80663/SONY
	22	—	56	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	23	—	2	VARIOS ARTISTAS	EL SONIDO ROMANTICO...	FONOVIISA 3008
	24	16	3	VARIOS ARTISTAS	EL SONIDO ROMANTICO... VOL.2	FONOVIISA 3009
	25	24	24	LOS YONICS	POR QUE VOLVI CONTIGO	FONOVIISA 9012

Artists & Music

Latin Notas



by John Lannert

SOUND THE ALARM: "We're never going to cure it, but we're going to control it," says **Bud Richardson**, executive director of the Assn. of Latin-American Record Manufacturers (ALARM). "It," of course, is the chronic piracy that saps, by some industry estimates, 50% of the overall U.S. Hispanic market. Richardson's guardedly optimistic comments came on the heels of a 14-person arrest made by Chicago police Nov. 24. Confiscated from a Chicago flea market were 5,000 allegedly counterfeit Latin music cassettes.

The Chicago arrests resulted from a prior investigation made by Dade County, Fla., police that led to the arrests Nov. 2 of nine vendors at a Hialeah flea market. Some 13,000 allegedly illegal cassettes were hauled in from that operation in Los Angeles. Richardson estimates that 252,000 counterfeit tapes were confiscated in the first six months of 1991.

BILIRUBIN OVERDOSE: But don't call the doctor, unless **Juan Luis Guerra Y Su Grupo 440** can administer the medication, which they did to 12,000 cheering, multigenerational fans Dec. 1 at the Miami Arena. The **Karen** artist exceeded preconceived hype with a splashy, two-hour-and-15-minute set highlighted by a double dose of his now-signature smash, "La Bilirubina."

GILBERTO'S CLEAN CONSCIENCE: Sony Discos'

recently signed salsaero **Gilberto Santa Rosa** delighted a press and radio crowd during his spirited album showcase Nov. 19 in Miami. Santa Rosa's slick set, which spotlighted several tracks from his already-gold album, "Conciencia," was broadcast live by Mexico City's XEQ-FM (Tropi Q)—one of Mexico's top tropical stations.

BUT WHAT DOES THE M IN PROYECTO M Stand For? Definitely not **Menudo**, although **Ray Reyes**, 21, **Johnny Lozada**, 23, and **René Farrait**, 24, all are former Menudo members. The "M," says Lozada, signifies "musical"—and maybe even modern. Lozada describes the trio's latest **Capitol/EMI Latin** album, "Arde Que Me Quemamos," as a contemporary blend of "American rock with a Latin beat." Apart from its upcoming slate of promotional tours throughout Latin America, the Puerto Rican vocal group is looking to crack the Brazilian market with the release of a Portuguese-language version of recent hit "Que Haré Sin Ti."

BUT DOES LOPEZ DO FACIALS? When **Lisa Lopez** decided to take a hiatus from her recording career in the mid-'80s, she took a job as a fingernail products representative, eventually becoming a top salesperson. "The owner of the company wanted me to start traveling throughout the United States," recalls Lopez, laughing, "and that's when I told him I was going back into the record business." Her wide-ranging Sony Discos debut, "Única," has thus far yielded two top 20 singles—"Dime Quién Es" and "Pecado De Amor." Still, even as her career in the U.S. Hispanic market begins to bud, Lopez already is mulling an English-language effort. The Corpus Christi, Texas, native says Sony has asked her to cut a demo tape, which she expects to record next April.

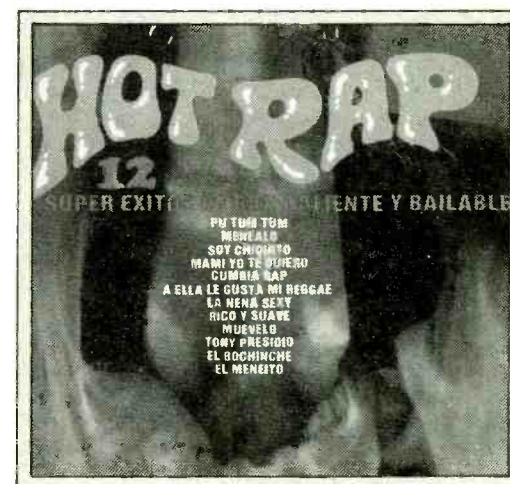
LA BANDA SHOW / HOT RAP

Sony Discos proudly introduces the first two releases from its distribution arrangement with RTP Records, recently started by Oscar Llord. These two releases "La Banda Show", which includes the very popular single "Ella Me Vacila" and "Hot Rap", which will be accompanied by a television campaign from November 10 to December 25 will be a big smash in the upcoming holiday season.



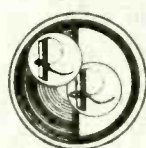
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Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	21	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES 11 weeks at No. 1
2	2	9	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
3	3	27	DOROTHY NORWOOD/N.CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
4	5	35	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
5	8	21	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
6	6	13	REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS	
7	4	33	RANCE ALLEN BELLMARK 71806	PHENOMENON
8	7	21	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
9	15	11	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
10	9	47	REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
11	31	3	COMMISSIONED BENSON 2808*	NUMBER 7
12	12	15	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
13	10	63	TRAMAIN HAWKINS SPARROW 1246	LIVE
14	19	17	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
15	17	13	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
16	14	49	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
17	22	11	CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
18	16	37	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
19	13	25	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
20	23	7	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
21	11	55	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
22	18	61	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
23	NEW		CANDI STATON BERACAN 2040*	STANDING ON PROMISES
24	32	11	WANDA NERO BUTLER LIGHT 73065*/SPECTRA	LIVE IN ATLANTA
25	20	9	EAST COAST REGIONAL MASS CHOIR PEPPERCO 1001	LIVE IN NY
26	21	19	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
27	29	11	MARGARET BELL REPRIS 26345*/WARNER BROS.	OVER AND OVER
28	24	23	FRED HAMMOND BENSON 2727*	I AM PERSUADED
29	40	11	THE RICKEY GRUNDY CHORALE SPARROW 1271*	SPIRIT COME DOWN
30	28	3	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 47832*/EPIC	BEST FOR LAST
31	27	7	LEONARD BURKS & THE VOICES OF PRAISE I AM 74015*	LEONARD BURKS & THE VOICES OF PRAISE
32	30	9	REV. FLEETWOOD IRVING TANDEM 3106	SOMETHING WITHIN
33	33	23	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM
34	NEW		THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
35	RE-ENTRY		FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
36	25	59	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
37	35	50	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
38	34	17	MYRNA SUMMERS SAVOY 14801/MALACO	I'LL TELL THE WORLD
39	38	95	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
40	36	5	THE WILLIAMS BROTHERS MALACO 4451	THE WILLIAMS BROTHERS GREATEST HITS VOLUME 1

● 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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CGI RECORDS

A&M Gospel

Artists & Music

In the SPIRIT



by Lisa Collins

'NUMBER 7' IS THE TITLE of the latest release from **Commissioned**, the 10-year-old, Detroit-based contemporary gospel group known for its driving bass lines and funky rhythms.

"We know the world looks at the number seven as 'lucky,'" says founder **Fred Hammond**, "[but] it's just our seventh album. Still, we also know that God's perfect number is seven. He created the world and then, on the seventh day, He rested. So for us it represents a completeness, and we've been looking at *Commissioned* as complete at this point."

Still, it was a pretty rocky year for the group. With two key members gone, a new management team, even a new record label over the past year, most groups would still be reeling. But that didn't dissuade Hammond, **Mitchell Jones**, **Ed Howard**, **Marvin Sapp**, **Max Frank**, **Karl Reid**, and **Michael Williams**.

"We weren't predicted to survive," says Hammond, "but we not only survived, we've done well. Our stage performances are way up, and our album is way up from the last one. And we're getting rave reviews."

While former *Commissioned* members **Keith Staten** and **Michael Brooks** no longer perform with the group, they do keep in touch. In fact, Staten took time out from touring with the gospel musical "Wicked Ways" to join them in the studio on one of the album's cuts, "Be An Example." Hammond says the fact that Staten is not

listed on the album credits is strictly "an oversight."

With "Number 7," the award-winning contemporary gospel group has recaptured a more urban sound. Hammond says that's a sound that has been missing from previous releases.

"Commissioned to me," he says, "has had more of a pop flavor—not as hard. This album is more of the neighborhood we live in. It's black."

ANOTHER ARTIST LOOKING to capture the urban sound is **Vickie Winans**. Her latest release, "The Lady," features production by **Michael Powell**, the hitmeister with the likes of **Anita Baker** and **Patti LaBelle**. MCA Records is distributing the project. The lead single, "Don't Throw Your Life Away," was produced by her 17-year-old son, **Mario "Skeeter" Winans**, and has a distinct hip-hop flavor. Not surprisingly, the release also offers a duet with husband **Marvin Winans**.

Elsewhere, New York's Abyssinian Baptist Church was the site of an all-too-rare performance by the **Rev. Al Green**. The occasion was a press conference hosted by RCA Records and the Center to Prevent Handgun Violence. Green is the lead vocalist on the song "Leave The Guns At Home," composed and produced by RCA recording artist **Arthur Baker**. Green and Baker performed the song at the conference with the backing of the Victim Services, Children of Homicide Victims Chorale. The Chorale is composed of children who have lost family members to handgun homicides.

MEMBERS OF THE UNITED GOSPEL Industry Council hold their first official board meeting this week at Sparrow Records in Nashville. The council is expected to set forth a game plan for the newly formed organization, whose mission statement includes the championing of the gospel industry and the fostering of its artistic and economic growth.

Jeff Johnson Charts Own Musical Course '1-Man Record Co.' Never Tours, Rarely Plays Live

BY BOB DARDEN

WACO, Texas—You can tell the caliber of Jeff Johnson's music by the quality of the company he keeps. Johnson co-produced bassist Dave Friesen's latest release for Global Pacific/CBS, which also features Airtro and Flora Purium. Johnson produced sax player David Hagelganz's recent project. And on Johnson's own releases for Ark Records (distributed by Sparrow), world-class players like Mark Schulman, Brian Dunning, Sandy Simpson, Derry Daugherty, Hagelganz, Friesen, and others line up to contribute.

Johnson is an anomaly in contemporary Christian music. He is a one-name record company. He writes, produces, and performs all of his music in his own studio in rural Oregon. He rarely performs live and never tours. But in 14 years he has released 16 albums. They've ranged from new age instrumental to straight-ahead jazz, to children's tapes with narration and accompanying booklets, to releases that have combined all of the above with rock songs and rock suites. His latest is "Great Romantics."

In a market that has no idea what to do with him, he stays sane by recording commercials and soundtracks, reading a lot, and staying close to his Victorian home.

"I don't know that increased visibility would help my sales," Johnson says with a chuckle. "I've received some of the greatest reviews ever in both Christian and mainstream mag-

azines—but reviews don't sell records. And Christian radio is still being organized, which makes it tough on someone who isn't exactly a radio-type person.

"Still, it is nice that there are pockets of people who appreciate what I do. For example, this summer I'm on the cover of the German Keyboard magazine and featured in the Christian humor magazine *The Door!*"

INTERNATIONAL SPICE

Johnson has always had an affinity for Western Europe. His frequent trips abroad have been the musical catalysts behind most of his vocal projects. For example, "Great Romantics" contains songs either written or composed in castles in Germany and Wales, Chartes Cathedral, Mont St. Michel, and the ruins of Hadrian's Wall in far northern England.

"I think there's an international spice to some of my music," he says. "It has enabled me to work with fabulous musicians, people like Brian, who is probably the best young flute/pennywhistle artist in Ireland."

"But I think there is a truth that runs through all of my releases that makes them—I hope—more than just musical travelogs. I try to celebrate the interconnection of all things, relationships—and God's grace."

Part of what attracts people like Dunning and Friesen to Johnson's work, besides the sheer beauty and literacy of it, is the amount of freedom he allows for individual expression. Johnson's justly vaunted drum sounds are not made by drum ma-

chines, but by Schulman, best known as Richard Marx's drummer.

"Well, I do try to create parameters within a composition, but I give artists like that free rein within those parameters," Johnson says. "I'm confident they'll always come up with something far beyond what I could envision. I'm in awe of someone like Dave, and I think he's a little in awe of me as a producer. You have to have that mutual respect."

That kind of commitment has not always translated into sales in the Christian marketplace. But Johnson is blessed with a supportive distributor (Sparrow), low overhead (he handles all of his own marketing, PR, quality control), and a clear vision of where he is going—and what he is doing.

"Ark Records has always been a burden of love," he says. "It is something I feel I have to do, if I want to continue as a sane person. I am a recording artist. When I finish one project, I move on to the next. That's my work ethic."

"I realize it doesn't make sound market sense to release a children's album, then an instrumental album, then a rock album, but my only thought as I approach a new project is, 'What would be an interesting thing to do now?' I'm grateful to be able to do this and support my family. And God has always encouraged me, sometimes in subtle ways. I know my stuff gets passed around by other artists and that I've had some impact on this industry—and that's enough, sometimes, to go on."



by Bob Darden

RICH MULLINS will probably never know crossover pop success. His lyrics have too much of his faith-struggle in them. Mullins will probably never know Christian radio megasuccess, either. His music is too arresting, too troubling. His points of reference are **Bruce Cockburn** and **Peter Gabriel**, not top 40.

The result is that a superb piece of work like Mullins' latest album for **Reunion Records**, "The World As Best I Remember It, Volume I," is in danger of slipping between the musical cracks.

"My music comes both straight from my head and as a result of collaborations in the studio," he says. "I very seldom listen to pop music, so I haven't been indoctrinated. And it is an indoctrination process—you just naturally imitate what you hear so you have to be careful. I'm not really particularly virtuous in that I don't listen. I'm just kind of a musical snob."

"I think I use things like dulcimers, bagpipes, mandolins, and recorders, in part, because as **John Hartford** once said, 'Style is based in limitation.' I do most of my writing on the road, writing in a truck. And it is easier to play a lap dulcimer in a truck than a guitar. 'The Love Of God,' from two albums ago, is a song I wrote while hiking the Appalachian Trail and the only instrument I had was a fife, so that's what I wrote it on."

Lyricaly, there is more Old Testament imagery on "The World" than on Mullins' previous releases. He

says that's because he has always found it "easier" to read the Old Testament than the New.

"The Old Testament is more narrative, there's more violence and sex—more good reading material," he says with a laugh.

Still, no matter how many songs off "The World" become standards, Mullins will probably always be known first and foremost as the composer of the instant classic "Awesome God."

"I liked it before it become popular," he says. "It is hard to imagine that people appreciate it so much, partly because I'm a little suspicious by nature and I'm always thinking people like it because it is popular. Still, the popularity has waned enough now that I have some distance. People are still genuinely moved by it, so that's good. I'd like to think if I hadn't written that song, I would have liked it anyway."

One common mystery about Mullins' recorded work is the ever-present music credit "Beaker."

"Beaker travels with me, plays guitar, is a fellow friar in the Kid Brothers of St. Frank, and even shares a house with me," Mullins says. "One of the great things about working with Beaker is that he didn't spend his life in bands or taking piano lessons. He's just now discovering things about music."

Mullins is outspoken in his opinion about Christian artists who perform to accompaniment tracks.

"I think it is highly immoral," he says. "Someone who buys a ticket doesn't say, 'I'm going to hear a concert.' He or she says, 'I'm going to see a concert.' My thinking is, if they're just wanting to hear the music, then they'll just buy the album and stay home and play it. If they want to see a concert, they'll see and hear me, **Avenue g** [Lee and Nicki Lundgren], the **Sparks**, and **Beaker** perform live. It's a mixed bag. Sometimes they accompany me, sometimes I accompany them."

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	6	3	CARMAN BENSON 2089*	1 week at No. 1 ADDICTED TO JESUS
2	1	37	AMY GRANT ▲ WORD 6907*	HEART IN MOTION
3	2	59	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
4	5	7	TWILA PARIS STARSONG 8207*	SANCTUARY
5	4	59	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
6	3	21	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
7	20	3	MICHAEL CARD SPARROW 1296*	PROMISE
8	8	109	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
9	18	5	GLAD BENSON 2825*	AN ACAPELLA CHRISTMAS
10	7	47	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
11	14	5	TAKE 6 REPRISE 26665*	HE IS CHRISTMAS
12	23	3	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS
13	11	7	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
14	10	15	D.C. TALK FOREFRONT 2543*/BENSON	D.C. TALK
15	13	59	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
16	12	25	STEVE GREEN SPARROW 1270*	WE BELIEVE
17	22	5	VARIOUS ARTISTS WORD 6695*	MUSIC TO GO SAMPLER
18	9	21	STEVÉ CAMP SPARROW 1272*	CONSIDER THE COST
19	21	277	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
20	NEW▶		KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
21	19	21	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
22	15	73	PETRA WORD 48546*/EPIC	BEYOND BELIEF
23	16	29	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
24	17	37	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
25	34	7	JODI BENSON SPARROW 1284*	SONGS FROM THE BEGINNER'S BIBLE
26	27	9	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
27	25	3	COMMISSIONED BENSON 2808*	NUMBER 7
28	29	94	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
29	31	23	FRED HAMMOND BENSON 2727*	I AM PERSUADED
30	NEW▶		HANDEL SPARROW 2011*	THE MESSIAH
31	37	29	MICHAEL W. SMITH REUNION 2522 WORD	CHRISTMAS
32	26	7	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
33	RE-ENTRY		VARIOUS ARTISTS WORD 9132*	HANDEL'S YOUNG MESSIAH
34	28	25	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC	LIVE WITH FRIENDS
35	—	61	AMY GRANT MYRRH 5057*/WORD	A CHRISTMAS ALBUM
36	33	21	KIM HILL REUNION 0065*/WORD	BRAVE HEART
37	30	187	CARMAN ● BENSON 2463*	RADICALLY SAVED
38	32	15	PETRA STARSONG 8201*	PETRAFIED
39	35	21	OUT OF THE GRAY SPARROW 1260*	OUT OF THE GRAY
40	24	21	HOSANNA! MUSIC INTEGRITY 701*/SPARROW	WAR IN THE HEAVENLIES

● 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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"He's working it out for you" EK 48785

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Shirley Caesar.

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Produced by Bubba Smith and Shirley Caesar.

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Music Video

ARTISTS & MUSIC

Vidclip Exposure Soars To New Heights Labels Embrace Expanding Airline Program

BY MELINDA NEWMAN

NEW YORK—Audio music has long been a staple on airline flights of any duration, and now music videos are also taking to the friendly skies.

AEI Music Network Inc., the Orange, Calif.-based company that plans audio programs for many major carriers, has begun soliciting labels for clips. While some airlines, such as Virgin, have played videos before, the program has expanded to include more than a dozen airlines.

The program started in July, when two carriers showed one video each as part of their in-flight entertainment packages; this month nine airlines are participating and will expose videos to more than 20 million passengers.

"We've been operating as an agent putting together audio programs for the record companies with the airlines for 10 years and we've been hearing from labels, 'There's a great video by this artist, I wish you could play it,'" says Marcy Beaubelle, VP of the in-flight division of AEI Music Network.

"It doesn't take a rocket scientist to realize there was a niche here,"

Beaubelle continues. "The demographic of people flying hasn't changed over the years. It's still 35-to-55-year-olds with disposable income, but the 35-to-55-year-olds are different from the 35-to-55-year-olds of 10 years ago. They've grown up with music and have a larger appreciation of it." She also mentions the advances in technology that make it relatively easy for planes to carry the projection equipment.

"With the appropriate artist, it's a great approach for targeting an audience," says Linda Ingrisano, national director of music video programming for Elektra Entertainment.

Elektra has made the biggest commitment of any label so far, placing Natalie Cole's "The Christmas Song" on seven different airlines for December.

Arista is placing Curtis Stigers' clip for "I Wonder Why" for airline play this month and Columbia is using the service to promote Barbra Streisand's new boxed set through the clip "Happy Days Are Here Again," a duet with Judy Garland taken from an old television appearance.

The way the program generally

works is that a video is placed on a route within an entertainment program. Usually only one video is allowed on the flight and is introduced and chryoned so that passengers know whether a longform is available or which album the selection appears on. Video is used on most flights exceeding three hours.

Additionally, on some carriers the video is supplemented by a video profile or the album is featured on an audio channel. Similar to how in-flight movies work, the same video would

(Continued on next page)



Hold The Pickle. ZZ Top appears with a bevy of burger beauties during the video shoot for "Burger Man." From left are director Adam Bernstein, ZZ Top's Dusty Hill and Frank Beard, models, Burger Man, more models, ZZ Top's Billy Gibbons, and yet another model.

THE EYE



by Melinda Newman

CORE MELTDOWN: "MTV 10," the salute to MTV's 10th anniversary that aired Nov. 27 on ABC, came in third place among the three networks for its 9-10 p.m. time slot, but MTV execs say they are pleased with its performance. The show scored a 10.7 rating and an 18 share. (See review, page 67.)

"For our core demographics, the 18-34-year-old audience, 'MTV 10' had the highest rating of any show that aired on Wednesday night," says Marshall Cohen, MTV Networks executive VP of research and strategic planning. "We're not dismayed that we came in third place because overall what drives a lot of prime-time ratings are the 35-plus demos. We came in No. 1 in our important demos as well as capturing teens. ABC came to us for a show reaching certain demos and the show delivered."

While pleased that the show captured the 18-34 age slot, ABC's senior VP of marketing and research, Alan Wurtzel, says, "To be honest, we hoped it would do a little better. We were a little disappointed in the numbers given the extraordinary talent on the show." Among those appearing on the show were Michael Jackson, R.E.M., Madonna, George Michael, and Aerosmith.

Wurtzel explains that it's all a matter of perspective. "A 10.7 is easily 10 times the average number of MTV viewers," he says. "If you look at it that way, it was a tremendous success because it had a far greater reach than MTV normally gets."

"I'm not disappointed that it reached the audience it reached, but one of the questions becomes, is this program material viable for a network given the expectations that we have? And I still think it is. But given the caliber of the talent, I wish the special had won its time slot."

The show aired against perennial favorite "The Wizard Of Oz" and "Unsolved Mysteries," a high-rating show for NBC that the network expanded to 90 minutes for the evening so that it ended at 9:30 p.m. instead of 9 p.m.

IN AN EFFORT TO INCREASE requests, the Video Jukebox Network has begun sending viewers "Video Dopesheets," monthly playlists that list 200 videos.

The channel tested the program last September, when it sent a menu of titles that weren't normally scrolled on the channel to 40,000 viewers in Cincinnati who had phoned VJN over the previous 60 days.

"We wanted to see if it would entice people to phone from a list," says Les Garland, VP of programming

for the channel. "In our most recent research study, a high number of people said it would be helpful to have a listing available to keep because sometimes you have to watch the show for up to 30 minutes to see a menu."

In October, the Jukebox began advertising the Dopesheet on the channel telling viewers they could order it and would be billed \$1 on their phone bill or could mail in \$1. That month, 70,000 people requested the mailer; in November that number rose to 140,000. "So now we know we've got something and plan to go after a sponsor," says Garland. "I think the mailing can become a money-making project. Anything to help us turn a profit would be great." Since the Jukebox adds new videos every week, the Dopesheet does not list all available videos that month. "We have 20 new videos that have just been added on there and the rest is hits and recurrenents," Garland says. "Around 20% of what's on there isn't scrolled on the air. We've debated putting up to 800 videos on there, but we really don't want to turn the Jukebox into an oldies channel."

BATHROOM HUMOR: The new video by Biz Markie, "Toilet Stool Rap," has been banned by MTV, BET, and Video Jukebox Network for lyrical content, according to a release by his label, Cold Chillin/Warner Bros. Records.

The release states, "Since it is unavailable commercially, the ban effectively eliminates the video from being seen anywhere and raises again the question of First Amendment rights as they pertain to freedom of artistic expression."

Let's review the First Amendment, which guarantees freedom of speech, shall we. Has anyone told Biz Markie that he can't make the video? I think not. All these channels have done is exercise their rights by saying they don't like the video and have decided not to program it. No harm, no foul. Secondly, if Warner Bros. really believes the public is being denied the chance to see the video why doesn't the label make it commercially available? We seem to remember label mate Madonna turning such a ban into a bankroll when "Justify My Love" was available only as a video single.

For those who won't see the video, it's certainly well-shot and colorful, but it is full of scatological and amazingly infantile humor that pictures Biz sitting on the toilet waiting for his "bowels to move." Perhaps the best use of this "Doo Doo Rap," as Biz refers to it, is as a toilet-training film.

ET TU, MCA: Similar to Capitol's arrangement to have music videos played in theaters, MCA Records and Cineplex Odeon Corp. have linked to present "Into The Great Wide Open" on 865 screens starting Dec. 6. The Tom Petty & the Heartbreakers clip features actors Johnny Depp and Faye Dunaway. It was directed by Julien Temple.

Jackson Vid Changing The Face Of 'Morph' Technology

NEW YORK—Michael Jackson's "Black Or White" video certainly stirred up a fair amount of controversy, but the one segment that has garnered nothing but praise is when the faces from different ethnic backgrounds seamlessly meld into each other.

That transformation effect, produced by Pacific Data Images, is called metamorphosis (or morphing, for short).

According to animator George Bruder, who created the sequence with PDI's Jamie Dixon, the first commercial application of morphing was in the movie "Willow." The two main companies that have developed morphing programs are PDI and George Lucas' Industrial Light & Magic, which did the effects for both "Willow" and "Terminator 2: Judgment Day."

Propaganda Films, which produced the video, approached PDI after seeing its show reel that included morphing segments from Chrysler and Schick commercials.

"They showed our reel to Michael

and he came up with the idea of the international faces," says Bruder.

The morphing segment was the first one shot because of the time required to edit the technique.

When picking the actors for the segment there were no specific types that were sought. "As you can see, there is no consistency between some of the models," Bruder says. "I think they were just looking for beautiful international people."

For the Jackson video, after the initial shooting where the models sang the chorus facing different ways, PDI worked with an editor who lined up the images with a 50% dissolve (the technique used in Godley & Creme's "Cry") and made sure all the heads were turning the same way. "We didn't want to start morphing and have one head turning to the left and the next one turning to the right because it would just look like a mess," says Bruder. After the dissolve, the morphing took place. "Once we got all the characters aligned, we started matching feature

(Continued on next page)



Michael Jackson's video "Black Or White" is the first to use a new computerized technique called "morphing," where different faces are seamlessly turned into new faces. Above are four scenes from the video.

Billboard THE CLIP LIST™


A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.




Continuous programming
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Black Entertainment Television
14 hours daily
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30 Hours Weekly
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EXCLUSIVE

Aerosmith, Sweet Emotion
John Mellencamp, Love And Happiness
Metallica, The Unforgiven
Motley Crue, Home Sweet Home
Prince, Diamonds And Pearls

ADDS

Barbra Streisand, Places That ...

FIVE STAR VIDEO

Enya, Carribbean Blue

ARTIST OF THE MONTH

Rod Stewart, Broken Arrow

ADDS

Michael Jackson, Black Or White
Jodeci, Stay
Force One Network, Spirit
Marc Nelson, I Want You

ADDS

Alan Jackson, I Only Want You ...
Conway Twitty, Who Did They Think ...
Paul Overstreet, Billy Can't Read
Suzy Bogguss, Outbound Plane
Great Plains, Faster Gun
Billy Dean, Only The Wind
Ronnie McDowell, When A Man ...
James Taylor, Copperline

BUZZ BIN

Live, Operation Spirit
Nirvana, Smells Like Teen Spirit
Primal Scream, Movin' On Up
Soundgarden, Outshine

HEAVY

Celine Dion/Peabo Bryson, Beauty ...
Roberta Flack, Set The Night
Rickie Lee Jones, Up From The Skies
Aaron Neville, Somewhere Somebody
Bonnie Raitt, I Can't Make You Love Me
Smokey Robinson, Double Good ...
Linda Ronstadt, Dreams To Dream
Roxette, Spending My Time
Bob Seger, The Fire Inside
Lisa Stansfield, Change
Paula Abdul, Blowing Kisses In ...
Gloria Estefan, Live For Loving You
Genesis, No Son Of Mine
Amy Grant, That's What Love Is For
Michael Jackson, Black Or White
Richard Marx, Keep Coming Back
G. Michael/E. John, Don't Let The ...
The Temptations, My Girl
Cher, Save Up All Your Tears
Huey Lewis, He Don't Know
Bette Midler, Every Road Leads ...
Chris Whitley, Big Sky Country
Vanessa Williams, The Comfort Zone

HEAVY

Tracie Spencer, Tender Kisses
Damian Dame, Right Down To It
BeBe & CeCe Winans, I'll Take ...
Patti Labelle, Feels Like Another One
Gerald LeVert, Private Line
Barry White, Put Me In Your Mix
Public Enemy, Can't Truss It
Jodeci, Forever My Lady
Fourplay, After The Dance
MC Lyte, When In Love
Heavy D & The Boyz, Is It Good To You
Sounds Of Blackness, The Pressure
Shabba Ranks/Maxi Priest, House Call
Jimmie Dale Gilmore, My Mind's ...
Eric Gable, Can't Wait To Get ...
Atlantic Starr, Love Crazy
D.J. Jazzy Jeff, Ring My Bell
Phyllis Hyman, Living In Confusion
Tony! Toni! Toné!, I Don't What ...
Shanice, I Love Your Smile
Hammer, 2 Legit 2 Quit

HEAVY

Little Texas, Some Guys Have ...
Roy Rogers/Clint Black, Hold On ...
Vince Gill, Look At Us
Steve Wariner, Leave Him Out Of This
Patti Labelle, For My Broken Heart
Brooks & Dunn, My Next Broken Heart
Dolly Parton, Eagle When She Flies
Sammy Kershaw, Cadillac Style
Hal Ketchum, I Know Where Love Lives
Collin Raye, Love, Me
Diamond Rio, Mama Don't Forget ...
The Remingtons, A Long Time Ago
Joe Diffie, Is It Cold In Here
Sawyer Brown, The Dirt Road
T. Tritt/M. Stuart, The Whisky Ain't ...
Doug Stone, A Jukebox With A ...
Pam Tillis, Maybe It Was Memphis
Vern Gosdin, A Month Of Sundays
Dwight Yoakam, It Only Hurts ...

HEAVY

Paula Abdul, Blowing Kisses In ...
Boyz II Men, It's So Hard To Say ...
Genesis, No Son Of Mine
Guns N' Roses, Don't Cry
Hammer, Addams Groove
Michael Jackson, Black Or White
Marky Mark, Widside
U2, Mysterious Ways
Van Halen, Top Of The World

HEAVY

Celine Dion/Peabo Bryson, Beauty ...
Roberta Flack, Set The Night
Rickie Lee Jones, Up From The Skies
Aaron Neville, Somewhere Somebody
Bonnie Raitt, I Can't Make You Love Me
Smokey Robinson, Double Good ...
Linda Ronstadt, Dreams To Dream
Roxette, Spending My Time
Bob Seger, The Fire Inside
Lisa Stansfield, Change
Paula Abdul, Blowing Kisses In ...
Gloria Estefan, Live For Loving You
Genesis, No Son Of Mine
Amy Grant, That's What Love Is For
Michael Jackson, Black Or White
Richard Marx, Keep Coming Back
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Huey Lewis, He Don't Know
Bette Midler, Every Road Leads ...
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Sawyer Brown, The Dirt Road
T. Tritt/M. Stuart, The Whisky Ain't ...
Doug Stone, A Jukebox With A ...
Pam Tillis, Maybe It Was Memphis
Vern Gosdin, A Month Of Sundays
Dwight Yoakam, It Only Hurts ...

STRESS

Baby Animals, Painless
Cher, Save Up All Your Tears
Color Me Badd, All 4 Love
Richard Marx, Keep Coming Back
G. Michael/E. John, Don't Let The ...
*Motley Crue, Anarchy In The U.K.
Ned's Atomic Dustbin, Grey Cell Green
Ozzy Osbourne, No More Tears
PM Dawn, Set Adrift On Memory Bliss
Salt-N-Pepa, Let's Talk About Sex
Scorpions, Send Me An Angel
Skid Row, Wasted Time
Rod Stewart, Broken Arrow

HEAVY

Celine Dion/Peabo Bryson, Beauty ...
Roberta Flack, Set The Night
Rickie Lee Jones, Up From The Skies
Aaron Neville, Somewhere Somebody
Bonnie Raitt, I Can't Make You Love Me
Smokey Robinson, Double Good ...
Linda Ronstadt, Dreams To Dream
Roxette, Spending My Time
Bob Seger, The Fire Inside
Lisa Stansfield, Change
Paula Abdul, Blowing Kisses In ...
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Doug Stone, A Jukebox With A ...
Pam Tillis, Maybe It Was Memphis
Vern Gosdin, A Month Of Sundays
Dwight Yoakam, It Only Hurts ...

ACTIVE

C&C Music Factory, Just A Touch ...
Digital Underground, Kiss U Back
Firehouse, All She Wrote
*Kid N' Play, Ain't Gonna Hurt Nobody
Lita Ford, Shot Of Poison
Mr. Big, To Be With You
Pearl Jam, Alive
Poison, So Tell Me Why
Queensryche, Another Rainy Night
Red Hot Chili Peppers, Give It Away
Roxette, Spending My Time
Rush, Roll The Bones
Richie Sambora, Stranger In This Town
Marc Nelson, I Want You
Chris Whitley, Big Sky Country
ZZ Top, Burger Man

ADDS

Balli & The Fat Daddy, Master Plan
Corrosion Of Conformity, Dance ...
D.J. Magic Mike, Dynamic Duo
Dancehall Reggae Spanol, Si El Hombre
Double J, Gangster Hit
Eerk & Jerk, Overtown Hop
El Comandante, Dame Un Chin
James Ingram, Get Ready
Keith Sweat, Keep It Comin'
Lo Key, Attention: The Shawanda Story
Main Source, Peace Not Word To Play
Mary's Danish, Foxey Lady
Nymphs, Sad And Damned
Seal, The Beginning
Slyder, Raining Blood
The KLF, America: What Time Is Love?
The Party, In My Dreams

ADDS

Davis Daniel, Fighting Fire With Fire
Tracy Lawrence, Sticks And Stones
Randy Travis, Better Class Of Losers

ADDS

Mark Collie, She's Never Coming Back
Kathy Mattea, Asking Us To Dance
Charlie Daniels, Little Folks
Pirates Of The Mississippi, Fighting ...
John Anderson, Straight Tequila Night
David Schnauffer, Fisher's Hornpipe
JJ White, Heartbreak Train
Tom Wopat, Back To The Well
Jim Lauderdale, Maybe
Michael White, Professional Fool
John McEuen, Return To ...
Gary Morris, One Fall Is All It Takes
Prairie Oyster, One Precious Love
George Jones, She Loved A Lot In ...
Marty Brown, Wildest Dreams
Patsy Cline, Crazy
Paulette Carlson, I'll Start With You
Tim Ryan, I Will Love You Anyway
Mike Reid, I'll Stop Loving You
Jimmie Dale Gilmore, My Mind's Got ...

ON

Blur, There's No Other Way
Extreme, Get The Funk Out
Four Horsemen, Rockin' Is Ma' ...
Primus, Tommy The Cat
Bonnie Raitt, I Can't Make You Love Me
*Shamen, Move Any Mountain
*Siouxie & The Banshees, Fear
Southside Johnny, I've Been ...
Tesla, Call It What You Want
* DENOTES ADDS

AMERICA'S NO. 1 VIDEO

2 Live Crew, Pop That Coochie

PEOPLE-POWERED HEAVIES

A Lighter Shade Of Brown, On A ...
Boyz II Men, It's So Hard To Say ...
Chubb Rock, Just The 2 Of Us
Cypress Hill, How I Could Just ...
Digital Underground, Kiss U Back
Faze, Cold Sweat-Live
Geto Boys, Mind Playing Tricks On Me
Hammer, 2 Legit 2 Quit
Hammer, Addams Groove
Ice T, The Tower
Jodeci, Forever My Lady
Jodeci, Stay
Michael Jackson, Black Or White
Marky Mark, Widside
Nemesis, Munchies For Your Bass
Nirvana, Smells Like Teen Spirit
Tevin Campbell, Tell Me What You ...
The Dogs, Doggami
The Dogs, Work It Out Baby
TLC, Ain't Too Proud To Beg
TKA, Louder Than Love
Todd 1/Dr. Dre/Ed Lover, Down Wit ...

ADDS

Davis Daniel, Fighting Fire With Fire
Tracy Lawrence, Sticks And Stones
Randy Travis, Better Class Of Losers

ADDS

Mark Collie, She's Never Coming Back
Kathy Mattea, Asking Us To Dance
Charlie Daniels, Little Folks
Pirates Of The Mississippi, Fighting ...
John Anderson, Straight Tequila Night
David Schnauffer, Fisher's Hornpipe
JJ White, Heartbreak Train
Tom Wopat, Back To The Well
Jim Lauderdale, Maybe
Michael White, Professional Fool
John McEuen, Return To ...
Gary Morris, One Fall Is All It Takes
Prairie Oyster, One Precious Love
George Jones, She Loved A Lot In ...
Marty Brown, Wildest Dreams
Patsy Cline, Crazy
Paulette Carlson, I'll Start With You
Tim Ryan, I Will Love You Anyway
Mike Reid, I'll Stop Loving You
Jimmie Dale Gilmore, My Mind's Got ...

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Geto Boys, Mind Playing Tricks On Me
Hammer, 2 Legit 2 Quit
Hammer, Addams Groove
Ice T, The Tower
Jodeci, Forever My Lady
Jodeci, Stay
Michael Jackson, Black Or White
Marky Mark, Widside
Nemesis, Munchies For Your Bass
Nirvana, Smells Like Teen Spirit
Tevin Campbell, Tell Me What You ...
The Dogs, Doggami
The Dogs, Work It Out Baby
TLC, Ain't Too Proud To Beg
TKA, Louder Than Love
Todd 1/Dr. Dre/Ed Lover, Down Wit ...

ADDS

Davis Daniel, Fighting Fire With Fire
Tracy Lawrence, Sticks And Stones
Randy Travis, Better Class Of Losers

ADDS

Mark Collie, She's Never Coming Back
Kathy Mattea, Asking Us To Dance
Charlie Daniels, Little Folks
Pirates Of The Mississippi, Fighting ...
John Anderson, Straight Tequila Night
David Schnauffer, Fisher's Hornpipe
JJ White, Heartbreak Train
Tom Wopat, Back To The Well
Jim Lauderdale, Maybe
Michael White, Professional Fool
John McEuen, Return To ...
Gary Morris, One Fall Is All It Takes
Prairie Oyster, One Precious Love
George Jones, She Loved A Lot In ...
Marty Brown, Wildest Dreams
Patsy Cline, Crazy
Paulette Carlson, I'll Start With You
Tim Ryan, I Will Love You Anyway
Mike Reid, I'll Stop Loving You
Jimmie Dale Gilmore, My Mind's Got ...

CURRENT

U2, Mysterious Ways
Mr. Big, To Be With You
The Rembrandts, Save Me
Skid Row, Slave To The Grind
Heavy D & The Boyz, Is It Good To You
Patti Labelle, Feels Like Another One
Eric Clapton, White Room
Brand New Heavies, Stay This Way
Amy Grant, That's What Love Is For
Tina Turner, Love Thing
Heart, You're The Voice
Pet Shop Boys, D.J. Culture
Rush, Roll The Bones
LL Cool J, Six Minutes Of Pleasure
Linda Ronstadt, Dreams To Dream
Slyder, Raining Blood
Guns N' Roses, Don't Cry
Seal, The Beginning
Tevin Campbell, Tell Me What You ...
D. Fagen/M. McDonald, Pretzel Logic
Karyn White, The Way I Feel About You
Genesis, No Son Of Mine

CURRENT

U2, Mysterious Ways
Genesis, No Son Of Mine
Guns N' Roses, Don't Cry
Marky Mark, Widside
PM Dawn, Set Adrift On Memory Bliss
The Temptations, My Girl

ADDS

Davis Daniel, Fighting Fire With Fire
Tracy Lawrence, Sticks And Stones
Randy Travis, Better Class Of Losers

ADDS

Mark Collie, She's Never Coming Back
Kathy Mattea, Asking Us To Dance
Charlie Daniels, Little Folks
Pirates Of The Mississippi, Fighting ...
John Anderson, Straight Tequila Night
David Schnauffer, Fisher's Hornpipe
JJ White, Heartbreak Train
Tom Wopat, Back To The Well
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Patsy Cline, Crazy
Paulette Carlson, I'll Start With You
Tim Ryan, I Will Love You Anyway
Mike Reid, I'll Stop Loving You
Jimmie Dale Gilmore, My Mind's Got ...

Music Video

ARTISTS & MUSIC

VIDEO TRACK

LOS ANGELES

DREAMTIME PICTURES director **Ian Fletcher** recently reeled "Lowdown" for PWL act **Box**. Fletcher's crew shot footage on location in Hollywood car washes and restaurants, combining performance shots with conceptual vignettes. **Carrie Wysocki** produced the shoot. The song comes from the band's album "Beyond Ordinary X-istence."

Director **Rocky Schenck** is the eye behind **Chameleon Records'** **Dramarama** clip "Haven't Got A Clue" from the "Vinyl" album. Schenck shot the loose performance video in a loft downtown, working in cameo appearances by sometime **Go-Go** **Kathy Valentine**, the **New York Dolls'** **Sylvain Sylvain** and **Arthur "Killer" Kane**, **Blondie's** **Nigel Harrison**, and the **Zeros**.

NEW YORK

MERCURY'S BLACK SHEEP perform atop a Manhattan rooftop in their new video, "The Choice Is Yours." **Charles Stone III** directed the location shoot with producer **Tom Goari**. The clip comes from the album "A Wolf In Sheep's Clothing."

Moving Pictures' Jim Gabour left hometown New Orleans to shoot **Fats Domino** in concert at New York's **Bottom Line**. Highlights of the performance are set to appear as a segment in a projected full-length documentary of the legendary artist.

OTHER CITIES

JOE COCKER and a crew from **Peter Nydrle Productions** trekked to Hamburg recently to reel "I Can Hear The River" for **Capitol Records**. Peter Nydrle directed the shoot on location as **Igor Luther** directed photography. **Allan Wachs** produced with Nydrle.

PolyGram rocker **Dan Reed** made his directorial debut recently, shooting the **Dan Reed Network** video "Long Way To Go" from the album "The Heat." **Joe Marks** and **Lori Harvey** produced the Oregon-based shoot for **Joe Marks Film & Video**. The concert odyssey clip features snapshots taken during the band's 1991 tour.

Def American's **Sir Mix-A-Lot** and director **Bob Kubilos** reeled the rapper's new video, "One Time's Got No Case." **Victoria Vallas** and **Tima Surmelioglu** produced the Seattle-based shoot.

JACKSON VID CHANGING THE FACE OF 'MORPHING'

(Continued from preceding page)

features. Some of them we made the eyes turn first, others the mouth. There are little tricks in each one of them."

Bruder believes "Black Or White" takes morphing one step further than previous applications. "If you look at the history of morphing, we tried to do something different here," he says. "All the morphs I've seen before now were really static, the objects weren't moving. Our models were dancing and moving the whole time so to get a smooth transition was the biggest challenge."

Another challenge was the now-deleted morph scene where a black panther turns into Jackson. Unlike the model scenes, which were shot against a plain backdrop, the panther transition had other activity that had to be matched perfectly. "I'm not

really upset that that part isn't in the video anymore," Bruder says. "It did air and most people got to see it."

The effects have PDI's phones ringing off the hook with many callers wondering if they can afford morphs in their projects. "It's definitely affordable," says Bruder, adding that the scenes for "Black Or White" cost less than \$1 million.

However, he is still a little surprised at just how much attention PDI's work is receiving. "Throughout the video shoot, John [Landis] had been saying the faces would be a big part of it. I thought the whole thing would be a hit, and it came down to the faces really making it."

MELINDA NEWMAN

VIDCLIP EXPOSURE SOARS TO NEW HEIGHTS

(Continued from preceding page)

not air on both parts of a round-trip flight.

The labels purchase time separately for each airline and the price is determined by the number of passengers each carrier estimates it will have during that given month. Monthly prices range from \$2,000 for smaller carriers such as America West up to \$10,000 for larger airlines such as United, according to Beaubelle.

Among the artists that have appeared in the program since July are **Harry Connick Jr.**, **Rod Stewart**, **Luther Vandross**, **Roberta Flack**, **Simply Red**, and **Huey Lewis & the News**.

International

U.K. Music Chains In Expansion Mode Majors Forge Ahead Despite Cool Economy

■ BY JEFF CLARK-MEADS

LONDON—At a time when the U.K.'s independent music retailers are desperately hoping the Christmas selling season will save their bottom lines—or, in many cases, stave off bankruptcy—the High Street chains are ignoring short-term difficulties and forging ahead with growth plans.

"The recession has no effect on our expansion," says Virgin Retail U.K. managing director Simon Burke. "We have a long-term plan for developing the business and it's not really a good idea to chop and change according to that week's sales figures."

Virgin last week opened its 13th megastore, in the northeast England regional center of Newcastle, and is planning what Burke describes as "five or six new megastores next year, if we can." Four days previously, HMV inaugurated its largest outlet outside London, a 20,000-square-foot store in the main shopping area of Manchester, to bring its store total to 83.

HMV U.K. managing director Brian McLaughlin says the store represents a total investment of about \$8 million. He adds that next year the company is planning the equivalent of "between eight and 10" new stores. By a combination of new sites and extensions of existing ones, the group will expand its trading area by about 80,000 square feet.

Of the effects of the recession,

McLaughlin says, "Our strategy is the same as it has been. We said in 1988 that we want a 20% market share, and we reckoned that would mean 120 or 140 stores. We're currently standing around 14% or 15% so there's still some way to go. But, that target is still achievable."

McLaughlin argues that one proven effective way of increasing record sales is to have more retailers in prime city center sites. He says, "People talk to me about Glasgow, where we have three stores, Virgin has two, and Tower has one. They're now saying the same things about Manchester, where Virgin are opening in the summer. It's going to be very competitive."

"But that doesn't worry me because the only way you can grow the market for music and video is by having more record stores."

The group with more specialty music stores than anybody else, the 310-shop Our Price, is also dedicated to expansion. It opened its 11,000-square-foot flagship store in Newcastle Nov. 29 and will open three more outlets before the end of the year.

However, such aggression in the market is in sharp contrast to the gloomy state of the indie sector. Independent distributor Pinnacle, which services virtually all the U.K.'s mom-and-pop outlets, says it currently has 1,600 active indie-store accounts. Two years ago, the total was more than 2,000.

National sales manager Steve Dix-

on takes some comfort from the fact that the present total is virtually the same as it was 12 months ago. However, he adds, "In that time, we've opened 60 new accounts and closed 60. The problem is that the ones we've lost are established businesses, people who have traded with us for two years or more."

The new accounts, he says, are people taking advantage of government-funded schemes for start-up businesses. Though Dixon does not say so, the fear is that once the government grant runs out, the new stores will go broke.

Dixon concedes, "We are losing established accounts. Retailers, and particularly indies, have had a difficult year. Potential big-sellers have not sold for them in any volume because there is no volume to be had."

(Continued on page 42)



Rhythm Down Under. Paul Simon, as part of his ongoing Born At The Right Time world tour, recently played 10 sold-out dates in Australia, where he was honored for platinum certification of his acclaimed Warner Bros. release, "The Rhythm Of The Saints." Shown, from left, are Bob Martin, national publicity manager; Steve Hands, national promotions manager, Warner Group; Robert Rigby, managing director, Warner Group; Simon; and Paul Turner, chairman of Warner Music, Australia.

U.K. Faces Vid-Chain Fallout On High Street Blame Laid On Banks, High Rentals, Bad Economy

■ BY PETER DEAN

LONDON—The bid by Blockbuster for Cityvision (Billboard, Dec. 7), in which the U.K.'s No. 1 video retailer is snapped up by the U.S. leader, comes just a week after another leading chain, XtraVision South, went bust to the tune of 6 million pounds (\$10.62 million).

The Cityvision deal sees an operation valued at 250 million pounds (\$442.5 million) two years ago sold for 75 million pounds (\$132.75 million) today and underlines the difficulties run into by the larger, stock market-listed companies and video rental chains in general.

U.K. video rental outfits are unfit to last the recession on the High Street, say insiders after two years of bitter experience, especially if, like Cityvision's 875 Ritz stores, they do not stock sell-through. The Blockbuster superstore concept appears to be working, with double-digit growth reported this year by the U.S. chain. Ironically, the mom-and-pop indie store also appears to have a better chance of survival in a recession that is hitting hardest the carriers of large overheads.

In November 1989, 78% of a major distributor's business was going through 121 chains of five or more stores. Today that figure is 65% through 97 chains. In the chains of 20-plus stores, nine have gone bust or been swallowed up by larger chains in the past two years, in the five-20 store range, 15 have disappeared, and in the two-five store size, 40 have gone under.

This year in particular has been devastating for the U.K. video rental chains.

• In January, former XtraVision stores were sold off by Cambridge Releasing to four separate buyers.

• In February, the 120-strong Video Store chain went into receivership,

owing its bank 4 million pounds (\$7.08 million).

• In March, 66 Acadia Video stores were put into the hands of the receivers.

• In August, the receivers were called into the 93-store Video Magic chain, with debts totaling \$5.31 million, or 3 million pounds.

• In October, Cityvision's profits warning saw shares plummet to 20 pence.

On top of that, rental trade is an estimated 20%-25% down this year compared with 1990.

The "chain reaction" started in November 1989, a period of high growth for the chains, when independent retailers were fast going out of business. The Video Trade Assn., for example, lost a third of its independent members in the four months to March 1990, with chains like Ritz, XtraVision, and Azad buying them out, forcing prices higher for themselves. In a number of instances, leases were being bought for 70,000 pounds (some \$125,000) as a result of these "auctions."

"People were paying crazy rents for properties that video just couldn't keep going," says Maxie Swain, of Maxim Video Ltd., the parent company of the 72 XtraVision stores in Northern Ireland. "A lot of chains also got caught out with high rent rules on shops that weren't trading. Video's not like jewelry, where there's a high mark-up. There's only so much money you can get out of a video shop."

The effect of cable and satellite advertising, a bad spate of product, a dip in the general economy, and high interest rates, was that expansion ground to a halt. At the start of 1990, Video Magic opened 47 stores in one day and Ritz was opening them at the rate of six a week.

In a few months, that was to slow and stop—making depreciation a ma-

nor factor. Chains were getting stuck with stock and no new shops in which to offload. "It's what forced XtraVision to re-adjust its depreciation policy and forced it to consolidate," says Derek Mann, VTA chairman.

The chains could not get their prices back on non-profitable stores and the banks started getting edgy. "We all made mistakes," says Video Magic's Brian Ketchell, "but mistakes didn't kill it. The recession, high interest rates, and the bank's attitude

(Continued on page 43)

Concrete Signs Of Growth Rise In Manchester, Beyond

MANCHESTER, England—Eight million dollars worth of evidence that the U.K.'s big music retail chains intend to continue expanding for the foreseeable future now stands in a prime shopping site in Manchester.

More edifices to enterprise are emerging in other regional centers as HMV, Virgin, Our Price, and the nonspecialists aggressively pursue a currently diminishing market.

In Manchester, HMV U.K. managing director Brian McLaughlin says his new store there is setting the pattern for the chain's growth. The company's policy is to concentrate on stores about the size of the 20,000-square-foot Manchester outlet; he concedes, though, that finding suitable sites of that size in other cities "is not easy."

HMV's product mix in Manchester works out at 80% music and 20% nonmusic products. McLaughlin says the store carries 25,000 music titles and 10,000 video lines. He adds that the company will continue to incorporate its Videozone specialty departments in-

store and has no plans to expand its experiment in stand-alone video stores. "I'm not sure video on its own is attractive enough. I think we can build stores of this size in major markets with video as a big part of the mix," he says.

Of HMV's overall expansion, McLaughlin says there is "no mad dash." While the chain is determined to expand, financial considerations and profitability will remain to the fore, he asserts.

Virgin Retail U.K. managing director Simon Burke says, "Music retailers are one of the few groups of retailers who are looking for extra space." He puts his company's expansion plans into context by pointing to Woolworth's, which has 800 record departments in its U.K. stores, and Our Price, which has 310 specialty outlets. He states, "On that basis, there's got to be scope for us to get into small towns."

A priority for Virgin at present, though, is to secure megastore sites in major British cities in which it is not currently represented.

JEFF CLARK-MEADS

Collins' Song Is Tops At BMI's U.K. Awards

LONDON—Phil Collins has another reason to open his trophy case. BMI named "Do You Remember" as 1991 song of the year at its annual U.K. awards ceremony honoring affiliated songwriters, composers, and publishers who are members of the Performing Right Society. The event took place Dec. 2 at London's Dorchester Hotel.

The Collins accolade was based on the number of performances of "Do You Remember" on U.S. radio and television in 1991, as logged by BMI. Sharing the awards limelight was Collins' publisher, Hit & Run Music. The song originally appeared on his album "... But Seriously."

Other works honored at the BMI/PRS occasion included "Back To Life," "Buffalo Stance," "Cruising For Bruising," "How

(Continued on page 42)



FREDDIE MERCURY

1946 – 1991



Sun City Slates Anti-Apartheid Masekela S. African Venue Courts International Acceptance

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—Sun City has pulled the rug out from under its critics' feet. The South African concert venue—once the subject of an anti-apartheid song by top western recording artists—has signed trumpet star Hugh Masekela, himself a vigorous anti-apartheid campaigner, for a two-show date Feb 1-2.

The unexpected announcement Nov. 25 was seen as a bold effort by proprietors Sun International to "sell" their Superbowl as a credible venue for international concerts.

As such, Masekela's appearance will mark the biggest breakthrough in a decade for Sun City. Although artists such as Frank Sinatra and Elton John have performed there, they did so in the face of the cultural boycott, and, ironically, their fame helped turn it into the target of anti-apartheid campaigners

worldwide.

Sun City's rehabilitation began in March this year, when the South African Musicians Alliance (SAMA) gave its approval for South African acts to perform there. Mango Groove thus became the first South African act to headline a Sun City concert.

While Hugh Masekela is technically South African, he established himself in the international arena while in exile, and is seen as adding a new dimension to Sun City's acceptability. Moreover, his track record as an outspoken opponent of apartheid—both in views expressed and in his songs—makes him a prime catch. The publicity value of his SAMA-approved appearances outweighs in significance any success Sun City may once have had in persuading leading acts to break the boycott.

Masekela agreed to the deal after getting a close-up view of the Superbowl in action Nov. 16 during a double-bill featuring the Soul Brothers and Yvonne Chaka Chaka. He was in high spirits backstage after the concert, which drew a near capacity audience of about 5,500.

While the Soul Brothers had charmed and delighted the audience with their mbaqanga song and dance routines, Chaka Chaka had spent much of the show strutting and posturing across the stage, berating the audience. Yet, she had them eating out of her hands.

This ready acceptance by the crowd clearly made an impression on Masekela, who joined the per-

formers for a curtain call at the end of the show—and is keen to be the center of attraction himself.

"Previously inaccessible to our artists, Sun City has begun to support and encourage our diverse local talent," Masekela said in Johannesburg after the announcement of his own appearances. "The venue, with its state-of-the-art facilities, boasts technical excellence of an international standard. This standard of excellence makes the Superbowl gig an exciting experience for us. We are really looking forward to performing there."

It remains to be seen, however, whether Masekela's legendary status in the African musical pantheon will be enough to fill the Superbowl. His true glory days were the '60s, when he scored a worldwide No. 1 hit with "Grazing In The Grass," and joined Abdullah Ibrahim and Miriam Makeba as this country's greatest musical treasures. He was mentored by men like Yehudi Menuhin, Dizzy Gillespie, and Louis Armstrong, and established a reputation that is rarely challenged today.

But between May and July this year, when he completed the most exhaustive tour yet undertaken in southern Africa, the crowds were often disastrously small, and some concerts had to be canceled. Poor promotion and outbreaks of political violence were partly to blame, however, and Sun City will be a first opportunity for Masekela to affirm his place in the hearts of South African music lovers.

COLLINS' SONG IS TOPS

(Continued from page 40)

Can We Be Lovers," and "Sowing The Seeds Of Love." Paul Kennerly's "One Man Woman" was cited as one of the most-performed country copyrights, and Hans Zimmer and John DuPrez were recognized for their movie scores for "Days Of Thunder" and "Teenage Mutant Ninja Turtles," respectively.

BMI also announced that "Mandy" (by Scott English and Richard Kerr) and "My Sweet Lord" (by George Harrison) had reached the 3-million performance plateau. "Can't Smile Without You" (by Chris Arnold, David Martin, and Geoff Morrow) and "Satisfaction" (by Mick Jagger and Keith Richards) attained the 2-million level.

A further 16 songs attained the 1-million-performance mark, including copyrights by Stock, Aitken, Waterman, Ringo Starr, Graham Gouldman, Gerry Marsden, and Donovan—all of whom were present at the Dorchester ceremonies. BMI president/CEO Frances Preston was host for the night.

U.K. MUSIC CHAINS

(Continued from page 40)

Many indies are now hanging on grimly in the hope of big pre-Christmas sales. However, because of the indies' strategic importance in breaking talent, the record industry is worried that if these fail to materialize, there will be carnage among the small stores in January and February.

Nonetheless, Dixon believes there may be a lifeline for the indies in specialization. He points out that many multiples have been quick to abandon vinyl and that a number of indies are now "doing very well" by majoring in the format.

He cites the English town of Northampton, where the local indie, Spinadisc, has a niche in the market through its vinyl stock despite near-by competition from Our Price, HMV, and a department store.

HMV Japan Keeping Watch On Record-Rental Window

■ BY STEVE McCLURE

TOKYO—HMV Japan president Chris Walker has joined the ongoing controversy over Japan's record-rental business.

The retailer charges that rental shops in Yokohama and Tokyo's Shibuya district ignored the one-week, no-rental window for domestic repertoire, specifically in the case of Yumi Matsutoya's new album, "Dawn Purple." It was released Nov. 22 by Toshiba-EMI; Matsutoya is one of Japan's most popular recording artists.

Walker says investigation by staffers from HMV's Yokohama and Shibuya stores found that Matsutoya's album was in stock at five nearby rental stores the day of the album's release. Since Aug. 1, rental outlets are required to wait one week before they can rent domestic albums under a gentlemen's agreement between the stores and Japanese record companies.

"We find it hard to believe that the record companies in Japan are unable to control this, to ensure that a previous agreement is adhered to," Walker says. "These people are supposed to be the best businessmen in the world. Why can't they clear up a few errant rental shops?"

According to Walker, among the

rental stores flouting the one-week window were franchise outlets of You & I, Japan's biggest record-rental chain, with 300 shops nationwide.

You & I headquarters spokesman Akihiro Nishimura says if HMV's charges are true, the stores were wrong to rent the Matsutoya album before the window period had expired.

"Our main office has ordered all our stores not to rent [domestic] records until after one week has passed," says Nishimura. "This is an absolute order." He admits, however, that it is sometimes difficult to keep tabs on all the chain's outlets.

Nishimura says You & I gets its records on a wholesale basis from distributor Toyu Corp., and adds that Toyu does not distribute records to You & I outlets until a week after records have been released.

A Toyu spokesman says his firm did not distribute "Dawn Purple" to You & I stores until Nov. 28, which is consistent with the statement from a You & I clerk at the chain's store in Ebisu, Tokyo, that the shop received its copies of the album Nov. 28. However, the store also says it began renting the album that day, for 450 yen, when, according to the gentlemen's agreement, it should have waited until the next day.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

U.S.S.R.: The 21-year-old pianist, singer, and composer Aziza Mustafa Zadeh is enjoying a wave of international recognition for her self-titled debut album. Released in the U.S. last month, it has already won her top chart positions and cover stories in many European jazz journals. Born in Baku, the capital of Azerbaijan, Aziza is the daughter of the late Vagif Mustafa Zadeh, a distinguished jazz pianist and composer, who created a style of improvisation called mugum—an enthralling fusion of Azerbaijani folk and American blues. Aziza, who was taught by her father, has embraced and extended the mugum tradition and has already spread the music further afield than her father would have dreamed possible.



VADIM YURCHENKOV

SOUTH AFRICA: With apartheid dying and exiled acts like Miriam Makeba, Hugh Masekela, and Letta Mbulu again able to return to their homeland, there is a resurgence of interest in the popular music and rhythms that used to thrive in the old "informal" black townships. Much of this vibrant musical culture, which grew up between 1930 and 1960, virtually died out when the black population was forcibly moved into formal townships like Soweto. But the latest wave of international enthusiasm has rekindled local demand for traditional township rhythms such as marabi—the wild, piano-based party sound of the shabeens (illegal drinking lounges)—and kwela—a skifflelike craze of the '50s driven by penny whistles, acoustic guitars, and tea-chest basses. A leading record company, Gallo Music, has reissued the classic "King Kwela" album, first released in 1958 as a compilation of the biggest hits of Spokes Mashiyane, who helped to popularize the sound worldwide. Also reissued by Gallo Music is the 1958 original cast recording of the internationally celebrated "King Kong" musical, based on the life of a black boxing hero.

ARTHUR GOLDSTUCK

GERMANY: Punk rock was never a great success here. The absence of any significant "dole queue culture" contributed to a lack of interest in a market that was quickly saturated with second-rate product. But one punk group has flourished over the years—the extraordinary Die Toten Hosen (from "tote hose" slang for "nothing happening"). Still flaunting their ripped T-shirts and spiky hairstyles, the band members have consistently produced albums of musical substance, and they already have one platinum and three gold albums to their credit. Now they are aiming for international honors with their new album, "Learning English Lesson 1" (Virgin), which has already reached the top 20 here. Singing for the first time in English, the group has covered a collection of songs from the golden era of punk. Among many guests on the album are Great Train Robber Ronald Biggs, T.V. Smith (of the Adverts fame), and Johnny Thunders, whose contribution to the poignantly titled "Born To Lose" was recorded just days before his death earlier this year.

ELLIE WEINERT

U.K.: The march of the melodic noise bands continues. The week after Teenage Fanclub's "Bandwagonesque" made a respectable chart debut at No. 22, My Bloody Valentine's second album, "Loveless," also hit the top 30, trailing a densely layered guitar noise, brittle shards of melody, and a ton of broody angst in its wake. Both groups have Celtic backgrounds—Fanclub is from Glasgow, Scotland, Valentine from Dublin—and both are signed to blossoming indie label Creation. With a roster that also boasts such modish contenders as Slowdive, Ride, and Primal Scream, Creation is taking the lead in shaping the alternative rock agenda.

D.S.

NETHERLANDS: The biggest-selling locally produced single of the year was "Mooi Man" (roughly "Alright Man"), performed by Mannenkoor Karrespoor (The Cart Track Male Choir) on the indie label Indisc. The 20-strong outfit's debut album, "Onbegriepuluk" ("Incredible"), entered the chart at the end of last month. Incredible is an apt word to describe the success of these Eastern yokels, with their sing-along repertoire of Dutch-language songs about farming life and drinking beer. The "choir" was started by accident last year when a crowd of farmers' sons, having met for a drink at their local pub in Tuk, discovered that the jukebox was out of order and started singing to amuse themselves.

WILLEM HOOS

French Record Market Registers Modest Gain CD, Cassette Single Among Strong Configurations

■ BY PHILIPPE CROCC

PARIS—The value of the French record market grew by a modest 4% in the first nine months of 1991, compared with the same period last year. Figures released by SNEP, the French group of the IFPI, reveal the lowest growth rate since 1987. Sales to dealers in the nine months totaled the equivalent of \$651 million.

The consensus among industry leaders is that the market is likely to end the year having achieved a growth factor of 5%, as projected by SNEP at the beginning of the year. After sales progressions of 35% in 1988, 29% in 1989, and 10% in 1990, it was expected that the growth curve would continue to flatten this year.

CD sales were up 21.4% in value for the January through September period and currently represent more than 66% of total sales. With vinyl LP sales down by 80.6% and cassettes losing ground—down

5.8%—CD sales account for 71% of the value of the albums market; cassettes take 28% and vinyl LPs take 1%.

The cassette single, launched in June, has achieved an encouraging response: 2 million units sold in the three months, even though the format is not available in all sales outlets.

French national repertoire continued to lose market share, now accounting for 41.54% of sales, compared with 47.6% for international repertoire and 10.86% for classical product.

Commenting on the erosion of national repertoire sales, SNEP president and Virgin CEO Patrick Zelnik urges the French FM radio stations to give domestic productions "the exposure that they merit in order to halt what would otherwise be an irreversible process of decline." He calls for record companies and radio stations to enter into discussions to generate a mutually acceptable programming

policy that would have regard to the format of each station and the realities of the marketplace but that would also provide a guaranteed amount of airplay for French productions.

Music videos gained significant ground in the first nine months—up 21.5%—but CD video sales were static at about \$1.6 million. Laserdisc players in use in France number 120,000, despite the drop in retail prices from \$1,280 in 1989 to \$750 today.

Work Starts On German CD Plant

HAMBURG—Optimal-Tontrager Productions of Hamburg has begun the seven-month, \$7.5 million construction program for a new CD plant in the east German town of Robel/Muritz. When complete, it will be one of the first CD facilities in the former communist part of the country.

The factory's two production lines will produce 5 million discs a year. Managing directors Michael Haentjes and Manfred Achtenhagen say two more CD lines and a cassette manufacturing facility will be added by 1994. **WOLFGANG SPAHR**

Chrysalis To Maintain Autonomy In Germany

MUNICH—Thorn-EMI's acquisition of Chrysalis Records as a wholly owned subsidiary (Billboard, Nov. 30) is creating speculation over the future of Chrysalis' German affiliate.

Helmut Fest, regional managing director of EMI Music for Germany/Austria/Switzerland, says of Chrysalis Records GmbH, "We plan to give the Chrysalis label in Germany—currently located in Munich—an autonomous role in order to uphold the identity of this world-famous label in future. In which form and at which location this will be carried out will be discussed and decided within the next few months."

Chrysalis Records' German managing director, Jochen Kraus, says the label is successful in Germany not just through international releases but also via domestically signed acts such as Michel Van

Dyke, Sacco & Mancetti, and Danny B.

Kraus adds, "Currently the location and organization of the company is being discussed. It is possible that some personnel may become redundant due to overlapping of some administrative functions."

ELLIE WEINERT

U.K. Wraps 3 Anti-Piracy Victories

Crackdown Bodes Well For Holiday Season

LONDON—U.K. record companies have scored three significant victories over record pirates and bootleggers in the run-up to the Christmas boom sales period.

The High Court has granted an

injunction banning the CD Music Co. from importing what were described in court as bootleg discs by acts including the Beatles, the Rolling Stones, U2, Madonna, Eurythmics, and Genesis. The order was issued following application by the British Phonographic Industry, and Mick Jagger and Bill Wyman suing on their own behalf.

The court was told the premium-price CDs, on labels including The Swingin' Pig, Living Legend, and Great Dane, were of extremely poor quality.

Separately, two raids by the BPI's anti-piracy unit and local police have closed unlicensed tape operations in London and Scotland. Three men were arrested in Scotland and thousands of audiotapes were seized. The BPI is now preparing a report for the country's prosecuting authorities.

In South Woodford, London, high-speed duplicators, tapes, library cases, and printwork were confiscated. Two arrests were made.

Anti-piracy unit coordinator Tim Dabin comments, "This raid will significantly reduce the level of cassette counterfeiting in London and the Home Counties across Christmas." **JEFF CLARK-MEADS**

U.K. FACES VID-CHAIN FALLOUT ON THE HIGH STREET

(Continued from page 40)

killed it."

As shares slumped, London lost faith, plugs were pulled, and video chains started finding life was precarious in prime High Street locations. Those with stock funded from borrowing or who were extended financially were the first to feel the pinch.

"The attitude of every bank everywhere is 'no,'" says Video Store's Chris Simpson. "They won't lend money to massage parlors, Greek flick knife companies, and now video shops."

Where indie stores can more easily "tighten the belt" in a recession, large overheads from public companies, wages, rents, and rates have crippled the rental chains. But expansion into expensive sites with little or no parking space and a distance away from residential areas is a policy that is now being questioned.

"I've never believed in the High Street," says leading retailer Ray Hipkin. "In the U.K., you have to be where people live. The High Street is all big rents and lavish fittings and rental's not that kind of business."

"It's the biggest mistake that was made," adds Jack Beanstalk's Martin Hulme, who sold 14 shops to XtraVision in December 1989 and bought back 28 this January. "You've simply got to have plenty of chimney pots close by." The four stores Hulme closed down after the re-acquisition have all been on the High Street.

"The ideal scenario is 1,200 square feet with rent of around 10,000 pounds [some \$17,750]. On the High Street, it's 30,000 pounds [\$53,000] up in the North of England for 2,500 square feet. You can't make a profit like that unless you do it like Blockbuster."



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Canada

Tyson, Ward Rack Up Double Honors At SOCAN Awards

■ BY LARRY LeBLANC

TORONTO—An audience of 280 music industry figures attended the Society of Composers, Authors and Music Publishers of Canada's second annual awards Nov. 20 here, held to honor the songwriters and publishers whose songs received the most radio play in Canada in 1990 and pay tribute to Canadian composers in the concert music, country, jazz, and film and television fields.

The SOCAN presentation, hosted by Ted Woloshyn of CFRB radio here, was punctuated by one-song performances by local rap master Maestro Fresh-Wes, local songwriter Shirley Eikhard, and Vancouver, British Columbia, singer/songwriter Paul Janz. Among the artists attending were Alannah Myles, Rita MacNeil, Quebec superstar Marjo, Murray McLauchlan, Kenny Maclean, Ian Thomas, and former William Harold Moon Award recipients Gordon Lightfoot, Frank Mills, Moe Koffman, Eddie Schwartz, and Hagood Hardy.

Double winners were songwriters David Tyson and Christopher Ward, publisher Bluebear Waltzes, and sub-publisher EMI Blackwood Music (Canada) Ltd. for the songs "Black Velvet" and "Lover Of Mine." The latter also produced awards for co-writers Myles and Kit Johnson and publishers Cheshire Records and Kit Johnson Music.

Veteran Quebec lyricist Luc Plamondon was awarded the William Harold Moon Award, named in honor of the pioneering managing director of BMI Canada from 1947-73 and presented to a composer for putting Canada in the spotlight through music. Plamondon has written for such leading Quebec singers as Diane Dufresne and Renee Claude.

Three other SOCAN members were given special music awards: Sarnia,

Ontario-born composer/educator R. Murray Schafer, who won the Concert Music Award; composer/pianist Lorraine Desmarais, who won the Jazz Award; and Czechoslovakian-born composer/arranger/conductor Milan Kymlica, winner of the Music for Film and TV Award.

The top acceptance speech of the event was by k.d. lang's manager, Larry Wanagas. In accepting for "Luck In My Eyes," co-written by lang and Ben Mink, published by Bumstead Publishing and Zavion Publishing, Wanagas humorously noted that, despite the song winning a Grammy Award last year, Sire Records had refused to release it as a single in the U.S. afterward.

Unquestionably, one of the evening's highlights was a film presentation by CITY-TV host Denise Donlon. An overview of the domestic music scene, the 15-minute segment featured a medley of Canadian songs and lively interview clips from Anne Murray, Eikhard, Leonard Cohen, Christopher Ward, Aerosmith's Steven Tyler, and Neil Young, among others.

Tyson's assessment of his button-down Vancouver collaborator Jim Vallance—"I love Jim Vallance, he's so cool, so hot"—drew loud laughs from the audience, as did artist Steve De Marchi's assessment of reaching No. 1 on Billboard's Hot 100 Singles chart in 1989 with "When I'm With You" by his then group Sheriff. Also memorable was a scene in which Eikhard played back a telephone message from Bonnie Raitt announcing she had cut Eikhard's song "Something To Talk About."

In conjunction with the Canadian performing-rights society's awards dinner, several Canadian songwriters and publishers, whose songs had received more than 1 million broadcast performances in the U.S., were presented special citations of achievement by Broadcast Music Inc. in the U.S.

MAPLE BRIEFS

CRASH TEST DUMMIES swept the 11th annual CASBY Awards Dec. 1 in Toronto by winning in six categories. The Winnipeg, Manitoba, band won in the favorite-album, favorite-debut-album, and best-album-art categories for its BMG Canada debut, "The Ghosts That Haunt Me." The band's "Superman's Song" won for favorite song, while the group won the trophy for favorite new Western group/artist and leader Brad Roberts won as most promising male vocalist. Runner-up at the awards was the zany Toronto acoustic quintet Barenaked Ladies, which won trophies for favorite group/artist, favorite new Central group/artist, and most promising songwriter (for band members Steve Page and Ed Robertson).

EFFECTIVE JAN. 6 Margo Langford becomes legal adviser, anti-piracy, for the IFPI in London. Lang-

ford has been General Counsel for the Canadian Recording Industry Assn. and its licensing arm, Audio Video Licensing Agency, in Toronto.

SONY MUSIC CANADA has announced a new midprice line, "The 1, 2, 3 Series," consisting of three CD boxed sets of catalog titles. Kicking off the campaign are releases by 10 acts: Billy Joel, Stevie Ray Vaughan, Simon & Garfunkel, Aerosmith, Michael Bolton, Santana, Bob Dylan, Janis Joplin, the Rolling Stones, and Julio Iglesias.

THE SOUNDTRACK for the Canadian/Australian film co-production "Black Robe," which recently won six Genie Awards, has been picked up by MCA Records Canada for domestic distribution and by Varese Sarabande Records of North Hollywood, Calif., for the world outside of Canada.

HITS OF THE WORLD

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EUROCHART HOT 100		11/23/91	MUSIC & MEDIA
SINGLES			
1	2	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	1	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M
3	3	THE FLY	U2 ISLAND
4	4	LET'S TALK ABOUT SEX	SALT-N-PEPA #rr
5	5	NO SON OF MINE	GENESIS VIRGIN
6	6	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH #/OLEATTA HOLLOWAY INTERSCOPE
7	7	DIZZY	VIC REEVES & THE WONDER STUFF ISLAND
8	9	QUI A LE DROIT	PATRICK BRUEL RCA
9	NEW	ACTIV 8 (COME WITH ME)	ALTERN 8 NETWORK
10	12	SOMETHING GOT ME STARTED	SIMPLY RED EASTWEST
ALBUMS			
1	3	GENESIS WE CAN'T DANCE	VIRGIN
2	2	DIRE STRAITS ON EVERY STREET	VERTIGO
3	1	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
4	4	SIMPLY RED STARS	EASTWEST
5	NEW	U2 ACHTUNG BABY	ISLAND
6	5	TINA TURNER SIMPLY THE BEST	CAPITOL
7	6	QUEEN GREATEST HITS II	PARLOPHONE
8	8	ENYA SHEPHERD MOONS	WEA
9	7	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
10	9	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS PAISLEY PARK

19	15	DAS GANZE LEBEN IST EIN QUIZ	HAPE KERKELING ARIOLA
20	17	CAN'T STOP THIS THING WE STARTED	BRYAN ADAMS A&M
ALBUMS			
1	1	GENESIS WE CAN'T DANCE	VIRGIN
2	3	SIMPLY RED STARS	EASTWEST
3	2	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
4	4	DIRE STRAITS ON EVERY STREET	VERTIGO
5	NEW	U2 ACHTUNG BABY	ISLAND
6	5	TINA TURNER SIMPLY THE BEST	EMI
7	7	ROY BLACK ROSENZEIT	EASTWEST
8	6	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
9	11	JOE COCKER NIGHT CALLS	CAPITOL
10	8	SCORPIONS CRAZY WORLD	MERCURY
11	9	QUEEN GREATEST HITS II	EMI
12	10	BARCLAY JAMES HARVEST BEST OF BARCLAY	JAMES HARVEST POLYSTAR
13	20	PET SHOP BOYS DISCOGRAPHY	EMI
14	NEW	TOTEN HOSEN LEARNING ENGLISH LESSON I	VIRGIN
15	13	MATTHIAS REIM REIM 2	POLYDOR
16	12	PETER MAFFAY 38317	EASTWEST
17	NEW	ROY BLACK FUR DICH ALLEIN	IDEAL
18	16	ROXETTE JOYRIDE	ELECTROLA
19	15	GUNS N' ROSES USE YOUR ILLUSION I	GEFFEN
20	14	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS PAISLEY PARK

5	NEW	MICHAEL JACKSON DANGEROUS	EPIC/SONY
6	4	CHAGE & ASKA TREE	PONY CANYON
7	NEW	SEIKO MATSUDA BIBLE	SONY
8	6	LINDBERG EXTRA FLIGHT	TOKJMA
9	NEW	WINK SAPPHERE	POLYSTAR
10	5	YUMI TANIMURA WITH	SONY

FRANCE		(Nielsen/Europe 1) 11/16/91	
SINGLES			
1	1	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M/POLYGRAM
2	4	QUI A LA DROIT?	PATRICK BRUEL BMG
3	3	THE SHOOP SHOOP SONG	CHER EPIC
4	5	RAPTOUT (VAMPIRE)	LES INCONNUS PPL/SONY MUSIC
5	2	DEJEUNER EN PAIX	STEPHEN EICHER BARCLAY/POLYGRAM
6	10	SONG OF OCARINA	JEAN PHILIPPE AUDIN & DIEGO MODENA SONY/DEL
7	6	THE FLY	U2 POLYGRAM/ISLAND
8	8	MISERY	INDRA CARRERE
9	7	LA ZOUBIDA	LAGAF' AIRPLAY/CARRERE
10	9	JUST THE WAY IT IS, BABY	REMBRANDTS WEA
11	NEW	C'EST PAS O'L'AMOUR	FREDERICKS, GOLDMAN, JONES SONY/COLUMBIA
12	12	MORE THAN WORDS	EXTREME POLYGRAM/POLYDOR
13	11	BECAUSE I LOVE YOU	STEVIE B. POLYGRAM/POLYDOR
14	16	CALLING ELVIS	DIRE STRAITS VERTIGO/POLYGRAM
15	15	REGRETS	MYLENE FARMER & JEAN LOUIS MURAT POLYGRAM/POLYDOR
16	NEW	WAITING ROCH VOISINE	BMG
17	NEW	YOU COULD BE MINE	GUNS N' ROSES BMG
18	NEW	CREAM PRINCE & THE NEW POWER GENERATION	WEA
19	NEW	SOMETHING GOT ME STARTED	SIMPLY RED WEA
20	NEW	SHINY HAPPY PEOPLE	R.E.M. WEA
ALBUMS			
1	1	DIRE STRAITS ON EVERY STREET	VERTIGO
2	2	STEPHANE EICHER ENGELBERG	BARCLAY/POLYGRAM
3	4	FRANCIS CABREL D'UNE OMBRE A L'AUTRE	COLUMBIA
4	3	LES INCONNUS BOULVERSIFIANT	PPL
5	7	JEAN-JACQUES GOLDMAN FREDERICKS,	GOLDMAN & JONES COLUMBIA
6	6	R.E.M. OUT OF TIME	WARNER BROS
7	12	SIMPLY RED STARS	WEA
8	19	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS A&M
9	8	PATRICK BRUEL ALORS REGARDE	RCA/BMG

10	10	WILLIAM SELLER EN SOLITAIRE	PHONOGRAM/POLYGRAM
11	13	TEXAS MOTHERS HEAVEN	PHONOGRAM
12	11	CHRISTIAN MORIN AQUARELLA	DEE/SONY MUSIC
13	14	LAGAF LA ZOUBIDA	CARRERE
14	17	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
15	5	MYLENE FARMER L'AUTRE	POLYGRAM/POLYDOR
16	9	FRANCOIS FELDMAN MAGIC'BOUL'VARD	POLYGRAM/PHONOGRAM
17	20	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN/BMG
18	18	UB40 LABOUR OF LOVE PART II	VIRGIN
19	NEW	JIL CAPLAN LA CHARMEUSE DE SERPENTS	SONY/EPIC
20	NEW	GUNS N' ROSES USE YOUR ILLUSION I	BMG

SWEDEN		(GLF) 12/4/91	
SINGLES			
1	1	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	10	LET'S TALK ABOUT SEX	SALT-N-PEPA #rr
3	2	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH ATLANTIC
4	5	LOVE TO HATE YOU	ERASURE MUTE
5	3	THE FLY	U2 ISLAND
6	7	CREAM PRINCE & THE NEW POWER GENERATION	WARNER
7	4	VEM TANDER STJARNORN	EVA DAHLGREN RECORD STATION
8	8	I'M TOO SEXY	RIGHT SAID FRED TUG
9	NEW	DON'T CRY	GUNS N' ROSES GEFFEN
10	NEW	SEND ME AN ANGEL	SCORPIONS MERCURY
ALBUMS			
1	1	EVA DAHLGREN EN BLEKT BLONDINS	HJARTA RECORD STATION
2	NEW	MICHAEL JACKSON DANGEROUS	EPIC
3	NEW	U2 ACHTUNG BABY	ISLAND
4	6	GENESIS WE CAN'T DANCE	VIRGIN
5	2	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
6	3	VARIOUS ARTISTS THE ORIGINAL	EVA
7	NEW	THE BOPPERS THE BOPPERS	SONET
8	10	ENYA SHEPHERD MOONS	METRONOME
9	4	DIRE STRAITS ON EVERY STREET	VERTIGO
10	9	PAUL YOUNG FROM TIME TO TIME/THE SINGLES COLLECTION	COLUMBIA

AUSTRALIA		(Australian Record Industry Assn.) 12/8/91	
SINGLES			
1	1	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	2	I'M TOO SEXY	RIGHT SAID FRED LIBERATION/FESTIVAL
3	4	CREAM PRINCE & THE N.P.G.	WARNER
4	3	WHEN SOMETHING IS WRONG WITH MY BABY	JOHN FARNHAM/JIMMY BARNES MUSHROOM
5	5	THE FLY	U2 ISLAND
6	8	LET'S TALK ABOUT SEX	SALT-N-PEPA POLYDOR/POLYGRAM
7	6	JUST LIKE YOU	ROBBIE NEVIL EMI
8	7	SET ADRIFT ON MEMORY	BLISS P.M. DAWN PHONOGRAM/POLYGRAM
9	9	ALL 4 LOVE	COLOR ME BADD GIANT
10	NEW	WORD IS OUT	KYLIE MINOGUE MUSHROOM
11	10	THE UNFORGIVEN	METALLICA PHONOGRAM/POLYGRAM
12	20	AIN'T NO SUNSHINE	ROCKMELONS MUSHROOM
13	NEW	STOP THE WAR IN CROATIA	TOMISLAV IVCIC INE
14	14	DO ANYTHING	NATURAL SELECTION WARNER
15	12	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH WARNER
16	15	LIVE YOUR LIFE BE FREE	BELINDA CARLISLE VIRGIN/EMI
17	13	LOVESICK	GANG STARR EMI
18	16	BREAK IN THE WEATHER	JENNY MORRIS WARNER
19	17	RUSH BIG AUDIO DYNAMITE II	COI UMBIA
20	NEW	I'LL BE BACK	ARNEE/THE TERMINATORS EPIC
ALBUMS			
1	2	MICHAEL JACKSON DANGEROUS	EPIC
2	1	U2 ACHTUNG BABY	ISLAND
3	3	JIMMY BARNES SOUL DEEP	MUSHROOM
4	10	QUEEN GREATEST HITS II	EMI
5	4	JOHN FARNHAM FULL HOUSE	RCA/BMG
6	6	PET SHOP BOYS DISCOGRAPHY/THE COMPLETE SINGLES COLLECTION	EMI
7	7	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M/POLYGRAM
8	13	ENYA SHEPHERD MOONS	WARNER
9	5	SOUNDTRACK THE COMMITMENTS	MCA/BMG
10	12	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS WARNER
11	9	COLD CHISEL CHISEL	WARNER
12	11	NIRVANA NEVERMIND	GEFFEN/BMG
13	NEW	KYLIE MINOGUE LET'S GO TO IT	MUSHROOM
14	NEW	THE ANGELS RED BACK FEVER	MUSHROOM
15	14	STEVIE NICKS TIMESPACE/BEST OF ...	EMI
16	8	INXS LIVE BABY LIVE	WARNER
17	15	DIRE STRAITS ON EVERY STREET	VERTIGO/POLYGRAM
18	NEW	DIVINYLS THE ESSENTIAL DIVINYLS COLLECTION	EMI
19	NEW	THE BEACH BOYS SUMMER DREAMS	EMI
20	NEW	BILLY IDOL IDOL SONGS	CHRYSALIS

JAPAN		(Music Labo) 12/9/91	
SINGLES			
1	2	PIECE OF MY WISH	MIKI IMAI FOR LIFE
2	1	BOKU WA KONO HITOMI DE USO WO TSUKU	CHAGE & ASKA PONY CANYON
3	6	TOUI MACHI NO DOKOKADE	MIHO NAKAYAMA KING
4	4	SHABONDAMA	TSUYOSHI NAGABUCHI TOSHIBA/EMI
5	7	FUYU GA HAJIMARUYO	NORIYUKI MAKIHARA WEA
6	5	ALONE	B'z BMG/VICTOR
7	NEW	SHONEN JIDAI	YOUSUI INOUE FOR LIFE
8	NEW	YASASHIKU NARITAI	MARIKO NAGAI FUN HOUSE
9	NEW	SAY ANYTHING X	SONY
10	3	ANATA WO MITSUMETE	KAZUMASA ODA FUN HOUSE
ALBUMS			
1	1	YUMI MATSUTOYA	DAWN PURPLE TOSHIBA/EMI
2	NEW	B'z	IN THE LIFE BMG/VICTOR
3	2	DREAMS COME TRUE	MILLION KISSES EPIC/SONY
4	NEW	AKINA NAKAMORI	LISTEN TO ME WARNER

HITS OF THE U.K.

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SINGLES			
1	NEW	DON'T LET THE SUN GO DOWN ON ME	GEORGE MICHAEL/ELTON JOHN EPIC
2	1	BLACK OR WHITE	MICHAEL JACKSON EPIC
3	6	RIDE LIKE THE WIND	EAST SIDE BEAT #rr
4	10	WHEN YOU TELL ME THAT ...	DIANA ROSS EMI
5	NEW	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE KLF COMMUNICATIONS
6	3	ACTIV 8 (COME WITH ME)	ALTERN 8 NETWORK
7	9	SMELLS LIKE TEEN SPIRIT	NIRVANA DGC
8	2	DIZZY	VIC REEVES & THE WONDER STUFF ISLAND
9	15	SOUND JAMES	FONTANA
10	4	PLAYING WITH KNIVES	BIZARRE INC. VINYL SOLUTION
11	20	STARS	SIMPLY RED EASTWEST
12	5	GET READY FOR THIS	2 UNLIMITED PWL CONTINENTAL
13	NEW	ROCKET MAN (I THINK IT'S GOING TO BE A ...)	KATE BUSH MERCURY
14	NEW	DRIVEN BY YOU	BRIAN MAY PARLOPHONE
15	NEW	AM I RIGHT?	ERASURE MUTE
16	18	EXTACY	SHADES OF RHYTHM ZTT
17	22	SPENDING MY TIME	ROXETTE EMI
18	13	WAY OF THE WORLD	TINA TURNER CAPITOL
19	7	IS THERE ANYBODY OUT THERE?	BASSHEADS deCONSTRUCTION/PARLOPHONE
20	8	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON COLUMBIA
21	NEW	WE SHOULD BE TOGETHER	CLIFF RICHARD EMI
22	NEW	TOO BLIND TO SEE IT	KYM SIMS ATCO
23	12	HOLE HEARTED	EXTREME A&M
24	11	RHYTHM IS A MYSTERY	K-KLASS deCONSTRUCTION/PARLOPHONE
25	NEW	DIAMONDS & PEARLS	PRINCE & THE NEW POWER GENERATION PAISLEY PARK
26	38	TENDER LOVE	KENNY THOMAS COOLTEMPO
27	14	SO REAL	LOVE DECADE ALL AROUND THE WORLD
28	37	MARTIKA'S KITCHEN	MARTIKA COLUMBIA
29	25	WICKED LOVE	OCEANIC DEAD DEAD GOOD
30	30	WONDERFUL TONIGHT (LIVE)	ERIC CLAPTON DUCK
31	NEW	JOSEPH MEGA-REMIX	JASON DONOVAN REALLY USEFUL
32	29	HOW CAN I LOVE YOU MORE?	M PEOPLE deCONSTRUCTION/RCA
33	NEW	THE BARE NECESSITIES	MEGAMIX UK MIXMASTERS CONNECT
34	NEW	THE SHOW MUST GO ON	QUEEN PARLOPHONE
35	NEW	HOW CAN I KEEP ON SINGING?	ENYA WEA
36	NEW	DON'T TALK JUST KISS	RIGHT SAID FRED TUG
37	17	YOU TO ME ARE EVERYTHING	SONIA IQ/BMG
38	24	JUDGE FUDGE	HAPPY MONDAYS FACTORY
39	19	IF YOU WERE WITH ME NOW	KYLIE MINOGUE/KEITH WASHINGTON PWL
40	16	KILLER ... (EP)	SEAL ZTT

ALBUMS			
1	6	QUEEN GREATEST HITS II	PARLOPHONE
2	1	MICHAEL JACKSON DANGEROUS	EPIC
3	4	SIMPLY RED STARS	EASTWEST
4	3	GENESIS WE CAN'T DANCE	VIRGIN
5	2	U2 ACHTUNG BABY	ISLAND
6	7	TINA TURNER SIMPLY THE BEST	CAPITOL
7	8	MICHAEL BOLTON TIME, LOVE AND TENDERNESS	COLUMBIA
8	9	PAUL YOUNG FROM TIME TO TIME/THE SINGLES COLLECTION	COLUMBIA
9	NEW	QUEEN GREATEST HITS II	PARLOPHONE
10	5	ENYA SHEPHERD MOONS	WEA
11	14	CLIFF RICHARD TOGETHER WITH CLIFF	EMI
12	13	NEIL SEDAKA TIMELESS/THE VERY BEST OF ...	POLYDOR
13	10	LISA STANSFIELD REAL LOVE	ARISTA
14	12	PET SHOP BOYS DISCOGRAPHY/THE COMPLETE SINGLES COLLECTION	PARLOPHONE
15	16	RICHARD CLAYDERMAN/JAMES LAST TOGETHER AT LAST	DECCA DELPHINE/POLYDOR
16	20	SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL	COLUMBIA
17	17	KENNY THOMAS VOICES	COOLTEMPO
18	11	SOUNDTRACK THE COMMITMENTS	MCA
19	15	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
20	18	SEAL SEAL	ZTT
21	31	MICHAEL CRAWFORD/RPO PERFORMS	ANDREW LLOYD WEBBER TELSTAR
22	19	ERASURE CHORUS	MUTE
23	22	FOSTER & ALLEN MEMORIES	TELSTAR
24	21	DIRE STRAITS ON EVERY STREET	VERTIGO
25	34	CHER LOVE HURTS	GEFFEN
26	25	BEVERLY CRAVEN BEVERLY CRAVEN	EPIC
27	30	JASON DONOVAN/CAST JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT	REALLY USEFUL
28	28	R.E.M. OUT OF TIME	WARNER BROS.
29	23	NAT KING COLE THE UNFORGETTABLE	NAT KING COLE EMI
30	26	MEAT LOAF BAT OUT OF HELL	CLEVELAND INTL
31	27	SALT-N-PEPA GREATEST HITS	#rr/POLYGRAM
32	24	THE SHADOWS THEMES & DREAMS	POLYDOR
33	40	NIRVANA NEVERMIND	DGC
34	NEW	QUEEN INNUENDO	PARLOPHONE
35	29	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS PAISLEY PARK
36	32	DAVID ESSEX HIS GREATEST H	

POS Offers Indies Competitive Edge Merchants Size Up Installation Options

This is the first of a two-part series on the introduction of point-of-sale systems into the independent music retail community.

BY RUSSELL SHAW

ATLANTA—Independent music retailers are about to experience an even more competitive environment next year when SoundScan completes a massive rollout of point-of-sale systems to up to 300 mom-and-pop stores.

Industry observers predict stores with POS will gain a competitive advantage over stores still ordering and maintaining inventory by hand. For those merchants considering installing computers, their peers who are already equipped with point-of-sale systems offer plenty of advice.

Several dealers recommend observing the capabilities of various systems in real-time use by visiting an installation, instead of choosing the system that has the most "bells and whistles."

"Not only should you go with a vendor that has a proven track record, but before you make your decision, you want to spend time where there is an actual operating system," says Mike Goldwasser, merchandising manager at Starship Music and Movies, a 16-unit chain based in Norcross, Ga. "Demos are nice," he adds, "but they're not real."

Whatever POS system a retailer is considering, it "should be able to give you all the information you want about the piece of product, any specific [stock-keeping unit]," says Goldwasser. "It should also be able to give you all types of finan-

cial data you may be interested in, like percentage of sales by configuration, category of sales, and gross profits, ranking reports. On both a day-to-day and historical basis, it should be able to compute almost any data you use in business."

Goldwasser adds that user-friendliness is vital to any POS system.

SINGLE-STORE NEEDS

For single-store locations without deep pockets, the POS needs are more simple. For example, a single site means that interface with com-

'Demos are nice, but they're not real'

munications protocol to a remote location such as a warehouse will not be needed. Most experts say a single-store retailer should start off with a small point-of-sale system and avoid buying all the extra bells and whistles, such as accounting software packages.

The biggest problem for most small retailers is that they know little about computers and are intimidated by them. By starting small and working their way up, retailers will feel more confident about adding some of the advanced applications of POS.

The most important element of a POS system for a small retailer, in the view of some experts, is inventory control. As one retailer puts it, "You want the computer to tell you that this title hasn't sold for six months, so maybe you shouldn't order it."

One retailer computerized so simply that he did not even have a computer workstation, and originally performed POS functions on a register-based computer. That retailer subsequently added a workstation in a rear office to handle such functions, and he recommends splitting the register and more sophisticated functions with physically separated

units.

"When we first started with this we had one computer, but when we wanted to do work upfront at the register it was a very big hassle," he says. "You'd be putting in inventory, a customer would walk in, and you'd have to exit your inventory program."

But he still keeps things simple by not networking the register with the workstation. At the end of the day, sales information contained and condensed on a floppy disc inside the register computer is physically removed and "walked" back to the workstation. A file-server program called Fastback is then used to "dump" and consolidate that day's information into the workstation's files.

SMALL CHAINS

Even some smaller chains have simpler point-of-sale needs. "As far as point-of-sale, our setup is very basic," says Steve Marin, buyer at six-store Compact Disc World in South Plainfield, N.J.

"It does what we need it to do very nicely," adds Marin, who helped supervise the installation of a Trak Systems Inc. RecordTrak system three years ago. "All the inventory is kept on a computer, and as a piece sells it is taken out. It comes with a laser gun that reads UPC codes. It also keeps a listing of everything sold, and does the ordering automatically" from the chain's central warehouse.

Unlike some installations, Compact Disc World's system is not interfaced with accounting and payroll functions. Payroll is done in each outlet by the store manager, and accounts payable and receivable are done at the warehouse.

ABILITY TO UPGRADE

Occasionally, a chain will upgrade a point-of-sale system already in place. That need underlines another commonly cited requirement—that

(Continued on page 50)



She's 'Burnin'' To Meet Them. Recording artist Patti LaBelle meets Uni Distribution and Trans World executives in Albany, N.Y., at a retail luncheon in her honor to celebrate the release of her current MCA album, "Burnin'." Shown, from left, are Mike Khouri, senior account executive, Uni; Jerry Kamiler, senior audio buyer, Trans World Music; LaBelle; Vinnie Birbiglia, singles buyer, Trans World Music; and Dean Wilson, director of video purchasing, Trans World Music.

Tower Becomes Sales Link For Digital Cable Radio Audience

BY TRUDI MILLER

NEW YORK—Tower Records has signed an exclusive three-month distribution agreement with Digital Cable Radio to fulfill orders for albums placed by the network's listeners via a toll-free phone line.

DCR, a division of Digital Radio Associates, is a 24-hour, commercial-free audio service with digital sound that is transmitted to subscribers' stereos via their cable television system. The Hatboro, Pa.-based company offers subscribers 19 channels, each programmed with a different genre of music: heavy metal, traditional jazz, children's, classical, modern rock, etc. It was launched in May 1990 and is currently available to 1.6 million U.S. subscribers on 24 cable systems.

Songs on the DCR channels are played consecutively, without back-announcing. Listeners can call a toll-free 800 number to find

out the name of any song played on any of the 19 channels within the previous hour.

Now, via the new deal, callers can also press a button to be transferred to Tower and order the music they have heard directly by phone. The new service began Dec. 1 and will run for a three-month

'It makes it very convenient'

trial period, after which the two companies will evaluate it and decide whether to continue.

"It makes it very convenient for a music-driven audience to satisfy their desire for material," says Joe Capibianco, VP of programming for DCR. "If the listener hears something they like that's completely unfamiliar to them, they can call and check the name of it; then if they want to buy it, we make it easy for them to get it."

According to DCR's studies, 32% of DCR subscribers say they are listening to music on DCR that they have not previously been exposed to; 60% say they are spending more time listening to music than ever before.

Mike Farrace, who serves as editor and publisher of Tower Records' Pulse! magazine, coordinated the new deal for the West Sacramento, Calif.-based chain. Farrace explains that neither company pays the other under the terms of the deal. "Their motive, I think, is just to be able to offer their cable customers an additional service," he says. "As for us, we're always interested in selling more records, and that's what this is all about."

The orders are being processed through Tower's special-order service in Sacramento rather than the regular mail-order department.

(Continued on next page)

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BROADWAY CAST
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CD Columbia 48817-CK
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CHRIS EIDLEMAN
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CD MCA MCAD 10512
CA MCAC 10512

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CA ET-48804

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Rochelle Levy, New Releases, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

TOWER DCR SALES LINK

(Continued from preceding page)

which operates out of New York. Tower has operated its own mail-order service for more than 10 years, according to Matthew Koenig, the New York regional manager for the chain. But Koenig says the mail-order service, which advertises an 800-number in Pulse! magazine, also provides customer service. "Whatever the customer is looking for, we will research it for him," he says. Farrace says Tower's mail-order department is extremely busy, so by having the special-order service fulfill orders, it allows Tower to track DCR orders very carefully. Customers of the DCR phone line get a 20% discount off list price, but do have to pay a shipping charge, says Farrace.

Billboard. FOR WEEK ENDING DECEMBER 14, 1991

Top Christmas Albums™

THIS WEEK	LAST CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
		★★ NO. 1 ★★	
1	2	MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE 1984
2	1	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE 1988
3	3	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	A&M 3911
4	4	NAT KING COLE THE CHRISTMAS SONG	CAPITOL 1967
5	7	AMY GRANT CHRISTMAS ALBUM	REUNION 5057/GEFFEN
6	6	THE CARPENTERS CHRISTMAS PORTRAIT	A&M 5171
7	5	GEORGE WINSTON DECEMBER	WINDHAM HILL 1025
8	10	BARRY MANILOW BECAUSE IT'S CHRISTMAS	ARISTA 8644
9	8	VARIOUS ARTISTS 50 CHRISTMAS FAVORITES	MADACY 4-10*
10	9	BARBRA STREISAND CHRISTMAS ALBUM	COLUMBIA 9557
11	12	VARIOUS ARTISTS WINTER SOLSTICE III	WINDHAM HILL 1098
12	13	BING CROSBY MERRY CHRISTMAS	MCA 15024
13	11	TAKE 6 HE IS CHRISTMAS	WARNER BROS. 26665*
14	21	CHIEFTAINS BELLS OF DUBLIN	RCA VICTOR 60824*
15	24	ALABAMA ALABAMA CHRISTMAS	RCA 7014
16	18	VARIOUS ARTISTS WINTER SOLSTICE II	WINDHAM HILL 1077
17	26	GRP CHRISTMAS COLLECTION VOLUME 2	GRP 9650*
18	14	LUCIANO PAVAROTTI O HOLY NIGHT	LONDON 414 044/POLYDOR
19	15	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS	RCA 5307
20	19	THE JUDDS CHRISTMAS TIME WITH THE JUDDS	CURB/RCA 6422/RCA
21	17	JOHNNY MATHIS MERRY CHRISTMAS	COLUMBIA 8021
22	22	VARIOUS ARTISTS WINTER SOLSTICE I	WINDHAM HILL 1045
23	28	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431
24	20	ANNE MURRAY CHRISTMAS WISHES	CAPITOL SN-16232
25	23	BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT	RHINO 70636*
26	16	DOC SEVERINSEN MERRY CHRISTMAS	AMHERST 54405*
27	30	VARIOUS ARTISTS CHRISTMAS ALBUM	COLUMBIA 30763*
28	27	GLENN MILLER & HIS ORCHESTRA CHRISTMAS	LASERLIGHT 15418*
29	29	RANDY TRAVIS AN OLD TIME CHRISTMAS	WARNER BROS. 25972
30	25	FAMILY CHRISTMAS 18 FAVORITE HOLIDAY SONGS	WALT DISNEY 60401*

○ 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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*Annual Survey Of All Music Accounts, Mar. 30, 1991

Retail

Custom-Tape Supplier Personics Is Back In Circulation Via Mail-Order Business

STILL IN ACTION: In case you haven't been paging through such magazines as *BAM* or *Street & Smith's College Basketball* guide recently, you might have missed the custom-tape supplier **Personics** advertising its services on a mail-order-only basis.

After filing for Chapter 11 protection under the U.S. bankruptcy laws at the end of 1990, the Redwood City, Calif.-based company has spent the last year withdrawing its machines from the retail marketplace, putting together a restructuring plan, and experimenting with different business directions, according to **Greg Ballard**, president of Personics.

"We have filed a restructuring plan and it was approved," Ballard says. "We were officially out of bankruptcy on Nov. 1. We are now in debt with a payment plan."

The company's staff now numbers fewer than 10 employees, including CEO **Steve Boone** and senior VP of sales **Brian Murphy**. Along the way, the Warner Music Group, which had held a minority interest in the company, became the majority owner.

"We have spent the last while getting our machines out of retail," Ballard says. "There are none in the field now. We spent a lot of money

RETAIL TRACK

by Ed Christman

trying to make sure the de-installation process went smoothly. We wanted to exit gracefully from stores because whatever problems we had weren't the retailers' fault."

Now Personics is exploring a number of different areas to see what business directions the company should take, Ballard says. "We have a technology that can do a lot of things," he adds. "Since retail wasn't going to work, we decided to try a couple of other things."

For example, the above-mentioned magazine advertisements for its custom-tape services to be fulfilled through mail order is one area Personics is testing.

Although it is too premature to say whether that business will be successful, Ballard notes that Personics gains one advantage by making the tapes at its headquarters. "The machines were very expensive and not as reliable as you would like them to be in a retail setting," he

says. "In a store the machine didn't function as well. But in our environment, it is flawless. By doing it here, we can control the quality of the cassette and can use the machine more effectively. Also, our costs are a fraction of what they were in the store."

Other areas Personics is exploring are corporate premiums and corporate promotion business. Ballard says, "We have worked with Capitol special products, helping to add value. We have other possible accounts but we are still in the negotiating stage."

In addition, Personics has other business opportunities on the horizon, but Ballard declines to identify any of them.

According to sources, some former Personics officials have licensed the company's technology and are applying it to an in-store customer-sampling system. But Ballard says that option is not being explored by Personics itself.

"We are looking to use the technology in ways it has never been used before, and I am not talking about making custom tapes," he says. "But we don't want to talk about it yet."

In the meantime, according to Ballard, "[Personics] is not a large business but we have an idea of where we are going. We are humbled but motivated."



Sam Goody Gets Naked. Executives from Sam Goody in Paramus, N.J., welcome Noise recording group Naked Sun for an acoustic in-store appearance. Shown, from left, are band member Franz Leibkins; BMG sales rep Mike Luizzi; Sam Goody store manager Joanne Fischer; band members T.B. Quagmire, Zero, and Max Vanderwolf; BMG field marketing rep John Bednarczyk; and band member Q-Tip.

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Up from each valley and over
each hill
A beautiful song about peace
and goodwill
It holds us together as we sing
along
The around-the-world
Christmas song



Every time we show love to
others
We're building a world family
Could it be we're all sisters
and brothers
Placing our stars on the same
Christmas tree?



It come to all ages, all colors,
all lands
With music and love every
heart understands
We sing it together, we sing
out strong
The around-the-world
Christmas song

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Seasons Greetings



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Once Again, Steamroller Sits Atop The Holiday Heap

DREAMING OF A WHITE Christmas: Grass Route can only ponder the sheer *hilarity* of holiday decorations dangling from palm trees as we sift our way through the piles of holiday music on the hearth.

At the top of the heap we find American Gramophone's hugely popular Mannheim Steamroller albums, "A Fresh Aire Christmas" and "Christmas," both of which recently received double-platinum certification from the Recording Industry Assn. of America. A quick scan of Billboard's annual Top Christmas Albums chart Dec. 7 reveals "Fresh Aire Christmas" debuting in the No. 1 position, followed closely by "Christmas" at No. 2.

Chip Davis, who *is* Mannheim Steamroller, must have tapped into some subliminal holiday impulse when he recorded these albums with some of the top musicians and engineers in the nation. Somehow he is able to capture the magic and wonder of this special season through his state-of-the-art electronic treatment of familiar, age-old classics.

The "Fresh Aire" album features such favorites as "Hark! The Herald Angels Sing," "The Holly And The Ivy," and "Greensleeves" as recorded in a number of locations, ranging from St. Michael's Cathedral in Chicago to the Great Hall of University College School in London.

"Christmas" rings with lively, renaissance warmth on "Bring A Torch, Jeannette, Isabella," "Good King Wenceslas," and "God Rest Ye Merry, Gentlemen." The hauntingly beautiful rendition of "Stille Nacht" is truly timeless and extraordinary.

ONE OF THE genuine joys we get from the holiday season is listening to all the unique and obscure renditions of our favorite carols and hymns. Original tunes can be a kick, as well. Some of the more compelling albums to arrive this year include:

Michael Doucet, "Christmas Bayou," Swallow Records, Ville Platte, La.: Cajun spices spruce up such classic carols as "We Three Kings," "Deck The Halls," and "It Came

Upon A Midnight Clear," as Doucet and a troupe of fine musicians toss fiddle, accordion, recorder, and slide guitar into the traditional mix.

General Johnson & Chairmen of the Board, "Christmas Time Is Here," Surfside Records, Charlotte, N.C.: This rousing, rollicking single from the permanent leaders of the beach music scene ("Give Me Just A Little More Time") is buoyant and joyful. Lyrics deliver traditional im-



by Deborah Russell

agery of family, love, joy, and goodwill backed by up-tempo, rocking instrumentation.

MC M, "XMAZ-N-The Hood," Priority, L.A.: Hip-hop holidays are in store, here, as rapper rhymes his way into the New Year. X-Maz in the hood is no Norman Rockwell affair, though, as MC M declares, "Ho, ho, ho, my ass. Santa's bringin' gifts to my crib? Don't make me laugh." Titles like "Chris Kringle Is A Black Man" and "Ebony's A Scrooge" toss a hardcore tip into the annual proceedings.

The Sonics, the Wailers & the Galaxies, "Merry Christmas," Etiquette, Seattle: Rock'n'roll fans should dig this CD reissue of holiday tunes that first appeared on vinyl in 1965. Album opens a musical window to soundscape of the '60s, as most of the tunes are originals inspired by the holiday spirit. "Don't Believe In Christmas" *smokes!*

Various Artists, "A Child's Holiday," Alacazam!, Waterbury, Vt.: Gentle and folksy look at the holidays, as artists like Tom Paxton, Bill Harley, John McCutcheon, and others sing about families, feasts, reindeer, baby Jesus, and world peace.

Various Artists, "Stuff This In Your Stocking! (Elves In Action)," (Continued on next page)



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POS OFFERS INDIES COMPETITIVE EDGE

(Continued from page 46)

a system be flexible enough to be revised or upgraded in response to strategy shifts.

"When we started with Young Systems in 1985, we wanted to be able to process, store, and analyze video-rental information," says Ned Berndt, VP of Q Records and Video, a seven-store chain based in Miami. "But at that point the system was not set up to capture any sales data."

Later on, however, Q placed a new emphasis on sell-through, requiring an upgrade. "We have since converted to full-data capture at the store level, price lookup, and a more enhanced capability of analyzing what items were selling," Berndt says.

Like many other POS systems, the setup at Q can process sales figures and ordering priorities far quicker and more efficiently than a manual, inventory-count method. "Now, because data is transmitted

overnight to our warehouse, we can also respond better to midweek breakouts on new releases, rather than just doing it on an inventory basis," he adds.

ALTERNATIVES TO POS

There are two other alternatives for potential point-of-sale candidates. One is to back-burner POS interface capability by forestalling purchase of a system in favor of nonconnected PCs. Kemp Mill Music, a 35-store chain in Beltsville, Md., downloads sales figures through a computer printout and routes the results to the central office for input.

"We are taking the road to point-of-sale in evolutionary steps," says Kemp Mill executive VP Howard Appelbaum, admitting that the high cost of installing a chainwide system had prevented the company from immersing itself into POS.

The other option is to hire a management-information systems director and put the pieces together internally. Minneapolis-based The Musicland Group, the largest music retail chain in the U.S., has done just that. Its latest upgrade uses and customizes the Fujitsu 7990 computer system.

Jim Nermyr, Musicland's VP of information systems and treasurer, says the unique size, needs, and centralized nature of the Musicland operation necessitated a custom system.

"What we looked for first and foremost was the sales-capture capability. We also looked at being able to enter nonsales information and inventory and receipts, and being able to enter cycle-counts of inventory for defective products being returned. Because we are so heavily centralized, we also wanted to be able to capture payroll, other

employee information, and bank-deposit data as well."

Computer-generated electronic mail can also be sent from Musicland's central office to individual stores by means of the POS interface. Most data at the store level are originated from register-located equipment, but a new adaptation being tested at a handful of Musicland stores adds a "backroom" PC for greater speed and more functionality, Nermyr notes.

Nermyr agrees that whether a chain is large or small, the basics of POS shopping are the same. Among his basic recommendations:

- "There are going to be a lot of functions there. Know what functions are important to you.
- "You may have good ideas you want to introduce into your system. Ask your vendor whether the package can be customized.
- "There's always a cost/benefit tradeoff. Before you buy, ask yourself, 'Are you willing to use it?'
- "Take the most computer-intelligent person at your store or chain and give them the responsibility for the computers. You probably already have talented people on your sales staff who are into computers.
- "Test out the system for a while before you buy it.
- "We looked for three things," Nermyr concludes: "reliability of equipment, ease of use by store clerks, and functionality."

Assistance in preparing this story was provided by Paul Verna in New York.

Chicago police seize tapes from flea market ... see page 35


GRASS ROUTE

(Continued from preceding page)

Skyclad/Veebltronics, Middlesex, N.J.: Alternative rock compilation showcases the talents of Hello Disaster, Human Drama, and the Electric Shoes, among others. Fun, hip, and postmod party material.

Various Artists, "A Lump Of Coal," First Warning, New York: More mod Christmas carols from alternative rockers. The Hoodoo Gurus play "Little Drummer Boy" the way it was meant to be heard, while those devilish choirboys the Young Fresh Fellows turn in a perfectly angelic "O Little Town Of Bethlehem." But Henry Rollins' psychotic treatment of "Twas The Night Before Christmas" could well inspire nightmares after one too many egg-nogs.

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—Montreal News

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			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	7	SUMMER WINDHAM HILL WH-11107	GEORGE WINSTON 5 weeks at No. 1
2	2	23	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
3	7	3	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
4	NEW		IN CELEBRATION OF LIFE PRIVATE MUSIC 82093*	YANNI
5	3	13	A CHILDHOOD REMEMBERED NARADA ND-63907*	VARIOUS ARTISTS
6	NEW		SHEPHERD MOONS REPRISE 26774*	ENYA
7	4	31	IN THE WAKE OF THE WIND NARADA ND-64003*	DAVID ARKENSTONE
8	5	9	INDIGO PRIVATE MUSIC 82091*	PATRICK O'HEARN
9	9	85	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
10	6	79	REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P*	YANNI
11	10	11	WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109*	VARIOUS ARTISTS
12	16	96	DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON
13	11	7	IN THE GARDEN NARADA ND-64004*	ERIC TINGSTAD & NANCY RUMBEL
14	8	19	LOST FRONTIER NARADA ND-62012*	PETER BUFFETT
15	23	25	A FRESH AIRE CHRISTMAS ▲² AMERICAN GRAMAPHONE AG 1988	MANNHEIM STEAMROLLER
16	12	9	HOTEL LUNA PRIVATE MUSIC 82090*	SUZANNE CIANI
17	22	21	MANNHEIM STEAMROLLER CHRISTMAS ▲² AMERICAN GRAMAPHONE AG 1984	MANNHEIM STEAMROLLER
18	15	13	SIRENS HEARTS OF SPACE HS11026-2*	MYCHAEL DANNA
19	18	5	SUN LAKE SONIC ATMOSPHERES CD 80038*	CHI
20	RE-ENTRY		WATERMARK ▲ REPRISE 26774*	ENYA
21	13	11	FUTURE PRIMITIVE HIGHER OCTAVE HOMC 7035*	EKO
22	14	7	SACRED MUSIC FROM SEVEN STARS ASTROMUSIC Astro-05	GERALD JAY MARKOE
23	RE-ENTRY		POETS & ANGELS HIGHER OCTAVE HOMCD 7030*	OTTMAR LIEBERT
24	21	9	VOICES IN THE WIND SILVER WAVE SD-701*	WIND MACHINE
25	20	15	CANYON DREAMS MIRAMAR MPCD 2801*	TANGERINE DREAM

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	9	PLANET DRUM RYKO RCD 10206/RYKODISC	MICKEY HART 3 weeks at No. 1
2	2	17	AMEN MANGO 539 910/ISLAND	SALIF KEITA
3	3	21	ESTE MUNDO ELEKTRA 61179*	GIPSY KINGS
4	7	5	KABU COLUMBIA CK 47846*	ASTER AWEKE
5	4	15	JAH KINGDOM MANGO 539 915/ISLAND	BURNING SPEAR
6	5	19	CAJUN CONJA RHINO R2 70525*	BEAUSOLEIL
7	6	19	MAIS WORLD PACIFIC 96104*/BLUE NOTE	MARISA MONTE
8	NEW		KINDALA MANGO 539 917*/ISLAND	MARGARETH MENEZES
9	11	13	LOOK AT LOVE SHANACHIE 43087*	JUDY MOWATT
10	10	9	SCENE DE VIE COLUMBIA CK 47845*	PATRICIA KAAS
11	8	23	JAHMEKYA VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS
12	9	11	CAPTURED LIVE SHANACHIE 43090*	LUCKY DUBE
13	13	17	AXE WORLD PACIFIC 95057*/BLUE NOTE	AFRO BRAZIL
14	15	13	CUBA CLASSICS 2: DANCING WITH THE ENEMY LUAKA BOP/SIRE 26580-2*/WARNER BROS.	VARIOUS ARTISTS
15	NEW		ONE LOVE HEARTBEAT CDHB 111/112*/ROUNDER	BOB MARLEY AND THE WAILERS

● 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.

Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

▶ KEITH RICHARDS & THE X-PENSIVE WINOS Live At The Hollywood Palladium December 15, 1988

PRODUCERS: Keith Richards, Steve Jordan, Don
Smith
Virgin 91808

Concert album taken from Richards' penultimate solo tour date in '88 is rocking, no-frills, very dirty-sounding stuff—in other words, it's pure Keith. Guitarist and his raunch hands run down most of "Talk Is Cheap" and a fistful of Stones numbers to the vocal delight of the assembled fans. Album is available both as a separate item and packaged with a full-length video of the entire show.

KATHY TROCCOLI

Pure Attraction
PRODUCER: Ric Wake
Reunion/Uni 24453

Troccoli, who has had major success in the contemporary Christian market, tries for a mainstream breakthrough via Reunion's deal with Geffen Records. Troccoli has a strong, pleasing voice that producer Wake pushes to Taylor Dane proportions on such numbers as the rollicking "Everything Changes." She sounds better when she trades toughness for emotional range, such as on a cover of Stevie Wonder's "You And I." The songs are not overtly religious, although those looking for a message will definitely find it.

WIR

The First Letter
PRODUCERS: Wir & Paul Kendall
Mute/Elektra 61238

Bruce Gilbert, Colin Newman, and Graham Lewis continue the Wire legacy minus Robert Gotobed (hence the regrooved group name) with chilly signature sound largely intact. Electronically driven music continues to be austere, and lyrical concerns remain opaque, which should suit cultist fans just fine. Most immediately accessible track here for modern rockers is "So And Slow It Grows," heard in two edits.

THE CRAMPS

Look Mom No Head
PRODUCER: Poison Ivy
Restless 72586

Latest lunge into the realm of deviant psychology finds Lux Interior and sidekick Poison Ivy going about their aberrant ways in the usual fashion. Raw, raucous album's message is explicit in song titles alone: "Dames, Booze, Chains And Boot," "Two Headed Sex Change," "I Wanna Get In Your Pants," "Bend Over, I'll Drive," "Eyeball In My Martini." Iggy Pop guests on "Miniskirt Blues." Sick, sick, sick—and funny as ever.

BOBBY CALDWELL

Stuck On You
PRODUCER: Bobby Caldwell
Sin-Drome 68893

Soulful pop singer returns with an album chockful of potential AC hits, all of which are well-delivered. Smooth "Don't Give Me Bad News" sounds like a Chicago tune—and programmers should react accordingly. Other songs, such as "Stuck On You," have a jazzy feel that lends a touch of class to the whole proceeding. Dave Koz, Richard Elliot, and John Patitucci drop by and lend a noteworthy hand. Contact: 818-508-6488.

PLACIDO DOMINGO

The Broadway I Love

PRODUCER: Thomas Z. Shepard
Atlantic 82350

Domingo possesses one of the greatest tenors in the world, but it's a bit overwhelming when unleashed on this collection of Broadway tunes. The songs themselves are, of course, wonderful, but too often the effect is like putting out a match with a fire hose. However, fans of Domingo or Broadway tunes may enjoy his interpretations of some of the Great White Way's classics.

THE JAMES HARMAN BAND

Do Not Disturb
PRODUCERS: Hammond Scott, James Harman &
Jerry Hall
Black Top 1065

New Orleans-based blues/R&B label reaches into Southern California for an easy-rockin' set by well-traveled but woefully unsung harp player Harman and his band of blues-bar journeymen. Simply yet tastefully played set of mostly original compositions swings fine, with title cut and "Icepick's Advice" moving just right for roots rockers.

PALEFACE

PRODUCER: Kramer
Polydor/PLG 511217

New York "anti-folk" purveyor Paleface makes major-label debut with a collection of tracks that observe folk convention more than they defy it. For the most part, instrumentation is standard acoustic guitar/harmonica/vocal combination, and songs tend to fall into predictable protest formats. Nonetheless, the set as a whole is provocative and honest. Standouts are scathing "World Full Of Cops" and "There's Something About A Truck (What It Is)."

SCATTERBRAIN

Scamboogery
PRODUCER: Paul Nieder
Elektra Entertainment 61224

Quintet makes successful transition from the world of independents (Relativity) to the majors with this catchy blend of funk and rock and metal. Imminently witty (check out such cuts as "Grandma's House Of Babes" and "Swiss Army Girl"). Fans of such groups as Jane's Addiction and Red Hot Chili Peppers will find

NEW & NOTEWORTHY

HOWLIN' WOLF

The Chess Box
PRODUCER: Andy McKaie
Chess/MCA 39332

Excellent remastering and thorough research make this three-CD box a more than worthy upgrade, even for those who cherish their earlier Chess reissues. Full range and depth of Wolf's vocal and harp attack are on display here, most notably in the Memphis and early Chicago sessions that comprise his classic period. With regular Chess studio band that included Willie Dixon and Hubert Sumlin, Wolf sounds downright possessed on some cuts ("I'll Be Around"), and breaks off the gentlest of blues yodels on others. Two previously unreleased solo acoustic cuts recorded in 1968 are noteworthy additions to Wolf's recorded output, particularly the haunting "Ain't Goin' Down That Dirt Road." Liner notes by Dick Shurman and Chris Morris serve the collection well.

this a compatible fit.

QUESTIONNAIRES

Anything Can Happen
PRODUCER: Rodney Mills
EMI 93457

Latest from Nashville-based rockers takes a few hints from other likeminded musicians ranging from Joe Walsh ("Tell Me Lies") to the Black Crowes ("Killin' Kind"). Though it's all well-delivered, the project is a little too unfocused to garner the band the audience and attention it deserves.

DAVE STEWART/BARBARA GASKIN

Spin
PRODUCER: Dave Stewart
Rykco 20213

Longtime British prog-rocker Stewart and enchanting vocalist Barbara Gaskin release a third synth-laden set of elaborately arranged cover versions and catchy original tunes such as "The Cloths Of Heaven," "Trash Planet," and "Your Lucky Star." Entertaining remakes include a cyberdelic version of the Byrds' "Eight Miles High," and a pleasantly bizarre medley of Vince Guaraldi's "Cast Your Fate To The Wind" with "Louie Louie."

KYUSS

Wretch
PRODUCERS: Catherine Enny, Ron Crown & Kyuss
Dali 61256

Among first releases from reconstituted Chameleon Records subsidiary is a smoker that should send bangers winging to power-chord Valhalla. Blunt-instrument playing of L.A. foursome is short on subtlety or unnecessary ornamentation, but that's just fine—they manage to beat their riff-heavy songs into perfect submission. Hard rockers should see "Hwy 74," "Love Has Passed Me By," or "Katzenjammer" for top examples of Kyuss' no-prisoners sound.

CONNIE CHAMPAGNE

La Strada
PRODUCER: Oliver DiCicco
Heyday 022

Adult alternative vocalist points up new directions in cabaret pop with delicious accompaniment from pianist/clarinetist Beth Custer. Champagne covers Iggy Pop or the Velvet Underground material (as well as the campy tango of "Boulevard Of Broken Dreams") but also co-writes fine originals like "Rip The Screen" and "More Than I Will." Other gems include the smoky cabaret theme "Must Be," the poignant ballad "Home From War," the neoclassical songcraft of David Johansen's "Frenchette" and the lilting waltz of They Might Be Giants' "Don't I Have The Right?"

R & B

SOLOMON BURKE

Home Land
PRODUCER: Robert Duffey
Bizarre/Straight 70558

Great '60s soul man returns on Herb Cohen's imprint with a very righteously sung recapitulation of his gospel-oriented style. Burke's deep, authoritative voice is at its best on his retake of Otis Redding's "Try A Little Tenderness" cover and "I'll Be There." Maybe not entirely in sync with the currents of contemporary R&B, but an unexpected treat for deep soul fanatics.

DANCE

★ LORDS OF ACID

Lust
PRODUCERS: Jade 4 U, Oliver Adams, Prager Khan,
Jachri Praha, Agarie-Babe
Caroline 2513

U.K. act distinguishes itself as one of the few survivors of the now-defunct new-beat movement of 1989, and successfully makes the transition into the techno arena. Overall vibe is appropriately raw and rebellious, but is also infused with catchy melodies and sex-crazed lyrics. "Take Control" is deservedly heating up dancefloors, while other delights like "Rough Sex," "Spacy Bitch," and "The Most Wonderful Gift" would be cool choices to follow suit.

JAZZ

★ JOHN LEWIS

Private Concert
PRODUCERS: John Lewis & Jean-Philippe Allard
Emarcy 848267

The sublime touch of the Modern Jazz Quartet's keyboardist is heard to exquisite advantage on solo recital cut at New York's Church of the Ascension. Lewis is clearly inspired by the hall's pristine acoustics, and plays magnificently on a repertoire of classical adaptations, his own pieces, and familiar standards. A lovely piece of work from a master's hands.

RAY BRYANT

All Mine And Yours
PRODUCER: Kiyoshi "Boxman" Koyama
Emarcy 314510

As the title suggests, the veteran keyboardist runs down an all-original set on this live recording cut in Japan in 1989. Backed by bassist Rufus Reid and drummer Winard Harper, Bryant is in typically robust, swinging form on this suavely played collection.

SHAKATAK

Open Your Eyes
PRODUCER: Nigel Wright
Verve Forecast 314511

Label makes a rare foray into straight contemporary jazz with this English quintet, which is just starting to dent the charts. Instrumentalists (guitar, keyboards, bass, drums) play capably if unspectacularly; comfortable voice of front woman Jill Saward will likely be the key to radio acceptance. A nice starter is duet with Al Jarreau, "Day By Day."

BOBBY PREVITE

Weather Clear, Track Fast
PRODUCER: Bobby Previte
Enja 79667

Innovative New York-area composer/percussionist releases another free-ranging foray with a distinguished modern-jazz crew that includes Don Byron, Anthony Davis, Marty Erlich, and Robin Eubanks. Most notable of a memorable, mult textured set include the full-tilt swing of the title track and "Photo Finish," the contrapuntal horns of "Quinella," the Monkish, bopping "Backstretch," and the gentle, sweeping "3/4 Pole."

WORLD MUSIC

ANNE DUDLEY & JAZ COLEMAN

Songs From The Victorious City
PRODUCERS: Anne Dudley & Jaz Coleman
TVT Records 13310

Former members of The Art Of Noise and Killing Joke combine for something totally different—an instrumental blend of Middle Eastern and orchestral rhythms that soar and

glide. Recorded in Cairo and featuring such indigenous instruments as the Nai, Kowala, and Qanun, the collection works best when taken as a whole and the mind's eye can come up with inventive scenes to match the evocative music.

COUNTRY

PAULETTE CARLSON

Love Goes On
PRODUCERS: Jimmy Bowen, Paulette Carlson
Capitol Nashville 497711

With incomparable style, former Highway 101 vocalist Carlson has arrived solo, and she co-penned seven of 10 numbers. The complete album is a pleasure to listen to, though it seems a tinge of her vocal excitement is absent (but not critically damaging). Vocals, as they should be, are upfront and gently cloaked in instrumentation.

JIM LAUDERDALE

Planet Of Love
PRODUCERS: Rodney Crowell, John Leventhal
Reprise 26556

A 10-cut mishmash of Lauderdale's songwriting and vocal skills—some good, some bad. An impressive roster of contributors features Leventhal and Crowell, along with Emmylou Harris, Shawn Colvin, and Marc Cohn. Several appealing numbers include "I Wasn't Fooling Around," "Where The Sidewalk Ends," "The King Of Broken Hearts," and "My Last Request." "Planet Of Love" is intriguing.

ANDREW ROBLIN, JOHN LIONARONS & THE POCONO MOUNTAIN BOYS

PRODUCERS: Andrew Roblin, John Lionarons
Upstart 1002

This East Coast-based band strikes a pleasing balance between traditional and experimental bluegrass, both in instrumentation and subject matter. Best cuts on the generous 16-song collection are "Whiskey Before Breakfast," "I'm Going Back To Manitoba," "Just A Passing Thing," and "I Can Always Count On You." Contact: 213 North 3rd St., Emmaus, Pa. 18049.

CLASSICAL

▶ STUDIO CAST

Kismet
PRODUCER: Thomas Z. Shepard
Sony Broadway SK 46438

Sony Broadway is a new logo basically signifying an ambitious reissue program. However, "Kismet" is a new recording, with its operetta tunes—borrowed from Borodin, requiring the substantial vocal prowess of disc stars Samuel Ramey, Julia Migenes, Jerry Hadley, and Ruth Ann Swenson. "Kismet," with Paul Gemignani leading the London Symphony Orchestra, is a classical crossover dream come true.

GAZZANIGA: DON GIOVANNI

Johnson, Serra, Tafelmusik Baroque Orchestra,
Weil
Sony Classical SK 46693

Other than Mozart's, Gazzaniga's opus was by far the most popular among the several musical adaptations of the "Don Giovanni" story to circulate in the late 18th century. It's a tuneful, well-constructed piece, from the evidence here, that rewards both casual and more involved listening. Sony made a wise decision for all but the most curious in limiting the presentation to a single disc of arias. But the complete libretto is furnished for those who want to dig further.

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.



A Big 'Draw.' Capitol recording artist Bonnie Raitt, left, is presented with a double-platinum award for her current album, "Luck Of The Draw," and a triple-platinum award for her previous album, the multi-Grammy winner "Nick Of Time." The presentation was made at a backstage reception following Raitt's two sold-out shows at the Universal Amphitheatre in Los Angeles. Congratulating Raitt, from left, are Capitol Records president Hale Milgrim and Raitt's managers, Danny Goldberg, Ron Stone, and Jeffrey Hersh.



Rosemary And Friends. Rosemary Clooney celebrates backstage after her sold-out Carnegie Hall revue, "Rosemary And The Arrangers," which featured guest appearances by Linda Ronstadt, Christopher Riddle, and ASCAP board member Johnny Mandel. Shown, from left, are Mandel; ASCAP board member Burton Lane; ASCAP manager of musical theater Michael A. Kerker; Alan and Marilyn Bergman (Marilyn is an ASCAP board member); Clooney; Riddle; Ronstadt; and radio personality Jonathan Schwartz.



Sign Here. New York Philharmonic music director Kurt Masur, bottom right, signs a contract with Teldec Classics International. At bottom left is Dr. Hans Hirsch, managing director of Teldec Classics International. In top row is Deborah Borda, managing director of the New York Philharmonic, left, and Wolfgang Mohr, director of A&R, Teldec Classics International.



Movie Music. London Records celebrates the soundtrack release of "Prospero's Books" at Remi restaurant after the New York Miramax film premiere. Shown, from left, are Deborah Morgan, VP of marketing, PolyGram Classics & Jazz; Lisa Altman, director of publicity and promotion, London Records; Michael Nyman, composer of the film's score; Lynne Hoffman-Engel, VP, London Records; and actress Holly Hunter.



A New Perspective. Arista group Urban Dance Squad recently played New York's Academy Theatre in support of its current album, "Life N' Perspectives Of A Genuine Crossover," and its first single, "Bureaucrat Of Flaccostreet." Afterward, band member DNA, front and center, gets an upside-down perspective of the event as Arista executives look on. Shown in back row, from left, are Graham Hatch, senior director of national alternative promotion; band members Tres Manos and Magic Stick; Roy Lott, executive VP/GM; Kris Nicholson, manager of alternative press and editorial services; Jay Ziskrout, senior director of national rock promotion; and Jack Rovner, senior VP of marketing. In front row, from left, are Tom Ennis, senior director of artist development; band member Silly Syl; Pat Flynn, manager of alternative marketing; and Melani Rogers, VP of publicity.



Prom Night. Celebrating at "Prom Night '91," the sixth annual charity gala held by Neil Bogart Memorial Laboratories, from left, are Eddie Rosenblatt, president of Geffen/DGC and honoree of the gala; Bogart Labs co-founder Joyce Bogart Trabulus; and Tony Martell, founder of the T.J. Martell Foundation, of which Bogart Labs is a division. The event, held at the Hollywood Palladium, raised more than \$1 million for research on cancer, leukemia, and AIDS.



'Muscle' Power. Metal Blade Records CEO Brian Slagel, left, presents Alice Cooper with a gold award for his album "Muscle Of Love." Metal Blade's recent reissue of the early Cooper album pushed the title over the 500,000-unit sales mark. Metal Blade has also reissued the Cooper albums "Lace And Whiskey" and "From The Inside" and plans to reissue four more Cooper albums in early 1992.

HomeVideo

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BILLBOARD'S VIDEO NEWSWEEKLY

Defining The Pros, Hangups Of 'Overhang'

BY PAUL SWEETING

NEW YORK—The home video industry is currently sitting on more than 21 million pieces of product "overhang," or cassettes that are still in storage in duplicators' and distributors' warehouses, waiting to be moved into consumers' hands or onto video store shelves, according to Herb Fischer, president of West Coast Video Duplicating.

Speaking before the ITA's annual Update Seminar Nov. 26 at the Plaza Hotel here, Fischer ushered the term "overhang" into the industry lexicon to refer to product that is not necessarily excess inventory but which poses a challenge to program suppliers, who are carrying the overhang units on their balance sheets. Fischer himself credited Bob Alexander, head of New York research firm Alexander & Associates, with coining the phrase.

"A decent amount of overhang is necessary to grease the wheels of this business," Fischer said. "We want the product to be available to the consumer or store when they want it—and this inventory in the distribution pipeline is how they get it."

However, Fischer warned, "Most of us have some familiarity with the record business—and we know that sometimes you can ship gold and take back platinum. That's why our customers, the program suppliers, have to watch the overhang in the market carefully."

According to estimates provided by Alexander, 1990 was the boom year for inventory overhang, with nearly 13 million units added to the backlog that year.

"In a way, that's to be expected," Fischer said of the large increase in overhang last year. "A lot of stores and merchants got into the sell-through business in 1990 because they were looking for 1990 to be a boom year. But because the economy turned down sharply after August last year, a lot of units ended up on shelves and in boxes at the end of 1990."

"The market is continuing to grow and inventory expansion is a continuing phenomenon," Fischer continued. "Together with the 5.5 million units added to overhang in 1991, we have a total of over 21 million excess or unsold units at large as a result of five years of production, from

(Continued on page 58)

Current TV Shows Making Video Reruns

BY JIM McCULLAUGH

LOS ANGELES—With Worldvision's just announced release on cassette of the 90-minute pilot episode of "Beverly Hills, 90210"—a popular TV show still in its initial network run—the amount of recent and current TV programming finding its way onto videocassette is growing fast.

Among some similar announcements in recent months:

- **Worldvision Home Video's** own release of the first seven episodes of "Twin Peaks," a popular network series from last year.

- **CBS/Fox Video's** release of "The Simpsons Christmas Special." The popular "The Simpsons" TV show is still in its first run on Fox Broadcasting Co. affiliates.

- **Walt Disney's** release of several episodes of "Dinosaurs," a series still in its first run on network TV.

- **Paramount Home Video's** release of the first three episodes of "Star Trek: The Next Generation," a highly popular show still in first-run syndication.

- **Republic Pictures Home Vid-**

eo's release of three video-debut episodes of the recent "Beauty And The Beast" network TV episodes priced at \$14.98 each.

- **LIVE Home Video's** release of the first three "Bucky O'Hare" animated Saturday-morning shows at \$12.98 each. The show is currently

running.

Along with episodes from TV series, recent made-for-TV movie and miniseries fare is also growing as a home video category, as attested to by the recent releases of Cabin Fever's "Lonesome Dove," and Republic Home Video's "Separate But

Equal" and "Son Of The Morning Star."

Cabin Fever is also planning to release the recent "The Gambler Returns: The Luck Of The Draw" with Kenny Rogers, which aired on NBC.

To video retailers, of course, vintage TV fare is not a new phenomenon.

With the release a number of years ago of Paramount Home Video's original "Star Trek" TV episodes, CBS/Fox Video's "I Love Lucy" and "Twilight Zone" episodes, MGM/UA Home Video's "The Outer Limits" episodes, and others, classic TV programming has become a sell-through and low-cost rental inventory staple, carving out a comfortable niche in the home video marketplace.

What is newer to home video, however, is the release of selected episodes of more recent first-run network and first-run syndication TV programming, as well as more made-for-TV and made-for-cable movies.

Industry observers say the trend stems from several factors.

Among them are the continued growth of the collectible sell-through market, a growing sense that TV exposure can enhance the appeal of a video, and software suppliers' increasing need to fill up the pipeline during a sluggish box-office period when it appears fewer bona fide A titles will flow into the marketplace (Billboard, Nov. 30).

Says Jeff Lawenda, executive VP of Cabin Fever, "With the shortage of A titles, we will be seeing more and more quality, larger-budgeted TV movies in the marketplace. And doing well. It's also a question of ownership, despite the fact that it has played on TV. In a sense, TV becomes one big commercial for the video."

According to Gary Delfner, VP of marketing, Worldvision Home Video, "Beverly Hills, 90210" will be supported by an extensive cross-promotion with Seventeen magazine.

(Continued on page 59)



The cast of Fox Broadcasting's "Beverly Hills, 90210" will make its video debut via Worldvision in January.

Ingram Settles Into The U.K. Video Scene Distrib Carving New Niches 1 Year After Parkfield Buy

BY PETER DEAN

LONDON—A year after purchasing the Parkfield Group's U.K. video wholesale division, Ingram Entertainment has become the first U.S. distributor to gain a foothold on European soil. It has not only cut itself a significant niche in this market, but has also become a major supplier of sell-through video to U.K. bookstores.

When Ingram bought the Parkfield unit, the company recruited industry veteran Ray Laren to run the operation. His company, Lightning, was sold to Parkfield in 1986 and subsequently suffered mismanagement until the parent group's collapse last year.

Over the past year, Laren has built a 10% market share that, according to some industry analysts, is worth as much as \$50 million. The U.K. wholesaler has done this by increasing the number of its retail accounts from 200 to 2,000; tripling the volume of titles stocked to 12,000; acquiring exclusive product deals (with British Pathé News, DMS, NBC, and Simitar Entertainment); and making inroads into non-traditional outlets for sell-through video while upgrading the distribution hub.

Titles to which Ingram owns exclusive rights have also performed well: Pathé News' "Year To Remember," a 40-year, 40-tape history of world events, has already sold more than 1 million cassettes in Britain's important nostalgia-based sell-

through market. Other strong sellers include DMS' early-learning series "Professor Playtime" and NBC's series of made-for-TV romances based on the novels of Jackie Collins and Danielle Steel.

Laren has managed to keep the core of his old Lightning staff, including purchasing director Brian Yershon and operations director Vaughan Bendall. An important new recruit to the 100-plus staff is marketing director Elizabeth Stockwood.

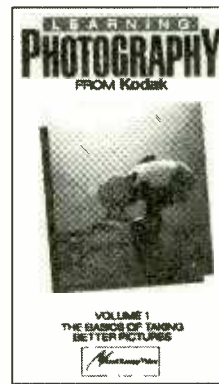
Laren says that, occasionally, the ghosts of the Parkfield collapse re-

surface. "We bought a clean operation, but a lot of people were owed money by Parkfield and it's left a bad taste in their mouths," he notes. "They might say, 'We can't deal with you until you've cleared this up.' Those complaints we send direct to the administrators."

The Ingram chief continues, "A lot of ex-Parkfield stock is also still available on the market for 4.99 pounds [about \$8.75], which devalues the 10.99-pound industry price tag. But this doesn't just affect us, it affects the entire industry."

(Continued on page 58)

If you're wrapping presents this holiday, you'll need some tape.



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Home Copying Hard To Get Economic Handle On

DO YOU COPY? The long-debated question of Macrovision protection against home copying (and copying by dealers as well) has erupted again (Billboard, Dec. 7).

One of the problems is that despite exhaustive research by Macrovision—the company with the only anti-copying technology now in place—it is still difficult to assess the economic effect of home taping. Retailers have no clue of how many copies their customers are running off, acknowledges **Rich Thorward**. Yet Thorward warns that dealers

“would definitely cut down our orders if we could find out in advance if a movie is not copy-protected.”

Thorward, who has been a whistle-blower on the issue, is head of **Home Video Plus** of Glen Rock, N.J. He brings up still another thorny problem. “We want to see cable television broadcasts copy-protected, too. That’s part of our agenda,” he says. In May, when he was head of the **New York/New Jersey** chapter of the **Video Software Dealers Assn.**, Thorward says, “We raised the issue in regard to the cable situation in Queens [N.Y.]. The cable channels exploit home taping. Our chapter considers home taping another form of piracy.”

Another link between copying off cable or rental videocassettes is mentioned by **Jim Salzer**, the outspoken VSDA board member and owner of **Salzer’s Video** in Ventura, Calif. “My recommendation to the board will be to publish the movies protected on the same list where we identify the cable schedules,” he says. In other words, while VSDA is researching the upcoming cable TV windows for each movie, it can find out which ones are copy-protected.

POWER PLAY: “When you give some employees a little bit of power or authority, they take advantage of it. They bust customers’ balls and make up their own policy,” says **Steve Gabor**, president of **Odyssey Video** in Los Angeles.

The problem is particularly dramatic in terms of defectives. “Our customer-service 800 number is on our membership cards and I take those calls,” says Gabor. “Customers will say they were hassled—that an employee told them the whole movie would have to be examined, that they had to wait in a long line or come back, until it was determined that the movie was, in fact, defective. That is not our policy.” The chain’s rules on defectives are now posted for all customers to see.

In an internal memo, Gabor says the policy “makes it possible

for a few customers to abuse our very lenient return policy, but more important, it keeps the majority of our customers happy and returning to our store.”

Odyssey’s store staff rules insist on a sincere apology. “It is very important that you always believe the customer and have no trace of resentment in your attitude toward them,” says Gabor. If the store is out of the movie in question, “offer them any other video, or a credit slip for a free rental,” and if that’s not satisfactory, then “a cash refund.”

But the defective is marked with the customer’s ID number so that a bogus complaint can be discovered. As a bottom line, “For any other problem, politely refer the customer to the shift manager. Never tell the customer to come back when the manager is here. Any decision is better than no decision,” the Odyssey rule states.

DROP DEAD: That’s what Odyssey hopes no employee does—at gunpoint. Following a recent hold-up, a stern policy on making regular cash drops in the store safe is being enforced.

“These robbers network, they talk to each other,” says an alarmed Gabor. “We can take as many precautions as possible, but if the robbers get large amounts of money, they will return.”

TAKE IT TO THE BANK: In this case, the Salvation Army food bank that the VSDA Chicago Chapter will participate in for the first time. The drive serves to emphasize VSDA membership, too.

The food will be picked up at member stores; nonmembers must arrange to take donations to their distributor. All area wholesalers are participating: **Baker & Taylor**, **Commtron**, **Major Video Concepts**, **M.S. Distributors**, and new Milwaukee firm **Sounds & Video**.

CITY OF BIG CHAPTER: A twist on poet **Carl Sandburg’s** line about Chicago is that the Chicago VSDA Chapter “has a president and a secretary from downstate and a vice president from Wisconsin,” says an amused **Elaine Zizas**.

Zizas, who continues on the board as treasurer, is the only corporate officer from the big shoulder city. Continuing as president is **Bob Knight**, who has departed **Stars & Stripes Video** in Decatur and now consults with **Broadway Video**, a 10-store web out of Dansville. **Lee Gimbel**, brother of prominent industry figure **Noel**

(Continued on page 56)

STORE MONITOR



by Earl Paige

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	2	4	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
2	1	5	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
3	3	5	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
4	4	4	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
5	6	4	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
6	7	5	CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	R
7	5	5	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G
8	9	14	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
9	14	3	V.I. WARSHAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	R
10	8	7	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R
11	11	7	ONE GOOD COP	Hollywood Pictures Hollywood Home Video 1212	Michael Keaton	1991	R
12	10	8	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
13	35	2	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
14	12	6	SWITCH	HBO Video 90550	Ellen Barkin Jimmy Smits	1991	R
15	21	2	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
16	NEW ▶		HUDSON HAWK	TriStar Pictures Columbia TriStar Home Video 70593-5	Bruce Willis Danny Aiello	1991	R
17	13	6	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
18	17	4	STONE COLD	Stone Group Home Video Columbia TriStar Home Video 50723-5	Brian Bosworth	1991	R
19	15	11	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
20	16	9	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
21	18	8	A KISS BEFORE DYING	Universal City Studios MCA/Universal Home Video 81068	Sean Young Matt Dillon	1991	R
22	19	14	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
23	NEW ▶		FX2: THE DEADLY ART OF DELUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
24	23	8	THE MARRYING MAN	Hollywood Pictures Hollywood Home Video 1150	Kim Basinger Alec Baldwin	1991	R
25	NEW ▶		A RAGE IN HARLEM	HBO Video 90532	Forest Whitaker Danny Glover	1991	R
26	22	18	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
27	25	3	IMPROMPTU	Hemdale Home Video 7007	Judy Davis Hugh Grant	1991	PG-13
28	20	17	AWAKENINGS	Columbia TriStar Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
29	24	8	CADENCE	Republic Pictures Home Video 482	Charlie Sheen Martin Sheen	1991	PG-13
30	26	9	NOTHING BUT TROUBLE	Warner Bros. Inc. Warner Home Video 12068	Chevy Chase Dan Aykroyd	1991	PG-13
31	28	20	MISERY	New Line Home Video Columbia TriStar Home Video 7777	Kathy Bates James Caan	1990	R
32	30	11	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
33	27	12	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
34	29	17	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
35	32	2	VINCENT & THEO	Hemdale Home Video 12219	Tim Roth Paul Rhys	1990	PG-13
36	33	11	OSCAR	Touchstone Pictures Touchstone Home Video 1203	Sylvester Stallone	1991	PG
37	37	10	PERFECT WEAPON	Paramount Pictures Paramount Home Video 32519	Jeff Speakman	1991	R
38	34	16	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
39	38	3	CONAGHER	Turner Home Entertainment 6081	Sam Elliott Katharine Ross	1991	NR
40	31	5	THE FIELD	Live Home Video 68965	Richard Harris Tom Berenger	1990	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.

Frightful 'Blood In The Face'; Tasty 'Sweet Talker'; Hot 'Fever'

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

• **"Blood In The Face" (1991), First Run Features, prebooks 1/4.**

The American Nazi Party and the Ku Klux Klan are the subjects of this frightening and controversial documentary. With a fascinating combination of modern interviews and archival footage, it shows that the face of evil can be surprisingly mundane. It's incredibly frightening to see such a unique combination of sincerity and madness in the eyes of the radical right. The appearance of David Duke in their midst gives them an air of legitimacy that means they can't just be written off as meaningless maniacs. This is the scariest film of the year. Rent it with "The Silence Of The Lambs."

• **"Sweet Talker" (1991), LIVE Home Video, prebooks 1/7.**

Beachport, Australia, is a sleepy little town with a Portuguese treasure ship supposedly buried somewhere nearby. In this charming comedy of greed and redemption, Bryan Brown plays a con artist who scams the townspeople into believing he knows the location of the ship, so they'll invest in his plans for a theme park that will save the town from an economic downslide. Naturally, he falls for a local, played by Karen Allen, and he learns the meaning of life, love, and trust. Though it's more than predictable, it's entertaining and its heart is in the right place. Rent it with "Local Hero."

• **"Fever" (1991), HBO Video, available now.**

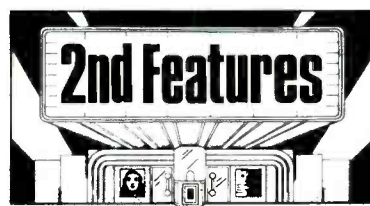
In this compelling thriller, Armand Assante gives an incredible performance as an ex-con out to win back his ex-lover (Marcia Gay Harden) from her new lover (Sam Neill). With a complicated combination of wicked charm and rare emotional honesty, his love reaches epic proportions as he becomes a true tragic hero. All the performances are above par, making this much more entertaining than it should be. Rent it with "Tequila Sunrise."

• **"Hercules In New York" (1969), MPI Home Video, available Wednesday (11).**

Arriving just in time to be the perfect double bill with "Terminator 2: Judgment Day" is Arnold Schwarzenegger's first film, a delightfully cheesy sendup of Hercules movies. Zeus banishes his son to modern New York City due to his bad attitude, and because it's cheaper to shoot in New York than

to build sets that look like ancient Rome. Hercules teams up with wimpmeister Arnold Stang, who luckily does not have to wander through Central Park in a loincloth flexing his pees. The fact that Schwarzenegger is dubbed by what sounds like a bad FM DJ helps send this film off the end of the camp meter.

• **"The Devil's Daughter"**



(1991), Republic Pictures Home Video, prebooks Wednesday (11). Produced and co-written by

Dario Argento, this satanic shocker is full of surprising twists and skin-crawling gross-outs. What starts out as just another predictable tale of madness and possession goes into several creepy new directions as an innocent woman becomes the latest victim of the legions of the doomed. Argento is a master of horror who takes such ridiculousness very seriously, and an overwhelming sense of dread permeates all his work. A must for

horror fans. Rent it with "Day Of The Dead" or "Rosemary's Baby."

• **"Another You" (1991), Columbia Tristar Home Video, prebooks 12/19.**

Though this is certainly the least of Richard Pryor and Gene Wilder's hysterical collaborations, it's got enough guffaws to warrant a look. Pryor plays a con man
(Continued on next page)

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Issue Date: January 4, 1992

Ad Close: December 10, 1991

**Duplication among
mix of topics at the
ITA . . . see page 60**

VIDEO REVIEWS

"The Beatles: The First U.S. Visit," MPI Home Video, approximately 90 minutes, \$89.98.

Where "A Hard Day's Night" re-created the hysteria of the Beatles' early days, "The Beatles: The First U.S. Visit" is the real deal. The scenes of delirious fans are to be expected—in New York, Washington, D.C., and from inside the fab four's limo as the doors are being beaten in. But what's more in-

teresting, and what "The First U.S. Visit" has over even the excellent 1982 documentary "The Compleat Beatles," is that we see the band's innocent, joyous, slightly shocked reactions to what is happening in February 1964. They cling to transistor radios, listening to their music on U.S. airwaves as if they had never heard it before.

For all their zany antics, it's the group's music that shines bright-

est on "The First U.S. Visit," especially on the digitally remastered, complete "Ed Sullivan Show" takes.

The Washington, D.C., concert film is rougher, and shows just how low-tech rock was at the time—the Beatles themselves have to periodically rearrange their instruments to face different parts of the audience—but the group really jams. There are 13 performances in all; sadly, no footage has been found from their Carnegie Hall show that month.

ROBIN TOLLESON

"How To Buy A Used Car," Driven By Design, 45 minutes, \$29.95. To order: 800-366-1393.

This concise, informative video shows the viewer how to buy a used car without getting stuck with a lemon. Topics covered include body inspection, mechanical inspection, and questions to ask. The tape comes with a detailed, step-by-step checklist to use when inspecting a car. Given the current recession, this tape is a must for those who want the best car value for their money.

TRUDI MILLER
(Continued on next page)

SECOND FEATURES

(Continued from preceding page)

sentenced to community service, which means taking a mental patient, played by Wilder, out of a clinic for a trip to a museum. Wilder turns out to be a chronic liar who can improvise enormously well, and he gets the two of them involved in a very complicated scam involving a missing millionaire. Though Pryor doesn't do much, and it all becomes very silly in the end, Wilder is given several amazing chances to display true comic genius. Rent it with "What About Bob?"

• **"Deadlock" (1991), Media Home Entertainment, prebooks 12/17.**

In this very strange futuristic thriller, Rutger Hauer plays a hapless thief who is double-crossed and sent to a new experimental prison without walls, where each prisoner wears a band around his neck that makes his head explode if he gets too far from his "wedlock partner." Luckily, his partner is Mimi Rogers, who helps him escape. Unluckily, they're pursued by a warden with bloodlust and his ex-partners, who think he has their booty. With lots of action and a surprisingly weird sense of humor, this is an oddball combination of genres that's more fun than it should be. Rent it with "The Defiant Ones."

STORE MONITOR

(Continued from page 54)

Gimbel, is VP and is now at Sounds & Video, the Gimbel distribution firm in Milwaukee. Jack Oakley, secretary, is owner of Titledown Video in Galesburg.

NAME DROPPING: Now ensconced in its new headquarters in Moorestown, N.J., VSDA is making sure everyone knows lines of communication and how things get done. The office lineup: **Don Rosenberg**, executive VP; **Ina Luber**, executive administrative assistant; **Linda Lauer**, executive director; **Eileen Zeiger**, executive administrative assistant; **Joanna Baker**, director of Video Expos and international relations; **Geri Andrews**, administrative assistant; **Rick Karpel**, director of regional chapters and government affairs; **Stephanie Wankel**, regional coordinator; **Kathy Ripple-Gilmour**, public affairs/press relations; **Jane Certo**, director of membership development; **Carolyn Banks**, coordinator of membership development; **Meril Weinstein**, director of membership services; **Laura Kelokates**, assistant, membership services; **Donna Ward**, director of meetings and conventions; **Doris Robin**, registration coordinator; **Julie Fitzpatrick**, editorial director VSDA Reports; **Wendy Kanzler**, associate editor; **Liz Hanlin**, advertising manager; **Vic Girardi**, controller; **Dotti Ulrich**, accounting supervisor; **Dotti Schmidt** and **Diane Ustunkay**, accounting clerks; **Joe Linnel**, operations manager; **John Waszewski**, maintenance; **Matt Bell**, mail room; **Jeanne Tanier**, receptionist.

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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	5	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	4	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
3	4	15	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
4	5	11	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
5	3	15	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
6	8	31	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
7	7	5	THE SIMPSONS CHRISTMAS SPECIAL	FoxVideo 1915	Animated	1989	NR	9.98
8	9	53	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
9	12	81	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
10	6	13	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
11	10	4	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
12	13	15	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
13	18	6	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
14	11	7	SPARTACUS◆	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
15	15	4	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
16	16	61	THREE TENORS IN CONCERT ▲ ²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
17	25	6	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
18	21	4	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
19	14	4	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
20	30	17	GARTH BROOKS ▲ ⁴	Capitol Video 40023	Garth Brooks	1991	NR	14.95
21	17	2	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
22	19	34	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
23	28	48	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR◆	Playboy Home Video Uni Dist. Corp. 90520	Various Artists	1990	NR	19.99
24	34	4	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98
25	23	2	ROCKY & BULLWINKLE: VOL. VII	Buena Vista Home Video 1244	Animated	1991	NR	12.99
26	22	11	PRINCE AND THE N.P.G.: GETT OFF	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
27	29	17	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
28	RE-ENTRY		STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	74.75
29	20	7	MARCH OF THE WOODEN SOLDIERS	GoodTimes Home Video 7012	Stan Laurel Oliver Hardy	1934	NR	19.95
30	RE-ENTRY		K.D. LANG: HARVEST OF SEVEN YEARS	Warner Reprise Video 3-38265	k.d. lang	1991	NR	19.98
31	27	2	ROCKY & BULLWINKLE: VOL. VIII	Buena Vista Home Video 1245	Animated	1991	NR	12.99
32	24	61	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
33	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
34	33	2	A CHARLIE BROWN CHRISTMAS	Hi-Tops Video HT0059	Animated	1990	NR	9.98
35	26	59	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
36	40	5	ELTON JOHN/BERNIE TAUPIN: TWO ROOMS	PolyGram Video 083589-3	Various Artists	1991	NR	19.95
37	35	11	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98
38	NEW ▶		PLAYBOY'S PLAYMATES: THE EARLY YEARS	Playboy Home Video Uni Dist. Corp. PBV0701	Various Artists	1991	NR	19.95
39	36	9	SIMPLY MAD ABOUT THE MOUSE	Buena Vista Home Video 1217	Various Artists	1991	NR	19.99
40	39	5	OZZY OSBOURNE: DON'T BLAME ME	SMV Enterprises 19V-49103	Ozzy Osbourne	1991	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

NEWSLINE

'Rock-A-Doodle' On Sell-Through Set For Late 1992 By HBO Video

HBO Video has already pencilled in "Rock-A-Doodle" for a direct-to-sell-through release in the third or fourth quarter of next year, even though the animated Don Bluth feature doesn't open theatrically until March. According to HBO president Eric Kessler, animated features nowadays are produced specifically with the video sell-through market in mind. "Plus," he adds, "if you look at Don Bluth's track record, it's not that hard a call to make." Bluth was the principal creative force behind "An American Tail" and its sequel "American Tail 2: Fievel Goes West," as well as "The Land Before Time." The first "American Tail" and "Land Before Time" were successful sell-through releases for MCA/Universal. "Fievel Goes West" is currently in theaters.

Disney's 'Rocketeer' Takes Off In Feb.

As expected, Disney Home Video has announced "The Rocketeer" for February (Billboard, Nov. 23). The \$47 million-grossing title is likely to be the biggest rental title released in February. Disney has worked out consumer promotion deals with both Pizza Hut and M&M/Mars, who will help support the multimillion-dollar advertising and promotion campaign planned for the title. As reported, Disney is taking the novel approach of allowing distributors to design their own marketing and sales campaigns for the title, using merchandising and incentive items supplied by Disney. Pre-book for "The Rocketeer" is Jan. 27.

West Coast Video Changing Name

West Coast Video Duplicating will be changing its name to Universal Videocassette as of the first of the year, president Herb Fischer announced at the annual ITA Update Seminar Nov. 26. Fischer says the name change is intended to reflect the increasingly global nature of the business, as well as of the company. West Coast currently has a plant in the U.K. and is looking to expand further in Europe.

Paramount Continues Skouras Distrib Deal

Paramount Home Video has extended its distribution agreement with Skouras Pictures through Aug., 1993. As a continuation of their original agreement signed in 1990, Paramount will distribute all Skouras video releases in the U.S. and Canada. Under new terms of the agreement, Paramount will make available to Skouras a fund for use in acquisitions and for theatrical release for future films. The first four titles Paramount will distribute under the new agreement are "Hunting," starring John Savage; "I Don't Buy Kisses Anymore," with Jason Alexander and Nia Peeples; "Highway 61"; and "Original Intent," starring Candy Clark and Kris Kristofferson.

VIDEO REVIEWS

(Continued from preceding page)

"The Simpsons Christmas Special," Fox Video, 25 minutes, \$9.98.

"If TV has taught me anything," says Bart in atypical sincerity, "it's that miracles happen to poor little kids at Christmas." Well, a miracle happens in this 1989 Simpsons episode, it's just not the one Bart expects.

Neither are these the expected sights and sounds of the season: Lisa as Santa of the South Seas in

the school pageant, Bart singing alternative lyrics to "Jingle Bells," and Homer in a roomful of would-be Santas practicing their "ho ho hos."

And who but Bart would want a tattoo for Christmas? At once touching and taunting, and of course rib-tickling, this is Christmas as only the Simpsons could create it.

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INGRAM SETTLES INTO THE U.K. VIDEO SCENE

(Continued from page 53)

try."

Another achievement is penetration for sell-through into nontraditional video outlets. Ingram now supplies about 200 bookstores (including Athena, Dillons, Books Etc., and Waterstones), toy stores (Hamley's), the Clinton greeting-card chain, and various supermarkets.

As emphasis is placed on sell-through growth in a market where rental is declining, Laren says identifying the right outlets and the relevant product is essential for expansion.

"Most video shops in the U.K. are only interested in rental and have not grasped sell-through," he ex-

plains. "Customers who enter rental stores are in a rental mood, they don't think of buying cassettes, so to grow you have to look to nontraditional outlets and what sort of material will sell there.

"Pathé's 'Year To Remember' tapes will sell anywhere; they're nonspecific and also a gift item. There are also a growing number of cassettes that are like coffee-table books and are highly collectible. Tapes on skills like crochet, learning, and plays are typical bookshop material. It's by no means fully established and not grasped by a lot of the independent retailers, but the [chains] understand."

Billboard®

FOR WEEK ENDING DECEMBER 14, 1991

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	11	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
2	4	3	FANTASIA Walt Disney Home Video 1132	1940	24.99
3	3	172	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
4	5	81	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
5	2	31	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
6	6	5	THE SIMPSONS CHRISTMAS SPECIAL Fox Video 1915	1989	9.98
7	7	63	PETER PAN Walt Disney Home Video 960	1953	24.99
8	9	113	BAMBI Walt Disney Home Video 942	1942	26.99
9	8	9	SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	1991	19.99
10	13	168	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
11	12	183	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
12	NEW ►		ROCKY & BULLWINKLE: VOL. VII Buena Vista Home Video 1244	1991	12.99
13	17	14	A CHARLIE BROWN CHRISTMAS Hi-Tops Video HT0059	1990	9.98
14	11	324	DUMBO ♦ Walt Disney Home Video 24	1941	24.99
15	NEW ►		ROCKY & BULLWINKLE: VOL. VIII Buena Vista Home Video 1245	1991	12.99
16	24	24	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
17	14	105	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
18	21	31	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
19	10	19	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988	19.99
20	25	12	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
21	15	65	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	1989	24.98
22	16	269	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	24.99
23	20	126	PETE'S DRAGON ♦ Walt Disney Home Video 10	1977	24.99
24	22	3	THE BABY-SITTERS CLUB CHRISTMAS SPECIAL GoodTimes Home Video 9201	1991	12.95
25	18	37	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99

♦ 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.

Creative Mktg. Seen As Fuel To Rev Up Biz NPS Exec Says Studios, Retailers Could Do More

■ BY PAUL SWEETING

NEW YORK—The video industry needs to take itself off "automatic pilot" and develop more hands-on marketing strategies if the rental and sell-through businesses are to grow and thrive.

That was the message from Nicholas Santrizos, head of NPS Marketing, during his overview of the industry presentation at ITA's annual Update Seminar Nov. 26 at the Plaza Hotel here.

Citing A.C. Nielsen research, Santrizos, the former head of Thorn-EMI Home Video and Trylon Video, noted that while most VCR households continue to be active renters—82% have rented in the past year—they are renting fewer cassettes during each visit to video stores.

"Two years ago, the average VCR home was renting 33.5 cassettes per year," Santrizos said. "Now that figure is 29 cassettes per year per VCR home. Again, that is 12% fewer per capita cassettes per year."

Such year-to-year decreases, however, do not have to be automatic, according to Santrizos. "The key to building increased per-capita rentals is to listen to the consumer and to find an intelligent balance between the idea of having a sufficient number of hits of the month, together with expanding the hit category and thus offering new breadth of product for the rental customer to select from each month," he said. "This is the combination that works, the combination that built the [rental] habit."

Santrizos noted that Nielsen's re-

search has consistently shown over the years that what consumers most value in a video store is a broad variety of titles to choose from. Nonetheless, he said, "even with the super stores there has been a steady, overwhelming, and increasing reliance on a hits-only market—month after month."

Santrizos spread the blame around for the narrowing of choices at retail. "I should add that solving

'We need to build purchase motivation'

this problem . . . does not solely rest with the video retail store."

Speaking of the studios' responsibility for broadening the selection at retail, Santrizos said, "Each month there are many new titles coming from Hollywood to the box office, new titles that really never live to see the full light of video day. These titles in many cases are highly marketable, but are not given the full marketing push required to allow them effective exposure in the video store. What is required is customized marketing programs geared to specific video retail customer target groups.

"Most of these titles are not category A, or even B-plus," he continued. "But, because of their quality of production and marquee value, they are titles for which a rental audience can definitely be found."

While the sell-through market continues to grow, Santrizos argued that program suppliers are not taking full advantage of that growth by allowing retail pricing to slip

lower and lower.

Although the percentage of VCR households that have purchased a cassette in the past year grew from 53% to 56% over the past two years, and the average number of cassettes purchased grew from 3.5 to five in that same period, revenues from sell-through have failed to keep pace with unit growth because of declining prices, Santrizos said.

Again citing Nielsen research, he noted that the average price paid by consumers has fallen from \$17.32 per cassette in 1989 to \$14 this year.

He warned that the continuing shift in the sell-through business from video specialty stores to mass-merchants is contributing to declining profit margins. Video specialty stores accounted for 22% of all purchases two years ago, compared with 12% today, he said.

"Collectibility is what really defines the sell-through business," Santrizos said. "If a cassette is collectible, meaning that people will want to own it, that cassette can hold its price more effectively in the sell-through market. True collectibility—not arbitrary pricing—is what defines a bona-fide sell-through business."

Warning that "the video business has never been a preordained marketplace," Santrizos urged that "to achieve the numbers we aim to achieve as an industry in the '90s, we cannot relegate sell-through video to the position of where most sell-through cassettes are optional impulse items at the nation's discount check-out counters. We need to build purchase motivation, purchase desire, purchase collectibility."

DEFINING THE PROS, HANGUPS OF 'OVERHANG'

(Continued from page 53)

1987 to 1991."

In response to follow-up questions, Fischer said he did not consider the current level of overhang to be alarming, but said "it's something the program suppliers are going to have to monitor more closely."

Fischer suggested that the best way to manage the level of overhang was for the studios to place a cap of 20%-25% on returns "and stick to it."

He also noted that some of the overhang cassettes will ultimately be degaussed and reused. "And others have come back to the basements of some important executives in Hollywood."

Overall, Fischer estimated total duplication volume for 1991 at 310 million units, including production for the sell-through and rental markets as well as the premium and promotion market and pipeline overhang, up from 260 million in 1990. That would represent a year-to-year growth rate of 16%.

Of that 310 million, Fischer estimated roughly 279 million would be produced for the consumer sell-through market, compared with 230 million units in 1990. He estimated

that the rental market would remain relatively flat, at about 24 million units.

Despite the lingering recession, Fischer said sell-through purchases by consumers were up this year compared with last. Citing Alexander figures, Fischer said consumers

In 1990, nearly 13 million vid units were backlogged

purchased 24 million cassettes in September 1991, compared with 16 million in the same month last year.

Of those 24 million cassettes, 17 million were accounted for by theatrical films, the fastest-growing sell-through category, according to Fischer. Sales of theatrical films were up more than 100% in September, compared with the same month last year.

Another major growth category is previously viewed cassettes. Again citing Alexander numbers, Fischer said sales of previously viewed tapes were up 90% in September, compared with September

1990.

Other highlights from Fischer's presentation:

- He forecasts total manufacturing volume of 334 million prerecorded cassettes for 1992, composed of 304 million sell-through units, 25 million rental, and 5 million units into overhang.

- Extended-play duplication has emerged as the dominant area of growth for duplicators. Fischer forecasts EP will exceed 25% of duplicators' volume by 1993. He also expects the studios to reach deeper into their libraries to release titles in EP that until now would have been considered only marginally commercially viable.

- Super VHS "remains largely a mystery" to the consumer and will have little impact on the mainstream video market, although it is gaining acceptance in the industrial and educational markets.

- The 8-millimeter format poses "little immediate threat to the installed base of VHS dominance," although it has gained wide acceptance in the broadcast community and was used extensively by news crews during the Gulf war.

CURRENT TV SHOWS MAKING VIDEO RERUNS

(Continued from page 53)

He says he is optimistic about the performance of the cassette since the company has shipped more than 100,000 combined units on the "Twin Peaks" episodes.

"They are selling through," he says. "We've also put 150,000 pieces of 'The Addams Family' out the door and expect to ship another 100,000 before Christmas."

He adds that "Beverly Hills, 90210" should be "our biggest title to date" when it is made available to retail Jan. 21.

He claims that "52% of all teens watch the show. The show really gained its following later. Thus, a lot of people didn't see the pilot episode. That's one of the elements we are banking on and one of the reasons we are putting it out as a rental title initially."

Delfiner cautions, however, that the success of "Twin Peaks" and other recent series will not necessarily translate into broad-based home video success for TV programming in general.

"It has more to do with specific and individual product that consumers definitely want to see," he says. "It's more the product and less the fact that it's recent TV. 'Twin Peaks,' for example, at its height, had more than 13 million viewers. It was a phenomenon. And now there is a movie in the works." Warner Home Video has also distributed a movie version of the series.

He also adds that he does not see the release of selected recent TV episodes disrupting traditional "windows" regarding first-run network TV and/or first-run syndication. Rather, he says, selected episodes on home video can rekindle TV viewing in a synergistic way.

"What you are seeing," he says, "is more a selected programming phenomenon. The fact that the show is on TV and garners such a strong audience actually enhances" the appeal of the video. Moreover, the sell-through business has grown to be a \$4 billion business. We've become a society of collectors."

One other factor in play, according to Delfiner, is that, "except for music videos, there is very little on the [home video] market for teens. And 'Beverly Hills, 90210' has high repeatability."

From a distribution standpoint,

'You will see the trend continue, but on a selective basis'

Delfiner also adds that he feels '90210' will "go strongly into video specialty stores since it is a rental title. Months down the pike when it comes out as sell-through, it will be everywhere."

With the sell-through-priced "The Addams Family" and "Twin Peaks," he says, "they are in places like K mart and Musicland, as well as many mass merchants. But we are also seeing healthy sales from traditional video wholesalers to video specialty

stores."

Bryan Curtis, senior buyer for the Waldenbooks chain, which carries video in about 1,100 stores, agrees that TV programming is now accounting for a significant amount of video sell-through sales.

In fact, he says, the advent of such newer programming and gift sets such as PBS Home Video's "The Civil War," PBS Home Video's "I, Claudius," and "The Gulf War" from CNN Video is "making up the dollars we saw last year from more direct-to-sell-through titles like 'Pretty Woman.'"

Curtis agrees that there "is a huge market" for TV programming but cautions "there are really two types. One is the classic type like 'Star Trek' which will remain hot for a long period of time. The other is hot for a shorter period of time. I put 'Beverly Hills, 90210' and 'Twin Peaks' in the latter category. That's not to say they won't do well. They will. In fact, I'm disappointed that 'Beverly Hills, 90210' went rental, as I think we could have done very well with that as a sell-through item."

He also says "The Addams Family" should do very well based on the box-office strength of the current movie.

By far, he adds, the original "Star Trek" is the chain's best-selling TV programming. One industry source indicates that "Star Trek" is 5% of Walden's sell-through business.

"We've built a huge consumer base with it," says Curtis. "The 'Next Generation' tapes are also doing quite well. One other factor is the quality of the programming and how passionate viewers feel about it. You will see the trend continue, but on a selective programming basis."

According to Cabin Fever's Lawenda, "Something is going on right now with TV programming that is affecting and will continue to affect home video in a bigger way."

He explains that "we're looking at two kinds of movies on TV. There's a perception that one kind is a 'disease



Captain Kirk (William Shatner), left, and Mr. Spock (Leonard Nimoy) of Paramount Home Video's "Star Trek" have long been staples in the sell-through market, attesting to the appeal of vintage TV shows on video.

of the week.' Many of them are at the lower end of the production budget.

"At the other end, however," he continues, "which is relatively new, is another kind of movie which has bigger budgets, bigger stars, and more significant production values. You're seeing more and more of those type of movies doing well on TV and in home video."

He claims Cabin Fever is over the 140,000-unit mark already on "Lonesome Dove," a recent \$20 million production featuring the likes of Robert Duvall, Anjelica Huston, and Danny Glover, "stars that don't normally do TV."

He also cites such other productions as Media Home Entertainment's "Paris Trout," which aired on Showtime; "The Josephine Baker Story," which aired on HBO; Republic's "Separate But Equal" and "Son Of The Morning Star"; and Turner Network Television movies such as "Connagher" being distributed through Turner Home Entertainment as falling into the same category.

Billboard.

FOR WEEK ENDING DECEMBER 14, 1991

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	5	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
2	2	41	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
3	3	5	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
4	18	4	AMAZING BIFF BAM BOOM ANYTHING GOES SPORTS BLOOPERS ESPN Home Video 850061	9.95
5	5	25	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95
6	10	97	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
7	6	9	WWF SUMMERSLAM '91 Coliseum Video WF095	59.95
8	7	42	HOCKEY-HERE'S HOWE: DEFENSE KVC Entertainment	14.95
9	8	28	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95
10	9	37	HOCKEY-HERE'S HOWE: GOAL TENDING KVC Entertainment	14.95
11	11	34	HOCKEY-HERE'S HOWE: FORWARDS KVC Entertainment	14.95
12	NEW		MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	19.98
13	12	9	HOCKEY-HERE'S HOWE: STICK HANDLING KVC Entertainment	14.95
14	19	3	ANDRE AGASSI & NICK BOLLETTIERI: ATTACK SMV Enterprises SPV-49502	29.98
15	13	13	HOCKEY-HERE'S HOWE: SHOOTING KVC Entertainment	14.95
16	20	6	ESPN COLLEGE HOOPS BLOOPS ESPN Home Video 850315	9.95
17	14	43	GOLF YOUR WAY Sports Marketing Group	23.99
18	15	21	COACHING HOCKEY KVC Entertainment	14.95
19	17	7	NFL 25 YEARS SILVER COLLECTION FoxVideo M102824	19.98
20	4	244	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica VA 39	19.98

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	67	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
2	3	9	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95
3	2	149	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
4	5	257	CALLANETICS MCA/Universal Home Video 80429	24.95
5	4	257	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
6	6	33	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
7	7	111	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
8	11	7	KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835	19.98
9	10	5	QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95
10	8	152	KATHY SMITH'S FAT-BURNING WORKOUT FoxVideo (Media) FH1059	19.98
11	20	3	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
12	15	11	CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9	19.95
13	RE-ENTRY		BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
14	17	96	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT FoxVideo (Media)	19.98
15	13	45	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
16	RE-ENTRY		DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
17	14	227	JANE FONDA'S NEW WORKOUT Warner Home Video 069	29.98
18	9	59	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
19	RE-ENTRY		JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
20	12	47	KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

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

ITA Seminar Abuzz With Duplication Discussion

BY SUSAN NUNZIATA

NEW YORK—The status of the CD- and audiotape-duplication industries were among the many topics explored at the annual ITA membership meeting Nov. 26 at the Plaza Hotel here.

ITA is an international association of magnetic and optical media manufacturers and related industries.

Ram Nomula, president of manufacturing operations with Disc Manufacturing Inc., Huntsville, Ala., discussed trends in the compact disc market, while Robert Loranger, president of Loran Cassettes and Audio Products, Warren, Pa., presented an update on audio duplication.

Nomula predicted that by 1992, worldwide CD-replication capacity would be very close to demand. He reported that in 1990, worldwide demand was for 808 million CDs, while capacity in the 130 manufacturing plants worldwide was 1 billion. This year, demand will be for 964 million discs, while capacity remains at 1 billion units and by 1992 he expected capacity and demand

to both be at approximately 1.3 billion units worldwide.

The price of raw discs may come down even more as plants step up their machinery and streamline to become more cost-effective, predicted Nomula. "People are going

'It's a clouded time in terms of the direction of the market'

to put new pressure on you every day, trying to reduce prices," he said, advising that the most flexible manufacturing plant will be most successful.

Nomula refuted some recent reports questioning the longevity of CDs. "We see that CDs have a fairly good life," he said. "Our CDs will stay as long as we live, but nobody can guarantee that it's going to be indefinite."

He also dismissed as "hogwash" the many add-ons designed to improve CD playback sound, such as

marking the edges of the disc with a green felt-tip marker.

Both Nomula and Loranger discussed the advent of new formats, such as Sony's mini disc, Philips' digital compact cassette, and the various multimedia CD formats. "What is going to happen [with MD and DCC], well, your guess is as good as mine," said Nomula. "Today's buzzword is multimedia."

Loranger outlined the advantages and disadvantages of new and existing formats.

While R-DAT is firmly entrenched in the professional market, Loranger said the lack of product support from record companies, coupled with the format's high price tag, are major disadvantages.

DCC has the advantages of backward compatibility and industrywide support, but the technology is still unproven and is accompanied by extremely high licensing fees, according to Loranger. Although he noted the final fee has not yet been determined, he said it could be approximately \$100,000 per duplicator.

Startup costs for a duplication

plant, which would include digital bins and new winding and packaging equipment, would also be expensive, according to Loranger.

"The real question is—and none of us has seen the hardware in our studios yet—is it significantly better than analog to excite consumers?" said Loranger.

The mini disc's portability and

resistance to shock are benefits, but that format will also have high startup costs, according to Loranger, who added that its incompatibility with existing CDs will add confusion to the marketplace.

According to Audio Week, Philips is maintaining that the worldwide introduction of DCC will take

(Continued on page 62)

The Fax On Studio Construction Communication Key In Remote Areas

BY DAN DALEY

NEW YORK—A recent proliferation of world-class audio recording facilities removed from the traditional power centers of the record industry—such as studios that opened this year in Capri, Italy, and Bophuthatswana, South Africa—has caused studio designers to depend more than ever on telecommunications to get the job done.

One ongoing example involves the design and building of Music Works, a 4,000-square-foot, two-room audio

recording facility now under construction in Kingston, Jamaica, in the West Indies.

Augustus "Gussie" Clarke, owner of music production company Anchor Recording Ltd., in Kingston, needed a completely new studio complex to replace the small existing one his record company used. New York-based acoustician Francis Daniel was hired to work with Clarke's chief engineer, Michael Small. Daniel added architect Victor Schwartz to the team after the 1989 AES show in New York, and subsequently formed the design firm of ARcoustics.

With economics limiting the number of visits to the site available for the design team, the fax machine became the critical link between the acousticians and the construction crews in the Caribbean.

"The world is definitely getting bigger in terms of where studios are located," says Daniel. "Consequently, you have to use all the means at your disposal to get things accomplished on what's becoming a truly global scale."

The studio is slated to open in spring of 1992. With construction still ongoing, Daniel and Schwartz often find themselves with one phone line working for voice communication as another pours out a steady stream of faxes containing the fine-tuned revisions to various aspects of the overall design. For instance, observes Schwartz, the design and installation of the soundproof doors required numerous small corrections to get it right.

"They are a specialty item and we decided to have them made in the U.S.," says Schwartz. "Because of the doors' situation at critical angles in the plan, we had to have Michael Small on the site confirming the layout and dimensions, then faxing the information to us so we could incorporate it into the larger plan and get the doors properly built."

Despite the lack of hands-on working ability, the designers say they eventually got used to the approach. "It's like learning to work with Braille; someone else down there serves as your eyes," says Schwartz. "But with clear diagrams on the fax, we were able to make very precise and minute adjustments over very long distances."

In another instance, the local engineer designed concrete columns massive enough to support the entire

(Continued on page 62)

For Producer Steve Buckingham, Less Is More

BY GORDON ELY

RICHMOND, Va.—"I strive not to be a slave to technology," says producer Steve Buckingham. "I never want technology to dictate creativity."

While his pop counterparts are racking up big sales with multilayered, synth-driven dance tracks, the 42-year-old Buckingham, a Columbia/Nashville A&R executive, has a wall of gold and platinum of his own to support the validity of his back-to-basics credo.

After an already notable career in pop and R&B production with Alicia Bridges, Melissa Manchester, and Dionne Warwick, among others, Buckingham broke big in Nashville with Ricky Van Shelton's 1987 platinum debut album. His work with Ricky Skaggs, Dolly Parton, and Sweethearts Of The Rodeo, to name a few, has played a big role in country music's recently expanding demographics and soaring sales figures.

Buckingham says it all starts with a song that stands up and stands out with no more embellishment than a voice and an acoustic guitar. "This is a song-oriented market," he says. "We gotta have the songs first, and finding them can take months and months."

Prior to a session, Buckingham will sit down with the artist and

Steve Gibson, a guitarist and frequent co-producer, to sketch out an arrangement. "I make a few notes, but I make it a point not to overthink it," he says.

Buckingham prefers to cut with a live rhythm section and usually runs the song down for the other players using only the artists and a guitar for the other players. "The band runs it through once and we cut it on the first or second take 98% of the time," he says. "If we don't get it in one or two takes there's something wrong, and I'll generally just move on."

Crediting as major influences the Memphis Stax/Volt sound as well as the Harold Bradley/Chet Atkins era in country music, Buckingham is a strong proponent of spontaneity over perfection.

"When I started out, I would make rough mixes and take them home and agonize over them," he recalls. "You can take anything and find something wrong with it if you look hard enough. That's chasing the wrong thing. You go for perfection and you get away from what really matters, which is the emotion and the feel."

"All the records that have influenced me the most were cut spontaneously," he adds. "If you want to tear them apart technologically, musically, even the tuning sometimes, they're far from perfect. But they're still great-sounding records."

Buckingham's engineer of choice, and sometime co-producer, is Marshall Morgan, owner of the Doghouse. Most of their tracks are

laid at Nashville's Nightingale studio using an early-'70s Helios console and a Studer 820 24-track. Mixing is usually done at the Doghouse on a modified Trident 80 console and a modified Studer A80 Mark IV recorder, mixed down to a Sony 3402 digital machine.

Reflecting the high-touch flip side of hi-tech recording, Buckingham says gear is at best a secondary consideration in his selection of Nightingale.

"I don't choose a room based on the board," he says. "I don't go because of the equipment. I go because of the people and the atmosphere."

While both Buckingham and Morgan point out that their less-is-more approach does not mean they ignore or disdain the latest technology, it is clear it plays, at most, a supporting role.

Morgan says he uses a Forat F-16 drum sampler, with the sample printed on a separate track, triggered from the live drums. He employs it in the mix purely as an augmentation of the live sound, primarily on the snare drum, he notes, adding that he frequently uses a sampled side-stick to overcome the vast sonic discrepancy between a live stick and snare in the same song.

"Triggering a sample is no substitute for a guy hitting a drum," says Morgan. "It's just not the same thing. You lose a lot of the human feel."

Buckingham and Morgan are also big fans of electric guitars plugged directly, with minimal ef-



Nashville producer Steve Buckingham favors a less-is-more approach to recording, keeping his use of technology at a minimum.

fects, into amps. "The less a signal has to go through, the better the sound," Morgan says. "We like to experiment a lot at the source with different miking techniques before grabbing for the EQ knob."

"Listen to Otis Redding records. Listen to Patsy Cline. It's not technology that made those records incredible," concludes Buckingham. "It's emotion. And, in the big picture, those are killer records that have endured and influenced people for decades."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DEC. 7, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	BLACK OR WHITE Michael Jackson/ M.Jackson B.Bottrell (Columbia)	I'LL TAKE YOU THERE Bebe & Cece Winans/ K.Thomas (Capitol)	FOR MY BROKEN HEART Reba McEntire/ T.Brown, R.McEntire (MCA)	SET ADRIFT ON MEMORY BLISS PM Dawn/ PM Dawn (Gee Street)	MYSTERIOUS WAYS U2/ D.Lanois (Island)
RECORDING STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Bill Bottrell	BENNETT HOUSE (Nashville) Bill Whittington	EMERALD (Nashville) John Guess	BERWICK/GEE STREET (London, ENGLAND) Tyrell Leblanc	HANSA TON/ MOBILE STUDIO (Berlin, GERMANY)/ (Dublin,Ireland) Flood,R.Adams
RECORDING CONSOLE(S)	Neve 8078 Custom	Trident 80B	SSL 4064 E Series	DDA/Soundtracs	Custom Neve
MULTITRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Mitsubishi X-850	Mitsubishi X-850	Otari/Fostex 16 Track	Otari MTR-100
STUDIO MONITOR(S)	Custom Oceanway	Yamaha NS10M Tannoy System DMT	Kinoshita/Hidley Model 2,TAD Comp.	Quested	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Bill Bottrell	MASTERMIX (Nashville) Bill Whittington	MASTERFONICS (Nashville) John Guess	OLYMPIC (London, ENGLAND) Mark Stent	MOBILE STUDIO (Dublin,Ireland) Flood,Edge, D.Lanois
CONSOLE(S)	Neve 8078 Custom	SSL 4000 E Series	SSL 4000 G Series G Computer	SSL 4064 G Series	Custom Neve
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-86HS	Otari MTR-100	Otari DTR-900B	Studer A-820	Otari MTR-100
STUDIO MONITOR(S)	Custom Oceanway	Yamaha NS10M Tannoy System DMT	Kinoshita/Hidley	Genelec 1035A	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 456	Ampex 267	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Bernie Grundman	FUTURE DSIC Steve Hall	MASTERFONICS John Guess Glenn Meadows	THE EXCHANGE "Mike"	A&M MASTERING Arnie Acosta
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Capitol Manufacturing	MCA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Capitol Manufacturing	MCA Manufacturing	WEA Manufacturing	WEA Manufacturing

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THE FAX ON STUDIO CONSTRUCTION

(Continued from page 60)

building, where the designers' original intention was simply to have them support and isolate the control room main monitors. Via a series of faxes back and forth, Schwartz was able to rework the contractor's approach to reflect a more appropriate scale for the columns, thus saving money.

"It's a lot less expensive than flying down there every other day," says Schwartz. "It's not like designing in the same town you live in and jumping in a cab to handle emergencies."

However, Daniel affirms that faxes could help any design situation, even local ones. "Jumping into a cab and running to the studio is in a sense admitting defeat," he says. "The idea is to reduce the number of emergencies in the first place, and that's where faxes come in. They force people to write things down and that, in turn, forces people to think things out more precisely. Especially on the small details that can later turn into bigger problems."

ITA SEMINAR ABUZZ WITH DUPLICATION DISCUSSION

(Continued from page 60)

place in April, with a launch in the U.S. to follow within two weeks. However, sources have told Billboard that the U.S. launch may be delayed until late 1992 (Billboard, Nov. 23).

Sony's mini disc is scheduled to launch in the fall of 1992.

While the analog cassette is a proven format that is portable and durable, and technologies such as digital loop bins and noise reduction have helped improve the sonic

quality, Loranger noted that the format has several minuses. "There are variances among manufacturers, and the product is more mechanically sensitive than other formats," he said. "And it has tape hiss. The consumer will ultimately make his choice, but right now analog remains viable."

However, Loranger reported a steady decline in cassette growth and noted that the format is in its late growth stages. In 1990, cas-

settes made up 51% of the formats sold, while in 1991, that number is expected to drop to 44% of market share.

"It's a clouded time in terms of the direction of the market, but this will be cleared up as new formats come to market," said Loranger.

ITA Elects New Officers, Board

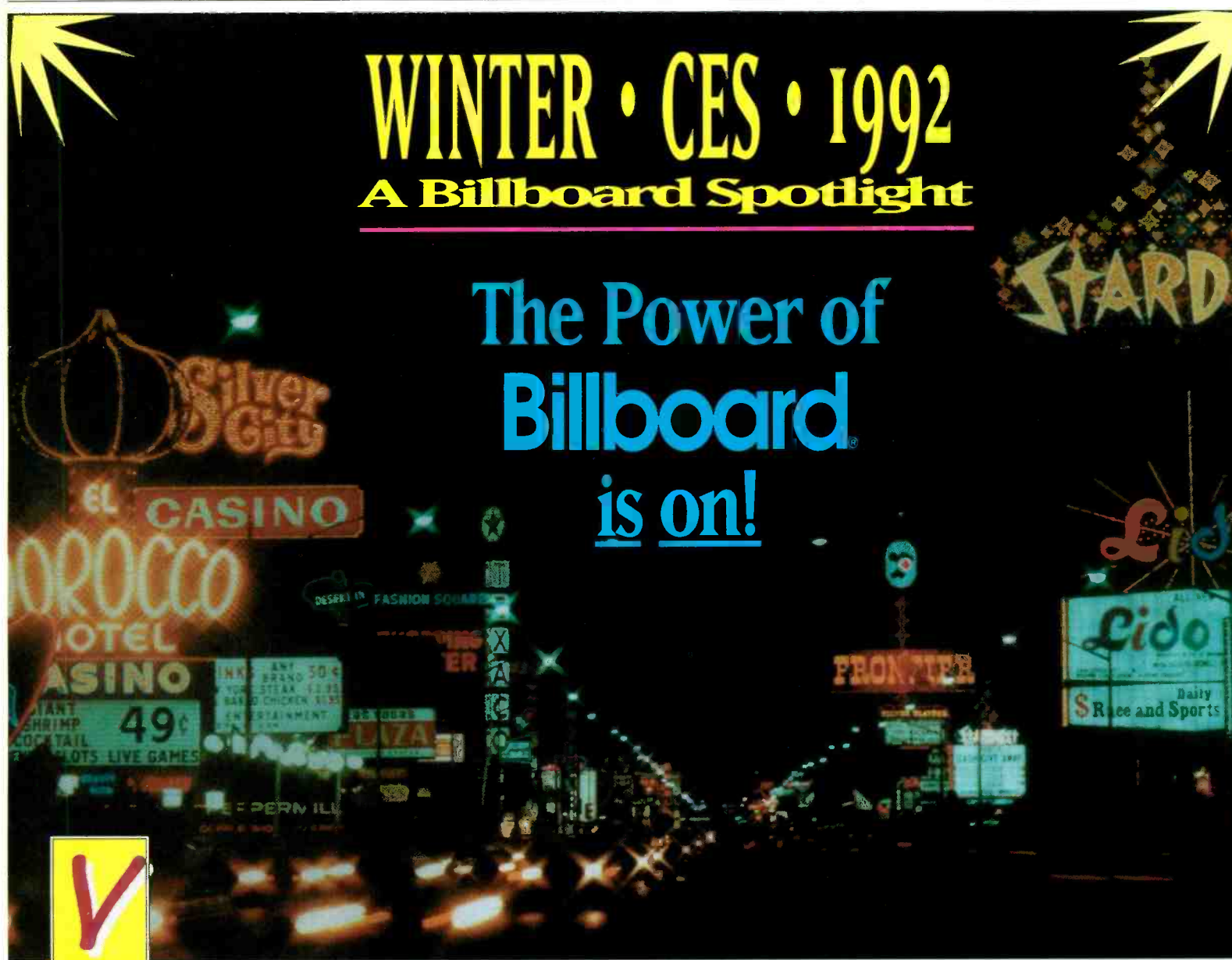
NEW YORK—New officers and board of directors were elected at the Nov. 26 ITA membership meeting here. R. Stanton Bauer, VP and GM of Fuji Photo Film U.S.A.'s magnetic products division, was elected ITA chairman of the board.

Bauer succeeds Alfred Markim, chairman and CEO of Vidamerica Group Inc. Donald P. Winqvist, James Ringwood, and Donald E. Rushin were also among the new officers and board members elected.

Winqvist, executive VP, sales and marketing, with Magnox Inc., was elected ITA president, while Ringwood and Rushin were elected VPs. Ringwood is a VP at Maxell Corp. of America, and Rushin is marketing director, professional A/V and special products division, 3M Co.

Ringwood and Rushin join ITA VP James Fiedler, president of MCA Technology Management Inc., who was elected VP last year. All ITA executives and board members are elected to serve two-year terms.

Several ITA officers were re-elected, including European VP Andrew Bourne, director of sales and marketing with Rank Video Services Ltd.; treasurer Larry Finley, president of Finley Associates; and Henry Brief, ITA executive VP. In addition, 17 new members were elected to the board of directors, including William H. Smith, president of Allied Film & Video; Daniel Malcorps, VP, marketing and sales, audio/video, with BASF Corp.; and Bud O'Shea, senior VP, Capitol-EMI Music Inc.



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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

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. 15, *Rock and Roll Hall of Fame Induction Ceremony*, Waldorf-Astoria, New York. Susan Evans, 212-484-1755.

Jan. 17-19, 1992 *Winter NAMM 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, *Miami Rocks, Too!*, location to be announced, Miami. 305-783-2124.

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

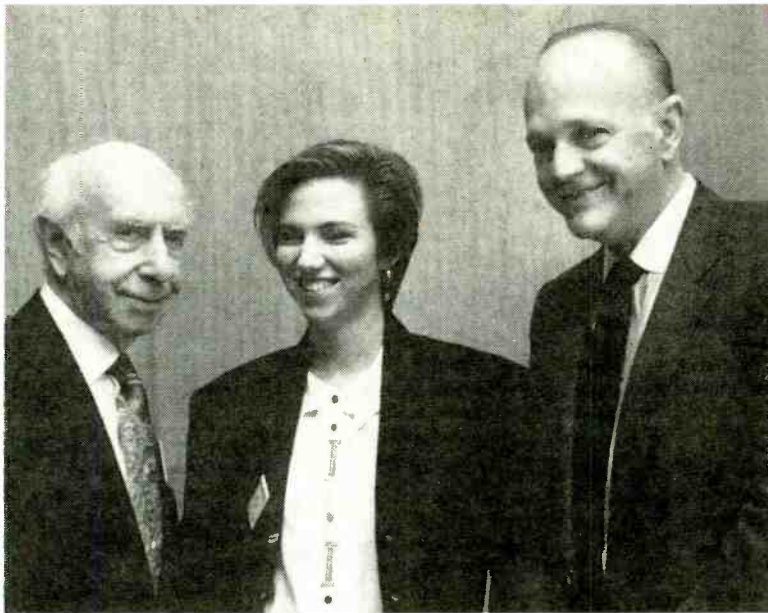
March 4-7, *Country Radio Seminar*, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

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.

Chicago police seize tapes from flea market . . . see page 35



Taking A Stand. ASCAP songwriter Debbie Gibson, center, talks with ASCAP president Morton Gould, left, after testifying before the Senate Subcommittee on Patents, Copyrights and Trademarks in support of S. 1623, the "Audio Home Recording Act of 1991." At right is Sen. Dennis DeConcini (D-Ariz.), author of the bill.

LIFELINES

BIRTHS

Boy, Alexander Joseph, to **Douglas and Alison Koch**, Oct. 3 in West Islip, N.Y. He is director of finance for the PolyGram Label Group.

Girl, Danielle Nicole, to **Cliff and Patricia Cultreri**, Oct. 27 in Long Island, N.Y. He is VP of Relativity Records.

Girl, Lauren Brooke, to **Tony and Christy Benson**, Nov. 6 in Shelby, N.C. He is an area manager for the Sound Shop retail chain.

Girl, Cajai Clotilde, to **Jaimoe and Catherine Fellows**, Nov. 8 in Hartford, Conn. He is the drummer in the Allman Brothers Band.

Boy, Max, to **Guy and Kathy Babylon**, Nov. 10 in Northridge, Calif. He is keyboardist for Elton John and co-founder of the band Warpipes. She is a vocal coach.

Boy, Oliver Olsen Johnstone, to **Davey Johnstone and Kay Olsen**, Nov. 14 in Burbank, Calif. He is guitarist for Elton John and co-founder of the band Warpipes.

Girl, Courtney Nicole Sexton-Stein, to **Randy Stein and Karen Sexton Stein**, Nov. 12 in Laguna Hills, Calif. He is district manager for Blockbuster Video in Orange County, Calif.

Boy, John Michael, adopted by **Roger Erickson and Susan Blond**, Nov. 13 in New York. She is president of Susan Blond Inc., a public relations firm whose clients include Wilson Phillips, and Ice-T as well as corporate clients EMI Music, MCA, Hit Factory, and PolyGram Classics and Jazz.

Boy, unnamed, to **Tom Sturges and Antonina Armato Sturges**, Nov. 19 in Los Angeles. He is senior VP and

GM of Chrysalis Music. She is a songwriter with Chrysalis Music.

Boy, Sean Michael, to **Michael and Tory Fogerty**, Nov. 19 in Denver, Colo. He is manager of Sunshine Records in Aurora, Colo.

Boy, Gerald Emile II, to **Gerry and Jo-Anne Griffith**, Nov. 23 in Brooklyn, N.Y. He is senior VP of black music for Arista Records.

Boy, Michael Edward, to **Greg Sarchet and Dee Murray-Sarchet**, Nov. 25 in Chicago. He is a member of the Chicago Symphony Orchestra. She is label manager for Smash Records.

MARRIAGES

Pierre Beauvoir to Seline Armbeck, Oct. 12 in Palm Springs, Calif. He is a musician and songwriter. She is director of A&R for SBK Records.

Jim Frangipane to Lori Wild, Oct. 26 in Manhattan Beach, Calif. He is sales manager for Killer Tracks.

Dennis Cuffel to Crystal Parker, Nov. 23 in Indianapolis. He is software engineer quality assurance designer for RCA. She is midday personality at WZPL.

Garett Michaels to Ann Lombardi, Nov. 29 in St. Cloud, Minn. He is music director and evening personality for WZPL Indianapolis.

DEATHS

The family of Kiss drummer **Eric Carr** has requested that donations in his memory be sent to the Eric Carr Foundation, c/o the T.J. Martell Foundation, attn: Muriel Max, 6 West 57th Street, New York, N.Y. 10019.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036.

GOOD WORKS

ALTHOUGH THE STATEMENT on the sleeve of **George Michael's** new single "Don't Let The Sun Go Down On Me" (Columbia) states that a "portion" of the proceeds from sales of the record will benefit various charities, a spokesman for the artist says that "although accurate, the lack of clarity in the language used does not adequately convey the fact that all of Mr. Michael's proceeds will be donated to the organizations specified on the single . . ."

CARING CARDS: The annual holiday greeting-card campaign at the **T.J. Martell Foundation** and **Neil Bogart Memorial Laboratories for Leukemia, Cancer and AIDS Research** is on. Purchases of six different Hanukkah or Christmas cards can be made by calling 213-556-4733 . . . **JAMBCO/Mercury Records** is donating the net proceeds from the sales of singer/songwriter **Billy Falcon's** next single, "Heaven's Highest Hill," to the T.J. Martell Foundation. The Falcon song was written after his wife died of breast cancer three years ago.

PEDIATRIC AIDS: The **Smithereens (Capitol)** are set to make a rare club appearance Dec. 17 at **The Roxy** in Los Angeles on behalf of the **Pediatric AIDS Foundation**, a national nonprofit group dealing with medical problems unique to children infected with HIV/AIDS. Tickets to the show—to be presented live by **KLOS-FM** and taped by **Westwood One**, which has pledged \$3,000—are available at all **Ticketmaster** locations, including **Musis Plus, Tower Records, and May Co.**

SEVERAL ARTISTS were scheduled to play Town Hall in New York Dec. 7 to benefit "Variety—The Children's Charity." They included **Private Music** performer/writer **Suzanne Ciani, Ottmar Liebert, Tingstad and Rumble, Dave Samuels, Ben Verdery, Jim Chappell, and Robert Phillips.** The sponsor for the three-hour concert, which was to start at 8 p.m., is **WQCD (CD-101).** Among the charities served under the Variety umbrella are **Variety House for Children with AIDS, Variety/Wall Street Pediatric Radiation Therapy Suite, Happiness Is Camping,** a recreation facility for children with cancer, and **Variety Pre-Schooler's Workshop.**

THE BRAZILIAN GOVERNMENT has agreed to demarcate—that is, legally recognize and protect—the territory of the Menkragnoti (Kayapo) people in central Brazil. The area, with a perimeter of nearly 1,500 kilometers, has been the subject of an international campaign led by the Kayapo leader, Raoni, and performer **Sting,** whose 1989 tour led to the creation of the **Rainforest Foundation** and its Brazilian partner, **Fundacao Mata Virgem.** Nearly \$1 million has gone to Brazil on behalf of the project.

FOOD FOR KIDS: **Randy Travis** appeared at the **Someone Cares Mission** in St. Louis Nov. 23 to help **Feed The Children** distribute more than 100,000 pounds of food and toys to area charities. He was in St. Louis for the final four **GMC Truck American Music Tour** shows of the 1991 tour. GMC Truck, Travis' tour sponsor, presented Feed The Children with a check for \$3,400 to cover the cost of freight for the four semi-tractor-trailers that brought in the goods.

THE NEED TO READ: "White Knuckle Scoring," a compilation inspired by Nintendo's Super Mario Bros. and designed to promote the importance of reading, was released Dec. 3 by **MCA Records** as a benefit for the **Bobby Brooks Foundation's** literacy program. Brooks, an agent at Creative Artists Agency, died last year in a helicopter crash along with **Stevie Ray Vaughan.** The album's lead single is **Roy Orbison's** "I Drove All Night," produced by **Jeff Lynne** for a never-completed album. Brooks was Orbison's agent. Other artists on the album include Crosby, Stills & Nash, Dire Straits, Flesh For Lulu, and Sheena Easton.

NEW COMPANIES

SBR Radio Advisors and Investors, formed by Ray Skibitsky, John Bradley, and David Rahn. Radio station consulting firm providing investment advice and capital, market overviews, analysis of competitive battles and format potential, marketing and promotion strategies, and the implementation of "True Album Radio," an original format designed to target adults 25-54. The firm's founders were all former executives of KBCO in Colorado. 7464 Arapahoe Road # B4, Boulder, Colo. 80303; 303-444-7700.

Robin Lum Cheong. An independent label, management, and production company, currently seeking major-label distribution. First release is "A Taste Of Geology" by rap/hip-hop artist Gelani. 701 Seventh Ave., New York, N.Y. 10036.

Elite Music & Entertainment Inc., formed by Eric Matthew and Anna Petrel. Company owns its own studio and seeks to produce and develop performers, both signed and unsigned, particularly in the genres of R&B, rap, jazz, and pop. 161 Wickham Road, Garden City, N.Y. 11530; 516-248-4067.

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IT MAY BE SLIGHTLY—BUT MUSIC SALES ARE UP

(Continued from page 1)

According to SoundScan, which collects point-of-sale information for The Billboard 200 Top Albums and Top Country Albums charts, Jackson's "Dangerous" album sold 325,000 units during Thanksgiving week, while U2 and Brooks came in at about 200,000 each. In its first week of sale, U2 sold just under 300,000 units.

However, although Jackson's release sold well in its first week, some observers note that it has not controlled the market as much as had been expected.

"Michael Jackson was our No. 1 piece, and we were happy with that number," says Dave Roy, senior music buyer with the 600-store Trans World chain in Albany, N.Y. "But the same week a year ago, our No. 1 was Vanilla Ice, and Michael Jackson didn't do as well as that did. The economy is such that people aren't buying the hits in the numbers we'd like to see. But we think the next couple of weeks are going to be really strong."

Jeff Abrams, merchandise manager with the 74-unit Best Buy web in Bloomington, Ill., adds, "U2 sold almost 2:1 against Michael, and Garth Brooks was not far behind U2."

In contrast, Mario DeFilippo, senior VP of purchasing with rackjobber Handleman, says Jackson did extremely well. "Surprisingly, Michael Jackson popped in at No. 3 for us, and that's on only 2½ days of sale." He stresses that the position does not reflect a full week of sales and reflects only a portion of the stores of Handleman's customers; if the entire system had been involved, he says, Jackson might have been No. 1, with Brooks and Hammer right behind him.

PRICING MATTERED

Overall, sales during Thanksgiving week showed a 20% increase over the week of Nov. 18, according to POS reports. Contributing to this upswing was a renewed surge in multiple purchases at some chains—a phenomenon that retailers attribute mainly to holiday gift-giving.

POS data indicate that catalog unit sales have increased a dramatic 44% from last week to this week, mainly owing to strong sales of Christmas-related product. Each of the top two entries on this week's chart, Mannheim Steamroller's "Christmas" and "A Fresh Aire Christmas," experienced a threefold increase in sales, while sales on the next four chart en-

tries increased twofold.

Those retailers offering front-line CDs in the \$10-\$13 range saw the greatest increases for the weekend, while other chains stepped up their advertising efforts and held sales prior to the Thanksgiving weekend to attract customers, with satisfactory results.

"People in our business are positioned pretty well to do OK this holiday because [music] is a low-priced gift item," says Keith Benson, chief financial officer for the 1,039-store Musicland chain, based in Minneapolis, which saw single-digit percentage increases in sales for Thanksgiving weekend.

Most retailers are expecting a lot of late buyers this holiday season, and are attempting to balance inventory and orders accordingly. They often use the recessionary catchphrase of "cautious optimism" to describe their outlook for the month.

"We're feeling much better about Christmas than we were a month ago," says Carl Rosenbaum, president of the 21-store Flip Side chain in Palatine, Ill. "Our turkey was real good. We were 10% up from the turkey the year before." He attributes the gain to the store's ad campaigns and pre-Thanksgiving sales.

Bill Shepard, president and chief operating officer of Super Club Retail Operations, Dallas, attributes the chain's single-digit increases in its approximately 400 music outlets to a number of factors, including internal changes in the company. "We have also put a strong emphasis on sharp price points and aggressive advertising, knowing how important that is in a recession, and customers seem to be responding to that," says Shepard.

Spec's, the Miami-based chain with 58 outlets, has been running an aggressive advertising and sale campaign—including a direct-mail program—stressing that music is an affordable gift item. "It's a mixed blessing," says Ron Phillips, director of marketing. "It's a blessing they're responding, but it's a mixed blessing that there has to be a sale to get [the product] into customers' hands."

Best Buy, which carries front-line CDs at \$13.99 and has been offering its top 10 titles at \$9.96 for the last 18 months, saw a 10% increase in comp-store sales for the month of November over the same period in 1990. Abrams did not have a breakout of Thanksgiving-weekend performance.

At Kemp Mill, Beltsville, Md.,

where the highest-priced CDs are \$12.99, the Thanksgiving weekend showed an increase of 13%-14% in same-store sales, says Howard Appelbaum, VP of the 35-store chain.

"We did not do any more discounting than last year," says Appelbaum. "Prices were comparable to, or slightly higher than, last year, reflecting increases in our costs from manufacturers." He attributes the chain's sales growth to strong releases and a more targeted advertising program.

TOWER SALES SLUGGISH

Same-store sales were up less than 5% at Tower, the 73-unit, West Sacramento, Calif., chain, according to senior VP Stan Goman. He notes that the company is offering more CDs at the \$10.99 price point than it has in seasons past.

"Last Christmas was not the greatest in the world," says Goman. "If this Christmas is not real good, and it continues slow into January and February, then we're going to have to rethink a few things. Our suppliers have not given us any tools to really get out there and move some product. Hopefully after the first of the year these guys will come out with some sales programs to help us out. This year all they've done is raise the price of cassettes and put us out of that business."

The 71-store Central South Music Sales chain, Nashville, reports an 8% rise in same-store sales. Sales were flat at the 32-store Record Shop in Sausalito, Calif., says president Marianne Levitt. Target Stores, the 463-store mass-merchandise chain based in Minneapolis, would not release figures, but company spokeswoman Gail Dorn reports it did better in Thanksgiving music sales this year than it did last year.

The most positive report of all came from Steve Libman, head of Nova Distributing, a one-stop based in Norcross, Ga., with many urban accounts in the Southeast. "Thanksgiving sales were 'fantabulous,'" he says, noting that on Dec. 1 the company was up 35% from Dec. 1, 1990, and that pre-Thanksgiving orders were up 25% over the previous year.

Flip Side's Rosenbaum sums up music retailers' general feeling in a difficult year: "I would regard a flat Christmas as a successful season. I'd regard 10% up as 'yippee.' We're going to really be happy with it."

Calif.'s Tower Records, say there are currently no plans to pull the album. Spokespersons for Minneapolis-based Musicland and L.A.-based Show Industries were not available for comment, but random calls to stores reveal "Death Certificate" is on the shelves in those chains, as well.

Independent distributors continue to process purchase orders without incident, and the release currently holds the No. 18 position on The Billboard 200 Top Albums chart.

Johnny Phillips, VP at Memphis-based Select-O-Hits, says sales figures indicate "Death Certificate" is close to being the best independent seller in the distributor's history. "It's still extremely hot; this seems to be what the market wants right now," says Phillips. "No one has told me they'll quit carrying it."

"Death Certificate" is the top seller at Detroit-based indie Motor City Music Distributing, and manager Sandra Freedman says she has received no complaints from retailers.

"Everybody we sell it to wants it, or at least knows what they're getting," Freedman says.

Dallas-based Big State Distributing Corp. ranks "Death Certificate" No. 3 for the four-week period ended Nov. 22, and president Billy Emerson reports he has not heard any negative response from retailers regarding the album's content. "I don't think anyone cares," he says.

GARTH ROPES RECORD-SETTING CERTIFICATIONS

(Continued from page 14)

member certifications:

MULTIPLATINUM ALBUMS

Garth Brooks, "Ropin' The Wind," Capitol Nashville, 4 million.
Michael Bolton, "Time, Love And Tenderness," Columbia, 3 million.
Carpenters, "The Singles 1969-1973," A&M, 3 million.
Natalie Cole, "Unforgettable," Elektra, 3 million.
Paul McCartney & Wings, "Band On The Run," Apple/Capitol, 3 million.
Air Supply, "Lost In Love," Arista, 2 million.
Boyz II Men, "Cooleyhighharmony," Motown, 2 million.
Mariah Carey, "Emotions," Columbia, 2 million.
Duran Duran, "Seven And The Ragged Tiger," Capitol, 2 million.
Amy Grant, "Heart In Motion," A&M, 2 million.
Guns N' Roses, "Use Your Illusion I," Geffen, 2 million.
Guns N' Roses, "Use Your Illusion II," Geffen, 2 million.
John Lennon/Soundtrack, "Imagine," Capitol, 2 million.
Anne Murray, "Christmas Wishes," Capitol Nashville, 2 million.
Linda Ronstadt, "Heart Like A Wheel," Capitol, 2 million.
Billy Squier, "Emotions In Motion," Capitol, 2 million.
Van Halen, "For Unlawful Carnal Knowledge," Warner Bros., 2 million.

PLATINUM ALBUMS

Linda Ronstadt, "Heart Like A Wheel," Capitol, her 12th.
Bob Seger & The Silver Bullet Band, "The Fire Inside," Capitol, their ninth.
Motley Crue, "Decade Of Decadence," Elektra, its sixth.
Paul McCartney & Wings, "Venus And Mars," Capitol, their sixth.
Elton John, "Greatest Hits, Vol. III," Geffen, his fifth.
Paul McCartney & Wings, "Band On The Run," Apple/Capitol, their fifth.
Guns N' Roses, "Use Your Illusion I," Geffen, their third.
Guns N' Roses, "Use Your Illusion II," Geffen, their fourth.
Garth Brooks, "Ropin' The Wind," Capitol Nashville, his third.
Dire Straits, "On Every Street," Warner Bros., their third.
John Lennon, "Shaved Fish," Apple/Capitol, his third.
Public Enemy, "Apocalypse 91: The Enemy Strikes Black," Def Jam/Columbia, its third.
Mariah Carey, "Emotions," Columbia, her second.
John Lennon, "Imagine" soundtrack, Capitol, his second.
Travis Tritt, "It's All About To Change," Warner Bros., his second.

Carpenters, "The Singles 1969-1973," A&M, their first.
"Crowded House," Capitol, its first.
Jesus Jones, "Doubt," SBK, its first.
Nirvana, "Nevermind," DGC/Geffen, its first.
Ringo Starr, "Ringo," Apple/Capitol, his first.
Original Cast, "Les Miserables," Geffen.

GOLD ALBUMS

Barbra Streisand, "Just For The Record ...," Columbia, her 30th.
John Lennon, "Shaved Fish," Apple/Capitol, his ninth.
John Lennon, "Rock'n'Roll," Apple/Capitol, his eighth.
Ozzy Osbourne, "No More Tears," Epic, his eighth.
Dire Straits, "On Every Street," Warner Bros., its seventh.
Motley Crue, "Decade Of Decadence," Elektra, its sixth.
Anthrax, "Attack Of The Killer B's," Island, its fifth.
Julio Iglesias, "Non-Stop," Columbia, his third.
Harry Connick Jr., "Blue Light, Red Light," Columbia, his fourth.
Guns N' Roses, "Use Your Illusion I," Geffen, their third.
Guns N' Roses, "Use Your Illusion II," Geffen, their fourth.
Julio Iglesias, "Libra," Columbia, his fourth.
Tesla, "Psychotic Supper," Geffen, its fourth.
Garth Brooks, "Ropin' The Wind," Capitol Nashville, his third.
Public Enemy, "Apocalypse 91: The Enemy Strikes Black," Def Jam/Columbia, its third.
Carman, "The Champion," Myrrh, his third.
Mariah Carey, "Emotions," her second.
"The Clash," Epic, its second.
Red Hot Chili Peppers, "Blood Sugar Sex Magik," Warner Bros., their second.
BeBe & CeCe Winans, "Different Lifestyles," Capitol/Sparrow, their second.
Jodeci, "Forever My Lady," MCA, her first.
Marky Mark & The Funky Bunch, "Music For The People," Interscope, their first.
"Naughty By Nature," Tommy Boy, its first.
Nirvana, "Nevermind," DGC/Geffen, its first.
"Seal," Sire, his first.
Temptations, "Give Love At Christmas," Motown, its first.

GOLD SINGLES

Bryan Adams, "Can't Stop This Thing We Started," A&M, his second.
D.J. Jazzy Jeff & the Fresh Prince, "Ring My Bell," Jive, his third.
Guns N' Roses, "Don't Cry," Geffen, their fourth.

BROOKS, C&C TAKE 5 BILLBOARD AWARDS

(Continued from page 5)

Other performers included Genesis, which made its first television appearance in more than three years, performing "No Son Of Mine."

Several of the winners also performed. C&C Music Factory offered up "Just A Touch Of Love" and "Gonna Make You Sweat." Alan Jackson performed his Hot Country Single Award winner "Don't Rock The Jukebox," and Houston served up a medley of tunes from "I'm Your Baby Tonight."

Top Rap Singles Artist L.L. Cool J also performed a medley of hits, including "Mama Said Knock You Out," while Big Audio Dynamite II offered up its Top Modern Rock Track "Rush." Top Album Rock Track winners Queensryche per-

formed its current hit "Another Rainy Night," rather than the award-winning "Silent Lucidity."

The Bill Graham Award, a new honor established this year in memory of the late concert promoter, was presented to Amnesty International and its executive director Jack Healey for his efforts to promote human rights awareness with pop musicians.

Winners of the awards were determined by Billboard weekly and bi-weekly chart research, based on sales, radio airplay, and marketplace tallies, during the Nov. 24, 1990, through Nov. 23, 1991, eligibility period. A complete 1991 Year End Charts will be published in the Dec. 21 issue.

For a backstage look at the awards, see *The Beat*, page 16.

CAFARO ADDS POLYGRAM HOLDING EXEC DUTIES

(Continued from page 14)

of key players."

He continues, "Marketing is definitely an area that needs refocusing at Mercury, and Ed has identified that as an area that needs staffing."

As for A&M, Cafaro says that newly elevated senior VP of marketing Jim Guerinet "is definitely one of the very key players" at the label. However, he adds that Guerinet is only one of several senior executives who will assist in directing A&M.

"That cadre is helping run A&M on

a day-to-day basis," he says. "[But] I am very much involved in the process."

Cafaro attaches no significance to the fact that he reports to Levy, and not to Eric Kronfeld, president and chief operating officer of PolyGram Holding Inc.

"Levy has the heads of all operating companies reporting to him," Cafaro says. "This is a continuation of the fact that the labels report to Levy, and not to Eric."

CALIFORNIA BREWERY PUTS CUBE AD ON ICE

(Continued from page 9)

ulate about its renewal.

The brewer plans a public-service campaign in which Ice Cube and other rappers will encourage consumers to drink responsibly, he says.

Controversial lyrics on "Death Certificate" also prompted the North Canton, Ohio-based Camelot Music chain to stop ordering the title (Billboard, Dec. 7) for its 307 stores. The web is selling its existing stock on an 18-to-purchase basis in certain communities, based on local pressure, says Camelot VP/chief operating officer Jim Bonk.

But that move appears to be an isolated one, as representatives at such major chains as Owensboro, Ky.'s WaxWorks Inc., Torrance, Calif.'s Warehouse Entertainment Inc., and West Sacramento,

Calif.'s Tower Records, say there are currently no plans to pull the album. Spokespersons for Minneapolis-based Musicland and L.A.-based Show Industries were not available for comment, but random calls to stores reveal "Death Certificate" is on the shelves in those chains, as well.

Independent distributors continue to process purchase orders without incident, and the release currently holds the No. 18 position on The Billboard 200 Top Albums chart.

Johnny Phillips, VP at Memphis-based Select-O-Hits, says sales figures indicate "Death Certificate" is close to being the best independent seller in the distributor's history.

"It's still extremely hot; this

the Medialine

The Word On Rollins' Live Performance; Keeping (7)Up With The Spin, RRC Clash

ROLLING WITH ROLLINS: L.A. rocker Henry Rollins made an impression on the Lollapalooza Tour, but he's equally revelatory in his role as a spoken-word performer.

Rollins brought his spoken-word show to the stage of L.A.'s Roxy Nov. 21 as part of his "Boxed Life" tour, which he took on the American road for two weeks.

Armed with only a mike, Rollins delivered an energetic, tragicomic 2½-hour set that ranged through remembrances of encounters with a Washington, D.C., drunk-savant, tours with his band, and his horrific childhood with his abusive father and stepmother and his delinquent stepbrother. Working the room like an inspired standup comic (comparisons to Lenny Bruce are appropriate), he was met with both uproarious laughter and shocked silence from the rapt, sold-out crowd.

Rollins is signed to **Imago Records** as a spoken-word artist, and says he'll issue a live-performance album by next fall. "I have about five hours of material to draw from, and I want to get a good 75 minutes done," he says. In the interim, **Quarter Stick Records**, a subsidiary of indie label **Touch & Go**, will release Rollins' spoken-word back catalog.

He continues to issue his writings via his own L.A.-based small press, 2.13.61 (the moniker is his birth date); he has seven titles already available from the imprint, and an eighth, "One From None," was just released. Rollins is also issuing works by other rock literati: He reprinted **Nick Cave's** collection of lyrics and writings, "King Ink," and next year he will publish "Cripple Nation," a book of poetry and lyrics by **Alan Vega** of **Suicide**.

MORE ROCKING READINGS: Rollins is set to give another spoken-word show Dec. 22 at L.A.'s Cafe Largo, an intimate venue that has a number of other music-oriented readings on tap. On Nov. 27, **Bruce Thomas**, formerly of **Elvis Costello's** band the **Attractions**, gave a reading from his impressionistic tour journal "The Big Wheel," and L.A. scenester **Art Fein** offered excerpts from his travelog "The L.A. Musical History Tour," both published by **Faber & Faber**. On Wednesday and Thursday (11-12), rocker/writer **Jim Carroll** hits the Largo in support of his current **Giant Records** spoken-word re-

lease, "Praying Mantis."

STICKS AND STONES: Call it the clash of the anti-censorship titans. Editors **Dave Marsh** of **Rock & Roll Confidential** and **Bob Guccione** of **Spin** magazine are engaged in a public head-butting contest.

It all began in the September **Spin**, when the mag belittled **Marsh's** call for a boycott of **Dr. Pepper** and **7Up**, which **RRC** claims has made donations to the **Parents' Music Resource Center**; **Spin** said tartly that "as far as anyone can tell, his accusation isn't true." In a scathing letter just printed in the December **Spin**, **Marsh** contends that **7Up's** contribution to the **PMRC** (specifically, to a 1986 fund-raising picnic in Maryland) is "beyond question," and wishes **Spin** "best of luck in your further efforts to win soft-drink advertising."

In its reply to **Marsh's** letter, **Spin** wonders why **Marsh** would attempt to dissociate himself from a press release about the boycott issued by the **Right to Rock Coalition** (in whose name **Marsh** accepted a \$10,000 check from **Priority Records**, as noted here last issue), and says that **Marsh** still hasn't substantiated any contributions to the **PMRC** beyond several cases of **7Up** donated to the '86 picnic by an independent bottler. Referring to a phone conversation in which **Marsh** allegedly asked, "Do you think I've resorted to making shit up?," **Spin** replies, "Well, it had occurred to us."

The **Spin-RRC** confrontation escalated Nov. 22 when **RRC** associate editor **Lee Ballinger** began faxing a press release out for signatures by "grass-roots anti-censorship leader[s]." The release seeks support for **Marsh's** pro-boycott position, and attacks "**Spin(less)**" for its use of rap-bashing attorney **Jack Thompson** as a record reviewer.

The **Blitz** suggests a coin flip to figure out who's right in this dis war. **Guccione's** use of **Thompson** (a frequent opponent of the **Spin** editor on the paid-debate circuit) as a "critic" is a curious move by a man who flexed his anti-censorship credentials at the **New Music Seminar** this year. On the other hand, **Marsh's** apparently meager documentation of the **7Up/PMRC** connection brings the cast of a strident personal crusade to his position.

Stay tuned. Pistols at dawn may be next.

The Blitz



CHRIS MORRIS

ON THE TUBE

MTV 10

(ABC, Nov. 27)

Since **MTV** debuted Aug. 1, 1981, it has filled more than 315 million seconds of air time, spawning the careers of dozens of bands and earning the right to its own prime-time 10th anniversary special.

An introductory speech by **Tom Cruise** noted that the special was not a retrospective, and he was right. "**MTV 10**" had startlingly little to do with music videos, but everything to do with what **MTV** has come to represent—style over substance and image over depth.

In a method that was certainly apropos for the **MTV** generation, no segment lasted more than a few minutes, and any homage to videos was paid in montages with no more than two seconds of any clip shown.

Instead, the special highlighted the difference **MTV** has made as an institution, by making artists into visual entities. For the most part, the highlighted acts rose to the chal-

lenge, delivering anything but routine performances.

In a setting similar to **MTV's** "Unplugged," **George Michael** performed "Freedom 90" cocooned by a phalanx of singers and musicians playing acoustic instruments, while an intimate, dimly lit audience looked on.

Humorously introduced by **Mel Gibson**, **Aerosmith** followed with a dramatic performance of "Dream On" taped in **Boston's Wang Center**, accompanied by a 60-piece orchestra.

As she is wont to do, **Madonna** upstaged everyone with a short black-and-white film that managed to bite the hand that feeds her so well. Coming across like a jealous lover, she chastised **MTV** for its "strange fascination with **Axl Rose**," but praised it for "believing in me when that certain soft drink didn't." Commenting à la **Norma Desmond** in "Sunset Boulevard" that "I am big, it's the videos that got smaller," she

aply teased **MTV** that no matter who came after her, the channel "never had more fun with anyone else."

R.E.M. turned in a fine performance of "Losing My Religion" from its hometown of **Athens, Ga.**, that made up for its refusal to sing at the **MTV Video Music Awards** in September.

The final buildup was for **Michael Jackson**, who, introduced as "the king of pop," performed a totally canned version of "Black Or White" and an overly melodramatic "Will You Be There" that ended with **Jackson** being enfolded into the wings of an angel.

Overall, the hour was extremely fast-paced and entertaining, and managed to touch on virtually every music genre that **MTV** has highlighted over the years. However, the ultimate irony may be that what made the **MTV** salute so enjoyable was the lack of videos, not the inclusion of them. MELINDA NEWMAN



G L I G O R O V

STING

Sting says artist Roberto Gligorov encountered a serious problem in 1983: "People began to mistake him for me."

IN PRINT

STING: THE ILLUSTRATED LYRICS

Roberto Gligorov
(I.R.S. Books, \$24.99)

Instead of letting his words stand on their own, **Sting** hooks up with Yugoslavian-born artist **Gligorov** for this collection. At first glance this appears to be nothing more than a vanity project, with a number of the pieces centering around the songwriter's own likeness. Yet **Gligorov's** diverse and entertaining artistic interpretations manage to capture the darkness, joy, and emotional turmoil of **Sting's** words, rather than just his often-photographed mug.

Highlights include interpretations

of "History Will Teach Us Nothing," in which various portraits of **Sting** are duplicated, à la **Andy Warhol's** "Marilyn," in the guise of dozens of historical figures, ranging from **Warhol** and **Jesus Christ** to **Adolf Hitler** and **Oliver North**. "They Dance Alone" is given a chilling presentation with a combination of news clippings, photographs of the **Chilean** disappeared, and faceless ballerinas bathed in red, white, and black, which by the piece's end are swallowed up in blooming flowers.

In all, "**Sting: The Illustrated Lyrics**" is a must for devotees and a diverting coffee-table piece for music and art lovers. CRAIG ROSEN

ON SCREEN

ROADSIDE PROPHETS Written and directed by Abbe Wool (Fine Line Features)

This labored road movie by **Abbe Wool** (writer of the sordid but compelling rock drama "Sid And Nancy," which was produced, like "Prophets," by **Peter McCarthy**) is of primary interest because of its two leading players: **X's** bassist/vocalist **John Doe** and the **Beastie Boys'** **Adam Horovitz**.

A postpunk melange of "Easy Rider" existentialism and "Repo Man" bizarritude, the film concerns the spiritual odyssey of bike-riding California petrochemical worker **Joe Mosely** (Doe), a laconic lug who befriends a long-haired, pinwheel-eyed co-worker named **Dave**. After his new buddy is electrocuted by a miswired video game(!), **Joe** sifts **Dave's** ashes into a **Harley** gas tank and sets out on a poorly motivated mission to lay his friend to rest in the **Nevada** desert.

Along the way, a manic, incredibly gabby kid named **Sam** (**Horovitz**) attaches himself to **Joe**, and the two cycle-riding protagonists set out on a veering journey. The rest of the movie is a series of encounters between this ill-matched pair of nomads and a gallery of "prophets"—outcasts, weirdos, wacky working stiffs, and visionaries, all infected with excessive garrulity.

Joe and **Sam** both finally reach some sort of vaguely delineated enlightenment, but by that time the viewer has been worn out by the constant chatter of **Wool's** highway lunatics and the 90-minute picture's lethargic pointlessness. "You're just a couple of self-indulgent pussies boring into your own little cocoons," one character says of **Joe** and **Sam**. The viewer has to agree.

Doe, who is making a habit of giving capable performances in muddled or lousy films ("Great Balls Of Fire," "Slam Dance"), does what he can with his underwritten role; the biggest flaw in his performance is that he radiates too much intelligence to be entirely convincing as passive, confused **Joe**. **Horovitz**, previously seen in the film "Lost Angels," lends this movie some artificial energy with his hyped-up turn, but his one-note character exhausts any interest or empathy by the diffuse conclusion.

Audiences might get some chuckles from cameo appearances by such countercultural relics as **Arlo Guthrie** (as a diner counterman) and **Timothy Leary** (as a farmer spouting cosmic gibberish), and a quick number by L.A.'s faux lounge act **Too Free Stooges** is good for a laugh. But in the end "**Roadside Prophets**" delivers tame comedy, feeble drama, and no payoff.

CHRIS MORRIS

Radio

Old Warhorses' Influence Is Showing Vets That Got 2nd/3rd Wind Head '91 Class

Vox II is an occasional opinion column by Billboard's Radio editor.

■ BY SEAN ROSS

NEW YORK—After a good 18 months of insisting that top 40's format crisis would pass eventually, I finally started to worry this September. That was when the 10th anniversary of Mike Joseph's WCAU-FM Philadelphia came and went.

WCAU-FM was the station generally credited with starting the top 40 revival of the early-'80s. And while there certainly were lots of chilling parallels between '81 and '91 for top 40, and for radio in general, there was little evidence of any station saving the day like WCAU-FM had.

For a minute, it looked like the format's resurgence could happen in New York. There was tangible excitement when Scott Shannon launched "Mojo Radio" WPLJ, and rival WHTZ (Z100) quickly became a much better station. Suddenly there were top 40 stations here playing rock and R&B together again. Suddenly everybody was playing the long-ignored hits of the mid-'80s. Before too long, it was easier to hear "Electric Avenue" on the radio than certain currents.

So why didn't it work? For one thing, it wasn't around for long. If WPLJ's comeback happens, it will be a much different WPLJ than the one that was here in April and May; not the one that was segueing from "Isha" into "Hard To Handle." Besides, since there aren't a lot of people switching into top 40, the burden is on existing stations. And those stations have lots of accumulated baggage that may not be overcome quickly, even when they sound better.

Having said that, many of my nominations for the most influential stations of 1991 are not new outlets but old warhorses that got a second or third wind: Longstanding top 40s that didn't panic. Heritage rock stations that finally dumped the Crosby, Stills, & Nash oldies at 7 p.m. In a year when all PDs despaired, there were still plenty of comeback stories.

As usual, there will be sins of omission. If you think your station should have been mentioned here and wasn't, then it's time to send me some unscaped tape, or call with your listen line. We'll do a full wrap-up of the year in radio in Billboard's year-end issue next week.

TOP 40

There ought to be an intestinal-fortitude award for anybody who decided to switch into the format this year, or even for anybody who didn't leave. But the winner is KIIS Los Angeles, 1983's 10-share wonder that still looks pretty impressive in the 5-6-share range. KIIS proved that a big-city top 40 didn't have to be churban, even in a Hispanic-dominated market. It also made relatively judicious use of mid-'80s material. Mostly, however, it was just a victory for being

VOX II

slow-and-steady.

Special mention goes to the relatively unknown WBHV (B103) State College, Pa. When similarly sized markets are losing their only top 40, State College got its first mainstream top 40 in awhile and it debuted at No. 1, proof that it can still happen.

URBAN/CHURBAN

This format's gutsiest move of 1991 took place as much on paper as it did on the air. There were a number of major-market stations that finally took control of the playlist promiscuity that had wracked urban radio (and the R&B charts) for the past few years. But it is WGCI-FM Chicago PD James Alexander who has shocked the industry in recent weeks with his 25-record list.

Some people won't like a 25-record playlist being hailed as the programming innovation of 1991, but they've never had to put together an R&B trade chart before. I too would hate to see urban radio become completely conservative, but better to acknowledge that there are only 20 real hits than to pretend, as people have for most of the last decade, that there are 55-65 usable records.

This is also a good place to recognize some churban leaders of 1991: WHQT (Hot 97) New York, for its overall consistency, its improvement in mornings, and for a disco classics weekend that was the best special event of 1991; KBXX Houston, for picking up the rap mantle abandoned by KDAY Los Angeles; KMEL San Francisco, which, despite the bad press, became larger-than-life in a way that few stations in any format have lately; CKZZ (Z95.3) Vancouver, British Columbia, for proving the format would work in Canada, and without a heavy ethnic population; and KJYK Tucson, Ariz., for proving it would still work on AM.

ALBUM

1991 was the year when PDs realized listeners wanted their rock'n'roll stations to rock. They didn't need a ton of currents, but they didn't want to hear "Silver Springs" at 3 p.m. either. It was a formula that WIYY Baltimore had been exploiting for years, but this year a lot of stations came around.

As this was happening, a lot of the new hard-rock stations of the last several years realized they could broaden slightly and post the kind of numbers the format hadn't seen since the early '80s. The best example was WWBZ (The Blaze) Chicago, which filled a niche that seemed obvious to everybody except Chicago broadcasters. And which dispensed with the death cult posturing that may be what was really holding the hard-rock format back.

ADULT CONTEMPORARY

This was a baffled format at the

end of 1991. Ratings were off—not catastrophically, but enough to worry about. Country was getting all the media attention, and had the identifiable stars. And besides, there were only one or two country stations in markets that had 37 people splitting the AC audience.

In that environment, the station I admired most was George Johns' WVBF Boston, which showed you could still play a wide variety of music and let your announcers be human beings. (KEZB-FM El Paso, Texas, recently profiled in these pages, deserves similar credit.)

On the much watched hot-AC front this year, there were WBMX Boston and WMTX Tampa, Fla. Both owed a lot of their existence to KHMV Houston (WBMX especially, since it had much of the same creative team).

(Continued on page 71)

Group Execs Taking Hands-On GM Jobs

■ BY PHYLLIS STARK

NEW YORK—In recent months, a significant number of broadcasting group heads and key managers have assumed the day-to-day GM responsibilities at one of their stations, a process one refers to as "de-layering." While these people identify several factors behind the decision to manage a station themselves, most admit it was largely an economic necessity.

"It's pure dollars and cents," says Adams Communications radio division president Jim Seemiller, who, until recently, was running Adams' KCBQ San Diego himself. "Radio bottom lines aren't what they were several years ago and big salaries go right to the bottom line."

"We're not driving top revenue lines at the moment," adds Independent Group chairman/president Tom Embrescia, who recently became GM at WRMR/WDOX Cleveland. "A lot of times the banks are asking [groups] to perform better. So the group head may say, 'Hey, I don't really need someone sitting right here in my office with me. Why don't I send him down to Tampa and he can report to me from down there.'"

Perhaps the most notable example of de-layering is Emmis Broadcasting, where two group managers, radio division president Doyle Rose and executive VP Randy Bongarten, replaced GMs at two of Emmis' key stations, KPWR (Power 106) Los Angeles and WFAN New York, respectively. Subsequently, group PD Rick Cummings became PD at KPWR.

Rose says Emmis' decision was "very definitely economic. Over the course of the late '80s, everybody expanded very heavily and we had set up the company to be run as though it were an 11- or 12-station chain. With the combination of the industry recession and the fact that we had sold off some of our stations, it was an economic move to make the over-



Billboard Blitz. KFBK Sacramento, Calif., is promoting both the Rush Limbaugh show and its morning news program with these billboards placed along a busy freeway. The Limbaugh board won a Gold Medallion award from Broadcast Promotion and Marketing Executives.

head match [reality]."

While he says economics were not a factor in his decision to take over at WRBQ (Q105) Tampa, Fla., after Mike Horne's recent departure, Edens Broadcasting president/chief operating officer Mike Osterhout says "there is a lot of pressure from banks to get rid of corporate overhead. [Then again] you can't cut yourself into prosperity."

M Street Journal editor Robert Unmacht says management consolidations mean that the major groups are now more in line with the way things are run in most of the country's 936 broadcasting groups. Unmacht says 85%-90% of group heads are already managing one of the stations in the group. "The large guys are simply falling in line with what the little guys already had to do, which is work for a living," he says.

Besides the economic issue, many group managers just felt they were the best people for the job. While his control of WRBQ is "not necessarily a long-term thing," Osterhout says "today there is not anyone who can run it as well as I can. There just wasn't anyone we could move up, and anyone we hired it would have taken a year" to get up to speed.

Beasley Broadcasting VP of operations Bruce Beasley recently took control of WXTU Philadelphia because "it was best for the radio station, which we felt had been underperforming in the last few years. We needed someone very strong up here who has the ability to see the big picture and knows what we want out of a radio station. Anyone who has worked on a corporate level has the ability to see what mistakes have been made in the past. And, let's face it, the economy doesn't allow us to make mistakes anymore."

"Our primary motivator is to get the most out of the station as quickly as possible. Someone who has worked on a group level can make

that happen quicker," Beasley adds.

Command Communications president/CEO Carl Brazell says he decided to take the helm at KRLD Dallas himself for the time being because "there are some specific things, particularly in the marketing and sales development area, that require immediate attention. By bringing in a GM, it would take some time to bring him or her up to date on both the station and the market. I feel that I am up to date on both."

Gannett Radio president Jay Cook saw KIIS Los Angeles GM Lynn Anderson's departure last year as "an opportunity to get a better handle on what we were doing and what we needed to do. I think if you have a property that is very important to you, as KIIS is to us, it's just a smart management and business decision to make. [And] it certainly didn't hurt that we were saving money."

Most group managers have not been at the helm of a radio station in several years. But those who have gotten back into it say they find running a station again a rewarding, although time consuming, experience.

"At a corporate level, you don't get to feel the day-to-day wins like getting a big client, or the Arbitrends," says Beasley, who adds that as a GM, "you're actually in the trenches making things happen."

Although Cook relinquished KIIS management duties to Gerry DeFrancesco a few months ago, he says the experience gave him "greater knowledge and ability to effect change and to set the direction of the radio station. I feel much more confident about the KIIS operation now than I did a year ago."

Rose, who last ran a station in 1984, says, "There were so many things in my [corporate] job before that were out of my control. Now, I can see something directly affected by our effort. It's been like a shot of adrenaline."

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★ ★ NO. 1 ★ ★	
1	1	1	12	THAT'S WHAT LOVE IS FOR A&M 1566	AMY GRANT 3 weeks at No. 1
2	3	4	7	KEEP COMING BACK CAPITOL 44753	RICHARD MARX
3	2	2	16	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
4	4	3	12	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	ROBERTA FLACK/MAXI PRIEST
5	5	5	11	I WONDER WHY ARISTA 1-2331	CURTIS STIGERS
6	6	7	9	BROKEN ARROW WARNER BROS. 4-19274	ROD STEWART
7	8	8	8	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	PAULA ABDUL
8	10	11	5	CAN'T LET GO COLUMBIA 38-74088	MARIAH CAREY
9	7	9	10	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	BONNIE RAITT
10	12	14	7	NO SON OF MINE ATLANTIC 4-87571	GENESIS
11	11	16	8	CONVICTION OF THE HEART COLUMBIA 38-74029	KENNY LOGGINS
12	9	6	13	LIVE FOR LOVING YOU EPIC 34-73962	GLORIA ESTEFAN
13	16	20	5	BEAUTY AND THE BEAST EPIC 34-74090	CELINE DION/PEABO BRYSON
14	15	25	5	DREAMS TO DREAM MCA 54203	LINDA RONSTADT
15	21	27	5	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
16	18	18	8	SAVE UP ALL YOUR TEARS Geffen 19105	CHER
17	14	10	17	DON'T WANT TO BE A FOOL EPIC 34-73879	LUTHER VANDROSS
18	13	12	9	DOUBLE GOOD EVERYTHING SBK 07370	SMOKEY ROBINSON
19	17	13	11	COPPERLINE COLUMBIA ALBUM CUT	JAMES TAYLOR
20	19	15	21	TOO MANY WALLS POLYDOR 867 134-4/PLG	CATHY DENNIS
21	20	17	23	EVERYBODY PLAYS THE FOOL A&M 1563	AARON NEVILLE
22	26	34	4	I FALL ALL OVER AGAIN QUALITY 15180	DAN HILL
23	25	31	6	WHERE DID MY HEART GO WARNER BROS. 4-19197	JAMES INGRAM
				★ ★ ★ POWER PICK ★ ★ ★	
24	38	—	2	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	G. MICHAEL
25	32	38	4	SOMEWHERE, SOMEBODY A&M 1577	AARON NEVILLE
26	33	35	5	SPENDING MY TIME EMI 50356	ROXETTE
27	22	19	24	SOMETHING TO TALK ABOUT CAPITOL 44724	BONNIE RAITT
28	27	33	7	TRUE COMPANION ATLANTIC 4-87583	MARC COHN
29	31	40	3	EVERY ROAD LEADS BACK TO YOU ATLANTIC 87572	BETTE MIDLER
30	23	22	25	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	BRYAN ADAMS
31	42	43	3	CHANGE ARISTA 1-2362	LISA STANSFIELD
32	40	44	3	BLACK OR WHITE EPIC 34-74100	MICHAEL JACKSON
33	35	42	4	THEN AGAIN RCA 62059	ALABAMA
34	43	—	2	DON'T TURN AROUND COLUMBIA ALBUM CUT	NEIL DIAMOND
35	29	21	16	EMOTIONS COLUMBIA 38-73977	MARIAH CAREY
36	24	24	12	SOMETHING GOT ME STARTED EASTWEST 4-98711	SIMPLY RED
37	34	30	23	TIME, LOVE AND TENDERNESS COLUMBIA 38-73889	MICHAEL BOLTON
38	39	32	24	THE MOTOWN SONG WARNER BROS. 4-19322	ROD STEWART
39	37	37	7	LOVE OF A LIFETIME EPIC 34-73771	FIREHOUSE
40	28	23	17	THE REAL LOVE CAPITOL 44743	BOB SEGER & THE SILVER BULLET BAND
41	41	36	27	EVERY HEARTBEAT A&M 1557	AMY GRANT
42	36	28	20	ALL I HAVE REPRISE 4-19214	BETH NIELSEN CHAPMAN
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
43	NEW ▶	1	1	HE DON'T KNOW EMI ALBUM CUT	HUEY LEWIS AND THE NEWS
44	NEW ▶	1	1	MY GIRL EPIC 34-74108	THE TEMPTATIONS
45	NEW ▶	1	1	THE CHRISTMAS SONG ELEKTRA 7-64816	NATALIE COLE
46	45	—	2	THE FIRE INSIDE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
47	30	29	7	YOU'RE THE STORY OF MY LIFE ELEKTRA 4-64850	DESMOND CHILD
48	46	39	8	HOLE HEARTED A&M 1564	EXTREME
49	44	26	12	SENZA UNA DONNA LONDON 849 063-4/PLG	ZUCCHERO/PAUL YOUNG
50	47	45	3	WITH YOU EPIC 34-73713	TONY TERRY

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

Billboard's

PD of the week

Paul Berlin
KQUE Houston



PAUL BERLIN, OM/PD of KQUE Houston, remembers reading Billboard when it had no pictures. When he started in radio at WHHM Memphis (now WLOK) in 1948, Hooper was still the primary ratings service, crosstown R&B pioneer WDIA was still a 250-watt daytimer, and legendary WHBQ jock Dewey Phillips—the first person to play Elvis Presley—had just come out of the record department at Woolworth's.

Berlin has longevity: He'll hit 42 years with the same company next May. He was the fourth man on a legendary-personalities panel at last year's National Assn. of Broadcasters convention with "Cousin" Bruce Morrow, Gary Owens, and Wolfman Jack.

His radio station has longevity, too. For 17 years, it has been an FM station doing the sort of MOR format that has become rare even on AM these days: a mix of adult standards, AC, and even country. And in a market with no full-blown adult standards outlet and no easy listening station, KQUE was up 3.8-4.5 12-plus this spring, making it eighth in the market, despite its eclectic mix.

Berlin joined KQUE's sister station, KNUZ, in 1950 when it was still block-programmed: country in some dayparts, featuring a young Biff Collie, R&B in others, top 40 at morning and at night. In 1957, Gordon McLendon took rival KILT top 40 and offered Berlin a then unheard of \$35,000 a year to switch stations. KNUZ gave him \$40,000 to stay. In 1960, KNUZ went top 40 and the two stations duked it out into the '70s.

In 1974, Berlin crossed to the FM and took it from easy listening to MOR. And aside from a brief period in the mid-'80s when it tried to skew younger, KQUE has been doing the same format ever since. KQUE plays 4,000 titles, stretching from the '40s through today, and every decade is represented each hour.

Despite its reputation for playing anything and everything, KQUE's music is preprogrammed on computer. Jocks do, however, have the option of switching around the titles scheduled for their shifts, or adding other topical songs. KQUE's fastest rotation is once a day on the handful of currents it plays. Power golds, e.g., "I Left My Heart In San Francisco" or "I've Got You Under My Skin," turn around every two to three days.

This is KQUE on the weekend: Restless Heart, "A Tender Lie"; Herb Hall Quintet, "All Of Me"; Jaye P. Morgan, "The Longest Walk"; Sammi Smith, "Help Me Make It Through The Night"; Miss Toni Fisher, "The Big Hurt"; Neil Diamond, "Longfellow Serenade"; Rascals, "A Beautiful Morning"; Artie Shaw, "Frenesi"; Gloria Estefan & Miami Sound Machine, "Betcha Say That"; Jo Stafford, "You Belong To Me"; Barbara Mandrell, "If Loving You Is Wrong"; Marty

Robbins, "Big Iron"; Eddie Heywood, "Soft Summer Breeze"; and Charlie Rich, "Every Time You Touch Me (I Get High)."

Although KQUE plays currents, Berlin may go two or three weeks without finding one he likes; the most recent current add was Neil Diamond's "Don't Turn Around." "My first criteria is that if I can't understand the lyric, forget it," he says. "And I don't like these people who scream. I've never screamed 'I love you' to anybody in my life."

For that reason, KQUE will play Taylor Dayne's "I'll Always Love You," but that's about the limit. "On Our Own" by Patti LaBelle & Michael McDonald is out of the question. So is Mariah Carey. So are most Whitney Houston titles. "Our listeners know nobody's going to scream at them. When you hear Ella Fitzgerald, Peggy Lee, Patti Page, the singers who have weathered the years, they don't scream love songs."

KQUE has been owned by the same five principals, or their families, since 1948. Having long been paid for, it has the luxury of pursuing an audience that is overwhelmingly 35-plus. There was a period in 1985-86 when Berlin tried pursuing a younger audience, but decided that the gains in 25-34 didn't compensate for what he lost on the upper end.

At the same time, Berlin says, he has never considered simply becoming the market's adult standards outlet. And even though co-owned KNUZ recently tightened what had been an equally eclectic oldies format, he has never considered running a tight list and going after the soft AC franchise that KJQY now controls.

Berlin says the listeners who come to KQUE primarily for standards never hear enough current music to become uncomfortable. "They might have to struggle through one song, but they know they'll hear something familiar to them."

As for the prospect of running a tighter list: "No matter how great a song is, you can't [assume] you'll never get tired of hearing it. Hearing 'You Send Me' now is not like hearing it for the first time in 1957. Can you imagine trying to keep an air staff enthusiastic about 300 songs that they had to listen to over and over? I'd be ready to pull my hair out."

KQUE hasn't promoted itself on TV for several years, although it plans to be back on the tube next year. It does have billboards this fall, using the slogan, "The Music You Grew Up With." Its recent on-air promotions have been a \$103 mystery song and a \$103 combination birthday and trivia contest. For the holiday, the station is giving away \$1,000 in two contests to listeners who can identify the station's secret Santa and Mrs. Claus.

SEAN ROSS

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Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 93 MONITORED ALBUM ROCK STATIONS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	10	3	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 1 week at No. 1
2	1	3	13	HEAVY FUEL WARNER BROS. 4 19094	DIRE STRAITS
3	3	4	7	NO SON OF MINE ATLANTIC 4-87571	GENESIS
4	6	8	6	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
5	5	2	24	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
6	19	—	19	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
7	7	6	12	I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/EASTWEST	THE STORM
8	8	7	13	INTO THE GREAT WIDE OPEN MCA 54131	TOM PETTY/HEARTBREAKERS
9	10	9	7	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING POLYDOR ALBUM CUT/PLG	THE WHO
10	11	13	9	ROLL THE BONES ATLANTIC ALBUM CUT	RUSH
11	4	1	11	GET A LEG UP MERCURY 867 890 4	JOHN MELLENCAMP
12	18	26	7	LOVE & HAPPINESS MERCURY ALBUM CUT	JOHN MELLENCAMP
13	23	—	2	THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588	BRYAN ADAMS
14	12	12	11	ANOTHER RAINY NIGHT (WITHOUT YOU) EM 50372	QUEENSRYCHE
15	13	11	13	NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC	OZZY OSBOURNE
16	9	5	15	DREAMLINE ATLANTIC ALBUM CUT	RUSH
17	16	29	12	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
18	14	20	7	SMELLS LIKE TEEN SPIRIT DGC 19050	NIRVANA
19	20	25	7	THE UNFORGIVEN ELEKTRA 4 64814	METALLICA
20	17	23	7	PRETZEL LOGIC GIANT ALBUM CUT	THE NEW YORK ROCK & SOUL REVUE
21	21	24	7	SHOT OF POISON RCA 62074	LITA FORD
★★★ POWER TRACK ★★★					
22	31	41	3	TAKE A CHANCE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
23	15	14	16	SEND ME AN ANGEL MERCURY 868 956 4	SCORPIONS
24	28	30	5	CALL IT WHAT YOU WANT Geffen 19113	TESLA
25	22	18	13	DON'T CRY Geffen 19027	GUNS N' ROSES
26	26	22	8	IT'S BEEN A LONG TIME IMPACT ALBUM CUT/MCA	SOUTHSIDE JOHNNY/ASBURY JUKES
27	25	17	18	ENTER SANDMAN ELEKTRA 4 64857	METALLICA
28	34	—	2	I CAN'T DANCE ATLANTIC ALBUM CUT	GENESIS
29	32	31	10	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
30	36	39	4	ALL SHE WROTE EPIC 34 73984	FIREHOUSE
31	33	36	9	THE INNOCENT ISLAND ALBUM CUT/PLG	DRIVIN' N' CRYIN'
32	35	33	6	WILD ON THE RUN EPIC ALBUM CUT	TALL STORIES
★★★ FLASHMAKER ★★★					
33	NEW ▶	1	1	WASTED TIME ATLANTIC 4-87565	SKID ROW
34	40	47	3	LOVE WALKED IN Geffen ALBUM CUT	THUNDER
35	41	46	4	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
36	42	—	2	SWEET EMOTION COLUMBIA 38-74101	AEROSMITH
37	29	28	11	THERE'S ANOTHER SIDE GIANT ALBUM CUT	RTZ
38	48	43	3	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
39	RE-ENTRY	2	2	ROCKIN' IS MA' BUSINESS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
40	37	35	9	WATCH YOURSELF DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
41	38	40	4	HELTER SKELTER COLUMBIA ALBUM CUT	AEROSMITH
42	27	21	13	THE FIRE INSIDE CAPITOL 44793	BOB SEGER & THE SILVER BULLET BAND
43	24	19	6	SHINING STAR ATLANTIC 4-87576	INXS
44	NEW ▶	1	1	MAMA I'M COMING HOME EPIC ASSOCIATED ALBUM CUT/EPIC	OZZY OSBOURNE
45	46	—	8	BIG SKY COUNTRY COLUMBIA 38-74075	CHRIS WHITLEY
46	47	—	8	MOVIN' ON UP SIRE 4-19072/WARNER BROS.	PRIMAL SCREAM
47	NEW ▶	1	1	HOME SWEET HOME ELEKTRA 4 64818	MOTLEY CRUE
48	44	44	8	WHY MUST I ALWAYS EXPLAIN POLYDOR ALBUM CUT/PLG	VAN MORRISON
49	39	27	14	CAN'T STOP THIS THING WE STARTED A&M 1576	BRYAN ADAMS
50	RE-ENTRY	3	3	IN HEAVEN SBK ALBUM CUT	MCQUEEN STREET

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

Radio

'Musical Starstreams' Marks Anniversary As An Old Hand At The New-Age Game

LOS ANGELES—"Musical Starstreams," the oldest syndicated new age show, celebrates its 10th anniversary this month.

Producer/host Forest—known as Frank Forest when he last appeared in this column—started the show in 1981 from the San Francisco Bay area. Now it originates from Santa Fe, N.M., reaching nearly 50 million people on 55 affiliates, including six of the top 10 markets.

"On the first show, I played the Beatles, Simon & Garfunkel, Pink Floyd, and 'Blue Danube' from '2001: A Space Odyssey,'" says Forest. "I was mixing classical, some pop vocal, and the new age stuff. I think that was the first time those elements were ever mixed together."

Today, Forest plays artists like George Winston, Enya, Enigma, and Ray Lynch, and describes the music as more electronic, progressive, and up-tempo. The quality and availability of the music has improved as well, he says. "In the beginning, we used cassettes. Now everything is on CD or digital tape."

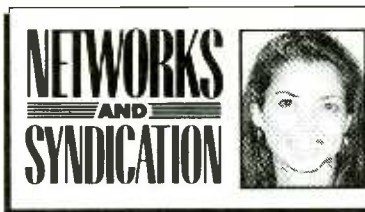
Forest says he has 9,000-10,000 fan letters from listeners proving the music's impact. "[They say] they had to pull over to the side of the road and listen," he says. "They miss freeway exits because they're so mesmerized by the music." Stations and labels, however, have not been as kind. "I think that radio has turned its back on [this music]. People in radio aren't familiar enough with it. Adult alternative programmers have focused more on contemporary jazz fusion," he says. "[And] the major labels are into the pop syndrome, releasing something that sells a lot right away. This kind of music mix builds over years."

Forest even dismisses such adult alternative outlets as KTWV (The Wave) Los Angeles—a "Starstreams" affiliate—saying a good percentage of those stations' regular programming is pop vocals, a genre he did away with years ago.

In order to expand his syndicated weekly two-hour show, Forest hopes to buy his own radio station in Arizona and turn his show into a full-time format. "I feel like I'm on a mission," he says. "No matter how long it takes, I'm going to prove to people that they want to hear this music. A lot of listeners don't even realize they want to hear it."

Forest attributes the show's longevity to the fact that he has always remained in control, with the entire production staff consisting of just Forest and one part-timer. "In the beginning, I tried to get Westwood One or another major syndicator to take it," he says. "I look back now and realize the show would probably have been canceled. So many people involved makes it harder."

Although Forest used to sell the show himself, he hooked up with MediaAmerica about three years ago. MediaAmerica president Gary Schonfeld says the demographic makeup for "Musical Starstreams"—25-49 with an equal male/female split—makes it an easy sell. "The listeners include more professional,



by Rochelle Levy

managerial, higher income, higher educational levels. Rather than buy tonnage to reach those few people, the advertisers now can be selective."

AMERICAN TOP 40 GOES MONITORED

For three decades, ABC Radio Network's "American Top 40" has meant the 40 top songs on the Billboard Hot 100. But with the switch to a new Hot 100 based on a combination of SoundScan sales data and

monitored and reported airplay, "AT40" began using the top 40 songs on Billboard's Top 40 Radio Monitor chart, effective with its Nov. 23 show, at least for now. The Monitor chart is based only on airplay.

ABC VP/programming Corinne Baldassano says the change stemmed from affiliate concern about some of the records that are selling well without a lot of airplay, specifically rap and hard-rock titles. "Metallica is selling extremely well, but no one is playing it. We were playing it on 'American Top 40.' Most people at radio stations say they don't play it," she says.

Baldassano, who notes that most other syndicated countdowns use airplay-only charts, stresses that the change is still in the experimental (Continued on next page)

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	4	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 3 weeks at No. 1
2	2	2	13	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
3	3	3	10	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
4	5	5	9	MOVE ANY MOUNTAIN EPIC 34-74044	THE SHAMEN
5	7	11	5	BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE
6	4	4	6	SHINING STAR ATLANTIC 4-87576	INXS
7	6	8	9	LOVE TO HATE YOU SIRE 2-40218/REPRISE	ERASURE
8	8	7	10	HAVEN'T GOT A CLUE CHAMELEON ALBUM CUT/ELEKTRA	DRAMARAMA
9	15	24	3	STAR SIGN DGC ALBUM CUT	TEENAGE FANCLUB
10	13	17	4	PLANET LOVE BEGGAR'S BANQUET ALBUM CUT/RCA	THE DYLAN'S
11	14	18	7	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
12	17	19	6	COAST IS CLEAR CHARISMA ALBUM CUT	CURVE
13	9	9	8	THE FLY ISLAND 868 885-2/PLG	U2
14	10	6	13	GIVE IT AWAY WARNER BROS. 4-19147	RED HOT CHILI PEPPERS
15	19	—	2	CARIBBEAN BLUE REPRISE 4-19089	ENYA
16	12	12	14	THERE'S NO OTHER WAY SBK 97880	BLUR
17	11	14	6	ROCKET MAN POLYDOR ALBUM CUT/PLG	KATE BUSH
18	18	16	5	YOU WOKE UP MY NEIGHBOURHOOD ELEKTRA 2-66483	BILLY BRAGG
19	26	—	2	HEY THAT'S NO WAY TO SAY GOODBYE ATLANTIC ALBUM CUT	IAN MCCULLOCH
20	28	28	3	#1 DOMINATOR ISLAND ALBUM CUT/PLG	TOP
21	16	10	10	NAKED RAIN DEDICATED 62052/RCA	THIS PICTURE
22	24	23	4	A DREAM LIKE MINE COLUMBIA ALBUM CUT	BRUCE COCKBURN
23	25	26	3	JESUS BUILT MY HOTROD WARNER BROS. 2 40211	MINISTRY
24	20	20	7	IN MY HEART MERCURY ALBUM CUT	TEXAS
25	NEW ▶	1	1	SUCK MY KISS WARNER BROS. ALBUM CUT	RED HOT CHILI PEPPERS
26	21	15	9	LETTER TO MEMPHIS 4 A D ALBUM CUT/ELEKTRA	PIXIES
27	29	22	6	BABY UNIVERSAL VICTORY ALBUM CUT/PLG	TIN MACHINE
28	22	—	2	HEAVY FUEL WARNER BROS. ALBUM CUT	DIRE STRAITS
29	NEW ▶	1	1	TELL YOUR SISTER CAPITOL ALBUM CUT	LLOYD COLE
30	NEW ▶	1	1	IT WON'T BE LONG COLUMBIA 38-73872	ALISON MOYET

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

FCC Lets Infinity Off The Hook After KROQ Hoax

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC, noting that management was not involved in nor had any prior knowledge of last year's murder-confession hoax at KROQ Los Angeles, "admonished" parent company Infinity in a Dec. 3 announcement. The commis-

sion did not fine Infinity for the incident.

Part of the FCC's decision to go light on Infinity was based on that company's efforts after the "Confess Your Crime" event, staged by hosts Kevin Ryder and Gene "Beran" Baxter, to effect disciplinary and remedial action, including on-air apologies,

WASHINGTON ROUNDUP

community-service work for the jocks, full restitution to the Los Angeles Sheriff's Department, and the writing and distribution of a booklet on hoaxes to stations nationwide.

The admonishment comes in the form of a hand-slap letter in which the company was told to make sure "such a violation is not repeated." Under the FCC's new beefed-up fine authority, Infinity and KROQ could have fared much worse if the company had known about the incident.

WLUP WILL FIGHT FCC SANCTION

Meanwhile, the Chicago Sun-Times reports that Evergreen Media has decided to go yet another round with the FCC over its decision to fine Evergreen's WLUP Chicago \$6,000 for indecency stemming from 1987 and 1989 broadcasts by p.m. drivers Steve Dahl & Gary Meier. This means the FCC will now have to seek collection in federal court. The FCC has, however, told the Chicago Catholic League

that it cannot act against WLUP over recent comments made by Dahl & Meier in which the team suggested that the Eucharist be replaced by "blackened body of Christ." WLUP eventually apologized for those comments.

NAB: DON'T LEGISLATE LMAs

Waiting for consideration when Congress returns is a bill introduced at the end of session that would put the brakes on time-brokerage deals (Billboard, Nov. 16), but National Assn. of Broadcasters president Eddie Fritts cautioned House law makers before they left town that such a law could force financially desperate stations to go dark.

The Bulk Sales Act of 1991, introduced by Reps. John Dingell, D-Mich., and Ed Markey, D-Mass., would limit and place percentages on the amount of time a station could broker. "There is little doubt," wrote Fritts, "that enactment of H.R. 3715 will eliminate the ability of broadcasters to make use" of local management agreements, which he called "essential techniques" for providing service. Fritts suggested that FCC rules on the practice could be made clearer.



Dangerous Duo. Brooke Shields recently stopped by WKQX (Q101) Chicago for an on-air interview with "Danger" Dan Walker.

OLD WARHORSES' INFLUENCE IN SHOWING

(Continued from page 68)

And, like KHMZ, they proved you could make the format interesting enough to make it something more than top 40 without the edge.

Even as the hot ACs proliferated this year, the most imitated station of 1991 was still rock/AC WMMO Orlando, Fla. Rock/AC didn't work everywhere (or belong everywhere), but WMMO probably deserves another mention for holding onto an audience that most people thought would leave after the first or second book.

COUNTRY

It's hard to isolate a success story of the year in a format where almost everybody went up, but WSM-FM Nashville is a worthy nominee. WSM-FM mixed some of its heavily re-

searched past with elements of rival WSIX's swashbuckling present. And by year's end, the seemingly untouchable WSIX was acting not like a 10-share station that had just been edged out by a rival, but one in need of a major turnaround.

WSM-FM was typical of the controlled swagger you saw in country radio this year. More recurrents. Less early-'80s gold. A few more current. Although a few more stations tried the country/rock approach pioneered last year, and subsequently abandoned, by WTDR Charlotte, N.C., what you saw more often was the brighter approach being co-opted just enough by existing country stations to keep anybody else from using it as a wedge against them.

As for the other much-discussed "new" country format of recent years, KKBQ Houston's "Easy Country" isn't new. It's a throwback to the Burns-Somerset country stations of the early '80s, and, as such, essentially where the rest of country radio was until about three-to-four years ago. So how will it do? Well, despite a huge outside marketing campaign, anything this subtle will need a few years to tell any tale, especially when it took KILT-FM eight years to muscle its way into the market. Whether soft country is what people want back or what they wanted to get away from remains to be seen.

OLDIES

They were polar opposites: KRTH

Los Angeles proved you could get away with playing "Satisfaction" more often than some AC stations played their currents. WMJI Cleveland got away with playing "Justine" by the Righteous Brothers and "Open Up Your Door" by Richard & the Young Lions as fast as other stations played "Satisfaction." KRTH PD Mike Phillips took the 300-greatest-hits-of-all-time model used by most oldies FMs of the last five years and made it squeaky-tight and even more precise. WMJI PD John Gorman blew it up. They were both great stations this year. And despite the much quoted oldies truism about not living in the past, KRTH made great use of its Bill Drake legacy without ever sounding bogged down in it.

NETWORKS AND SYNDICATION

(Continued from preceding page)

stage. "We have to keep moving [along with] what's being reflected in radio and ratings and what people are doing. If we like it, we may keep it [or] we may go back to the Hot 100 chart.

"This is a big deal in the sense that we've never made a change before. By the same token, Billboard has never made a change before. It's a time of change for both of us. We'll probably all find something as a result of this," she says.

AROUND THE INDUSTRY

For the first time, a syndicated radio show is being produced in conjunction with "The Billboard Music Awards." Entertainment and Billboard Entertainment are co-producing the program; MediaAmerica is handling sales. The 90-minute show, airing Dec. 7-8, will include pre-award-show artist interviews and information about how the Fox television program is put together. The telecast it-

self airs Monday (9). The radio show is geared toward top 40 and hot AC, and is being offered first to stations involved in promotions that have been airing in the top 50 markets across the country. Rick Garson, president/CEO of Billboard Entertainment and executive producer of the awards show, hopes to clear 80%-90% of the country.

Evergreen Media's long-pending venture to syndicate the personalities of its WLUP Chicago now has a name. The company, headed by KKBQ Los Angeles GM Jim DeCastro, will be known as O.T.R. Inc.

Also, WOR New York has teamed with Premiere Radio Networks to launch a daytime talk network that will debut Feb. 3 with "Smart Money," a two-hour daily show featuring WOR (and former TalkNet) hosts Ken & Daria Dolan. Former ABC Radio Networks director of station relations Rich Wood will be director of the

WOR Radio Network.

Satellite Music Network's "Z-Rock 50" weekly hard-rock countdown was set to debut Sunday (8) on Europa Plus radio in Moscow and St. Petersburg. The countdown has been successful on five stations in England for more than a year. Notes SMN president David Kantor, who hopes to add more Eastern European affiliates down the line, "If you looked at a couple of big, hard-rock concerts that have taken place in Russia and the audience drawn, there is keen interest. The AC/DC show drew 400,000... When you get freedom, you want to go as extreme as you can. To Russia, hard rock is probably pretty extreme."

Steve Murphy is promoted to VP of information services for North American Network; Lisa Brusio Coster replaces him as director of station services. Coster previously managed the department.



Enya Face. "Musical Starstreams" producer and host Forest, left, recently interviewed Reprise recording artist Enya in San Francisco. Musical Starstreams is celebrating its 10th anniversary.

Hits! in Tokio

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

- 1 Emotions Mariah Carey
- 2 Change Lisa Stansfield
- 3 No Son Of Mine Genesis
- 4 Caribbean Blue Enya
- 5 Romantic Karyn White
- 6 Black Or White Michael Jackson
- 7 Keep Coming Back Richard Marx
- 8 Old Friends Everything But The Girl
- 9 Never In My Life Cherelle
- 10 Cream Prince & The New Power Generation
- 11 Set The Night To Music Roberta Flack & Maxi Priest
- 12 Legit 2 Quit Hammer
- 13 Talk Walk Drive Julia Fordham
- 14 All 4 Love Color Me Badd
- 15 The Fly U2
- 16 Let Me Love You, It's O.K. Harry Connick, Jr.
- 17 Something Got Me Started Simply Red
- 18 Sayonara Ryuichi Sakamoto
- 19 Saltwater Julian Lennon
- 20 When A Man Loves A Woman Michael Bolton
- 21 O.P.P. Naughty By Nature
- 22 Family Affair Lalah Hathaway
- 23 It's So Hard To Say Goodbye To Yesterday Boyz II Men
- 24 Live Your Life Be Free Belinda Carlisle
- 25 Do Anything Natural Selection
- 26 Running Back To You Vanessa Williams
- 27 Love Crazy Atlantic Starr
- 28 Up From The Skies Rickie Lee Jones
- 29 Set Adrift On Memory Bliss P.M. Dawn
- 30 Now That We Found Love Heavy D. & The Boyz
- 31 Only Love Can Break Your Heart Saint Etienne
- 32 The Way I Feel About You Karyn White
- 33 What You Won't Do For Love Nick Pylas
- 34 What About Now Robbie Robertson
- 35 Never Stop The Brand New Heavies
- 36 You Make Me Feel Brand New Roberta Flack
- 37 Conviction Of The Heart Kenny Loggins
- 38 Daniel Wilson Phillips
- 39 It's Too Late Gene Rice
- 40 Too Much Tara Kemp
- 41 The Sun Doesn't Shine Beats International
- 42 When You Wish Upon A Star Billy Joel
- 43 Guaranteed Level 42
- 44 Stand By My Woman Lenny Kravitz
- 45 Can't Let Go Mariah Carey
- 46 You're The Story Of My Life Desmond Child
- 47 Blue Light, Red Light Harry Connick, Jr.
- 48 What A Fool Believes Matt Bianco
- 49 The One And Only Chesney Hawks
- 50 Your Song Rod Stewart

J-WAVE

81.3FM

POWERPLAYISTS™

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

KAYI

Tulsa

- 1 Michael Jackson, Black Or White
- 2 Paula Abdul, Blowing Kisses In The Wind
- 3 Roberta Flack, Set The Night To Music
- 4 Genesis, No Son Of Mine
- 5 Amy Grant, That's What Love Is For
- 6 Michael Bolton, When A Man Loves A Woman
- 7 Richard Marx, Keep Coming Back
- 8 Michael W. Smith, For You
- 9 Roxette, Spending My Time
- 10 Boyz II Men, It's So Hard To Say Good
- 11 Aaron Neville, Somewhere, Somebody
- 12 Lisa Stansfield, Change
- 13 Wilson Phillips, Daniel
- 14 Marc Cohn, True Companion
- 15 Mariah Carey, Can't Let Go
- 16 Cher, Save Up All Your Tears
- 17 Prince & The N.P.G., Cream
- 18 Curtis Stigers, I Wonder Why
- 19 Rod Stewart, Broken Arrow
- 20 Kenny Loggins, Conviction Of The Heart
- 21 Natural Selection Feat. Nikki H, Do An
- 22 Firehouse, Love Of A Lifetime
- 23 Jesus Jones, Right Here, Right Now
- 24 Color Me Badd, All 4 Love
- 25 Bonnie Raitt, Something To Talk About
- 26 Gloria Estefan, Live For Loving You
- 27 John Mellencamp, Get A Leg Up
- 28 Karyn White, The Way I Feel About You
- 29 Bryan Adams, (Everything I Do) I Do I
- 30 Amy Grant, Every Heartbeat

KWOD

Sacramento

- 1 U2, Mysterious Ways
- 2 O.D., Savin' On The Seven Seas
- 3 World On Edge, Wash The Rain
- 4 Erasure, Love To Hate You
- 5 U2, The Fly
- 6 Julian Lennon, Saltwater
- 7 Electronic, Feel Every Beat
- 8 Nirvana, Smells Like Teen Spirit
- 9 Blur, There's No Other Way
- 10 Ocean Blue, Cerulean
- 11 Billy Bragg, Sexuality
- 12 Thompson Twins, Come Inside
- 13 Candy Skins, For What It's Worth
- 14 UB40, Groovin' It
- 15 Robyn Hitchcock & The Egyptians, So You
- 16 Primal Scream, Movin' On Up
- 17 Transvision Vamp, (I Just Wanna) B Wi
- 18 Jesus Jones, Welcome Back Victoria
- 19 Inxs, Shining Star
- 20 Cause & Effect, You Think You Know Me
- 21 Scuzzie, Crying In My Sleep
- 22 Red Hot Chili Peppers, Give It Away
- 23 Voice Of The Beehive, Monsters And An
- 24 Dramarama, Haven't Got A Clue
- 25 Jesus Jones, Real, Real
- 26 Farm, Groovy Train
- 27 Scuzzie & The Banshees, Kiss Them Fo
- 28 Nirvana, Come As You Are
- 29 Doves, Beaten Up In Love Again
- 30 Siouxsie & The Banshees, Fear Of The

WTHT

Portland, Me

- 1 Michael Jackson, Black Or White
- 2 PM Dawn, Set Adrift On Memory Bliss
- 3 Michael Bolton, When A Man Loves A Woman
- 4 Boyz II Men, It's So Hard To Say Good
- 5 Amy Grant, That's What Love Is For
- 6 Nia Peeples, Street Of Dreams
- 7 Mariah Carey, Can't Let Go
- 8 Ce Ce Peniston, Finally
- 9 Color Me Badd, All 4 Love
- 10 Paula Abdul, Blowing Kisses In The Wind
- 11 Chesney Hawks, The One And Only
- 12 Vanessa Williams, Running Back To You
- 13 Blue Train, All I Need Is You
- 14 Natural Selection Feat. Nikki H, Do An
- 15 Prince & The N.P.G., Cream
- 16 Extreme, Hole Hearted
- 17 Karyn White, Romantic
- 18 Firehouse, Love Of A Lifetime
- 19 Bryan Adams, (Everything I Do) I Do I
- 20 Boyz II Men, It's So Hard To Say Good
- 21 Color Me Badd, I Adore Mi Amor
- 22 George Michael & Elton John, Don't Let
- 23 Roberta Flack, Set The Night To Music
- 24 Genesis, No Son Of Mine
- 25 Richard Marx, Keep Coming Back
- 26 Karyn White, The Way I Feel About You
- 27 Natural Selection, Hearts Don't Think
- 28 Stacy Earl, Love Me All Up
- 29 Kid 'n Play, Ain't Gonna Hurt Nobody
- 30 UB40, Groovin'

KFDI

Wichita

- 1 Sammy Kershaw, Cadillac Style
- 2 Rob Crosby, Still Burnin' For You
- 3 Restless Heart, You Can Depend On Me
- 4 Collin Raye, Love, Me
- 5 Remingtons, A Long Time Ago
- 6 Mary Chapin Carpenter, Going Out Toni
- 7 Doug Stone, A Jukebox With A Country
- 8 Billy Dean, You Don't Count The Cost
- 9 Dolly Parton, Eagle When She Flies
- 10 Vince Gill, Look At Us
- 11 Brooks & Dunn, My Next Broken Heart
- 12 George Strait, The Chill Of An Early
- 13 Little Texas, Some Guys Have All The
- 14 Tanya Tucker, (Without You) What Do I
- 15 Reba McEntire, For My Broken Heart
- 16 Alabama, Then Again
- 17 Steve Warner, Leave Him Out Of This
- 18 Hal Ketchum, I Know Where Love Lives
- 19 Roy Rogers & Clint Black, Hold On Par
- 20 Mark Chesnut, Broken Promise Land
- 21 Tracy Lawrence, Sticks And Stones
- 22 Pirates Of The Mississippi, Fighting
- 23 Garth Brooks, Shameless
- 24 Mark Collie, She's Never Comin' Back
- 25 Travis Tritt, Anytime
- 26 Paul Overstreet, Bail And Chain
- 27 Paulette Carlson, I'll Start With You
- 28 Keith Whitley, Somebody's Doin' Me Ri
- 29 Lionel Cartwright, What Kind Of Fool
- 30 Diamond Rio, Mama Don't Forget To Pra

WDLS

Wilkes-Barre/Scranton

- 1 Brooks & Dunn, My Next Broken Heart
- 2 George Strait, The Chill Of An Early
- 3 Reba McEntire, For My Broken Heart
- 4 Vince Gill, Look At Us
- 5 Garth Brooks, Shameless
- 6 Restless Heart, You Can Depend On Me
- 7 Remingtons, A Long Time Ago
- 8 Steve Warner, Leave Him Out Of This
- 9 Collin Raye, Love, Me
- 10 Little Texas, Some Guys Have All The
- 11 Sammy Kershaw, Cadillac Style

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.)

Kiss 98.7 FM

New York

- 1 Patti LaBelle, Feels Like Another Me
- 2 Rude Boys, Are You Lonely For Me
- 3 Jodeci, Forever My Lady
- 4 Chris Walker, Giving You All My Love
- 5 Shance, I Love Your Smile
- 6 Atlantic Starr, Love Crazy
- 7 Stevie Wonder, These Three Words
- 8 Vanessa Williams, The Comfort Zone
- 9 Fourplay Featuring El DeBarge, After
- 10 Heavy D. & The Boyz, Is It Good To Yo
- 11 P.M. Dawn, Set Adrift On Memory Bliss
- 12 Karyn White, Romantic
- 13 Barry White, Put Me In Your Mix
- 14 BeBe & CeCe Winans Featuring Mavis St
- 15 Keith Sweat, Keep It Comin'
- 16 Jody Watley, I Want You
- 17 Phyllis Hyman, Living In Confusion
- 18 Damian Dame, Right Down To It
- 19 Ce Ce Peniston, Finally
- 20 Karyn White, The Way I Feel About You
- 21 Prince And The N.P.G., Insatiable
- 22 Tracie Spencer, Tender Kisses
- 23 The Brand New Heavies, Stay This Way
- 24 Keith Washington, Make Time For Love
- 25 Gerald Levert, Private Line
- 26 Public Enemy, Can't Truss It
- 27 Hammer, 2 Legit 2 Quit
- 28 Whitney Houston, I Belong To You
- 29 Bell Biv DeVoe, Word To The Mutha
- 30 Tony! Toni! Toné!, Me And You

WJLB 7m98

Detroit

- 1 3 Gerald Levert, Private Line
- 2 2 Prince And The N.P.G., Insatiable
- 3 5 Fourplay Featuring El DeBarge, After
- 4 6 Chris Walker, Giving You All My Love
- 5 10 Hammer, 2 Legit 2 Quit
- 6 7 Heavy D. & The Boyz, Is It Good To Yo
- 7 9 Atlantic Starr, Love Crazy
- 8 11 P.M. Dawn, Set Adrift On Memory Bliss
- 9 12 Shance, I Love Your Smile
- 10 15 Vanessa Williams, The Comfort Zone
- 11 13 Tevin Campbell, Tell Me What You Want
- 12 14 Mariah Carey, Can't Let Go
- 13 16 Lisa Stansfield, Change
- 14 17 Ready For The World, Can He Do It (Li
- 15 18 Luther Vandross, The Rush
- 16 19 BeBe & CeCe Winans Featuring Mavis St
- 17 19 Jody Watley, I Want You
- 18 20 Phyllis Hyman, Living In Confusion
- 19 21 Tone Loc, All Through The Night
- 20 22 Public Enemy, Living In Confusion
- 21 24 Phyllis Emery, Can't Truss It
- 22 25 Keith Sweat, Keep It Comin'
- 23 28 Digital Underground, Kiss You Back
- 24 27 Whitney Houston, I Belong To You
- 25 29 Michael Jackson, Black Or White
- 26 30 Ice Cube, Steady Mobbin'
- 27 31 Ruff, Everytime My Heart Beats
- 28 32 J.T. Taylor (Duet With Stephanie Mill
- 29 33 Keith Washington, Make Time For Love
- 30 35 Tony! Toni! Toné!, Let's Stay Together

KUBE

Seattle

- 1 Boyz II Men, It's So Hard To Say Good
- 2 Color Me Badd, All 4 Love
- 3 Michael Jackson, Black Or White
- 4 Bryan Adams, Can't Stop This Thing We
- 5 Mariah Carey, Can't Let Go
- 6 Jasmine Guy, Just Want To Hold You
- 7 Prince & The N.P.G., Cream
- 8 Genesis, No Son Of Mine
- 9 Michael Bolton, When A Man Loves A Woman
- 10 PM Dawn, Set Adrift On Memory Bliss
- 11 Angelica, Angel Baby
- 12 Paula Abdul, Blowing Kisses In The Wind
- 13 Tracie Spencer, Tender Kisses
- 14 Firehouse, Love Of A Lifetime
- 15 Amy Grant, That's What Love Is For
- 16 Marky Mark & The Funky Bunch, Wildsid
- 17 Digital Underground, Kiss You Back
- 18 Salt-N-Pepa, Let's Talk About Sex
- 19 Gloria Estefan, Live For Loving You
- 20 Hammer, 2 Legit 2 Quit
- 21 George Michael & Elton John, Don't Let
- 22 Curtis Stigers, I Wonder Why
- 23 Prince & The N.P.G., Diamonds And Pa
- 24 R.E.M., Losing My Religion
- 25 Natural Selection Feat. Nikki H, Do An
- 26 Extreme, Hole Hearted
- 27 Tevin Campbell, Tell Me What You Want
- 28 Jesus Jones, Right Here, Right Now
- 29 Bryan Adams, (Everything I Do) I Do I
- 30 Metallica, Enter Sandman

WPXY

Rochester, Ny

- 1 Genesis, No Son Of Mine
- 2 Bryan Adams, Can't Stop This Thing We
- 3 George Michael & Elton John, Don't Let
- 4 Paula Abdul, Blowing Kisses In The Wind
- 5 Extreme, Hole Hearted
- 6 Amy Grant, That's What Love Is For
- 7 Firehouse, Love Of A Lifetime
- 8 Roberta Flack, Set The Night To Music
- 9 Michael Jackson, Black Or White
- 10 Color Me Badd, All 4 Love
- 11 Roxette, Spending My Time
- 12 Genesis, No Son Of Mine
- 13 Jesus Jones, Right Here, Right Now
- 14 Donna, Temptation
- 15 Mariah Carey, Can't Let Go
- 16 Escape Club, I'll Be There
- 17 UB40, Here I Am (Come And Take Me)
- 18 Mariah Carey, Emotions
- 19 Richard Marx, Keep Coming Back
- 20 Amy Grant, Baby Baby
- 21 Michael W. Smith, Place In This World
- 22 Londonbeat, I've Been Thinking About
- 23 Roxette, Fading Like A Flower (Every
- 24 Phil Collins, Another Day In Paradise
- 25 After 7, Can't Stop
- 26 Faith Dennis, Touch Me (All Night Long)
- 27 Whitney Houston, I'm Your Baby Tonight
- 28 UB40, The Way You Do The Things You D
- 29 Daryl Hall & John Oates, So Close
- 30 Maxi Priest, Close To You
- 31 Scorpions, Send Me An Angel

WXXL

Orlando

- 1 PM Dawn, Set Adrift On Memory Bliss
- 2 Michael Jackson, Black Or White
- 3 Color Me Badd, All 4 Love
- 4 Prince & The N.P.G., Cream
- 5 Farm, Groovy Train
- 6 Boyz II Men, It's So Hard To Say Good
- 7 Mariah Carey, Can't Let Go
- 8 Jesus Jones, Real, Real
- 9 Michael Bolton, When A Man Loves A Woman
- 10 Paula Abdul, Blowing Kisses In The Wind
- 11 Ce Ce Peniston, Finally
- 12 Nia Peeples, Street Of Dreams
- 13 TXA, Louder Than Love
- 14 Extreme, Hole Hearted
- 15 Bryan Adams, Can't Stop This Thing We
- 16 Natural Selection Feat. Nikki H, Do An
- 17 Genesis, No Son Of Mine
- 18 Blue Train, All I Need Is You
- 19 Gloria Estefan, Live For Loving You
- 20 Kym Sims, Too Blind To See It
- 21 EMF, Lies
- 22 Shance, I Love Your Smile
- 23 Chesney Hawks, The One And Only
- 24 Stacy Earl, Love Me All Up
- 25 Salt-N-Pepa, Let's Talk About Sex
- 26 Salt-N-Pepa, Let's Talk About Sex
- 27 U2, Mysterious Ways
- 28 Gloria Estefan, Change
- 29 Vanessa Williams, Running Back To You
- 30 Tony Terry, With You

WQYK

Tampa

- 1 Collin Raye, Love, Me
- 2 Garth Brooks, Shameless
- 3 Reba McEntire, For My Broken Heart
- 4 Restless Heart, You Can Depend On Me
- 5 Randy Travis, Forever Together
- 6 Vince Gill, Look At Us
- 7 Brooks & Dunn, My Next Broken Heart
- 8 George Strait, The Chill Of An Early
- 9 Billy Dean, You Don't Count The Cost
- 10 Doug Stone, A Jukebox With A Country
- 11 Trisha Yearwood, Like We Never Had A
- 12 Sammy Kershaw, Cadillac Style
- 13 Travis Tritt, Anytime
- 14 Mark Chesnut, Broken Promise Land
- 15 Steve Warner, Leave Him Out Of This
- 16 Alabama, Then Again
- 17 Marty Stuart, Tempted
- 18 Tanya Tucker, (Without You) What Do I
- 19 Kathy Mattea, Asking Us To Dance
- 20 Remingtons, A Long Time Ago
- 21 Little Texas, Some Guys Have All The
- 22 Ricky Van Shelton, After The Lights G
- 23 Tracy Lawrence, Sticks And Stones
- 24 Hal Ketchum, I Know Where Love Lives
- 25 Sawyer Brown, The Dirt Road
- 26 Alan Jackson, Someday
- 27 Ronnie McDowell, Unchained Melody
- 28 Mary Chapin Carpenter, Going Out Toni
- 29 Garth Brooks, Friends In Low Places
- 30 Keith Whitley & Earl Thomas Co, Broth

KTFM

San Antonio

- 1 Michael Jackson, Black Or White
- 2 Vanessa Williams, The Comfort Zone
- 3 Color Me Badd, All 4 Love
- 4 Heavy D. & The Boyz, Is It Good To Yo
- 5 Michael Bolton, When A Man Loves A Woman
- 6 Tevin Campbell, Tell Me What You Want
- 7 Marky Mark & The Funky Bunch, Good Vi
- 8 Karyn White, The Way I Feel About You
- 9 Jasmine Guy, Just Want To Hold You
- 10 Tracie Spencer, Tender Kisses
- 11 Lassz Fairs, In Paradise
- 12 PM Dawn, Set Adrift On Memory Bliss
- 13 Atlantic Starr, Love Crazy
- 14 Keith Sweat, Keep It Comin'
- 15 Jodeci, Forever My Lady
- 16 Shance, I Love Your Smile
- 17 Tony Terry, With You
- 18 Ex-Girlfriend, Why Can't You Come Hom
- 19 Stacy Earl, Love Me All Up
- 20 Shabba Ranks, Houseshall
- 21 Boyz II Men, It's So Hard To Say Good
- 22 Vanessa Williams, Running Back To You
- 23 Jasmine Guy, Don't Want Money
- 24 Paula Abdul, Blowing Kisses In The Wind
- 25 Salt-N-Pepa, Let's Talk About Sex
- 26 Boyz II Men, It's So Hard To Say Good
- 27 Kid 'n Play, Ain't Gonna Hurt Nobody
- 28 Hi-Five, I Like The Way (The Kissing

WRVQ

Richmond

- 1 Richard Marx, Keep Coming Back
- 2 Roberta Flack, Set The Night To Music
- 3 Jon Bon Jovi, Lovin'
- 4 Bryan Adams, Can't Stop This Thing We
- 5 Cher, Save Up All Your Tears
- 6 Genesis, No Son Of Mine
- 7 Bonnie Raitt, I Can't Make You Love M
- 8 Color Me Badd, All 4 Love
- 9 PM Dawn, Set Adrift On Memory Bliss
- 10 Michael Bolton, When A Man Loves A Woman
- 11 Amy Grant, That's What Love Is For
- 12 Michael Jackson, Black Or White
- 13 Blue Train, All I Need Is You
- 14 Stacy Earl, Love Me All Up
- 15 Crowded House, Fall At Your Feet
- 16 Ce Ce Peniston, Finally
- 17 Mariah Carey, Can't Let Go
- 18 Boyz II Men, It's So Hard To Say Good
- 19 Natural Selection Feat. Nikki H, Do An
- 20 Roxette, Spending My Time
- 21 Lisa Stansfield, Change
- 22 Paula Abdul, Blowing Kisses In The Wind
- 23 Gloria Estefan, Live For Loving You
- 24 Roxette, Spending My Time
- 25 Lita Ford, Shot Of Poison
- 26 Rod Stewart, Broken Arrow
- 27 Naughty By Nature, O.P.P.
- 28 Scorpions, Send Me An Angel
- 29 U2, Mysterious Ways
- 30 Marky Mark & The Funky Bunch, Wildsid
- 31 Motley Crue, Home Sweet Home

COUNTRY

KSON

San Diego

- 1 Reba McEntire, For My Broken Heart
- 2 Garth Brooks, Shameless
- 3 Patty Loveless, Hurt Me Bad (In A Rea
- 4 Keith Whitley & Earl Thomas Co, Broth
- 5 George Strait, The Chill Of An Early
- 6 Brooks & Dunn, My Next Broken Heart
- 7 Davis Daniel, For Crying Out Loud
- 8 Alan Jackson, Someday
- 9 Randy Travis, Forever Together
- 10 Collin Raye, Love, Me
- 11 Alabama, Then Again
- 12 Sammy Kershaw, Cadillac Style
- 13 Steve Warner, Leave Him Out Of This
- 14 Doug Stone, A Jukebox With A Country
- 15 Mark Chesnut, Broken Promise Land
- 16 Suzy Bogguss, Someday Soon
- 17 Little Texas, Some Guys Have All The
- 18 Remingtons, A Long Time Ago
- 19 Restless Heart, You Can Depend On Me
- 20 Billy Dean, You Don't Count The Cost
- 21 Mary Chapin Carpenter, Going Out Toni
- 22 Dwight Yoakam, Nothing's Changed Here
- 23 Paul Overstreet, Bail And Chain
- 24 Vince Gill, Look At Us
- 25 Mark Collie, She's Never Comin' Back
- 26 Clint Black, Where Are You Now
- 27 Travis Tritt, The Whiskey Ain't Worki
- 28 Trisha Yearwood, Like We Never Had A
- 29 Sawyer Brown, The Dirt Road
- 30 Hal Ketchum, I Know Where Love Lives

WKKO

Toledo

- 1 Mary Chapin Carpenter, Going Out Toni
- 2 Bob Seger, The Real Love
- 3 Alabama, Then Again
- 4 Steve Warner, Leave Him Out Of This
- 5 Rob Crosby, Still Burnin' For You
- 6 Billy Dean, You Don't Count The Cost
- 7 Pirates Of The Mississippi, Fighting
- 8 Kathy Mattea, Asking Us To Dance
- 9 Tanya Tucker, (Without You) What Do I
- 10 George Strait, The Chill Of An Early
- 11 Collin Raye, Love, Me
- 12 Reba McEntire, For My Broken Heart
- 13 Mike Reid, I'll Stop Loving You
- 14 Charlie Daniels, Little Folks
- 15 Suzy Bogguss, Someday Soon
- 16 Garth Brooks, Shameless
- 17 Travis Tritt, Here's A Quarter (Call
- 18 Little Texas, Some Guys Have All The
- 19 Randy Travis, Forever And Ever Amen
- 20 Keith Whitley, I Know Where Love Lives
- 21 Tanya Tucker, Down To My Last Teardro
- 22 Sawyer Brown, The Dirt Road
- 23 Kentucky Headhunters, Only Daddy That
- 24 Brooks & Dunn, My Next Broken Heart
- 25 Steve Warner, Leave Him Out Of This
- 26 Restless Heart, You Can Depend On Me
- 27 Tracy Lawrence, Sticks And Stones
- 28 Patty Loveless, I'm That Kind Of Girl
- 29 Dan Seals, Good Times

KISN

Salt Lake City

- 1 Richard Marx, Keep Coming Back
- 2 Roxette, Spending My Time
- 3 Curtis Stigers, I Wonder Why
- 4 Gloria Estefan, Live For Loving You
- 5 Simply Red, Something Got Me Started
- 6 Amy Grant, That's What Love Is For
- 7 Michael Bolton, When A Man Loves A Woman
- 8 Genesis, No Son Of Mine
- 9 Kenny Loggins, Conviction Of The Heart
- 10 Wilson Phillips, Daniel
- 11 Michael Jackson, Black Or White
- 12 Rod Stewart, Broken Arrow
- 13 Scorpions, Send Me An Angel
- 14 George Michael & Elton John, Don't Let
- 15 Cher, Save Up All Your Tears
- 16 Color Me Badd, All 4 Love
- 17 Mariah Carey, Can't Let Go
- 18 Blue Train, All I Need Is You
- 19 Bette Midler, Every Road Leads Back T
- 20 Lisa Stansfield, Change
- 21 Paula Abdul, Blowing Kisses In The Wind
- 22 Bonnie Raitt, I Can't Make You Love M
- 23 Stacy Earl, Love Me All Up
- 24 Lenny Kravitz, Stand By My Woman
- 25 Eddie Money, I'll Get By
- 26 UB40, Groovin'
- 27 Natural Selection, Hearts Don't Think
- 28 3B Special, Signs Of Love
- 29 Tom Petty, Into The Great Wide Open
- 30 Aaron Neville, Somewhere, Somebody

WPRO

Providence

- 1 Genesis, No Son Of Mine
- 2 Bryan Adams, Can't Stop This Thing We
- 3 Amy Grant, That's What Love Is For
- 4 Mariah Carey, Can't Let Go
- 5 Vanessa Williams, Running Back To You
- 6 Michael Bolton, When A Man Loves A Woman
- 7 Firehouse, Love Of A Lifetime
- 8 Extreme, Hole Hearted
- 9 Michael Jackson, Black Or White
- 10 Nia Peeples, Street Of Dreams
- 11 Color Me Badd, All 4 Love
- 12 Boyz II Men, It's So Hard To Say Good
- 13 Shance, I Love Your Smile
- 14 Paula Abdul, Blowing Kisses In The Wind
- 15 Karyn White, The Way I Feel About You
- 16 Lisette Melendez, A Day In My Life (W
- 17 Salt-N-Pepa, Let's Talk About Sex
- 18 Storm, Live Got A Lot To Learn About
- 19 Gloria Estefan, Live For Loving You
- 20 Color Me Badd, All 4 Love
- 21 Ce Ce Peniston, Finally
- 22 Karyn White, Romantic
- 23 Marky Mark & The Funky Bunch, Wildsid
- 24 Donna, Temptation
- 25 Scorpions, Send Me An Angel
- 26 Luther Vandross, Don't Want To Be A F
- 27 PM Dawn, Set Adrift On Memory Bliss
- 28 Curtis Stigers, I Wonder Why
- 29 Mariah Carey, Emotions
- 30 Naughty By Nature, O.P.P.

KIM

Tucson

- 1 Restless Heart, You Can Depend On Me
- 2 Brooks & Dunn, My Next Broken Heart
- 3 Trisha Yearwood, Like We Never Had A
- 4 Randy Travis, Forever Together
- 5 Vince Gill, Look At Us
- 6 Billy Dean, You Don't Count The Cost
- 7 George Strait, The Chill Of An Early
- 8 Reba McEntire, For My Broken Heart
- 9 Alabama, Then Again
- 10 Tracy Lawrence, Sticks And Stones
- 11 Little Texas, Some Guys Have All The
- 12 Garth Brooks, Shameless
- 13 Sammy Kershaw, Cadillac Style
- 14 Remingtons, A Long Time Ago
- 15 Doug Stone, A Jukebox With A Country
- 16 Collin Raye, Love, Me
- 17 Rob Crosby, Still Burnin' For You
- 18 Hal Ketchum, I Know Where Love Lives
- 19 Mark Chesnut, Broken Promise Land
- 20 Steve Warner, Leave Him Out Of This
- 21 Mary Chapin Carpenter, Going Out Toni
- 22 Kathy Mattea, Asking Us To Dance
- 23 Travis Tritt, The Whiskey Ain't Worki
- 24 Paul Overstreet, If I Could Bottle Th
- 25 Ricky Van Shelton, After The Lights G
- 26 Mark Collie, She's Never Comin' Back
- 27 Dolly Parton, Eagle When She Flies
- 28 Tanya Tucker, (Without You) What Do I
- 29 Clint Black, Where Are You Now
- 30 Lionel Cartwright, What Kind Of Fool

WIRK

West Palm Beach/Boca Raton

- 1 Vince Gill, Look At Us
- 2 Reba McEntire, For My Broken Heart
- 3 George Strait, The Chill Of An Early
- 4 Little Texas, Some Guys Have All The
- 5 Brooks & Dunn, My Next Broken Heart
- 6 Billy Dean, You Don't Count The Cost
- 7 Randy Travis, Forever Together
- 8 Alabama, Then Again
- 9 Sammy Kershaw, Cadillac Style
- 10 Suzy Bogguss, Someday Soon
- 11 Steve Warner, Leave Him Out Of This
- 12 Restless Heart, You Can Depend On Me
- 13 Hal Ketchum, I Know Where Love Lives
- 14 Collin Raye, Love, Me
- 15 Garth Brooks, Shameless
- 16 Tracy Lawrence, Sticks And Stones
- 17 Mary Chapin Carpenter, Going Out Toni
- 18 Rob Crosby, Still Burnin' For You
- 19 Remingtons, A Long Time Ago
- 20 Bonnie Raitt, Something To Talk About
- 21 Lorne Morgan, A Picture Of Me (Witho
- 22 Mark Chesnut, Broken Promise Land
- 23 Travis Tritt, Anytime
- 24 Kathy Mattea, Asking Us To Dance
- 25 Trisha Yearwood, Like We Never Had A
- 26 Davis Daniel, For Crying Out Loud
- 27 Dolly Parton, Eagle When She Flies
- 28 Sawyer Brown, The Dirt Road
- 29 Tanya Tucker, (Without You) What Do I
- 30 Alan Jackson, Someday

POWER 99fm

Philadelphia

- 1 1 Tracie Spencer, Tender Kisses
- 2 2 Patti LaBelle, Feels Like Another One
- 3 3 Jodeci, Forever My Lady
- 4 5 Shance, I Love Your Smile
- 5 3 Phyllis Vandross, Don't Want To Be A F
- 6 6 Luther Hyman, Living In Confusion
- 7 8 Atlantic Starr, Love Crazy
- 8 7 Gerald Levert, Private Line
- 9 9 Chris Walker, Giving You All My Love
- 10 13 Vanessa Williams, The Comfort Zone
- 11 12 Fourplay Featuring El DeBarge, After
- 12 15 Luther Vandross, The Rush
- 13 17 Tevin Campbell, Tell Me What You Want
- 14 18 Keith Sweat, Keep It Comin'
- 15 18 Barry White, Put Me In Your Mix
- 16 16 Barry White, Put Me In Your Mix
- 17 22 Keith Sweat, Keep It Comin'
- 18 21 Mariah Carey, Can't Let Go
- 19 11 Color Me Badd, I Adore Mi Amor
- 20 24 BeBe & CeCe Winans Featuring Mavis St
- 21 20 Steve Wonder, These Three Words
- 22 24 Prince And The N.P.G., Insatiable
- 23 25 Rude Boys, Are You Lonely For Me
- 24 26 P.M. Dawn, Set Adrift On Memory Bliss
- 25 27 Karyn White, The Way I Feel About You
- 26 28 Michael Jackson, Black Or White
- 27 29 Jermaine Jackson, Word To The Bad
- 28 32 EX-Girlfriend, You (You're The One)
- 29 12 Damian Dame, Right Down To It
- 30 33 Whitney Houston, I Belong To You
- EX A Ce Ce Peniston, Finally
- EX A Guy Let's Stay Together
- EX EX Public Enemy, Can't Truss It
- EX EX Hammer, 2 Legit 2 Quit
- EX EX Geto Boys, Mind Playing Tricks On Me
- EX EX Lisa Stansfield, Change
- EX EX Color Me Badd, I Adore Mi Badd
- EX EX Digital Underground, Kiss You Back

FM 92-THE BEAT

Los Angeles

- 1 4 Gerald Levert, Private Line
- 2 1 BeBe & CeCe Winans Featuring Mavis St
- 3 2 Jodeci, Forever My Lady
- 4 3 Boyz II Men, It's So Hard To Say Good
- 5 5 Barry White, Put Me In Your Mix
- 6 6 Fourplay Featuring El DeBarge, After
- 7 8 Chris Walker, Giving You All My Love
- 8 8 Atlantic Starr, Love Crazy
- 9 9 Hammer, 2 Legit 2 Quit
- 10 10 Vesta, Do Ya
- 11 11 Tone Loc, All Through The Night
- 12 12 Eric Gable, Can't Wait To Get You Hom
- 13 13 Shance, I Love Your Smile
- 14 14 Phyllis Hyman, Living In Confusion
- 15 15 Vanessa Williams, The Comfort Zone
- 16 16 Luther Vandross, The Rush
- 17 17 Patti LaBelle, Feels Like Another One
- 18 18 Keith Washington, Make Time For Love
- 19 19 Patti Austin, Givin' In To Love
- 20 20 Guy Let's Stay Together
- 21 21 Lisa Stansfield, Change
- 22 22 Tevin Campbell, Tell Me What You Want
- 23 23 Jody Watley, I Want You
- 24 24 Geto Boys, Mind Playing Tricks On Me
- 25 25 Keith Sweat, Keep It Comin'
- 26 26 Michael Jackson, Black Or White
- 27 27 Rude Boys, Are You Lonely For Me
- 28 28 Digital Underground, Kiss You Back
- 29 29 Michael Carey, Can't Let Go
- 30 30 Level III, Groove Ya
- 31 31 Prince And The N.P.G., Insatiable
- 32 32 Public Enemy, Can't Truss It
- 33 33 Boyz II Men, Uuh Aah
- A A Roger, (Everybody) Get Up
- A A Karyn White, The Way I Feel About You

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

Second Trend: WLTW Lites Up 1st Place; Tanner, McKay Resign; WBLS Feels Love

THE RAPIDLY CHANGING New York market lead changed hands again this month as AC WLTW went 4.7-5.5 in the second fall Arbitration, usurping urban WRKS, which was off 5.3-5.1. The other big news is dance-leaning WQHT (Hot 97), 4.6-4.8, which opens up its biggest lead yet in the top 40 race as WHTZ (Z100) slips 3.8-3.5 and WPLJ goes 2.5-2.6.

In other New York moves, oldies WCBS-FM slips 4.8-4.7, as do urban WBSL (4.4-4.3) and all-news WINS (4.3-4.1). AC WNSR rebounds 3.5-3.9. Classic rock WXRK is off 4.0-3.6 while album rival WNEW-FM holds at a 3.5. In mornings, WINS reclaims its lead, going 7.7-7.5 as WXRK's Howard Stern slips 7.8-7.2.

In Los Angeles, AC KOST held its market lead, 6.2-6.0, while top 40 KIIS-AM-FM slipped 5.7-5.1. They were followed by album KLOS (4.5-4.8), N/T KABC (4.6-4.4), oldies KRTH (3.9-4.2), Spanish KLVE (3.6-4.0), urban KKBK (3.8-3.9), dance KPWR (3.7-3.8), and ACs KBIG (3.6-3.5) and KXEZ (2.8-3.2). Classic rock KLSX, Stern's new L.A. home, was off 2.9-2.8 overall, but up 2.2-2.7 in mornings. So were mornings at rival KLOS, which went 8.7-8.9 and remained No. 1 in the market.

PROGRAMMING: TANNER, MCKAY RESIGN

WPOW (Power 96) Miami has announced the resignation of embattled programmer/morning man **Bill Tanner** and morning co-host

G. Michael McKay, following their arrests on Nov. 19 and Nov. 26 respectively. Tanner faced four drug possession counts; McKay was accused of sexual battery and indecent assault involving a 14-year-old boy. WPOW's statement says the defendants felt it was "best that they put their full energy into defending themselves." This means



by Sean Ross with
Phyllis Stark & Rochelle Levy

APD **Frank Walsh** is upped to PD at WPOW. Consultant **Robert W. Walker** is now serving as interim OM. With **Kid Curry** taking Tanner's place in mornings, for now, **Tony The Tiger** moves to middays, moving **Dimas Martinez** to nights, **Rafi Contigo** to late nights, and **Little Laz** to overnights.

Longtime acting PD/MD **Mike Love** is upped to PD at urban WBSL New York. **Frankie Crocker** remains VP/programming for Inner City. He'll stay MD for now.

By the time you read this, adult alternative **WHVE** Tampa, Fla., will be rock/AC **WHPT**. **Jim Rob-**

ertson will stay on, as will all but one staffer, night jock **Dan Brookshire**. Midday host **Bob Cummings** moves to mornings. P.M. driver **Tammy Jett** goes to middays. Overnighter **Mark Krieger** will do nights. **Kevin Mitchell** goes from P/T to Krieger's shift. Also, co-owned **WTKN** will retain its all-news format, but switch calls to **WHNZ** to match co-owned **WNZS** Jacksonville, Fla., and soon-to-be co-owned **WINZ** Miami and **WWNZ** Orlando, Fla. The AM stations will be known as "The NZ Network."

PD **Lin Brehmer** is leaving album **KTCZ** Minneapolis. **Jane Fredrickson** is acting PD. Former **KTCZ** PD **Allen Lawson** is now consulting the station... MD **Charlie O'Brien** has been upped to PD at oldies **CKLW-FM** Detroit... ND **Paul Cox** assumes the PD duties at N/T **WHK** Cleveland, following the departure of PD **Chip Binder**. **Binder** will do weekends at oldies rival **WMJI** where music coordinator **Tom Hunt** is also upped to MD.

Following an ownership change, Unistar AM Only adult standards affiliate **WAVG** Louisville, Ky., has switched to Satellite Music Network's competing Stardust format. That format was previously carried on co-owned **WXVW**, which will now pick up **SMN Kool Gold**. **WXVW's Ron Chilton** will now program both stations, replacing **Mark Starr**, who will stay with **WAVG's** former sister station **WLRS** for overnights.

newslines...

INTER URBAN BROADCASTING has filed for Chapter 11 bankruptcy protection at its properties, **WYLD** New Orleans, **KATZ** St. Louis, and **WIZF** Cincinnati, citing an inability to rework its loan with **Barclays Credit**.

MIKE CRAVEN, Group W's Eastern regional VP, is leaving to "develop new business plans, including possible ownership."

KEVIN O'GRADY, formerly GM of **WYTZ** Chicago (now **WLS-FM**), has been named station manager of **KZOK-AM-FM** Seattle. **Mike Fowler** remains as GM. Also, former **WLS** sales manager **Frank DiMatteo** is named GM for suburban **WYSY**, replacing **Chuck Williams**.

JERRY BOBO has been named president/GM of **KODZ** Dallas, replacing **Evergreen Media** president **Scott Ginsburg**, who was handling those duties. **Bobo** was GM of rival **KVIL**.

WILLIS BROADCASTING is spinning off nine of its stations to **Willis Family Broadcasting**, owned by L.E. Willis' children **Celestine** and **Levi Willis II**. Stations involved are **WESL** St. Louis; **WWCA** Gary, Ind.; **WPCE** Norfolk Va.; **WIMG** Trenton, N.J.; **KDFT** Dallas; **WGSP** Charlotte, N.C.; **WURD** Philadelphia; **WBXB** Edenton, N.C.; and **WXSS** Memphis.

DAVID BURKE is upped from GSM to station manager at **KRCX** Sacramento, Calif., replacing **R.L. Caron**.

Former **KDAY** Los Angeles PD **Jack Patterson** and GM **Ed Kerby** have launched an L.A.-based syndication firm, **New West Communications**. Their first show will be the long-form "Sound Of The Streets," which **Patterson** will host. Meanwhile, former **WPEG** Charlotte, N.C., station manager **Chester Williams** and promotion director **State Alexander** are among the principals in the newly established **Media Partners**, which is looking to acquire radio stations.

The **Scranton/Wilkes Barre** area gets a new **SMN** classic rock outlet,

courtesy of a local management agreement between new sign-on **WZZV** and nearby **WBNE**, now known as **WZZC**. Both stations will be known as **Z95**.

Top 40 **WGOR** Lansing, Mich., already known as **Mix 92**, picks up the call letters **WXMX**... **WWHT** (Hot 105) Columbus, Ohio, part-timer **Mark Elliott** is the new PD of top 40 **WPXR** Quad Cities Iowa/Ill., replacing **John Austin**.

Religious **WYDE** Birmingham, Ala., goes easy listening... Top 40 **KFXD-FM** Boise, Idaho, midday host **Gary McCabe** becomes PD for religious **KFXD** as it goes N/T.

After announcing his intention to step down, **Jimmy Mack** will stay on as PD of urban **WDXZ** (Foxy 104) Charleston, S.C. Meanwhile, at former sister station **WJIZ** (Z96) Albany, Ga., PD **Eddie Rock** is out after two weeks. APD/night jock **Derrick Jonzun** replaces him. Midday jock **Vickie Cannon** becomes MD.

MD **Barbara Byrd** officially adds PD duties at urban **KFXZ** (Z106) Lafayette, La., replacing **Chuck Harrison**... Former **KIDZ** Kansas City PD **Frank James** replaces **James Williams** as PD/middays. **Cullen Washington** goes to mornings; **Williams** stays on for afternoons... At AC **KFIG** Fresno, Calif., new owner **Ron Ostlund**, last the owner of **KOH/KSXY** Reno, Nev., replaces **Phil Davis** as GM. OM **John Smoot** is out... Album **WZNS** (Z93) Florence, S.C., morning man **Bobby Cook** assumes PD duties from group PD **Bob Steele**.

Top 40 **WNYP** Ithaca, N.Y., GM **Steve Christian** exits for the GSM job at AC **WJLK** Monmouth County N.J.... Jones satellite soft AC outlet **KSIF** Idaho Falls, Idaho goes local, becoming **KMXE** (Mix 96.1)... Country **WDKN** Dickson, Tenn., near Nashville, will add a soft AC FM **WYYB** early next year.

Burkhart/Douglas & Associates is now consulting modern **KJQN** Salt Lake City... In the market's third LMA to date, AC **WGBE** Williamsport, Pa., returns to the air soon, simulcasting N/T **WRAC**.

PEOPLE: DOWN WITH OPIE P.; SURVIVOR OF THE B

KLOS Los Angeles morning men **Mark Thompson** & **Brian Phelps** celebrated Thompson's Dec. 5 birthday by recreating "The Andy Griffith Show." A Hollywood set builder mocked-up the show's courthouse in the KLOS parking lot. Several of the original actors, including **Don Knotts**, made appearances. **Ron Howard** called in; Thompson's son **Matt** filled in for him as **Opie**. Dodgers catcher **Mike Scioscia** came dressed as **Aunt Bea**.

The first of the staffers displaced by last week's sudden sign-off at top 40 **KZZB** (B95) Beaumont, Texas, has relocated. P.M. driver **Mark Roberts** goes to mornings at similarly formatted **KBIU** Lake Charles, La., replacing **Reese McNeese**. That leaves PD **Chrissy Roberts** (409-898-8388), MD **Jim Foxxx** (409-832-0343), and the rest of the B95 staff looking for work, following the decision by that station's bankers to pull it off the air.

When **Dave Herman** left mornings at album **WNEW-FM** New York for classic rock **WXRK** two weeks ago, he made some unflattering comments to **Newsday** about his former employer, something he reiterated his first day on the air at **WXRK**. **WNEW** GM **Ted Utz** fired back in **Newsday** saying, "Dave Herman was a cancer on this radio station. He was not a team player. And since he left, he has somehow formulated this image of the station in order to make himself feel good about going elsewhere and playing oldies. His friends here are very offended."

Condolences to **WGAR** Cleveland morning man **Dave Perkins**, whose wife **Amy** was abducted and shot to death in an apparently random act of violence late last month. The couple was about to return to **Odessa, Texas**, where **Perkins** is part of the new management team at **KMGP**.

Former AC **WMXC** Charlotte, N.C., morning man **Chuck Boozer**, is the new morning co-host at AC **WNNK** Cincinnati. That sends **Dickie Shannon** to afternoons as **Bobby Maxwell** goes to the long-vacant midday slot.

Morning team the **O'Bros** are out at album **KZAP** Sacramento, Calif. Partner **Chris Davis** is now teamed with night jock **Doreen MacKenzie** and producer **Charlie Weiz**. The trio had handled mornings before the **O'Bros** were hired.

Morning team member **Tony Richards** is upped to p.m. drive at urban **KMJQ** (Majic 102) Houston replacing **Lawrence Gregory Jones**... Urban **WILD** Boston adds midday host **Pebbles** to the morning team. Weekend oldies host **Mark Jordan** assumes the midday shift.

Top 40 **WNCI** Columbus, Ohio, morning co-host **Shawn Ireland**, who announced her departure several months ago, has decided to stay with the station... **Todd Jenkins** returns to AC **WMJQ** (Q102) Buffalo, N.Y., for nights. **Jenkins** previously did afternoons at the station as **T.J. Hammer**... P.M. driver **Paco Lopez** adds APD stripes at **WPGC** Washington, D.C.

Former **WXKS-FM** Boston music coordinator **Carmen Cacciatore** joins rival **WZOU** as MD... Former **SI** Inc. director of radio **Don Tracy** is out. **Tracy**, who would like to get back on the air, can be reached at 818-894-5693.

Former **WYNY** New York part-timer **Jessica Ettinger** is now doing weekends at rival AC **WLTW**... Morning co-host **Gina St. John** goes to nights at top 40 **WPHR** Cleveland replacing **Yo! Sunny Jo Stevens**... Former **WIOQ** (Q102) Philadelphia weekender **Thomas "Mr. Radio" Naylor** joins top 40/dance **WWKX** (Kix 106) Providence, R.I., for

nights as **The Jammer**. **Kix's Kid Valentine** goes to weekends at **WZOU** Boston.

Julie Logan returns to nights at album **KKDJ** Fresno, Calif., replacing **Jennie Gibe**. **Logan** was last in middays at country rival **KCML**. Also, P/T **Mark Zeiger** moves up to overnights. **Scott Stevens** from rival **KRZR** joins for swing. Across town, **Tom Maule** exits mornings at album **KKDJ**. No replacement has been named.

At album **KFMQ** Lincoln, Neb., PD **Randy Raley** and midday host **Cyndi Stratton** move to mornings. They replace **Kim** who goes to middays and the exiting **Dave Kallaway**. Night jock **John Terry** takes afternoons. Part-timer **Scotty Palmer** will do nights. Across town, former **KFMQ** morning team **Joe Skare** (last MD at **KATT** Oklahoma City) and **Tim Cawley** are the new morning team at classic rock **KTGL**. **Neil Hunter** comes off the air to concentrate on his GM duties; **Carly Roberts** is out.

KICT Wichita, Kan., asst. MD **Sherry McKinnon** becomes MD; she replaces **Phil Thompson** who stays with the album rock outlet for production... Former **WGFX** Nashville morning co-host **R.C. Harder** joins **WGXC** Mobile, Ala., in that capacity. Also P/T **Glenn Steele** is upped to nights replacing **Chris Todd**... Former **WMMR** Philadelphia MD **Erin Riley** joins top 40 **WSTW** Wilmington, Del., for P/T.

Urban **WUSS** Atlantic City, N.J., p.m. driver **Troy Maybank** goes to overnights at oldies rival **WKTU**... **Bill Milliken** from **WJJK** LaSalle, Ill., is the new production director at top 40 **WVIC** Lansing, Mich., replacing **Bob Lawson**... Former **WLUM** (Hot 102) Milwaukee swing jock **Kevin Ross** joins top 40 **WIXX** Green Bay, Wis., as MD/overnighter.

Single Reviews

EDITED BY LARRY FLICK

POP

► BRYAN ADAMS *There Will Never Be Another Tonight* (4:40)

PRODUCERS: Robert John "Mutt" Lange, Bryan Adams
WRITERS: B. Adams, R.J. Lange, J. Vallance
PUBLISHERS: Badams/Almo/Zomba/Testamey, ASCAP
A&M 7315 (c/o PGD) (cassette single)

Third serving from the fine "Waking Up The Neighbours" is a hook-lined, guitar-driven anthem that is stamped with Adams' distinctive rasp. Look for this one to steamroll over the competition and up the charts.

► LINDA RONSTADT *Dreams To Dream* (4:39)

PRODUCER: David Foster
WRITERS: J. Horner, W. Jennings
PUBLISHER: not listed
MCA 2028 (c/o Uni) (cassette single)

Lovely ballad taken from the soundtrack to "An American Tail: Fievel Goes West" is already a favorite among AC radio programmers. Soothing performance by Ronstadt and glittery production by Foster should assure an equally enthusiastic response at top 40.

► BILLY JOEL *Shameless* (3:55)

PRODUCER: Mick Jones, Billy Joel
WRITER: B. Joel
PUBLISHER: Joel Songs, BMI
Columbia 4356 (c/o Sony) (cassette single)

Shortly after Garth Brooks took his interpretation of this cool tune to the top of the country singles chart, pop programmers started airing the bluesy and affecting original. Will ultimately amount to yet another smash from Joel's platinum-plus 1990 opus, "Storm Front."

► SKID ROW *Wasted Time* (4:59)

PRODUCER: Michael Wagener
WRITERS: Bach, Bolan, Snake
PUBLISHERS: Wordiks/New Jersey Underground, ASCAP
Atlantic 4262 (cassette single)

Headbangers deliver song's poignant and emotional message without softening its axe-grinding attack. Appetizing riffs and an appealing vocal by Sebastian Bach add up to a sturdy chart contender. From the smash set "Slave To The Grind."

► LEVEL 42 *Guaranteed* (3:55)

PRODUCERS: Level 42, Wally Badarou
WRITERS: Lindup, Bardarou, King, Husband
PUBLISHERS: Level 42/Mark King & Mike Lindup/Chappell & Co., ASCAP/Island Visual Arts, PRS
RCA 62178 (c/o BMG) (cassette single)

British popsters make their label debut with an unusually aggressive, rock-framed ditty. Mark King's instantly recognizable voice is like an old friend, and it's a nice contrast to track's kinetic beat. A smart bet for widespread approval from pop, alternative, and album rock programmers.

ROBERTA FLACK *You Make Me Feel Brand New* (4:23)

PRODUCER: Arif Mardin
WRITERS: T. Bell, L. Creed
PUBLISHER: Warner-Tamerlane, BMI
Atlantic 4321 (cassette single)

Flack delivers a virtually flawless vocal interpretation of the Stylistics' classic hit. Unfortunately, her performance is hindered by cumbersome production and an unnecessary new-jackish beat. Although any chance to hear Flack's incomparable stylings is well worth taking, this track is sadly disappointing.

JOHN MELLENCAMP *Love & Happiness* (3:53)

PRODUCER: John Mellencamp
WRITER: J. Mellencamp
PUBLISHER: not listed
Mercury 612 (c/o PolyGram) (cassette single)

Album rock radio has already warmly embraced this politically oriented jam. Astute lyrics are an interesting

contrast to song's raw and Stones-y instrumentation. Totally groovy trumpet solo darts out of nowhere and provides an ominous tone.

CHRIS CUEVAS *You Are The One* (4:16)

PRODUCER: Fred Zarr
WRITER: C. Cuevas
PUBLISHERS: Chrississippi/Hats Off, ASCAP
Atlantic 4188 (cassette single)

Cuevas oozes with teen-idol charm on this sugar-coated power ballad. Booming chorus and glossy production values should push all the right buttons with starry-eyed young girls.

KRISTINE WEITZ *Show & Tell* (3:30)

PRODUCER: Kristine Weitz House Productions
WRITERS: K. Weitz, B. Stewart
PUBLISHERS: Weitz House, ASCAP; King Stewart, BMI
Power 5007 (c/o PPI) (cassette single)

Electronic drum tracks drive this spirited dance tune. Weitz's powerful pipes shine, as her vocals range from light pop parts to hearty R&B stylings and playful rap interludes.

R & B

► PATTI LABELLE *Somebody Loves You Baby (You Know Who It Is)* (4:52)

PRODUCER: Walter "Bunny" Sigler
WRITERS: W. Sigler, E. Curry
PUBLISHER: not listed
MCA 2072 (c/o Uni) (cassette single)

Follow-up to "Feels Like Another One" is a melodramatic pop/R&B ballad, propelled by LaBelle's reliably acrobatic vocals. Expect immediate adds at urban radio, though tune would be a nice addition to any AC playlist, too.

► GLADYS KNIGHT *Meet Me In The Middle* (4:24)

PRODUCER: D.C.
WRITERS: D.C., G. Knight
PUBLISHER: not listed
REMIXERS: Vassal Benford, Louil Silas Jr.
MCA 2075 (c/o Uni) (cassette single)

Knight proves why she is the diva for all others to beat on this sassy and assertive funk jam. She switches from no-nonsense belting to soft whispers with amazing ease. Already kickin' up urban radio dust, track's extended version deserves club attention as well. Listen carefully for a subtle cameo appearance by Patti LaBelle.

S.O.S. BAND *Broken Promises* (5:02)

PRODUCER: Curtis Williams
WRITERS: C. Currelly, J. Calhoun
PUBLISHERS: Chansong/Bodie Bear/Interior, BMI
Tabu 1800 (c/o PGD) (cassette single)

Ballad from "One Of Many Nights" is bolstered by well-layered harmonies and a lead vocal that's occasionally reminiscent of early Anita Baker.

FIVE STAR *Shine* (4:00)

PRODUCER: Ian Prince
WRITERS: M. King, I. Prince
PUBLISHERS: Must Be Marvelous/EMI-Songs/EMI-April, ASCAP
REMIXERS: Zac Harmon, Christopher Troy
Epic 4335 (c/o Sony) (cassette single)

British sibling quintet resurfaces with an engaging but somewhat dated new-jacker. Chances of major radio play are iffy, though group's charisma does warrant attention.

GARY TAYLOR *Take Control* (4:26)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Valley Vue 22000 (CD single)

Taylor casts himself as an assertive lover on this formulaic R&B ballad. Nice vocal and rich production aids in setting track apart from overcrowded pack of similar-sounding competitors. Contact: 213-344-4200.

COMMISSIONED *Second Chance* (5:37)

PRODUCER: Fred Hammond
WRITERS: E. Dawkins, A. Dawkins, E. Howard
PUBLISHER: Sunday Shoes, ASCAP; Eddie Howard, BMI
Benson 7321 (c/o A&M) (cassette single)

Playful, energetic beats bounce off funky bass instrumentation and multilayered vocals. Innovative, up-tempo rhythm track should keep the dancefloor bobbing.

COUNTRY

► RANDY TRAVIS *Better Class Of Losers* (2:39)

PRODUCER: Kyle Lehning
WRITERS: R. Travis, A. Jackson
PUBLISHERS: Sometimes You Win/All Nations/Seventh Son/Mattie Ruth Music, ASCAP
Warner Bros. 19069 (7-inch single)

Travis attempts to set the record straight with his companion. Eagerly delivered, this number is penned by two of country's hottest acts.

► TRISHA YEARWOOD *That's What I Like About You* (2:38)

PRODUCER: Garth Fundis
WRITERS: J. Hadley, K. Welch, W. Wilson
PUBLISHERS: Sony Tree/Sony Cross Keys, BMI/ASCAP
MCA 54270 (c/o Uni) (7-inch single)

Country's newest princess drives her message home against an upbeat, plushly produced backdrop.

► RONNIE MILSAP *Turn That Radio On* (3:42)

PRODUCERS: Ronnie Milsap, Rob Galbraith
WRITERS: A. Jordan, P. Davis
PUBLISHERS: BMG Songs/Paul And Jonathan, ASCAP/BMI
RCA 62104 (c/o BMG) (7-inch single)

With a heavy beat, a common touch, and a recognition of radio's self-absorption, Milsap plays some serious cards here.

► LORRIE MORGAN *Except For Monday* (2:54)

PRODUCER: Richard Landis
WRITER: R. Nielsen
PUBLISHER: Englishtown, BMI
RCA 62105 (c/o BMG) (7-inch single)

Morgan comes across as both high-spirited and self-deprecating in this catchy essay on recovering from love gone wrong.

► PATTY LOVELESS *Jealous Bone* (3:21)

PRODUCERS: Emory Gordy Jr., Tony Brown
WRITERS: R. Giles, S. Bogard
PUBLISHERS: Edge O'Woods/Kinetic Diamond/Great Cumberland/WB/Rancho, ASCAP
MCA 54271 (c/o Uni) (7-inch single)

Rhythm and funk as only Loveless can deliver. The more it's played, the more contagious it becomes.

► DWIGHT YOAKAM *It Only Hurts When I Cry* (2:33)

PRODUCER: Pete Anderson
WRITERS: D. Yoakam, R. Miller
PUBLISHERS: Coal Dust West/Adam Taylor, BMI
Reprise 5041 (c/o Warner Bros.) (CD promo)

To a yearning, '50s-inspired country instrumental base, Yoakam recites the instances during which love hurts.

► KEITH WHITLEY *Somebody's Doin' Me Right* (3:50)

PRODUCERS: Blake Mevis, Garth Fundis
WRITERS: J.F. Knobloch, P. Overstreet, D. Tyler
PUBLISHERS: Colgems-EMI/BMG Songs/Sharp Circle, ASCAP; Screen Gems-EMI/Scarlet Moon/Careers-BMG Music, BMI
RCA 62166 (c/o BMG) (7-inch single)

A determined and upbeat tribute, delivered with quiet sincerity.

► SUZY BOGGUSS *Outbound Plane* (2:52)

PRODUCERS: Jimmy Bowen, Suzy Bogguss
WRITERS: N. Griffith, T. Russell
PUBLISHERS: Wing And Wheel/Irving, BMI
Capitol 79052 (c/o CEMA) (CD promo)

A terrific song co-written by the wonderful Nanci Griffith. Melody colorfully rolls and Bogguss' performance is superb.

JOHN ANDERSON *Straight Tequila Night* (2:56)

PRODUCERS: James C. Stroud, John Anderson
WRITERS: K. Robbins, D. Hupp
PUBLISHERS: Irving/Colter Bay, BMI/Dixie Stars, ASCAP
BNA 61029 (cassette single)

This is Anderson's best release in quite some time and will likely be a career booster. Production and performance are commercial in appeal.

GARY MORRIS *One Fall Is All It Takes* (3:12)

PRODUCER: Gary Morris
WRITERS: G. Burr, G. Morris
PUBLISHERS: MCA/Gary Burr/Logrhythm, ASCAP/BMI
Capitol 79968 (c/o CEMA) (CD promo)

With closed eyes, listeners can travel to a dreamworld of romance. Imagine a companion of choice, a toasty fire, a hot toddy, and this wonderfully performed snuggler.

TIM RYAN *I Will Love You Anyhow* (3:14)

PRODUCERS: Paul Worley, Ed Seay, Anthony Martin
WRITERS: R. Foster, B. Lloyd
PUBLISHERS: BMG Songs/Muckleroy, ASCAP; Careers-BMG Music/Kung Fu Grip, BMI
Epic 74124 (c/o Sony) (7-inch single)

Ryan has a pleasing and believable delivery and a song that pledges enduring love.

GREAT PLAINS *Faster Gun* (3:40)

PRODUCER: Brent Maher, Don Potter
WRITERS: J. Sundrud, G. Burr
PUBLISHERS: Sony Tree/Red Quill (Morraine Music), BMI; MCA, ASCAP
Columbia 74137 (c/o Sony) (7-inch single)

The group sounds a little like Restless Heart in this mock-drama that likens the interplay of lovers to an Old West showdown.

DANCE

► AFRIKA BAMBAATAA *Power Boy Power* (7:32)

PRODUCER: De Point
WRITERS: M. Dowdy, A. Bambaataa, S. Portuluri, F. Zaffret, D. Sion
PUBLISHERS: MXM Musica Ex Machine/Bambaataa
REMIXER: Mark Kamins
EMI 56241 (c/o CEMA) (12-inch single)

Second single from Bam's excellent "Decade Of Darkness" album deftly combines elements of hip-hop, house, and techno. Kinetic percussion promises to keep recently rediscovered club audience interested.

► MUSTO & BONES FEATURING DINA & I.C.O. *The Music Is Right* (6:30)

PRODUCERS: Musto & Bones
WRITERS: T. Musto, L. Richardson, J. Scaldi, A. Venegas
PUBLISHERS: Virgin/JSE/Northcott, BMI
REMIXER: Tommy Musto
RCA 62154 (c/o BMG) (12-inch single)

Although the future of Musto & Bones as an act remains in question, this tasty treat is well worth a spin. Tommy Musto's remixes pump a spine-stirring R&B/house bass line, while paying proper attention to singer Dina and rapper I.C.O. Techno-logists should take note of the rave-ready versions on the flip side.

★ BEAT BROS. INK! FEATURING JOSIE FALBO *Sinnerman* (7:25)

PRODUCER: Oh, Oh Omar Santana
WRITERS: R. Hage, C. George
PUBLISHER: EMI, BMI
REMIXER: Oh, Oh Omar Santana
Centurian 4501 (12-inch single)

Sarah Dash's disco evergreen is craftily reinterpreted for the techno generation. Producer Omar Santana gives the track a dark and sinister edge without sacrificing the pure power of the original song. Added pleasure is derived from Kool Rock Steady's wicked rap cameo. Contact: 312-714-3752.

LAWNMOWER DEF *Kids In America* (5:19)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXER: Def Geoff
Relativity 0135 (12-inch single)

Sleaze-speed hip-hopper was inspired by Kim Wilde's late-'80s hit of the same name. Flavors of reggae, retro-soul, and funk make track a unique and refreshing break from the usual house and techno fare. Take heed. Contact: 718-740-5700.

RAM JAM *We Rock The Mansion* (4:28)

PRODUCERS: Jerry Kasenatz, Jeff Katz, Bart Adams
WRITERS: M. Moses, Lotto

PUBLISHERS: Adbredar/Fresh Plastic, ASCAP; Super Bubble, BMI

Super K 100 (c/o Mic Mac) (12-inch single)

Dance music historians will remember Ram Jam for its club classic "Black Betty." Track is a busy and festive hip-houser that is colored with act's signature guitar licks, as well as rousing rhymes and a catchy chorus. Strictly for pop-oriented sets. Crossover radio programmers should investigate, too. Contact: 212-675-4038.

TAG *Love & Money* (4:56)

PRODUCER: Gareth Young
WRITERS: T. Morris, G. Young
PUBLISHER: AACI Songs, ASCAP
REMIXER: Freddy Bastone
Scotti Bros. 75302 (c/o BMG) (12-inch single)

Duo shines within a Euro-splashed pop/house context. Although grooves are tough enough to fill dancefloors, best bets for success would seem to be at urban and top 40 radio—thanks mostly to tune's highly infectious chorus.

ROCK TRACKS

► MIDGE URE *Cold, Cold Heart* (3:59)

PRODUCER: Midge Ure
WRITER: M. Ure
PUBLISHER: Mood/WB, ASCAP
RCA 62033 (c/o BMG) (cassette single)

After too long an absence, Ure changes labels and issues an uplifting pop/rock jewel. Tune is a quirky-but-pleasing equation of tribal beats, Celtic melodies, a hand-clapping chorus, and textured harmonizing. Can't wait for his upcoming album, "Pure."

► LITTLE FEAT *Things Happen* (3:52)

PRODUCERS: Bill Payne, George Massenburg
WRITERS: P. Barrere, F. Tackett, B. Payne
PUBLISHER: Feat, ASCAP
Morgan Creek 0007 (cassette single)

Second single from venerable band's "Shake It Up" album is a horn-rimmed slice of Cajun soul. Jangly guitars and a throaty performance by Craig Fuller add up to a cheerful, sunny antidote to cold winter nights.

TAMI SHOW *Did He Do It To You* (4:04)

PRODUCER: Mike Chapman
WRITER: M. Chapman
PUBLISHER: Mike Chapman/All Nations, ASCAP
REMIXER: Mike Chapman
RCA 62171 (c/o BMG) (cassette single)

Second shot from band's debut album "Wanderlust" continues to gleefully conjure up images of Blondie and early Pat Benatar—thanks mostly to the heavy hand of writer/producer Mike Chapman. Swaggering midtempo beat and crisp guitar licks will help get exposure at album rock and pop levels.

CHRISTMAS

AL JARREAU *The Christmas Song (Chestnuts Roasting On An Open Fire)*

Reprise 5219 (c/o Warner Bros.)

BARRY MANILOW *Because It's Christmas (For All The Children)*

Arista 2096 (c/o BMG)

DE LA SOUL *Millie Pulled A Pistol On Santa*

Tommy Boy 500. Contact: 212-722-2211

HOLIDAY *Christmas Lights*

Holiday Group 99100. Contact: 305-235-1728

LORI RUSO *Christmas In My Heart*

Weir Brothers 01. Contact: 818-980-9608

LOU CHRISTIE & THE UNIVERSITY OF PITTSBURGH MEN'S GLEE CLUB *O Holy Night*

Rhino 90105

PATSY *"Kid" Santa Claus/Happy Holly-Day*

Roperry 2255. Contact: 212-757-8187

JERRY REED *Christmas (W)rappin'*

Track America 202. Contact: 800-446-8135

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

IT'S THE THIRD WEEK of the new Hot 100, and the response to date has been encouraging. For the first time, the chart reflects actual exposure of records at top 40 radio and the actual number of units of singles sold in retail outlets and rackjobbers nationwide. We are temporarily using the old-style playlists reported by radio stations in the smaller markets not monitored by BDS, but eventually those lists—which constitute a small percentage of the total points on the chart—will be replaced by a more precise measurement. The Power Playlists are also now based on the actual number of plays each record receives, rather than the rankings previously provided by the stations.

NOW FOR SOME SPECIFICS. Michael Jackson's "Black Or White" (Epic) holds at No. 1 for a second week, with a wide margin of victory in both sales and airplay. It continues to gain on both sides, and seems likely to hold for a third week. "It's So Hard To Say Goodbye To Yesterday" by Boyz II Men (Motown) is bulleted at No. 2 and ready to move to the top should "Black" falter. It's a solid No. 3 in sales and still gaining in airplay (although pushed down to No. 6 by Mariah Carey's single, which jumps over it). "All 4 Love" by Color Me Badd (Giant) is also a No. 1 contender; it's already No. 2 in airplay and gaining nicely on the sales side. "2 Legit 2 Quit" by Hammer (Capitol) is No. 2 in sales but sluggish at top 40 radio (at No. 50, although bulleted); it's No. 11 overall with more than 80% of its points from sales.

THREE ARTISTS HAVE TWO active singles on the chart, which is unusual. Boyz II Men, in addition to their No. 2 hit, debut at No. 88 with "Uhh Ahh." Crossover sales from R&B radio airplay fuel this entry, as is the case with "Insatiable" by Prince & the N.P.G. (Paisley Park) at No. 92. "Uhh Ahh" and "Insatiable," at Nos. 33 and 17, respectively, on the Hot R&B Singles chart, are getting only slight top 40 radio attention since neither has yet been promoted to top 40. Prince went through the same syndrome with "Gett Off," which peaked at No. 21 almost totally from sales. Meanwhile, his top 40 hit is "Diamonds And Pearls," which zooms an incredible 39 places to No. 49 on the strength of huge airplay gains; the single wasn't even in stores until last week. The third artist with two active singles is Hammer. While "2 Legit 2 Quit" moves up to No. 11, "Addams Groove" (Capitol) skyrockets 48 places to No. 36 from explosive sales growth (debuting at No. 19 and winning the Power Pick/Sales). It also jumps 73-52 on the airplay monitor.

QUICK CUTS: The chart has several tightly competitive areas, where bulleted records are unable to move up. Examples include Nos. 13, 45-47, 52, 57, 61, and 63, all holding in place while gaining strongly to earn bullets. "Love Crazy" by Atlantic Starr (Reprise) actually is pushed down three places to No. 78 but gains points, particularly in sales... "Don't Let The Sun Go Down On Me" by George Michael & Elton John (Columbia) is off to a great start, jumping 38 places to No. 34 and winning the Power Pick/Airplay. It has a better-than-even chance of topping the No. 2 peak of Elton's original version in 1974.

HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 11 2 LEGIT 2 QUIT (Bust-It, BMI)
 - 36 ADDAMS GROOVE (Bust-It, BMI/Orian, ASCAP)
 - 61 AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)
 - 71 AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)
 - 5 ALL 4 LOVE (Me Good, ASCAP/Howie Tee, BMI/Irving, ASCAP) CPP
 - 91 ALL I NEED IS YOU (Careers-BMG, BMI/Metafour West, BMI) HL
 - 68 ALL SHE WROTE (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
 - 83 ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP)
 - 30 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
 - 26 BROKEN ARROW (Medicine Hat, ASCAP/EMI April, ASCAP) HL
 - 7 CAN'T LET GO (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
 - 18 CAN'T STOP THIS THING WE STARTED (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP
 - 54 CAN'T TRUSS IT (Def American, BMI)
 - 31 CHANGE (Careers-BMG, BMI) HL
 - 77 THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stoopid, ASCAP/Almo, ASCAP) HL
 - 81 CONVICTION OF THE HEART (Gnossos, ASCAP/Southshore, BMI) WBM
 - 12 CREAM (Controversy, ASCAP/WB, ASCAP) WBM
 - 70 A DAY IN MY LIFE (WITHOUT YOU) (King Reyes, ASCAP/Funny Bear, ASCAP/Berrios, ASCAP/EMI April, ASCAP)
 - 49 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM
 - 19 DO ANYTHING (Tuareg, ASCAP/Peasant, ASCAP/SkyFish, ASCAP)
 - 16 DON'T CRY (Guns N' Roses, ASCAP) CLM
 - 34 DON'T LET THE SUN GO DOWN ON ME (Big Pig, ASCAP) HL
 - 58 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
 - 28 EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civillies, ASCAP/Virgin, ASCAP) HL
 - 40 ENTER SANDMAN (Creeping Death, ASCAP) CLM
 - 90 EVERYBODY MOVE (Colgems-EMI, ASCAP/Warner Chappell, ASCAP)
 - 8 FINALLY (Wax Museum, BMI/Mainlot, BMI)
 - 89 THE FLY (Chappell & Co., ASCAP) HL
 - 25 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Al B. Sure!, ASCAP) HL/WBM
 - 75 GET A LEG UP (Full Keel, ASCAP) WBM
 - 95 GROOVIN' (Grand Teton, BMI)
 - 99 GROOVY TRAIN (Virgin, ASCAP/Virgin Songs, BMI) HL
 - 72 HEARTS DON'T THINK (THEY FEEL) (Tuareg, ASCAP/Peasant, ASCAP)
 - 27 HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP
 - 47 HOME SWEET HOME (Warner-Tamerlane, BMI/Motley Crue, BMI) WBM
 - 44 HOUSECALL (Aunt Hilda, BMI/Maxi, BMI/Shadows, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP)
 - 67 I CAN'T MAKE YOU LOVE ME (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
 - 29 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)
 - 62 IN MY DREAMS (WB, ASCAP) WBM
 - 87 IN PARADISE (Play The Music, ASCAP)
 - 92 INSATIABLE (Controversy, ASCAP/WB, ASCAP)
 - 98 INTO THE GREAT WIDE OPEN (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL
 - 50 IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Extreme, ASCAP) WBM
 - 2 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP
 - 55 I'VE GOT A LOT TO LEARN ABOUT LOVE (Good Dog, ASCAP/Full Keel, ASCAP/Dial M For Music, ASCAP) WBM
 - 66 I WANNA BE YOUR GIRL (One Word, ASCAP/BMG, ASCAP) HL
 - 73 I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM/HL
 - 38 I WONDER WHY (Sony Tunes, ASCAP/C. Montrose S., ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL
 - 94 JUST ANOTHER GIRLFRIEND (4MW, ASCAP/Zomba, ASCAP)
 - 64 JUST A TOUCH OF LOVE (Virgin, ASCAP/Cole-Civillies, ASCAP) HL
 - 69 JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP
 - 13 KEEP COMING BACK (Chi-Boy, ASCAP) CLM
 - 53 KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP) WBM
 - 63 KISS YOU BACK (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)
 - 15 LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
 - 96 LIES (Warner Chappell, PRS/WB, ASCAP) WBM
 - 22 LIVE FOR LOVING YOU (Foreign Imported, BMI/Realsongs, ASCAP) CPP
 - 78 LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP) WBM
 - 42 LOVE ME ALL UP (No Pain No Gain, ASCAP/Weenie Squeech, ASCAP/Dickiebird, BMI)
 - 32 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)
 - 97 MONSTERS AND ANGELS (Virgin, ASCAP) HL
 - 100 MOVE ANY MOUNTAIN (Amokhasong, PRS)
 - 33 MYSTERIOUS WAYS (Chappell & Co., ASCAP) HL
 - 76 NO MORE TEARS (Virgin, ASCAP/Purdell, ASCAP) HL
 - 17 NO SON OF MINE (Hidden Pun, BMI) WBM
 - 65 ON A SUNDAY AFTERNOON (RMI, BMI/Delicious Apple, BMI/Longitude, BMI/Purple Records, ASCAP/Stone Agate, BMI/Fun City, BMI) WBM
 - 51 THE ONE AND ONLY (Chrysalis, BMI) CLM
 - 14 O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP
 - 74 POP THAT COOCHIE (Pac Jam, BMI/2 Live, BMI)
 - 86 REAL REAL REAL (EMI Blackwood, BMI) HL
 - 93 RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/GreensKirt, BMI)

Billboard.

FOR WEEK ENDING DECEMBER 14, 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	45	20	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./ICHIBAN)
1	1	4	BLACK OR WHITE	MICHAEL JACKSON (EPIC) 2 weeks at No. 1	39	32	17	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
2	3	4	2 LEGIT 2 QUIT	HAMMER (CAPITOL)	40	43	11	POP THAT COOCHIE	THE 2 LIVE CREW (ATLANTIC)
3	4	15	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)	41	42	8	NO MORE TEARS	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
4	2	7	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	42	54	3	ON A SUNDAY AFTERNOON	LIGHTER SHADE OF BROWN (PUMP)
5	6	12	DON'T CRY	GUNS N' ROSES (Geffen)	43	38	19	I ADORE MI AMOR	COLOR ME BADD (GIANT)
6	7	5	WILDSIDE	MARKY MARK (INTERSCOPE/EASTWEST)	44	39	19	GETT OFF	PRINCE (PAISLEY PARK/WARNER BROS.)
7	5	17	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	45	41	16	ROMANTIC	KARYN WHITE (WARNER BROS.)
8	8	8	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	46	49	5	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)
9	19	2	SMELLS LIKE TEEN SPIRIT	NIRVANA (GDC)	47	33	18	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)
10	9	15	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	48	56	3	KEEP COMING BACK	RICHARD MARX (CAPITOL)
11	11	14	MIND PLAYING TRICKS ON ME	GETO BOYS (RAP-A-LOT/PRIORITY)	49	47	28	WITH YOU	TONY TERRY (EPIC)
12	10	11	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	50	51	5	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)
13	12	24	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M)	51	57	4	NO SON OF MINE	GENESIS (ATLANTIC)
14	13	18	ENTER SANDMAN	METALLICA (ELEKTRA)	52	59	3	BROKEN ARROW	ROD STEWART (WARNER BROS.)
15	15	3	ALL 4 LOVE	COLOR ME BADD (GIANT)	53	46	18	HOLE HEARTED	EXTREME (A&M)
16	14	10	FOREVER MY LADY	JOCECI (UPTOWN/MCA)	54	68	2	I LOVE YOUR SMILE	SHANICE (MOTOWN)
17	17	13	CAN'T STOP THIS THING ...	BRYAN ADAMS (A&M)	55	48	25	3 A.M. ETERNAL	THE KLF (ARISTA)
18	20	5	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)	56	52	25	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
19	—	1	ADDAMS GROOVE	HAMMER (CAPITOL)	57	65	2	HOME SWEET HOME	MOTLEY CRUE (ELEKTRA)
20	23	8	ANGEL BABY	ANGELICA (QUALITY)	58	50	14	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
21	24	10	CAN'T TRUSS IT	PUBLIC ENEMY (DEF JAM/COLUMBIA)	59	60	23	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
22	21	6	FINALLY	CE CE PENISTON (A&M)	60	58	8	RUSH	BIG AUDIO DYNAMITE II (COLUMBIA)
23	18	10	RING MY BELL	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)	61	44	6	THE FLY	U2 (ISLAND/PLG)
24	16	16	DO ANYTHING	NATURAL SELECTION (EASTWEST)	62	—	1	IT'S CHRISTMAS TIME	CROSBY/SINATRA/COLE (LASERLIGHT)
25	22	21	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	63	53	19	CRAZY	SEAL (SIRE/WARNER BROS.)
26	29	2	UNFORGIVEN	METALLICA (ELEKTRA)	64	55	7	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSALIS)
27	25	7	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)	65	61	23	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)
28	28	3	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	66	71	2	ALL THROUGH THE NIGHT	TONE LOC (DELICIOUS VINYL/PLG)
29	26	24	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	67	75	2	INSATIABLE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
30	34	9	TENDER KISSES	TRACIE SPENCER (CAPITOL)	68	63	3	I WONDER WHY	CURTIS STIGERS (ARISTA)
31	35	9	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	69	74	2	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)
32	30	28	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	70	—	1	ALL SHE WROTE	FIREHOUSE (EPIC)
33	27	15	EMOTIONS	MARIAH CAREY (COLUMBIA)	71	62	19	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
34	40	5	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WB)	72	—	1	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
35	31	24	UNFORGETTABLE	NATALIE COLE (ELEKTRA)	73	—	1	UHH AHH	BOYZ II MEN (MOTOWN)
36	37	10	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)	74	66	4	STREET OF DREAMS	NIA PEOPLES (CHARISMA)
37	36	7	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)	75	72	3	CHANGE	LISA STANSFIELD (ARISTA)

○ 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	3	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)	16	19	3	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
2	2	3	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	17	18	3	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
3	3	2	WITH YOU	TONY TERRY (EPIC)	18	25	3	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
4	4	2	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)	19	17	3	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
5	5	3	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	20	21	3	LOUDER THAN LOVE	TKA (TOMMY BOY)
6	7	3	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	21	15	3	GETT OFF	PRINCE AND THE N.P.G. (PAISLEY PARK/WB)
7	6	2	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	22	14	2	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)
8	—	1	I ADORE MI AMOR	COLOR ME BADD (GIANT)	23	24	3	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
9	9	3	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	24	22	3	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)
10	10	3	WIND OF CHANGE	SCORPIONS (MERCURY)	25	27	3	FADING LIKE A FLOWER	ROXETTE (EMI)
11	13	3	TEMPTATION	CORINA (CUTTING/ATCO)	26	23	3	3 A.M. ETERNAL	THE KLF (ARISTA)
12	12	3	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	27	26	3	EVERY HEARTBEAT	AMY GRANT (A&M)
13	8	3	I CAN'T WAIT ANOTHER MINUTE	H-FIVE (JIVE/RCA)	28	29	3	BABY BABY	AMY GRANT (A&M)
14	11	3	CRAZY	SEAL (SIRE/WARNER BROS.)	29	30	3	UNBELIEVABLE	EMF (EMI)
15	16	3	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	30	—	2	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 20.

- 48 RING MY BELL (Two Knight, BMI)
- 24 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyne, ASCAP) WBM
- 39 RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, ASCAP/Zomba, ASCAP)
- 80 RUSH (The Voice Of London, BMI)
- 46 SAVE UP ALL YOUR TEARS (Realsongs, ASCAP/EMI April, ASCAP/Desmobe, ASCAP) HL/WBM
- 60 SEND ME AN ANGEL (Rudolph Schenker, ASCAP/Klaus Meine, ASCAP/Pri, ASCAP) HL
- 3 SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP) HL
- 20 SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM
- 57 SHOT OF POISON (EMI April, ASCAP/Lisabella, ASCAP/Almo, ASCAP/Testatyme, ASCAP/Tyreach, ASCAP) CPP/HL
- 23 SMELLS LIKE TEEN SPIRIT (Virgin Songs, BMI/End Of Music, BMI) HL
- 79 SOMETHING GOT ME STARTED (EMI, ASCAP/So What, ASCAP) HL
- 3 SPENDING MY TIME (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
- 21 STREET OF DREAMS (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI) WBM
- 37 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP)
- 45 TENDER KISSES (Zodrog, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM
- 9 THAT'S WHAT LOVE IS FOR (All Nations, ASCAP/Moo Maison, ASCAP/MCA, ASCAP/Age To Age, ASCAP/Reunion, ASCAP) HL
- 52 TOO BLIND TO SEE IT (Last Song, ASCAP/Third Coast, ASCAP)
- 41 TOP OF THE WORLD (Yessup, ASCAP/WB, ASCAP) CLM
- 88 UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)
- 56 THE UNFORGIVEN (Creeping Death, ASCAP)
- 99 WALK THROUGH FIRE (Warner Chappell, ASCAP/TJT, ASCAP/Phantom, ASCAP/WB, ASCAP) WBM
- 43 THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped, ASCAP/ATV, BMI) WBM/HL
- 85 WHAT TIME IS LOVE? (E.G., BMI/Warner Chappell/WB, ASCAP/MCA, ASCAP/Wandee, ASCAP) HL/WBM
- 4 WHEN A MAN LOVES A WOMAN (Pronto, BMI/Quincy, BMI/Warner-Tamerlane, BMI) WBM
- 84 WHISPERS (Pez, BMI/Mister Rodgers, BMI/It's Time, BMI)
- 10 WILDSIDE (Oakfield Avenue, BMI/Screen Gems-EMI, BMI) WBM
- 82 WITHIN MY HEART (Funny Bear, ASCAP/Angel Lebron, Jr., ASCAP/Berrios, ASCAP/ABL, ASCAP/EMI April, ASCAP)



Smooth Sailing. The Thanksgiving weekend was kind to modern rock act the Ocean Blue. A 29% increase in unit sales pushes the group back on the national Heatseekers chart. The Pennsylvania-based band's current single, "Ballerina Out Of Control," ranks No. 5 on the Modern Rock Tracks chart.



Chieftains' Achievement. The Chieftains, in appearances with James Galway, have placed two albums on the Top Classical Crossover chart, but their new Christmas title—an all-star project featuring the likes of Rickie Lee Jones, Elvis Costello, and Nanci Griffith—marks the Irish troupe's first Billboard 200 appearance.



Making A Difference. Tracie Spencer, a presenter on the Billboard Music Awards, has top-25 reports in four regions. Her sophomore album is No. 6 in the South Atlantic states and No. 16 in the East North Central. The teenager, who recently appeared on "The Tonight Show," also moves 24-19 in South Central stores and 17-13 in the Pacific.

GRADUATION: Young **Tevin Campbell** had a short stay on Heatseekers. His mighty 41% gain in sales hurls his debut album 105-84 on The Billboard 200 Top Pop Albums.

Campbell, a gospel singer who rose to pop prominence in guest shots on albums by **Quincy Jones** and **Prince**, becomes the fourth artist in Popular Uprisings' eight weeks to jump over the Heatseekers chart after just a one-week stay. The others in that honor roll: **Scarface**, **D.J. Magic Mike**, and **Michael Crawford**.

Acts are removed from the Heatseekers category when an album moves into the top half of The Billboard 200, the top 25 of the country and R&B album charts, or the top five of one of our other popular-format lists.

IRISH EYES ARE SMILING: The No. 1 spot on the Heatseekers list, a chart that is largely occupied by alternativists and rappers, belongs to—of all things—a classical label, RCA Victor. The **Chieftains**, known for their menu of traditional Irish music, have made impressive moves in their brief three-week run. It entered at No. 25, leaped to No. 13, and now makes the 13-place jump to the top of the heap.

At the same time, it also becomes the first album in the Chieftains' career to enter The Billboard 200, debuting this week at No. 139. It is appropriate that the Chieftains and classical flautist **James Galway** enter The Billboard 200 in the same week, as the Irish act's previous chart history consisted entirely of appearances on two Galway albums, "In Ireland" and "Over The Sea To The Sky."

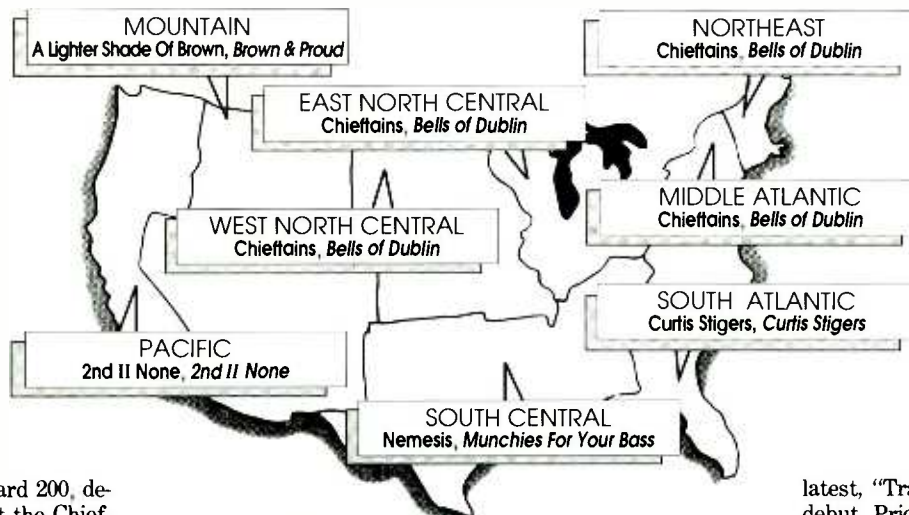
The new Chieftains title, "The Bells Of Dublin," is a seasonal recording, which moves 21-14 on the Top Christmas Albums list. It is an all-star affair with an eclectic cast, featuring, in alphabetical order, **Jackson Browne**, **Elvis Costello**, **Marianne Faithful**, **Nanci Griffith**, **Rickie Lee Jones**, **Kate & Anna McGarrigle**, and **Burgess Meredith**. These stars' credentials may well help the album's sales appeal but, as at least

one music reviewer has noted, the guest contributors do not significantly alter the music offered here. "The Bells Of Dublin," in fact, sounds like a Chieftains' album.

The group will be back in action soon. RCA Victor will release its next album, "An Irish Evening," in January—a

month we at Billboard have heard far too infrequently in regards to planned release dates. It, too, will have guest-star pizzazz, in the person of **Roger Daltrey**.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Chieftains, Bells Of Dublin	1. Curtis Stigers, Curtis Stigers
2. The Storm, The Storm	2. Tony Terry, Tony Terry
3. Buddy Guy, Damn Right I've Got The Blues	3. The Storm, The Storm
4. Curtis Stigers, Curtis Stigers	4. Techmaster P.E.B., Bass Computer
5. Tim Dog, Penicillin On Wax	5. Blacksheep, A Wolf In Sheep's Clothing
6. Smashing Pumpkins, Gish	6. Tracie Spencer, Make The Difference
7. 2nd II None, 2nd II None	7. Shanice, Inner Child
8. Ned's Atomic Dustbin, God Fodder	8. Chieftains, Bells Of Dublin
9. Cypress Hill, Cypress Hill	9. Ned's Atomic Dustbin, God Fodder
10. Infectious Grooves, Plague That Makes...	10. Cypress Hill, Cypress Hill

HIGH JUMPERS: The Thanksgiving sales binge heated up business for several Heatseekers. Besides the Chieftains, five other artists who were on last week's chart saw gains of more than 1,000 units. In the "grand" circle are **2nd II None** (on an impressive 29% increase), **Cypress Hill**, **Ned's Atomic Dustbin**, **Blacksheep**, and **Shanice**. Half of the six acts who beat the mark are rappers... Alternative act **Ned's Atomic Dustbin** is scoring, thanks to MTV play and a unique T-shirt promotion being run at retail by Columbia (Billboard, Nov. 30).

DOUBLE PLAY: In the Nov. 16 issue, D.J. Magic Mike became the first act to hang more than one album on the Heatseekers list. This week, **Blues Traveler** becomes the second. Its long, winding tour has not only stirred interest in its latest, "Travelers & Thieves," but also in its self-titled 1990 debut. Prior to this week, the earlier title had shown up on some of the regional top-25 charts but had not garnered enough sales to make the national list.

Travel agents are among the band's best friend, as it has toured practically nonstop for the last two years, and those shows have been the Traveler's best road to success. The current wing started in mid-September and runs through Dec. 31. The constant touring also suggests that the band has been appropriately named.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING DECEMBER 14, 1991 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	13	3	CHIEFTAINS RCA VICTOR 60824* (9.98)	BELLS OF DUBLIN
★ ★ No. 1 ★ ★				
2	2	8	CURTIS STIGERS ARISTA 18660* (9.98)	CURTIS STIGERS
3	5	7	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE
4	3	8	THE STORM INTERSCOPE 91741*/EASTWEST (9.98)	THE STORM
5	7	4	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98)	CYPRESS HILL
6	4	3	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX
7	9	8	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6.98 EQ)	GOD FODDER
8	8	8	BUDDY GUY SILVERTONE 1462* (9.98)	DAMN RIGHT I'VE GOT THE BLUES
9	10	6	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING
10	6	7	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ)	PLAGUE THAT MAKES YOUR BOOTY
11	21	2	SHANICE MOTOWN 6319* (9.98)	INNER CHILD
12	14	8	PRIMUS INTERSCOPE 91659*/EASTWEST (9.98)	SAILING THE SEA OF CHEESE
13	11	8	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
14	16	8	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS
15	15	8	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
16	12	8	SMASHING PUMPKINS CAROLINE 1705* (9.98)	GISH
17	18	8	M.C. BREED & D.F.C. S.D.E.G. 4103*/MCHIBAN (9.98)	M.C. BREED & D.F.C.
18	22	7	PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ)	TEN
19	33	4	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98)	BROWN & PROUD
20	19	8	NANA MOUSKOURI PHILIPS 510229* (10.98 EQ)	ONLY LOVE - BEST OF NANA MOUSKOURI

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	26	5	SUZY BOGGUSS CAPITOL 95847* (9.98)	ACES
22	29	8	THE FARM SIRE 26600*/REPRISE (9.98)	SPARTACUS
23	17	3	NATURAL SELECTION EASTWEST 91787*/ATLANTIC (10.98)	NATURAL SELECTION
24	20	8	BLUES TRAVELER A&M 15373* (9.98)	TRAVELERS & THIEVES
25	24	7	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE
26	35	8	VOICE OF THE BEEHIVE LONDON 828 253*/PLG (9.98 EQ)	HONEY LINGERS
27	30	8	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND
28	23	8	LISETTE MELENDEZ FEVER 46945/COLUMBIA (9.98 EQ)	TOGETHER FOREVER
29	31	8	SCHOOL OF FISH CAPITOL 94557 (9.98)	SCHOOL OF FISH
30	27	3	BILLY BRAGG ELEKTRA 61121* (10.98)	DON'T TRY THIS AT HOME
31	28	8	CRASH TEST DUMMIES ARISTA 8677* (9.98)	GHOSTS THAT HAUNT ME
32	—	—	THE OCEAN BLUE SIRE 26550*/REPRISE (9.98)	CERULEAN
33	25	5	NITZER EBB GEFEN 24456* (9.98)	EBBHEAD
34	—	—	AMG SELECT STREET 21642/SELECT (9.98)	BITCH BETTA HAVE MY MONEY
35	—	—	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY
36	—	—	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
37	—	—	BLUES TRAVELER A&M 5308 (8.98)	BLUES TRAVELER
38	34	4	BLUR SBK 97880* (9.98)	LEISURE
39	—	—	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
40	—	—	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE

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 ★★			38	39	6	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QUEST/WB)
1	1	4	BLACK OR WHITE	MICHAEL JACKSON (EPIC) 2 weeks at No. 1	39	41	7	SPENDING MY TIME	ROXETTE (EMI)	
2	3	10	ALL 4 LOVE	COLOR ME BADD (GIANT)	40	44	6	ANGEL BABY	ANGELICA (QUALITY)	
3	2	11	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	41	34	19	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	
4	7	8	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	42	47	6	FOREVER MY LADY	JOCELI (MCA)	
5	4	11	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	43	40	5	JUST A TOUCH OF LOVE	C&C MUSIC FACTORY (COLUMBIA)	
6	5	15	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)	44	42	8	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)	
7	10	13	FINALLY	CE CE PENISTON (A&M)	45	31	14	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSALIS)	
8	6	11	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)	46	55	4	I WANNA BE YOUR GIRL	ICY BLU (GIANT)	
9	9	11	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)	47	53	9	TENDER KISSES	TRACIE SPENCER (CAPITOL)	
10	13	7	KEEP COMING BACK	RICHARD MARX (CAPITOL)	48	52	4	IN MY DREAMS	THE PARTY (HOLLYWOOD/ELEKTRA)	
11	11	18	ROMANTIC	KARYN WHITE (WARNER BROS.)	49	49	7	TOP OF THE WORLD	VAN HALEN (WARNER BROS.)	
12	8	12	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	50	50	7	2 LEGIT 2 QUIT	HAMMER (CAPITOL)	
13	16	6	NO SON OF MINE	GENESIS (ATLANTIC)	51	46	13	A DAY IN MY LIFE (WITHOUT YOU)	LISETTE MELENDEZ (FEVER/COLUMBIA)	
14	14	9	STREET OF DREAMS	NIA PEEPLES (CHARISMA)	52	73	2	ADDAMS GROOVE	HAMMER (CAPITOL)	
15	12	19	DO ANYTHING	NATURAL SELECTION (EASTWEST)	53	60	5	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	
16	24	9	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)	54	51	18	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)	
17	15	18	HOLE HEARTED	EXTREME (A&M)	55	72	2	I'VE GOT A LOT TO LEARN...	THE STORM (INTERSCOPE/EASTWEST)	
18	20	20	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	56	63	3	SAVE UP ALL YOUR TEARS	CHER (Geffen)	
19	33	5	I LOVE YOUR SMILE	SHANICE (MOTOWN)	57	—	1	HEARTS DON'T THINK (THEY FEEL)	NATURAL SELECTION (EASTWEST)	
20	21	16	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	58	75	2	THE COMFORT ZONE	VANESSA WILLIAMS (WING/MERCURY)	
21	19	14	CAN'T STOP THIS THING WE...	BRYAN ADAMS (A&M)	59	59	4	LOVE CRAZY	ATLANTIC STARR (REPRISE)	
22	25	19	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)	60	57	12	DON'T CRY	GUNS N' ROSES (Geffen)	
23	17	16	EMOTIONS	MARIAH CAREY (COLUMBIA)	61	65	2	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)	
24	43	3	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)	62	69	3	I WANT YOU	JODY WATLEY (MCA)	
25	29	5	LOVE ME ALL UP	STACY EARL (RCA)	63	68	4	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)	
26	58	2	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)	64	48	19	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)	
27	23	11	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)	65	62	10	GROOVY TRAIN	THE FARM (SIRE/REPRISE)	
28	32	6	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO)	66	67	8	WITHIN MY HEART	VOYCE (ATCO)	
29	38	3	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	67	—	1	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)	
30	—	1	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	68	—	1	EVERYBODY MOVE	CATHY DENNIS (POLYDOR/PLG)	
31	36	7	CHANGE	LISA STANSFIELD (ARISTA)	69	61	16	WORD TO THE MUTHA	BELL BIV DEVOE (MCA)	
32	27	16	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	70	64	12	WHISPERS	CORINA (CUTTING/ATCO)	
33	30	10	WILDSIDE	MARKY MARK (INTERSCOPE/EASTWEST)	71	—	1	IN PARADISE	LAISSEZ FAIRE (METROPOLITAN)	
34	26	17	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)	72	56	10	SOMETHING GOT ME STARTED	SIMPLY RED (EASTWEST)	
35	45	4	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)	73	—	1	SEND ME AN ANGEL	SCORPIONS (MERCURY)	
36	35	6	BROKEN ARROW	ROD STEWART (WARNER BROS.)	74	—	1	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)	
37	28	11	I WONDER WHY	CURTIS STIGERS (ARISTA)	75	70	2	GROOVIN'	UB40 (VIRGIN)	

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	WITH YOU	TONY TERRY (EPIC)	14	11	6	EVERY HEARTBEAT	AMY GRANT (A&M)
2	—	1	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)	15	14	20	BABY BABY	AMY GRANT (A&M)
3	1	4	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)	16	—	1	LOUDER THAN LOVE	TKA (TOMMY BOY)
4	2	4	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	17	17	28	SOMEDAY	MARIAH CAREY (COLUMBIA)
5	3	5	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	18	12	4	CRAZY	SEAL (SIRE/WARNER BROS.)
6	4	10	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	19	16	6	FADING LIKE A FLOWER	ROXETTE (EMI)
7	7	9	TEMPTATION	CORINA (CUTTING/ATCO)	20	21	14	UNBELIEVABLE	EMF (EMI)
8	5	2	WIND OF CHANGE	SCORPIONS (MERCURY)	21	19	3	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
9	6	3	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	22	18	21	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)
10	9	16	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	23	23	36	LOVE WILL NEVER DO	JANET JACKSON (A&M)
11	13	16	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	24	20	2	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
12	—	1	I ADORE MI AMOR	COLOR ME BADD (GIANT)	25	—	14	MORE THAN WORDS	EXTREME (A&M)
13	8	6	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

BMG Buys 25% Interest In Zomba Music

Also Extends Manufacturing Deal With Jive, Silvertone

BY PAUL VERNA

NEW YORK—The Bertelsmann Music Group has bought a 25% interest in the music publishing operations of the Zomba Music Group and renewed a manufacturing and distribution agreement with Zomba's two record labels, Jive and Silvertone, according to a BMG statement.

Zomba president and CEO Clive Calder says he is delighted to have BMG as "a strong minority partner," noting that Zomba has "already enjoyed a close relationship" with the distributor.

According to Calder, in July Zomba "converted" a U.S. licensing agreement with RCA Records to a manufacturing and distribution pact with BMG Distribution. That agreement has been renewed on a long-term basis.

The BMG statement says that "unlike many recent acquisitions in the music industry, this one won't result in any rationalization of operations or staff reductions at Zomba."

BMG chairman and CEO Michael Dornemann comments, "We think of this not so much as an acquisition, but as an overall relationship which we have extended. Having Clive as part of our family is for me the most important thing."

BMG Music Publishing president Nick Firth says of the deal, "I have long been a fan of Clive Calder, and he has built up one of the world's prime independent music publishing companies."

Zomba's publishing interests include the catalogs of such popular rock and R&B artists as Def Leppard, Poison, Iron Maiden, Anthrax, Billy Ocean, and Levert. The company also has a publishing stake in the current Michael Jackson and Bryan Adams albums.

In rap, Zomba's publishing roster includes D.J. Jazzy Jeff & the Fresh Prince, Too Short, Boogie Down Productions, and A Tribe Called Quest, all of whom record for Jive. In addition, Zomba is the publisher for Digital Underground and Kool Moe Dee.

Zomba will maintain its own pub-

lishing operation in the U.S., U.K., and Benelux countries. Outside those territories, BMG Music Publishing will act as Zomba's subpublisher, according to the release.

The manufacturing and distribution agreement between BMG and the Zomba labels applies to the U.S., the U.K., and Benelux, with other licensing agreements covering the rest of the world.

Zomba's record division comprises the 10-year-old Jive Records and the 3-year-old Silvertone Records. Jive has a roster of 18 rap artists, while Silvertone is a rock label with just three signed artists: Buddy Guy, John Lee Hooker (in Europe), and J.J. Cale.

Silvertone's first signing was the Stone Roses, which it lost to Geffen Records in a much-publicized U.K. court battle. Calder says, "Now we have to regroup [Silvertone] and plan for the next year or two or three."

Calder will continue to keep his headquarters in New York. "My focus and attention is on America now," he says.

STAFF CUTS DEEP AT CHRYSALIS, EMI, SBK LABELS

(Continued from page 1)

EMI, Chrysalis, and SBK labels—under the direction of chairman and CEO Charles Koppelman (Billboard, Nov. 30).

Daniel Glass and Teresa Santisi, both of whom now hold the title of executive VP/GM of the new group, will report directly to Koppelman. Glass, the former senior VP/GM of SBK, will oversee sales, promotion, and press. Santisi, former chief financial officer for SBK/EMI Music Publishing, will oversee the new company's financial business as well as take on additional creative duties.

Each of the three labels will have its own A&R staff, as previously reported.

Fred Davis has been appointed senior VP of A&R for EMI Records Group North America. He was previously of counsel to the New York law firm of Levine, Thall & Plotkin.

Other group appointments include that of former A&M East Coast GM Michael Leon, who has been promoted from VP of international for SBK to senior VP of international for the group; and Adam Ritholz, who has been named senior VP of business affairs and A&R operations at Chrysalis.

Chrysalis president John Sykes will move to EMI Music Publishing as executive VP of the U.S. operation Jan. 1. He will report directly to EMI Music Publishing chairman Martin Bandier.

Key EMI Records staffers who have already been discharged include Jack Satter, senior VP of promotion; Kim Akhtar, national director of publicity; and Steven Mandel, associate director of publicity. Their departures follow the earlier dismissals of Sal Licata and Ron Urban, president and executive VP of EMI, respectively.

Bruce Theriot, senior VP of business affairs and A&R administration, lost his job at SBK.

EMI's Jim Cawley is expected to continue as that label's senior VP of marketing. Cawley and Jane Berk, VP of marketing at Chrysalis, will report to Ken Baumstein, the former VP of marketing at SBK, who becomes senior VP of marketing for the group.

Cawley would be the only survivor from EMI's former management team. According to Berk, her Chrysalis marketing team, including Fran Musso, VP of artist and product development, is moving intact to the new group.

Sources say the group's other top staffers will include Tom Gorman of Chrysalis as senior VP of promotion, EMI's Norm Osborne as VP of album rock promotion, and SBK's Elliot Hubbard as publicity chief, with Francis Pennington of Chrysalis as his second in

command. Hubbard and Pennington each will have the title of VP of publicity, with Hubbard handling corporate communications and Pennington overseeing the rest of the publicity team.

This week's staff cuts will reportedly involve about 20 staffers in each of five areas, including marketing, sales, promotion, and publicity. A number of administrative personnel also were expected to be dropped.

At Chrysalis, reports indicate that seven promotion people were let go, including manager of national alternative promotion Jerry Rubino, as well as local reps in Los Angeles, San Francisco, Seattle, Chicago, Dallas, and Baltimore. At EMI, four or five local promotion staffers were expected to be cut.

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THE Billboard 200

TOP ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
DECEMBER 14, 1991



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	NEW		1	MICHAEL JACKSON EPIC 45400 (10.98 EQ) 1 week at No. 1	dangerous	1
2	2	1	12	GARTH BROOKS ▲ 4 CAPITOL 96330* (10.98)	ROPIN' THE WIND	1
3	1	—	2	U2 ISLAND 10347/PLG (9.98 EQ)	achtung baby	1
4	3	2	5	HAMMER CAPITOL 98151 (10.98)	too legit to quit	2
5	5	8	32	MICHAEL BOLTON ▲ 1 COLUMBIA 46771 (10.98 EQ)	time, love and tenderness	1
6	4	5	10	NIRVANA ● DGC 24425/GEFFEN (9.98)	nevermind	4
7	6	6	11	GUNS N' ROSES ▲ 3 GEFEN 24420 (10.98)	use your illusion II	1
8	7	7	16	METALLICA ▲ 3 ELEKTRA 61113 (10.98)	metallica	1
9	13	10	29	BOYZ II MEN ▲ 2 MOTOWN 6320* (9.98)	cooleyhighharmony	3
10	10	11	11	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ)	emotions	4
11	11	13	11	GUNS N' ROSES ▲ 2 GEFEN 24415 (10.98)	use your illusion I	2
12	8	4	3	GENESIS ATLANTIC 82344* (10.98)	we can't dance	4
13	14	15	25	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98)	unforgettable	1
14	12	9	65	GARTH BROOKS ▲ 5 CAPITOL 93866* (9.98)	no fences	4
15	16	16	10	BRYAN ADAMS ▲ A&M 5367* (10.98)	waking up the neighbours	6
16	15	12	9	PRINCE PAISLEY PARK 25379*/WARNER BROS. (10.98)	diamonds & pearls	3
17	18	17	23	BONNIE RAITT ▲ CAPITOL 96111 (10.98)	luck of the draw	2
18	9	3	5	ICE CUBE PRIORITY 57155 (10.98)	death certificate	2
19	NEW		1	KEITH SWEAT ELEKTRA 61216* (10.98)	keep it comin'	19
20	19	18	19	COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98)	C.M.B.	3
21	20	22	29	PAULA ABDUL ▲ 2 CAPTIVE 91611*/VIRGIN (10.98)	spellbound	1
22	23	26	39	AMY GRANT ▲ 2 A&M 5321 (9.98)	heart in motion	10
23	27	27	10	HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ)	blue light, red light	21
24	17	14	4	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 47390 (9.98 EQ)	sky is crying	10
25	22	24	6	VARIOUS ARTISTS POLYDOR 845750*/PLG (10.98)	two rooms: songs of elton john/bernie taupin	19
26	21	19	9	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98)	decade of decadence	2
27	25	28	14	JODECI ● MCA 10198* (9.98)	forever my lady	25
28	34	60	3	BETTE MIDLER ATLANTIC 82329* (10.98)	music from "for the boys"	28
29	26	25	11	OZZY OSBOURNE ● EPIC ASSOCIATED 46795/EPIC (10.98 EQ)	no more tears	7
30	24	20	9	REBA MCENTIRE MCA 10400* (10.98)	for my broken heart	13
31	28	21	9	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	apocalypse 91...the enemy strikes black	4
32	30	31	19	MARKY MARK & THE FUNKY BUNCH ● INTERSCOPE 91737*/EASTWEST (10.98)	music for the people	28
33	29	23	13	NAUGHTY BY NATURE ● TOMMY BOY 1044* (9.98)	naughty by nature	16
34	146	—	2	SOUNDTRACK WALT DISNEY 60618* (8.98)	beauty & the beast	34
35	37	39	41	FIREHOUSE ▲ EPIC 46186* (9.98 EQ)	firehouse	21
36	43	36	38	R.E.M. ▲ 3 WARNER BROS. 26496 (9.98)	out of time	1
37	33	33	84	GARTH BROOKS ▲ 2 CAPITOL 90897 (9.98)	garth brooks	22
38	32	30	49	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ)	gonna make you sweat	2
39	35	37	14	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98)	the fire inside	7
40	31	29	27	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98)	it's all about to change	22
41	47	—	2	ENYA REPRISE 81842* (10.98)	shepherd moons	41
42	36	35	14	SOUNDTRACK ● MCA 10286* (10.98)	the commitments	8
43	41	44	53	EXTREME ▲ A&M 5313 (9.98)	extreme II pornograffiti	10
44	38	32	10	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98)	blood sugar sex magik	14
45	44	43	8	JOHN MELLENCAMP MERCURY 510151* (10.98 EQ)	whenever we wanted	17
46	45	46	39	VINCE GILL ● MCA 10140* (9.98)	pocket full of gold	45
47	39	40	4	RICHARD MARX CAPITOL 95874* (10.98)	rush street	39
48	46	38	9	JAMES TAYLOR COLUMBIA 46038* (10.98 EQ)	new moon shine	37
49	40	34	24	VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98)	for unlawful carnal knowledge	1
50	75	103	10	BARBRA STREISAND ● COLUMBIA 44111* (59.98 EQ)	just for the record...	38
51	52	55	36	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	vagabond heart	10
52	51	47	31	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	power of love	7
53	42	70	126	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ)	soul provider	3
54	48	41	21	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98)	we can't be stopped	24

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	49	49	12	DIRE STRAITS WARNER BROS. 26680 (10.98)	on every street	12
56	58	58	13	RUSH ● ATLANTIC 82293* (10.98)	roll the bones	3
57	61	72	3	LISA STANSFIELD ARISTA 18679* (10.98)	real love	57
58	50	42	22	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98)	into the great wide open	13
59	55	53	29	ALAN JACKSON ▲ ARISTA 8681* (9.98)	don't rock the jukebox	17
60	62	66	93	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	phantom of the opera highlights	55
61	53	50	9	P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98)	of the heart, of the soul & of the cross	50
62	54	48	65	QUEENSRYCHE ▲ 2 EMI 92806 (9.98)	empire	7
63	57	52	21	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	homebase	12
64	80	—	2	AEROSMITH COLUMBIA 46209* (36.98 EQ)	pandora's box	64
65	56	56	8	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	sports weekend	22
66	67	59	14	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
67	65	61	7	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	sons of the p	44
68	59	45	22	TRISHA YEARWOOD ● MCA 10297* (9.98)	trisha yearwood	31
69	68	63	22	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98)	robin hood: prince of thieves	5
70	88	85	56	CLINT BLACK ▲ 2 RCA 2372* (9.98)	put yourself in my shoes	18
71	64	62	77	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ)	mariah carey	1
72	92	101	8	ALABAMA RCA 61040* (9.98)	greatest hits, vol. 2	72
73	60	51	3	POISON CAPITOL 98046* (15.98)	swallow this live	51
74	76	69	8	GEORGE WINSTON WINDHAM HILL 11107 (10.98)	summer	55
75	79	118	3	YANNI PRIVATE MUSIC 82093* (9.98)	in celebration of life	75
76	66	64	91	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278/REPRISE (9.98)	shake your money maker	4
77	78	91	4	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	ain't no doubt about it	77
78	71	65	28	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	backroads	23
79	72	73	55	MADONNA ▲ 2 SIRE 26440/WARNER BROS. (13.98)	the immaculate collection	2
80	83	84	49	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	black's magic	38
81	63	57	25	SKID ROW ▲ ATLANTIC 82242* (10.98)	slave to the grind	1
82	98	100	190	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273/PLG (17.98 EQ)	phantom of the opera	33
83	84	88	44	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	into the light	5
84	103	—	2	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	84
85	99	97	35	ROXETTE ▲ EMI 94435* (10.98)	joyride	12
86	82	71	12	THE JUDDS CURB 61018*/RCA (9.98)	greatest hits vol. two	66
87	115	140	63	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	in concert	35
88	73	67	56	SCORPIONS ▲ 2 MERCURY 846908 (9.98 EQ)	crazy world	21
89	81	77	22	HEAVY D. & THE BOYZ ● MCA 10289 (9.98)	peaceful journey	21
90	69	115	3	MICHAEL CRAWFORD ATLANTIC 82347* (10.98)	performs andrew lloyd webber	69
91	86	86	13	STEVIE NICKS MODERN 91711*/ATLANTIC (10.98)	timespace: best of stevie nicks	30
92	93	78	37	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	eagle when she flies	24
93	87	90	4	INXS ATLANTIC 82294* (14.98)	live baby live	72
94	77	79	22	TANYA TUCKER CAPITOL 95562* (9.98)	what do i do with me	57
95	74	68	8	ERIC CLAPTON DUCK 26420*/REPRISE (23.98)	24 nights	38
96	70	54	4	QUEENSRYCHE EMI 97048* (40.98)	operation: livecrime	38
97	104	113	10	FOURPLAY WARNER BROS. 26656* (9.98)	fourplay	97
98	85	74	6	SOUNDTRACK MCA 10397 (10.98)	house party II	55
99	96	95	93	HAMMER ▲ 19 CAPITOL 92857 (9.98)	please hammer don't hurt 'em	1
100	91	83	65	REBA MCENTIRE ▲ MCA 10016 (9.98)	rumor has it	39
101	109	108	4	PAUL SIMON WARNER BROS. 26737* (24.98)	Paul Simon's concert in the park	101
102	101	75	43	JESUS JONES ▲ SBK 95715* (9.98)	doubt	25
103	89	76	7	ERASURE SIRE 26668*/REPRISE (10.98)	chorus	29
104	108	107	81	VAN MORRISON ● MERCURY 841970 (9.98 EQ)	the best of van morrison	41
105	113	123	29	EMF ▲ EMI 96238 (9.98)	Schubert Dip	12
106	105	94	133	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98)	Nick of Time	1
107	95	80	8	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	Mr. Scarface is back	51
108	97	87	14	RANDY TRAVIS WARNER BROS. 26661* (9.98)	high lonesome	43
109	94	81	52	NINE INCH NAILS TVT 2610 (9.98 EQ)	Pretty Hate Machine	75

○ 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.

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Billboard 200 Top Albums *continued*

FOR WEEK ENDING DECEMBER 14, 1991

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	90	82	17	BIG AUDIO DYNAMITE II	COLUMBIA 46147 (9.98 EQ)	GLOBE 76
111	112	104	27	N.W.A. ▲	RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN 1
112	120	98	10	A TRIBE CALLED QUEST	JIVE 1418* (9.98)	LOW END THEORY 45
113	114	114	88	WILSON PHILLIPS ▲	SBK 93745 (9.98)	WILSON PHILLIPS 2
114	106	106	12	KENNY LOGGINS	COLUMBIA 46140* (9.98 EQ)	LEAP OF FAITH 71
115	107	93	26	CANDY DULFER ●	ARISTA 8674* (9.98)	SAXUALITY 22
116	110	120	6	ROBERTA FLACK	ATLANTIC 82321* (10.98)	SET THE NIGHT TO MUSIC 110
117	122	139	6	TINA TURNER	CAPITOL 97152* (13.98)	SIMPLY THE BEST 113
118	100	89	12	TESLA ●	GEFFEN 24424 (9.98)	PSYCHOTIC SUPPER 13
119	127	131	15	VANESSA WILLIAMS	WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE 84
120	111	92	19	SHABBA RANKS	EPIC 47310 (9.98 EQ)	AS RAW AS EVER 89
121	123	109	34	MARC COHN	ATLANTIC 82178* (9.98)	MARC COHN 49
122	131	125	74	HARRY CONNICK, JR. ▲	COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE 22
123	128	124	6	ROY ROGERS	RCA 53024 (10.98)	TRIBUTE 123
124	102	105	9	SIMPLY RED	EASTWEST 91773* (10.98)	STARS 79
125	130	112	22	BEBE & CECE WINANS ●	CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES 74
126	118	126	126	DON HENLEY ▲	GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE 8
127	116	116	22	SEAL ●	SIRE 26627*/WARNER BROS. (9.98)	SEAL 24
128	185	—	2	TAKE 6	WARNER BROS. 26665* (9.98)	HE IS CHRISTMAS 128
129	133	138	165	PAULA ABDUL ▲	VIRGIN 90943 (9.98)	FOREVER YOUR GIRL 1
130	119	117	41	ANOTHER BAD CREATION ▲	MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW! 7
131	144	154	152	SOUNDTRACK ▲	ATLANTIC 81933 (9.98)	BEACHES 2
132	143	148	24	CHER ●	GEFFEN 24369* (10.98)	LOVE HURTS 48
133	121	121	64	VINCE GILL ▲	MCA 42321 (9.98)	WHEN I CALL YOUR NAME 67
134	162	156	52	SOUNDTRACK ●	EPIC ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES 48
135	148	173	3	COLLIN RAYE	EPIC 47468* (9.98)	ALL I CAN BE 135
136	137	129	12	KARYN WHITE	WARNER BROS. 26320* (10.98)	RITUAL OF LOVE 53
137	NEW ►	1	1	D-NICE	JIVE 41466* (9.98)	TO THA RESCUE 137
138	158	157	72	THE JUDDS ▲	CURB 8318/RCA (9.98)	GREATEST HITS 76
139	NEW ►	1	1	CHIEFTAINS	RCA VICTOR 60824* (9.98)	BELLS OF DUBLIN 139
140	151	143	68	YANNI ▲	PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION 29
141	139	142	56	PHIL COLLINS ▲	ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE! 11
142	134	133	14	NEIL DIAMOND	COLUMBIA 48610 (10.98 EQ)	LOVESCAPE 44
143	125	96	7	BARRY WHITE	A&M 5377 (9.98)	PUT ME IN YOUR MIX 96
144	NEW ►	1	1	JAMES GALWAY	RCA VICTOR 60862* (9.98)	WIND BENEATH MY WINGS 144
145	117	102	30	LORRIE MORGAN	RCA 3021* (9.98)	SOMETHING IN RED 71
146	132	130	10	VAN MORRISON	POLYDOR 849026* /JPG (17.98 EQ)	HYMNS TO THE SILENCE 99
147	149	128	9	PATTI LABELLE	MCA 10439 (9.98)	BURNIN' 78
148	138	136	42	ENIGMA ▲	CHARISMA 91642* (9.98)	MCMXC A.D. 6
149	164	158	28	HARRY CONNICK, JR. ●	COLUMBIA 44369* (7.98 EQ)	20 136
150	129	110	25	THE KLF	ARISTA 8657* (9.98)	WHITE ROOM 39
151	135	137	7	GERALD LEVERT	EASTWEST 91777* (10.98)	PRIVATE LINE 111
152	NEW ►	1	1	VARIOUS ARTISTS	GRP 9650* (9.98)	GRP CHRISTMAS COLLECTION, VOLUME 2 152
153	124	119	6	CURTIS STIGERS	ARISTA 18660* (9.98)	CURTIS STIGERS 119
154	180	174	27	VARIOUS ARTISTS ●	WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN 31
155	161	166	104	KENNY G ▲	ARISTA 8613 (13.98)	LIVE 16

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	173	168	5	2ND II NONE	PROFILE 1416* (9.98)	2ND II NONE 134
157	166	163	105	HARRY CONNICK, JR. ▲	COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..." 42
158	157	144	63	L.L. COOL J ▲	DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT 16
159	150	160	35	LENNY KRAVITZ ●	VIRGIN 91610* (9.98)	MAMA SAID 39
160	168	164	62	BETTE MIDLER ▲	ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES 6
161	126	111	4	PET SHOP BOYS	EMI 97097* (13.98)	DISCOGRAPHY - COMPLETE SINGLES COLLECTION 111
162	170	184	21	NAT KING COLE	CAPITOL 93590* (7.98)	COLLECTOR'S SERIES 86
163	165	162	132	CLINT BLACK ▲	RCA 9668 (9.98)	KILLIN' TIME 31
164	159	141	63	AC/DC ▲	ATCO 91413 (9.98)	THE RAZORS EDGE 2
165	156	134	25	AARON NEVILLE	A&M 5354* (9.98)	WARM YOUR HEART 44
166	171	177	15	DOUG STONE	EPIC 47357* (9.98 EQ)	I THOUGHT IT WAS YOU 82
167	136	122	7	SOUNDTRACK	SBK 97722* (10.98)	COOL AS ICE 89
168	182	170	29	ICE-T ●	SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER 15
169	141	99	5	BIG DADDY KANE	COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS 57
170	NEW ►	1	1	DAVE GRUSIN	GRP 2005* (10.98)	THE GERSHWIN CONNECTION 170
171	153	145	27	DIAMOND RIO	ARISTA 8673* (9.98)	DIAMOND RIO 84
172	163	147	70	TRAVIS TRITT ▲	WARNER BROS. 26094* (9.98)	COUNTRY CLUB 70
173	191	—	2	LINDA RONSTADT	ELEKTRA 61239* (10.98)	MAS CANCIONES 173
174	172	161	101	UB40 ▲	VIRGIN 91324 (9.98)	LABOUR OF LOVE II 30
175	154	152	37	GEORGE STRAIT ●	MCA 10204* (9.98)	CHILL OF AN EARLY FALL 45
176	RE-ENTRY	105	105	AEROSMITH ▲	GEFFEN 24254 (9.98)	PUMP 5
177	169	155	90	ALAN JACKSON ▲	ARISTA 8623 (9.98)	HERE IN THE REAL WORLD 57
178	160	135	6	SLAYER	DEF AMERICAN 26748*/WARNER BROS. (19.98)	LIVE - DECADE OF AGGRESSION 55
179	145	153	5	THE STORM	INTERSCOPE 91741*/EASTWEST (9.98)	THE STORM 145
180	178	165	8	SOUNDGARDEN	A&M 5374 (9.98)	BADMOTORFINGER 95
181	181	—	10	QUEEN LATIFAH	TOMMY BOY 1035 (9.98)	NATURE OF A SISTA' 117
182	147	146	5	SOUTHSIDE JOHNNY	IMPACT 10445*/MCA (9.98)	BETTER DAYS 96
183	NEW ►	1	1	DOC SEVERINSEN	AMHERST 54406* (9.98)	MERRY CHRISTMAS 183
184	175	169	9	KID 'N PLAY	SELECT 61206/ELEKTRA (9.98)	FACE THE NATION 144
185	176	167	60	CHRIS ISAAK ▲	REPRISE 25837 (9.98)	HEART SHAPED WORLD 7
186	140	127	9	ROBBIE ROBERTSON	GEFFEN 24303 (10.98)	STORYVILLE 69
187	152	149	34	ALICE IN CHAINS ●	COLUMBIA 46075* (9.98 EQ)	FACELIFT 42
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MICHAEL JACKSON GLOBAL ISSUE STAGGERED, SALES STAGGERING

(Continued from page 1)

Europe; Monday, Nov. 25, in Japan and Canada; and Tuesday, Nov. 26, in the U.S.

Chart figures from around the world bear out Sony's claims of record initial sales and chart performance. "Dangerous" debuts at No. 1 on The Billboard 200 Top Albums chart this week. It also topped the British albums chart before dropping to No. 2 in its second week. Its debuts in other countries are as follows: No. 1 in Australia, Spain, Switzerland, and Finland; No. 2 in Sweden and Germany; No. 3 in Italy; No. 5 in Japan and the Netherlands; and No. 14 on the Music & Media's European chart.

"Black Or White," the first single from the album, has hit the top of the charts in the U.S., the U.K., Australia, Italy, Spain, Mexico, Sweden, Denmark, Norway, Switzerland, Finland, Israel, New Zealand, and on Music & Media's Eurochart Hot 100.

In a statement dated Dec. 3, Sony reports sales of 5 million units outside the U.S. on the album. Its U.S. sales total was not available at press time, but published reports indicate that the initial shipment in the States

totaled 4 million pieces.

Thomas Tyrrell, executive VP of administration at Sony Music International, says the Jackson album presented a special case that called for its own set of precautions to safeguard against the threat of large-scale exportation.

"Each album has to be planned to meet its own characteristics," Tyrrell says. "Bringing out a Michael Jackson album after four years is one thing; a comparatively small release is another. The goal is a coordinated worldwide release calibrated to the inch, and in order to do that you have to understand the different markets."

Although Tyrrell refuses to cite specific instances in which Sony took a hit because of parallel exports, he says, "We've certainly had our share of mistakes over the years. This one was done by the book—it was planned very carefully."

In March, Sony issued a warning to U.S. wholesale accounts to stop exporting product. Since then, the other majors have followed suit (Billboard, March 23, April 20). However, Tyrrell admits that the crackdown has not

been wholly effective. "We think we made a lot of progress, but there's still a distance to go," he says.

He adds, "Even with the policy in place, if the demand [for a release] is strong enough there will be problems." Consequently, Sony went to the staggered release plan.

SOME VIOLATIONS

One-stops surveyed by Billboard say they have not exported Sony product since the crackdown, but sources indicate that some wholesalers have ignored the order.

Tyrrell says some action has been taken against U.S. accounts that have violated the policy, but he declines to reveal either the names of the dealers or the measures taken against them. "The typical type of action is we examine the order pattern. If the numbers appear out of line, we cut them back to where they should be," says Tyrrell.

One wholesaler says Sony does not gain anything by trying to curtail exports. "When you see how much sales they lost on stuff that's not out overseas, it's a big chunk," says the dealer. "It looks to me like it's pretty simple: They want to manufacture it, they want to import it, they want to export it. They want it all to themselves."

Overseas, Sony's operations took steps to avert an onslaught of imports. In France, Epic reduced the prerelease dealer price of "Dangerous." Prior to Nov. 21, the wholesale price of the CD was the equivalent of \$13.71; after that date, it reverted to Epic's standard \$14.57.

Although specific figures on price reductions in other territories were

HIGH COURT CASE

(Continued from page 12)

One legal source says "labels should know what they're doing by investigating liability when they purchase masters, and if they don't, they're not too smart."

The Supreme Court declined to review a Sixth Circuit Court of Appeals ruling that had sustained the 1990 district court decision.

Despite language in the original contracts that spelled out small artist percentages for foreign license fees and no fees for domestic licensing, the district court judge overrode sections of the original '60s Musicor and Scepter Records contracts by applying "current industry business practices" instead.

He added that "the court in essence made a new deal between the artists and the new company."

The court agreed with the contention of the artists that they were entitled to 50% of foreign, domestic, and synchronization licensing fees as well as unpaid artist royalties between 1982 and 1988.

Gusto and G.M.L. had contended they owed royalties only on income received from foreign licensees at the contractual rates, and only for the period after they had purchased the masters.

The labels further argued that, since there was no provision for payment of royalties to the artists on domestic license fees received, and since the artists had disclaimed or waived any interest in such income, they owed the artists no royalties on domestic or synchronization licensee fee income.

not available, Tyrrell says, "I'm sure that every territory's incentive pricing factored in the import problem."

IT'S NO SECRET

Across Europe, Epic is making no secret of why the album was given different release dates there and in the U.S. Epic U.K. managing director Andy Stephens says, "There's a very simple answer: To ensure dealers were not buying imported product."

Gerard Rutte, artist marketing manager of Sony Music in the Netherlands, says large U.S. wholesalers have in the past chartered cargo aircraft to bring in parallel imports by the crateload. He adds that he is not aware of parallel imports of "Dangerous." Sources suggest, though, that European wholesalers have been approached but, because of the staggered release dates, have not taken American product.

Tower Records' director of European operations, Ken Sockolov, says he has not seen any parallel imports of "Dangerous." He points out that if Tower were to bring in any copies, it would do so from its U.S. operation and would not go to a third-party wholesaler.

Jon Webster, managing director of Virgin Records in the U.K., states that the parallel import problem there is not as big as it was. He adds, "I can't see this Jackson thing at all. I don't understand it because all American new releases ship [to wholesale accounts] on Thursday, anyway."

Stuart Watson, London-based VP of MCA Records International, says he has noticed significantly fewer parallel-import problems since Uni Distribution—in common with other majors—advised U.S. wholesale customers not to ship merchandise abroad.

"It's certainly made vast improvements in MCA's case," he says. "In Europe, we used to get an import situation within minutes [of an album's U.S. release]. Product would come in through Holland, Sweden, and Germany."

Watson notes that Geffen Records, which MCA distributes worldwide, encountered only "a couple of isolated instances" of import problems with the "Use Your Illusion" albums by Guns N' Roses. "For us, it was a model exercise," he states.

Watson adds that MCA is releasing more albums than ever on a simultaneous worldwide basis. He cites the new Jody Watley package, "Affairs Of The Heart," which became

available in Europe Dec. 3, the same date as in the U.S.

BREAKING STREET DATE

Whether or not the anti-U.S. export campaign has borne fruit in the Japanese market is difficult to tell, partly because the Japanese arms of the major record companies often supply American imports to local retailers (Billboard, June 22).

A survey of major record outlets in Tokyo's Shibuya district revealed that Michael Jackson's "Dangerous" went on sale at HMV, Tower, and Wave on Nov. 22—three days before the official release date. Says Keith Cahoon, managing director of Tower Far East, "We try to keep to international street dates, but frequently people break those dates here. As soon as one person does it, everyone else wants it."

According to Cahoon, nobody wanted to be in the position of not having "Dangerous" over the Nov. 23-24 weekend. He stresses that Tower got its copies of the album direct from Sony. He says the chain, like other major retailers, was selling the Japanese edition.

That would have been a departure for Tower Japan, where 90% of sales consisted of imported product as recently as last June, according to sources. Similarly, 60% of HMV's Japanese sales were of imported titles last summer.

The major labels' import divisions sell imports of international repertoire direct to such accounts as Tower, HMV, Virgin, and Wave. Cahoon says the chain buys all its Sony merchandise from Sony itself, including imports.

Sony's Tyrrell admits certain Japanese retailers were supplied early with Jackson product, but he does not acknowledge it was for fear of imports from Europe or North America.

Chris Walker, managing director of HMV Japan, says some smaller retailers may buy imports from the U.S. to have the product earlier, "but since they don't have the means to mount a big publicity campaign, it's unlikely their sales would be very great."

Stuart McAllister, U.K.-based CEO of the HMV Group, says, "There is an advantage, pricewise, in bringing in product from the U.S., because of the high Japanese prices, but HMV wants to develop relationships with local suppliers over the long haul. The only advantage [with imports] is with releases not available in the local market."

BETWEEN THE BULLETS



by Geoff Mayfield

BACK AND EVEN BADDER: To no one's surprise, Michael Jackson pops into the top spot on The Billboard 200 Top Albums chart its first week out. Of the six titles that have opened at No. 1 since our conversion to the point-of-sale system in the May 25 issue, Jackson's is the third-highest opening-week tally, only less than the first-week numbers posted by Guns N' Roses' "Use Your Illusion II" and "Metallica." Epic and Sony Music Distribution appear satisfied with the album's initial performance. Paul Smith, president of the distribution company, says "Dangerous" appears to be starting faster than "Bad," Jackson's last set.

MORE: Sony says Jackson's numbers may be higher than projected. The two factors that confound the sum are slow information from rackjobbers and a still-small (but growing soon) representation of R&B stores. With few exceptions, racks don't have access to the same type of POS system at their accounts' stores as that used by music retailers. Data from such stores is collected via inventory scans on two-week cycles, which means Jackson's numbers came mostly from retail. This factor did not impact Guns N' Roses or Metallica, because their fans shop primarily at record stores—plus very few racked venues even carried Guns' "Illusion" albums. In contrast, Jackson's shipments to racks were disproportionately high. Also, Target is not yet part of the POS reporting pool, and Jackson's first-week numbers at the department store chain were even larger than those moved at The Musicland Group, the nation's largest record web.

SEASONAL ADJUSTMENT: We estimate that album sales improved by roughly 20% during the Thanksgiving week, which means we had to throw our normal bullet criteria out the window. Normally, albums that score a 10% gain, or an increase of at least 3,000 units, receive an automatic bullet, but the upturn in sales (see story, page 1) would have awarded bullets to more than 130 titles. Thus, we used a 25% increase to determine bullets in the first 100 positions, and a 20% gain in the remainder of the chart. Note that the chart is so competitive that some titles that gained 25% or more are still pushed backward.

BOX CHAMP this week, and likely for this quarter, is Columbia. In Barbra Streisand and Aerosmith, they have two of the three boxed sets that have made The Billboard 200 since we adopted the new system, and both have killer weeks. Streisand sees an astounding 83% gain (75-50) and Aerosmith gains 49% (80-64). Among single-unit albums, the new Bette Midler hikes by 76% (34-28), but the biggest increase we've ever seen is scored by another soundtrack, "Beauty And The Beast," which has a beastly 400% increase as it jumps 112 spots to No. 34.

SHOWTIME: At the risk of blowing our own horn, we expect the Monday (9) telecast on Fox of the Billboard Music Awards will impact sales. Last year, several older albums that had been tailing south made chart turnarounds after those artists performed on the inaugural program. Groups that played the 1991 show—including Genesis, Color Me Badd, Whitney Houston, and John Mellencamp—might well score gains (see story, page 5, for other featured performers).

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MTV Unfazed By Harassment Charges Against Konowitch

BY MELINDA NEWMAN

NEW YORK—MTV officials say allegations of verbal sexual harassment made against Abbey Konowitch while he worked at Arista Records in the mid-'80s have no bearing on his current position as VP of music and talent relations at the music channel. The charges were made by a former Arista employee in the Dec. 6 issue of Entertainment Weekly.

MTV spokeswoman Carole Robinson confirms that the article has "no impact on Abbey's status here."

And while Konowitch's attorney, Barry H. Platnick, agrees that the story does not put Konowitch "in danger with MTV," he says he intends to take legal action against the magazine, including a possible lawsuit for libel. "Here's someone who's a captain in this industry and these reports have definitely affected his position within the industry," Platnick says.

The attorney, who unsuccessfully tried to block the story before it was printed, declined to say when or where a lawsuit would be filed, adding that, "At this point, we're preparing the paperwork and are trying to assess the sum total of the damage."

Robin Bierstedt, deputy general counsel for Time Warner Publishing,

Entertainment Weekly's parent company, says the magazine stands by its story.

According to the story, Konowitch verbally harassed female employees while VP of video and artist development at Arista Records during the mid-'80s. In particular, the article cites Joanne Smat, who reported to Konowitch as national manager of artist development. According to the article, Smat complained to a VP about Konowitch's alleged behavior and was offered her old job back—a job at a lower level—and instead resigned. Label management discussed the issue and found no reason to take action against Konowitch, the story said.

DENIES CHARGES

Platnick contends that Smat's allegations are completely untrue and that she was a "disgruntled employee" who unsuccessfully used the charges as leverage to keep from being fired for reasons having nothing to do with the alleged Konowitch incident.

Roy Lott, executive VP/GM of Arista Records, says Smat resigned. According to her personnel file at Arista, Smat officially resigned—but also received severance pay.

Attempts to contact Smat for this story were unsuccessful.

Japan Changes Tune On Rental Window For Foreign Releases

This story was prepared by Bill Holland in Washington, D.C., and Steve McClure in Tokyo.

WASHINGTON, D.C.—In an apparent concession to international record industry pressure, the Japanese Record Rental Commerce Assn. has reportedly changed its position and is prepared to ask members to stop renting foreign recordings for a period of three months after release.

However, this action would still put the rental shops in violation of the new Japanese copyright provisions that mandate one year of protection for foreign recordings, effective Jan. 1.

Officials of the Recording Industry Assn. of America here are unsure of

the meaning of the rental stores' new stance. "Are they saying they've picked a three-month period instead of a year?" asks Neal Turkewitz, RIAA's VP/international. "Where is that three months coming from?"

The concession from the rental industry was revealed in a Dec. 4 article in Asahi Shimbun, the major Tokyo daily newspaper, and in other news agency dispatches.

There has been pressure for greater rental protection for foreign releases at the ongoing General Agreement on Tariffs and Trade talks in Geneva and especially from the RIAA (Billboard, Dec. 7).

The rental stores earlier had agreed to give foreign repertoire a one-week window starting Jan. 1, to be extended to two weeks Aug. 1 and three weeks Jan. 1, 1993.

The Ashai story says the action is "a temporary measure to avoid conflict from the revision of the copyright law," but the RIAA's Turkewitz says the concession "fails to explain how a conflict would be avoided with the time difference mandated by the new law."

New foreign sound recordings make up more than 90% of foreign product rentals, and the newspaper warns that even the three-month ban proposed by the rental stores could force many shops into bankruptcy.

In addition, the RIAA has announced it will send letters explaining the obligations of the new law to all of Japan's rental shops, and RIAA officials will be in Tokyo to discuss the issue.

Takaaki Iwamoto, the rental group chairman, asked the group's 5,500 member stores to comply with the compromise, according to reports.

The Billboard Bulletin...

EDITED BY IRV LICHTMAN

NBA CRIES FOUL ON LUKE RECORDS

Luke Records has complied with an order by the National Basketball Assn. to remove Miami Heat and NBA logos from future printings of the cover for 2 Live Crew's album "Sports Weekend." The label's attorney, David Bercuson, says the company mistakenly believed it had permission from the Miami team to use the logos, which are actually controlled by NBA Properties. The NBA's order came in the wake of complaints about the cover lodged with commissioner David Stern by Miami attorney and longtime 2 Live Crew foe Jack Thompson. In early November, prior to the NBA flap, Luke Records and label head Luther Campbell sued Thompson for libel and tortious interference in Florida Circuit Court, charging Thompson has maliciously attempted to destroy the label's business.

THE BIG PICTURE FROM CPP/BELWIN

CPP/Belwin, the major music-print operation out of Miami, has taken a big step in the music-instruction home video sweepstakes—entailing the creation of a new division—with the acquisitions of two companies, DCI Music Video Inc. of New York and REH Publications of Seattle. In addition, CPP/Belwin has acquired a DCI music-print affiliate, Manhattan Music Publications. The video product features well-known performers teaching their instruments. The acquisitions, at a

cost of about \$5 million, will fall under a new unit, CPP Media, to be operated by DCI/Manhattan co-founders Paul Siegel and Rob Wallis, while REH's founder, Roger Hutchinson, will also develop product for the unit. In recent years, CPP/Belwin, along with other music-print companies, has dabbled in educational music videos. CPP/Belwin now goes to the head of the class in video involvement, Sandy Feldstein, CPP/Belwin president/CEO, tells Bulletin.

A BIG MONTH IN MORE WAYS THAN ONE

EMI Records, now in the midst of restructuring within an EMI-SBK-Chrysalis axis that began in late November, had, ironically, its best-billing ever that month. Bulletin has learned that the label had gross billings of more than \$11 million, bringing its total yearly gross to more than \$60 million so far.

MCA CUTS: ACROSS THE BOARD

An MCA Music Entertainment Group spokesperson tells Bulletin the laying off of 12 staffers (Bulletin, Dec. 7) was "across the board at all the companies in the ... group," including MCA Records, Uni Distribution Corp., MCA Music Publishing, MCA Concerts, Facility Merchandising Inc., and Winterland Productions. "We do not anticipate any further layoffs," the spokesperson says. Three staffers were let go at the label and two

from the publishing unit.

KRASNOW STAYING AT ELEKTRA

If executive shifts are in the making at beleaguered Hollywood Records, there's little likelihood that Bob Krasnow is going to move to the Disney-owned label, as speculation would have it. The reason is that the chairman of Elektra Entertainment has agreed to—if not actually signed—a new deal to stay on, according to sources.

BUSH TO SIGN VISA REFORM

President Bush is expected to sign by Dec. 17 immigration visa reform legislation that will remedy the much criticized restrictions on O and P type visas used by foreign talent.

PARAMOUNT DROPS FUNCTIONAL

Paramount Home Video has eliminated its functional discount by dropping the price it charges distributors for sell-through product down to a level equivalent to what rack-jobbers usually pay. The distributors' discounts on product ranging from \$9.95 to \$14.95 list increase by an average of four percentage points, some to 44% and others to 49%. All \$19.95 to \$29.95-list product goes from 40%-44% off. The only change in pricing for the racks is that they will now be charged a 20-cent-per-unit pick-and-pack charge unless they order in case-lots of 50 units. Paramount execs could not be reached for comment by press time.

Jackson Looks Out For No. 1 With Debuts

MICHAEL JACKSON becomes the first artist since the '70s to debut at No. 1 on The Billboard 200 Top Albums chart with back-to-back albums. Jackson achieves the feat as "Dangerous" dethrones U2's "Achtung Baby." Jackson's last album, "Bad," opened at No. 1 in September 1987. Elton John is the only other artist to debut at No. 1 with back-to-back albums. The '70s king of pop achieved the feat in 1975 with "Captain Fantastic And The Brown Dirt Cowboy" and "Rock Of The Westies."

"Dangerous" is Jackson's third straight No. 1 album, following "Thriller" and "Bad." Jackson is one of four artists who have topped the chart with their last three albums. The others: Bruce Springsteen, Van Halen, and U2.

In addition, Jackson's "Black Or White" single tops the Hot 100 for the second week. In an ironic twist, the single at No. 2 is by the Jackson 5-style Boyz II Men. Their crossover smash, "It's So Hard To Say Goodbye To Yesterday," was co-written by Freddie Perren, who co-wrote and co-produced the early J5 hits.

FAST FACTS: Keith Sweat seems to be headed for his second straight top 10 album on The Billboard 200 as "Keep It Comin'" bows at a potent No. 14. Sweat's 1990 album, "I'll Give All My Love To You," logged 10 weeks in the top 10, peaking at No. 6. His 1988 Elektra debut, "Make It Last Forever," reached No. 15. The title track from Sweat's new album jumps to No. 53 in its third week on the Hot 100.

Disney's "Beauty & The Beast" soundtrack vaults from No. 146 to No. 34 in its second week. It has already nearly matched the No. 32 peak position of Disney's Oscar-winning "The Little Mermaid" soundtrack. Alan Menken and the late Howard Ashman composed both scores.

Shanice's "I Love Your Smile" jumps from No. 42 to

No. 29 in its fourth week on the Hot 100. Narada Michael Walden produced and co-wrote the smash, which also jumps to No. 5 on the Hot R&B Singles chart. Shanice was signed to A&M in 1987 before shifting to Motown. Her budding pop success gives Motown a female teen crossover act to complement its male groups Boyz II Men and Another Bad Creation.

The George Michael/Elton John remake of "Don't Let The Sun Go Down On Me" is off to an even faster start than John's 1974 original. The new version vaults from No. 72 to No. 34 in its second week on the Hot 100; the original was No. 50 after two weeks. Incidentally, the single is *not* included on the "Two Rooms: Songs Of Elton John & Bernie Taupin" album, as we indicated last week. It's part of a CD-5 and maxicassette single, with proceeds going to charity. Oleta Adams sings the classic ballad on "Two Rooms."

Hammer has two smash singles zooming up the top 40. "2 Legit 2 Quit" jumps from No. 17 to No. 11; "Addams Groove" vaults from No.

84 to No. 36.

Prince & the N.P.G. have dueling Hot 100 singles for the second time in three months. "Insatiable" enters the chart at No. 92 as "Diamonds And Pearls" vaults from No. 88 to No. 49 in its second week. Prince and Co.'s "Cream" hit the chart in September as "Gett Off" was closing in on the top 30.

Tone Loc's "All Through The Night" is the top new entry on the Hot 100 at No. 83. It's the lead single from Loc's second album, "Cool Hand Loc." The rap star's 1989 debut, "Loc-Ed After Dark," hit No. 1 on The Billboard 200 and spawned back-to-back platinum singles.

Gerald Levert's "Private Line" jumps to No. 1 on the Hot R&B Singles chart. It's Levert's first No. 1 solo hit following four R&B chart-toppers with the trio that bears his name.



by Paul Grein

POP CONCERT BIZ

(Continued from page 12)

While acknowledging promoters' own responsibilities for rising booking costs, Freed says NACPA's goal in releasing its survey is to prompt greater discussion among artists, managers, agents and promoters about holding down talent costs.

"We felt it was time that people knew the economic reality of producing certain acts in the '90s," he says. "These numbers represent the promoter loss on ticket sales only. We are past the point of no return when an act sells over 70% of the available tickets and the promoter still loses money."

"Fortunately," he adds, "there are still those acts that are profitable and we hope to see more of them in 1992."

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MISS JAMES TAYLOR'S CURRENT
VH-1™ SPECIAL, AND WATCH FOR
HIM PERFORMING ON SATURDAY
NIGHT LIVE, DEC. 14.

Produced by Don Grolnick except for
'I've Got To) Stop Thinkin' 'bout That and
The Frozen Man Produced by Danny
Kortchmar and Don Grolnick.

Management: Peter Ascher Management.

COLUMBIA

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Can

Neneh Cherry

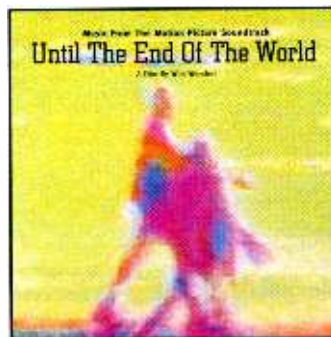
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