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Urban, Pop PDs Fear Census Fallout Population Shifts Could Hurt Ratings

■ BY PHYLLIS STARK

NEW YORK—Urban and top 40 radio programmers are worried about the potential fallout from new population data from the 1990 census and how that will affect the current fall ratings, due out in January.

If the first fall Arbitrends are any indication, radio's playing field may be dramatically altered when Arbitron reports the results of its current ratings survey.

The updated census population estimates will mean changes in available audience in certain age and ethnic groups, and these shifts will affect how Arbitron weights its diary measurement.

Urban programmers are worried about census figures that claim the black population is down significantly in the nation's top three markets. According to the new census figures, the black population in Los Angeles has shrunk by 206,500 persons. In

New York, the black population is down 131,300. In Chicago, it is off by 115,900.

Even before those figures were adopted by Arbitron, they were already controversial. Los Angeles, Denver, San Francisco, and several other cities have filed suit against the U.S. Dept. of Commerce, demanding an adjustment in the census for poor and minority communities.

Population changes are significant

because Arbitron diaries are weighted on three variables: geography, age/sex, and race/ethnicity. Weighting is controlled to accurately represent the demographics and ethnic population of the market. Therefore, fewer blacks in Los Angeles means an urban station like KKBT could be adversely affected.

That is how KKBT OM Liz Kiley explains the station's 4.9-3.8 drop in (Continued on page 91)

Koppelman Begins Task Of Restructuring 3 EMI Labels

■ BY SUSAN NUNZIATA

NEW YORK—EMI Music has taken the first steps toward a consolidation that will combine EMI Records USA, Chrysalis Records, and SBK Records into one organization headed by Charles Koppelman.

Koppelman, chairman and CEO of SBK, will become chairman and CEO of the consolidated company,

• EMI BUYS OUT CHRYSALIS FOR \$30 MIL. SEE PAGE 6.

which will be named EMI Records Group North America. He is expected to have a plan for reorganization completed by year's end.

The rest of Capitol-EMI, which includes CEMA Distribution and Capitol Records, will continue to report to Joe Smith, CEO of Capitol-EMI.

Sources say the restructuring could result in layoffs of up to 150 employees from the three labels, which now have a total staff of approximately 350.

The individual promotion, marketing, sales, publicity, and administrative departments of EMI Records, Chrysalis, and SBK will merge into one centralized group that will report directly to Koppelman.

Koppelman notes that the label identities of EMI, Chrysalis, and SBK will be maintained under the new structure in the form of three distinct and separate A&R departments. He says the A&R heads now in place will remain, including Patrick Clifford, VP of A&R at Chrysalis (Continued on page 93)

Stones Satisfied With Megabucks Virgin Contract

■ BY CHRIS MORRIS

LOS ANGELES—The Rolling Stones, the latest beneficiaries of this year's torrent of big-dollar artist signings, have pacted with Virgin Records for an undisclosed, but reportedly hefty sum.

The deal, announced Nov. 20, includes a worldwide agreement for three new albums to be produced from 1993 onward. Virgin also gets rights to the Stones' 15-album post-1971 catalog, which will (Continued on page 94)

IN THE NEWS

New Charges Cloud Marley Estate Battle

PAGE 5

Club DJs Put Spin On Sound-System Tours

PAGE 10

Black Radio Boycott Of Sony Threatened

PAGE 94

Super Club Parent Philips Investing In Blockbuster

■ BY PAUL SWEETING

NEW YORK—In a deal that many analysts believe could ultimately lead to an alliance or merger between Dutch-owned retailer Super Club and Blockbuster Entertainment, Super Club parent Philips Electronics N.V. said Nov. 18 that it will invest \$66 million in Blockbuster.

The investment, which is slated to occur on or before Jan. 15, 1992, could take the form either of joint "business opportunities" between the companies, or the purchase by Philips of 6 million shares of Blockbuster common stock, according to the agreement.

While statements released by (Continued on page 92)

No. 1 IN BILLBOARD

| | |
|---------------------------------------|--------------------------|
| ★ HOT 100 SINGLES | |
| ★ SET ADRIFF ON MEMORY BLISS | (GEE STREET/ISLAND) |
| P.M. DAWN | |
| ★ THE BILLBOARD 200 TOP ALBUMS | |
| ★ ROPIN' THE WIND | (CAPITOL) |
| GARTH BROOKS | |
| ★ HOT R&B SINGLES | |
| ★ ARE YOU LONELY FOR ME | (ATLANTIC) |
| RUDE BOYS | |
| ★ TOP R&B ALBUMS | |
| ★ FOREVER MY LADY | (MCA) |
| JOCELI | |
| ★ HOT COUNTRY SINGLES | |
| ★ FOREVER TOGETHER | (WARNER BROS.) |
| RANDY TRAVIS | |
| ★ TOP COUNTRY ALBUMS | |
| ★ ROPIN' THE WIND | (CAPITOL) |
| GARTH BROOKS | |
| ★ HOT DANCE CLUB PLAY | |
| ★ EMOTIONS | (COLUMBIA) |
| MARIAH CAREY | |
| ★ HOT DANCE SALES | |
| ★ SET ADRIFF ON MEMORY BLISS | (GEE STREET/ISLAND) |
| P.M. DAWN | |
| ★ TOP VIDEO SALES | |
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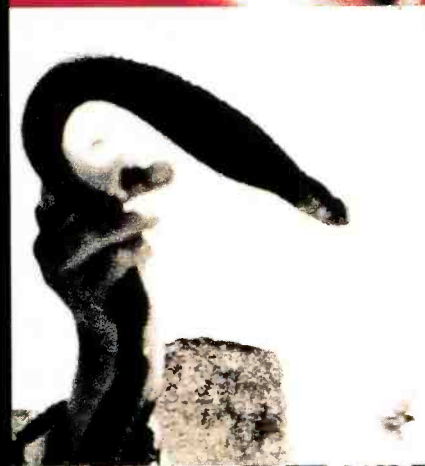


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Compiled by Marc Fieldstone, Trevor G. Sheldon and Gerry Young
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New Charges Cloud Marley Struggle Blackwell Attacks Estate Administrator

■ BY MAUREEN SHERIDAN
and JEFF CLARK-MEADS

OCHO RIOS, Jamaica—With the hearing on the final disposition of the Bob Marley estate set for Tuesday (26), serious charges are being leveled against the administrator of the estate, Kingston-based Mutual Security Merchant Bank. Chris Blackwell, whose Island Logic (in partnership with the Marley family) is one of two remaining bidders for the estate along with MCA, has threatened legal action against the bank.

Accusing Mutual Security of "outright hostility" and "refusal to recognize [Island's] rights," Island Logic claims that the bank is seeking to sell to MCA (for \$15.2 million) assets already sold to Island in 1988. In a tersely worded press release, Island Logic further stated that, "under the MCA bid, millions of dollars will fall directly into the hands of the administrator, permitting it to incur millions of dollars in administrative and legal fees." Under Island's \$12.5 million bid (made with a promise to match any higher offer), however, it pointedly states that "millions of dollars will be kept out of the hands of the administrator and its lawyers."

In a Nov. 20 London press conference, Blackwell said, "The administrators are not keen to see this end. They are a bank and they hold the money in their bank. Even if the MCA offer was to go through, they would continue to hold \$16 million against future litigation. They would have to hold on to it for seven years until the last of Bob Marley's children reaches maturity, which in Jamaica is 18."

He contends that the administrators are keen on the MCA bid because it means new money coming into the bank.

But the administrator's Miami-based lawyer, Reid Bingham, adamantly denies any hostility against Island Logic, calling

the insinuation that the administrator and its attorneys will benefit more from the MCA bid "incorrect speculation on Chris' part." Bingham says that the administrator's fees have already been fixed and that the legal fees alluded to—for pending litigation against Marley's widow, Rita, and her New York attorneys and accountants, who have been accused of fraud—have been paid. "We would like to settle this lawsuit, but in lieu of a settlement, we are ready to go to trial," he says. "Any trustee would have to do so when fraud is suspected."

Since the 36-year-old reggae singer died intestate in 1981, leaving his wife and 11 children (by various mothers) to argue over an estate then estimated to be worth \$30 million, costly and continuous litigation has drained the estate of much of its income. Lawsuits have been launched not only against Marley's widow, but also against

his mother, Cedella Booker. Another action has been brought against the administrator. And the Wailers—Marley's backing band—has added its claim to a share of the Marley spoils.

The latest dispute stems from a disagreement between Island Logic and the administrator over the validity of Island Logic's 1988 purchase of the music-related assets of the estate for \$8.2 million (now in escrow at Mutual Security Merchant Bank) and the subsequent transfer of the same to Island Logic in December 1989.

In July 1990, the U.K. Privy Council, after hearing the appeal of some of the beneficiaries, reversed an earlier Jamaican appellate court decision in Island's favor and ordered the administrator to advertise the assets internationally in order to determine the true market value at that time, and to then present sufficient evidence to the

(Continued on page 20)

Monitored Airplay, Piece Counts Now Used To Track Hot 100

NEW YORK—Beginning with this issue, Billboard has revised the way data is compiled for the Hot 100 Singles chart. For the first time, actual monitored radio airplay will be used the track the hits.

In addition to monitored airplay, the Hot 100 will be determined by sales data and by playlists from 101 stations in smaller markets not monitored by Broadcast Data Systems. A list of those small-market stations will appear in Michael Ellis' Hot 100 Singles Spotlight column next week.

Computer-monitored airplay data is being collected by BDS for 122 large-market top 40 stations in 85 markets. A complete

list of monitored stations appears on page 79.

The sales data used for the chart will be based on actual piece counts of record sales as determined by SoundScan. The data are gathered at the 123 chains and independent stores reporting to SoundScan, which include 8,000 rack locations and 3,400 retail locations nationwide. SoundScan tracks 55% of all retail sales in the country to project national sales figures. A complete list of SoundScan reporters also appears on page 79.

BDS' methodology measures air-

(Continued on page 79)

THIS WEEK IN BILLBOARD

VSDA CAMPAIGN TRAILS BEHIND

VSDA has reached another impasse on the bumpy road to the launch of its video awareness campaign, pushing back the promotion's launch. Jim McCullaugh reports. **Page 6**

WILLIAM MORRIS GETS TUNE-UP

The William Morris Agency has restructured its contemporary music department and added several new acts to its roster. Janine McAdams is on the beat. **Page 10**

SCANDINAVIAN MUSIC SCENE

Roxette is just the tip of the iceberg. With a crop of burgeoning acts and an increasing number of major-label deals, the Scandinavian industry is pumping up its presence in the international music marketplace, according to reports from Sweden, Finland, Denmark, and Norway. **Page 40**

WORLD MUSIC METER

Not merely a singular sensation, the ever-growing world music beat comprises a myriad of sounds, styles, and influences from around the planet. A special retail section maps out the marketing and radio programming of the genre, and gives a taste of some of its most salient artists. **Page 52**

COPYRIGHT-PROTECTION PRESSURE

With the deadline for U.S.-imposed trade restrictions fast approaching, the heat is on the People's Republic of China to step up copyright protection. Bill Holland has the story. **Page 91**

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Video Generic-Ad Campaign Hits Snag VSDA Charges Studios Are Stalling

■ BY JIM McCULLAUGH

LOS ANGELES—Continuing differences between the Video Software Dealers Assn. and major program suppliers apparently will delay the scheduled first-quarter test of the trade group's Home Video Awareness Campaign.

VSDA president David Ballstadt, at a hastily called press conference here Nov. 14, angrily accused the major studios of stalling tactics, and lack of cooperation and support, all of which, he said, were undermining the VSDA's efforts.

VSDA observers add that the campaign has been plagued from the outset by differences of opinion on funding and research logistics and by the suppliers' own advertising agendas (Billboard, Oct. 12).

Yet, one studio executive, who says he does not wish to publicly answer Ballstadt's claims, says he feels the generic campaign "is not dead in the water, nor is it on hold. The reality is that it's on a moving-forward basis."

"There's been too much overreacting," he continues. "There is no time sensitivity on [the studios'] behalf to say we have to have a test up and running by February. That doesn't exist. We are not going to be pushed into a situation where VSDA needs a test by February so that it can report something at the July VSDA convention."

But another studio source offers: "If the campaign is not dead in the water, VSDA may have just shot it-

self in the foot."

According to Ballstadt, the five-city test was to determine which ad medium would be most effective, while a nationwide telephone survey was also blueprinted to determine why video renting is flat.

Each major studio was supposed to contribute \$200,000 for the test, independent suppliers were supposed to contribute \$10,000 each,

and VSDA was to donate \$200,000.

"I may have two studios now that are in favor of going ahead," says Ballstadt. "So I'm losing ground. I used to have six. We'll have to push the test back at this point. We've blown it. In fact, we may be talking about 1993. But dealers need help now."

"I represent an association of
(Continued on page 92)



Paul Goes Classical. Paul McCartney, center, discusses the Angel/EMI release of his "Liverpool Oratorio" at an Oct. 23 press conference at Carnegie Hall. The work's U.S. premiere was Nov. 18 at Carnegie Hall. With McCartney are Angel Records president Steve Murphy, left, and CEMA president Russ Bach.

Sony Cites Columbia House Account Shift In Sales Slide

■ BY KEN TERRY

NEW YORK—Revenues of Sony Corp.'s worldwide music operations for its fiscal quarter ended Sept. 30 declined 3.5% to \$824.8 million compared with the prior-year period. First-half music sales dropped 12.1% to \$1.515 billion.

Sony attributed the sales decline in its fiscal second quarter to a change in the accounting of revenues from Columbia House Co., Sony Music Entertainment Inc.'s mail-order division.

Formerly a wholly owned subsidiary of SMEI, Columbia House is now a 50/50 partnership with Time Warner.

According to Sony, music sales decreased because Columbia House, "previously consolidated, was accounted for under the equity method during this period."

A U.S. spokesman for Sony Corp. said that, if Columbia House revenues had not been included in Sony's sales for the second fiscal quarter of 1990, this year's comparable quarter
(Continued on page 92)

U.S. Music Biz Prods Japan On Anti-Copying Measure

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. music industry is playing an increasing role in international efforts to gain improved copyright protection in the new digitally driven music marketplace. Nowhere is that more obvious—and important—than in Japan.

Unlike countries like Thailand, India, and the People's Republic of China, where copyright protection is non-existent or ineffective, Japan's government has worked closely with its business sector to bring about major changes in copyright protection—but only after years of U.S. trade talk

arm-wrestling.

The global music industry efforts bore fruit last April when Japan revised its copyright law provisions to offer greater protection to foreign sound recordings (Billboard, May 11).

Despite the legislative changes, however, Japan's rental shops still prey on international repertoire.

Japan also has yet to address the question of anti-copying protection for digital software. However, as a result of recent recommendations by Japanese business and copyright groups, it is on the brink of adopting as a model the U.S. Audio Home Recording Act. That bill, now pending in

the U.S. Congress, opens the way for digital recording equipment by providing for a modest royalty to music copyright owners and requiring an anti-copying chip in the recorders.

Starting Saturday (23), Ed Murphy, president and CEO of the National Music Publishers Assn. and a driving force in the U.S. copyright coalition that hammered out the compromise royalty agreement leading to the Audio Home Recording Act, will spend five days in Tokyo drumming up support for the Japanese version.

With digital compact cassette and mini disc on the horizon, the timing

seems right for Japan to move on anti-copying protection. Indeed, such legislation has been recommended by the Electronics Industry Assn. of Japan and the Japanese Copyright Study Council (an adjunct of the Education Committee of the Japanese Diet or parliament).

The latter recommendation will be offered Friday (29) to the parliament as an official proposal, according to insiders.

Murphy will meet with a number of government and private sector groups to encourage them to support the expected legislation.
(Continued on page 91)

EMI Buys Out Chrysalis For \$30 Mil Plus Debt

■ BY JEFF CLARK-MEADS

LONDON—Chrysalis Records is now a wholly-owned subsidiary of EMI Music. The 50% of the operation that EMI did not already own was purchased for \$30 million plus assumption of debt via a contract signed Nov. 19.

Despite the large cash payout, Chrysalis co-founder and chairman Chris Wright declared, "This has to be the worst day of my life. I am extremely disappointed."

However, he conceded, "Change is absolutely necessary and has enormous benefits for everybody

concerned. It would not have been possible for changes to have been made if Chrysalis had remained with me retaining a 50% interest."

EMI Music president and CEO Jim Fifield says of the acquisition, "This is always what I wanted to do; we are simply doing it faster [than intended]."

Under the terms of the deal Wright signed with EMI in 1989, he had the option of retaining his 50% of Chrysalis Records for a further 7½ years. However, Fifield states, "The economic environment has changed." Wright adds, "If the
(Continued on page 93)

EMI Wants Virgin, But Is Virgin Playing Hard To Get?

LONDON—The white heat of speculation that Thorn-EMI is about to buy Virgin is getting a cold shower of denial from all companies concerned.

Thorn-EMI chairman Colin Southgate says no talks are taking place, while Virgin says its determination to remain independent "has not changed one iota" over the last 20 years. Jim Fifield, chairman and CEO of EMI Music Worldwide, reports, "[Virgin chief] Richard Branson says the company is not for sale, so there is no deal."

Fifield does, though, apply a little new warmth by saying he is in "ad-

vanced foreplay" with Branson. Fifield indicates that no deal is imminent or even forecast but makes no secret of his desire to amalgamate Virgin at some point in the future.

Explains Southgate, "We would obviously love to merge our music business with that of Virgin, but it takes two to tango." He denies that Thorn-EMI has approached Virgin and says no talks are taking place.

Branson, in a prepared release, says of the rumored romance, "We get courted occasionally and are pleased by the attention and fuss. However, we find it far more fun
(Continued on page 93)

The Career That Bandier Built EMI Exec Brings Success To New Post

■ BY IRV LIGHTMAN

NEW YORK—When one looks at the career of Martin Bandier—the



BANDIER

newly appointed chairman/CEO of EMI Music Publishing—the numbers speak for themselves.

At the beginning of his 16-year business association with

Charles Koppelman, he and Koppelman acquired the Jimmy Webb catalog for under

\$1 million, he says.

In 1986, after the two had ended their entertainment partnership with real estate magnate Sam LeFrak, they purchased country music's Combine Music, with 50,000 copyrights, for about \$6 million.

That same year, they teamed with financier Stephen Swid to form SBK Entertainment World Inc. and bought the 250,000-strong copyrights of the CBS Songs catalog for a then-record price of \$125 million.

In 1989, that record fell by a wide margin when Thorn-EMI bought
(Continued on page 93)

'Terminator 2' Sets Rental Prebook Record

NEW YORK—As expected, LIVE Home Video's "Terminator 2: Judgment Day" has set a new record for rental-priced titles. As of order cutoff, the company had prebooked orders for 685,000 units, according to senior VP/GM David Bishop.

With three weeks to go before street date, Bishop expects the number to climb to about 700,000 units.

The 685,000 figure, which eclipses the old record of 649,000 units set by Orion's "Dances With Wolves," covers the U.S. and Canada, but does not include laserdiscs or video clubs. Nor does it include sales to pay-per-view distributor Rentrak, which, according to Bishop, can account for as much as 7%-8% of total units on a big title.

About 3% of the "T2" units ordered are free cassettes included as an incentive in LIVE's 20-piece prepack promotion.

As part of its overall "T2" promotion, LIVE was offering the title in prepacks with "Drop Dead Fred." Bishop reports pre-orders of 130,000 units on "Fred." "I think it would have been a struggle just to get to 100,000 without the prepacks," Bishop says.

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Commentary

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WANTED: HIGHER-QUALITY ARTS Public Will Support Free Expression

BY JEFF POLLACK

(The following article is adapted from a speech Pollack gave at the awards dinner of the American Civil Liberties Union Oct. 1.)

Although this year marks the 200th anniversary of the adoption of the Bill of Rights, we are still fighting for a basic right: freedom of expression. Recent attempts to impose censorship in the arts media, under the guise of protecting the public against "degenerate" art, have made the Bill of Rights and organizations like the ACLU more vital than ever.

My decision to take a leadership role against the FCC's vague and reckless crackdown on what it perceives as "indecent" speech was the only plausible response to this new role the FCC has invented for itself: that of a national censor, deciding for all Americans, regardless of local community standards, what constitutes "acceptable" entertainment.

Equally ominous has been the obvious "grander scheme" by the political and religious extremists to control and edit what music, art, films, and other entertainment is made available to the public. Recent attempts to sticker albums that supposedly contain "questionable" lyrics would be laughable if they were not so dangerous.

All of us in the entertainment industry have an obligation to protect and defend artistic freedom by continuing to make it an important issue to the public. We cannot allow ourselves to be deluded that the average person is unable to grasp what his or her essential liberties are.

Nothing less than the future of artistic freedom in this country may depend upon our ability to convey to our audience the importance of choice and diversity. Yet, in the arts and media, we continue to underestimate the desire of people for works of quality and intelligence. As a result, the audience is leaving us in droves.

MAINSTREAM MISSING MARK

It's increasingly apparent that a large segment of the public is turning away from an established mainstream that is missing the mark. The number of people watching network TV has seriously eroded and, for the first time since their inception, the three main networks together will lose money. Across America this year, the concert touring business will be off 30%, record sales are down, and with exceptions, motion-picture box-office receipts have been disappointing, with studio profits projected to decline 20% after a 15% drop in 1990.

Yet many experts have failed to take into account that, along with the public giving a cold shoulder to

conventional entertainment, a simultaneous upsurge in the success of "alternative" projects has occurred. For example, on television "The Civil War" was watched by 39 million people, totally upending the usual network ratings. Paul Simon and Bonnie Raitt received virtually no airplay, because neither artist supposedly fit a format, yet sold millions of albums. One of the biggest concert tours this summer was the Lollapalooza tour, featuring no

ing up to our creative potential and respecting the hearts and minds of our intended audiences, we are sending a signal that indicates we are not in sync with them. If people continue to seek alternatives to that which we are offering, we will be playing to empty houses. At the rate we're going, pink slips in Hollywood will outnumber testimonial dinners.

AIMING HIGHER

To be cynical about what the public is capable of understanding has always been easier than the challenge of offering positive alternatives. We must aim higher and take the audience with us; we must enlighten, move, and challenge people. We cannot allow ourselves to be obsessed about the potential of failure because it will paralyze our creativity, and mediocrity will follow.

I would suggest that the future of our ability to continue expressing ourselves to our fullest creative potential without the impediment of government restrictions or censorship may very well depend on successfully communicating to our audiences that efforts to "protect" them from certain works of art is, in fact, un-American. If the importance of diversity and freedom of choice in ensuring artistic livelihood is conveyed and underscored by the entertainment we offer, then the public will demand it continue.

Recent events in the Soviet Union have once again illustrated that when people are exposed to choice, there's no reversing it. In essence, the continued freedom of artist expression in this country will rest with how much ordinary Americans are willing to fight for it. And how much of a chance you and I are willing to take to inspire them.

'The lowest common denominator is no longer acceptable'

Jeff Pollack is chairman/CEO of the Pollack Media Group, a Los Angeles-based consultancy firm.



big names and only alternative acts. The unwanted "Dances With Wolves" won last year's best-film Oscar, and the most talked-about film this year is John Singleton's singular movie "Boyz n the Hood."

If examined closely, all these examples are not isolated successes, but rather are part of a strong undercurrent emerging everywhere that is demanding to be acknowledged. We are witnessing a real trend that cannot be ignored: a desire for works of quality and intelligence. The lowest common denominator is no longer acceptable.

We tastemakers and curators of the culture are not living up to our mandate and responsibility. We've gotten creatively soft and flabby, preferring to copy familiar themes instead of forging new ground—and we are paying for it. By not liv-

IRONIC POLICY

So now Wherehouse is selling used CDs because of the new Sony policy on CD returns (Billboard, Nov. 2). Sony says Wherehouse has "created a problem" without even considering the possibility that its own returns policy might be to blame. I find it ironic that, while others are trying to ban the longbox, Sony insists on one for the CD to be returnable!

Sony claims it manufactures less than 1% defective CDs; unfortunately, we receive more than 1% defective Sony CDs. I'm talking about Santana discs inside of Simon & Garfunkel packaging, discs damaged during shipping, and so on. Perhaps Sony should check further down its pipeline from the manufacturing process.

At Flashback Records, we plan to take the following steps to keep unreturnable CDs to a minimum:

- Place "no return" stickers on all Sony CDs, thus passing along the company's policy to our cus-

tomers.

- Forbid all Sony CDs from in-store play. Other labels gladly trade a return for in-store play.

- Since we have a shrink-wrap machine, we ask customers buying Sony CDs whether we can open and keep their longboxes. We tell them it's for recycling.

- We have a Sony "CD rental" bin for playable discs without longboxes; if several chains tried this, Sony's lost sales would exceed previous returns.

The defective Sony CDs left over after all this should just about be covered by the 1% credit Sony offers. I guess I'm supposed to throw these defectives in the trashcan. On the other hand...

Ross Hartman
Owner

Flashback Records
San Jose, Calif.

BOOSTING USED-CD BIZ

With Sony no longer accepting the return of any unwrapped CDs,

many of us knew that the product would have to end up somewhere and that Sony was merely helping to perpetuate the used-CD business. As I have just read in Billboard, this is now coming true.

I would agree with Jim Dobbe of Wherehouse: Sony is forcing retailers into the used-CD business, which can only benefit the consumer and harm the labels.

As a retailer who uses and is extremely pleased with the Lift Disc-play system, I was unhappy with Sony's decision. We sell only new CDs, but display just the empty jewel boxes on our selling floor and keep "live" product behind the counter. This limits product shrinkage to virtually zero and allows us to preview CDs for our customers.

Since Sony introduced its new return policy, Sony product has essentially become a one-way sale, and we must now seriously limit the quantities we buy. While I realize that not all unwrapped re-

turns have a "manufacturer's defect," our industry has always allowed a certain amount of returns, and retailers have tolerated a lower profit margin because of this. Labels have also allowed us to use inventory for in-store play when promotional copies were unavailable. As we all know, in-store play is the single most valuable sales tool we have as music retailers. I find it hard to believe even Sony can be apathetic to that fact.

With the new tracking system, though, I have noticed a very positive change. There is greater movement and variety in the artists on your top 10 and 20 list, and as a result, there is much greater movement and variety in the sales merchandise at the record stores. Many more artists are going on sale over time than previously, and because there is more movement in the chart, you have helped create an impetus to buy.

Consequently, I've increased my purchases from five to six albums a month (usually CDs) to between seven and 10 albums a month. I relate this directly to the increased availability of different artists being on sale in the stores.

I believe that the old tracking system benefited only the manufacturers, who based shipments of merchandise partly on chart projections. Retailers and consumers benefited very little because of stagnant sale inventories.

The new system is clearly retailer-oriented, and it should be. Who cares if an album is shipped platinum from the manufacturer if it doesn't sell platinum in the stores? The paying customer, in the new system, drives the formation of the charts, and I like that because the charts are now a much more accurate projection of consumer tastes.

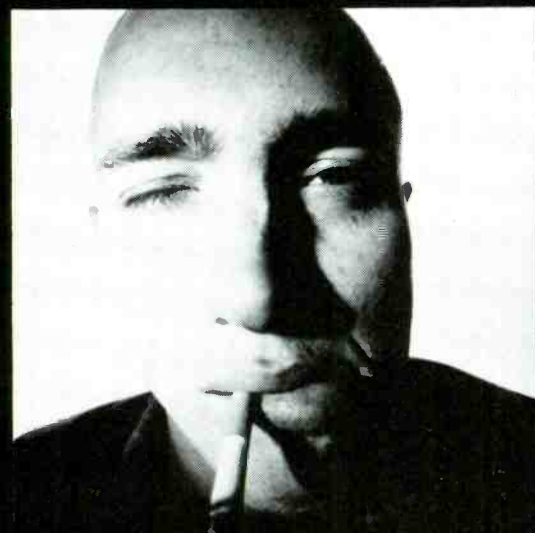
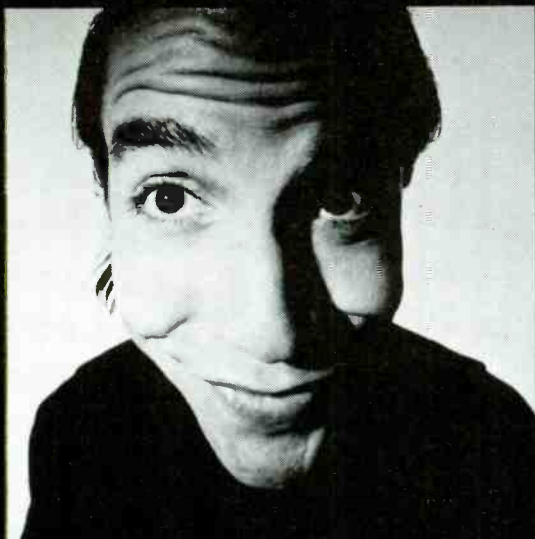
Craig Mathews
Tucson, Ariz.

LETTERS

turns have a "manufacturer's defect," our industry has always allowed a certain amount of returns, and retailers have tolerated a lower profit margin because of this. Labels have also allowed us to use inventory for in-store play when promotional copies were unavailable. As we all know, in-store play is the single most valuable sales tool we have as music retailers. I find it hard to believe even Sony can be apathetic to that fact.

Rather than adopting a policy of no opened returns whatsoever, wouldn't it be a more reasonable solution to apply a per-disc penalty or percentage limit on unwrapped returns? This would cause retailers to buy and return product more efficiently while still allowing us to merchandise the way we wish. This would be more fair to us, our customers, and the artists whose music we are all trying to sell.

Paul Battat
City Discs
Greenbrae, Calif.



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Club DJs Put Spin On Sound-System Tours

■ BY LARRY FLICK

NEW YORK—As club DJs and remixers continue to generate careers as recording artists, several are developing new and nontraditional methods of hitting the concert trail: sound-system tours.

By definition, these shows are multimedia dance music events held in nightclubs. Similar to techno raves and reggae shows in Jamaica, they feature elaborate lighting, video presentations, live singers and rappers, and DJs spinning records. Big Life/Mercury recording act the Orb and Virgin's Massive Attack are current-

ly having success with national sound-system tours. Both labels say their acts are packing clubs and making money on their roadtrips.

Other acts said to be considering similar tours include Virgin's Frankie Knuckles, Epic act the Shamen, Scotti Bros.' Dread Flimstone, and KLF on Arista.

The equipment required for sound-system tours may include turntables, CD players, reel-to-reel recorders, custom-made speakers, video, and lighting equipment. Consequently, these tours are more elaborate and costly than track shows, which are the usual way that dance music acts tour. However, some major labels see such tours as an effective way of promoting dance acts that are not fronted by singers or rappers.

"There is no denying that there are a lot of dance music groups that are producer- or remixer-dominated. Devising a means of putting them in a live concert environment requires a little creativity," says Rosie Lopez, VP/GM of Big Life.

In the case of the Orb, the act's focal point, former club DJ Alex Paterson, spins various versions of songs from his debut album, "Adventures Beyond The Ultraworld," while three video screens project a variety of images and acted-out story lines. In addition to sound equipment, the Orb travels with state-of-the-art laser lights, which, according to Paterson, create "a warm space to affect people's minds and senses. My show is similar to a Pink Floyd show in that it is very theatrical and exciting to watch, but it also inspires people to move about and encounter one another."

Massive Attack, on the other hand, has downplayed visuals in favor of showcasing a variety of performers. (Continued on page 91)



Double-Platinum Pie. Columbia recording act Warrant wraps up its yearlong "Blood, Sweat & Beers" tour by picking up double-platinum certification awards for the album "Cherry Pie" from Columbia executives including label president Don Ienner, second from right, backstage at L.A.'s Universal Amphitheatre. In the front row, from left, are group members Jerry Dixon, Joey Allen, and Erik Turner. Standing at right is group member Jani Lane and, at top rear, is group member Steven Sweet.

Urban Acts Go 'Contemporary' At Wm. Morris

■ BY JANINE McADAMS

NEW YORK—The William Morris Agency, one of the oldest booking and talent agencies in the entertainment business, has completed a reorganization of its contemporary music department, incorporating a number of new signings. They include En Vogue, the Boys, Karyn White, the Steve Miller Band, Peter Frampton, Barry White, James "JT" Taylor, Color Me Badd, and the Scorpions.

The restructuring was made by Dick Allen, head of William Morris' music and personal appearances department. In a

(Continued on page 89)

Jac Holzman Is Back In Biz After Discovery Label Deal

■ BY DEBORAH RUSSELL

LOS ANGELES—Noted record industry executives Jac and Keith Holzman have acquired West Coast-based jazz label Discovery/Trend Records.

The acquisition marks the return to the record business by Jac Holzman, the man who founded Elektra Records as a college student in 1950 and served as its president for 23 years. He is president of the newly acquired label, which will be called Discovery Records.

The Discovery/Trend catalog, which dates back to the '50s, in-

cludes more than 200 jazz titles by such Southern California musicians as Claire Fischer, Bob Florence, Alan Broadbent, Allyn Ferguson, Gerald Wilson, and Mike Wofford, among others.

"Most of our plans are in the embryonic stage now," says Keith Holzman, who, as managing director, will oversee day-to-day operations at the label.

Discovery will sign new and younger jazz talent, says Keith Holzman, with plans to explore regions outside of Discovery's traditional Southern California base.

(Continued on page 21)

Ed Eckstine Is Now One & Only Mercury Chief

■ BY PAUL VERNA

NEW YORK—As expected, Mercury Records co-president Ed Eckstine has been named sole president of the label in the wake of the dismissal of its other co-president, Mike Bone (Billboard, Nov. 16).

Sources indicate that Eckstine will report to A&M Records president Al Cafaro—who may be named executive VP of PolyGram Holdings—rather than directly to PolyGram International Ltd. president and CEO Alain Levy (Billboard, Nov. 23). However, PolyGram officials would not comment on these reports, noting that a statement detailing the new reporting structure was imminent.

Eckstine takes the helm at a difficult time for Mercury. First came the firing of Bone Nov. 1. Then, a week later, the label let go approximately 10 employees, and other positions vacated in the past six months are not being filled, resulting in a net loss of more than 20 positions this year.

Furthermore, sources indicate that Mercury will lay off more staffers in the near future, though Eckstine denies that any further cuts will occur.

Eckstine says Mercury's struggle "is a reflection of tough economic times and of America, period." He notes that other record companies have had a worse fate than Mercury in recent weeks.

He does admit, however, that "a turnaround is needed" at Mercury. Hopes are riding high at the label for



ECKSTINE

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ed Eckstine is named president of Mercury Records in New York. He was co-president of Mercury. (See story, this page.)

A&M Records in Los Angeles promotes Jim Guerinot to senior VP of marketing and Sam Sciarra to VP of finance and administration. They were, respectively, VP of artist development and VP of corporate affairs and financial planning.

Stephen Shrimpton is appointed senior VP, Asia Pacific region, for Warner Music International in Sydney. He was senior VP of Warner Music Europe.

Thomas Kraus is promoted to senior VP/GM of special products for BMG Direct Marketing in New York. He was VP of special products.

Ron McCarrell is named senior VP/GM of Bust It Records in Los Angeles. He was VP of marketing for Capitol Records.

Rayna Brown is appointed VP of



GUERINOT

SHRIMPTON

human resources at Capitol-EMI Music in Los Angeles. She was VP of human resources at Ziff Communications.

Coleen Reidenbach is promoted to director of alternative promotion and marketing, West Coast, for Elektra Entertainment in Los Angeles. She was marketing coordinator, West Coast.

Angee Jenkins is promoted to director of West Coast publicity at MCA Records in Los Angeles. She was manager of publicity.

Rhino Records in Los Angeles promotes Faithe Raphael to senior



KRAUS

MCCARRELL

product manager, Lori Gates to product manager, and Robin Hewitt to financial analyst. They were, respectively, product manager, marketing coordinator, and administrative assistant.

SBK Records in New York promotes Alexandra Saraspe to manager, A&R/artist relations, and Rob Stone to national manager, club and dance promotion. They were, respectively, A&R manager/coordinator and R&B promotion coordinator.

Judy Ross is promoted to A&R manager at Epic Records in Los An-



MUNDAY

SCIFRES

geles. She was A&R department coordinator.

Lori Feldman is promoted to national video promotion director at Virgin Records in New York. She was national college promotion director.

PUBLISHING. Martin Bandier is promoted to chairman/CEO of EMI Music Publishing in New York. He was vice chairman of EMI Music Publishing and president and chief operating officer of the SBK Records Group. (See story, page 6.)

Ann Munday is appointed VP/GM of Imago Songs in New York. She

was president of Shibumi Music, a management and publishing company.

Brian Rawlings is named creative manager of music publishing for Walt Disney Music Co. in Los Angeles. He was manager of creative services at Lieber and Stoller.

DISTRIBUTION. Peter Scifres is promoted to senior VP of manufacturing and operations for Uni Distribution Corp. in Los Angeles. He was VP of manufacturing.

RELATED FIELDS. Mark Terry is appointed executive VP of marketing and sales for JBL International in Northridge, Calif. He was VP of international sales and marketing for New England Digital Corp.

Ellen Golden is named VP of Set To Run West in Los Angeles. She was associate director of press and public information, East Coast, for Columbia Records.

Jody Watley Comes Into Her Own Keeps Track Of 'Affairs' As Exec Producer

■ BY LARRY FLICK

NEW YORK—Jody Watley is no producer's puppet.

Despite a solo career that includes two multiplatinum albums, six top 10 pop singles, and a Grammy award, the former Shalamar vocalist fights for recognition as an artist in full control of her music.

"Although it has gotten easier over time, there has always been a general perception that [longtime collaborator] Andre [Cymone] gives me a song and then tells me how to sing it," Watley says. "What most people don't realize is that I have always written or co-written most of my own material."

On her new MCA album, "Affairs Of The Heart," Watley goes one step further. She served as executive producer of the entire project and produced a couple of tracks on her own. One of those

songs, "It All Begins With You," is a stark, gospel-spiced ballad that is bolstered by world-conscious lyrics and Watley's most powerful vocal to date. She says shifting from performing to producing was

'I wanted this album to have lots of different colors and moods'

a difficult but logical progression.

"At first, it was a little intimidating to be standing there in the studio, and everyone is looking at me and saying, 'OK, Jody, what do we do next?' But, at the same time, it felt natural for me to have that kind of control of my music. When you put yourself in that kind of situation, there are no excuses. You either make it happen, or it all falls apart. I'm quite proud of the fact

that I was able to make my vision materialize."

Part of that vision was broadening her stylistic palette. Although "Affairs Of The Heart" features several of the groove-lined dance tunes that people have come to expect from Watley, this album is textured with urban-angled funk jams and retro-minded R&B ballads.

"Musically, I wanted this album to have lots of different colors and moods," she says. "The content of the lyrics is the continuing thread: love, togetherness, commitment."

(Continued on page 14)



Grammy Polishes Big Apple. Among a crowd of artists and industry execs gathered at the Hard Rock Cafe in Manhattan, the return of the Grammy Awards to New York next February is celebrated, from left, by NARAS president Michael Greene; artist Judy Collins; Jonathan Tisch, chairman of the New York City host committee for the 1992 Grammy Awards; and Sony Music president Tommy Mottola.

Cockburn Courts U.S. Success With Columbia Set

■ BY RICK CLARK

MEMPHIS—Canadian singer/songwriter Bruce Cockburn has never lacked respect from critics or musical peers. He has been a favorite of modern-rock radio programmers for years with such lyrically charged tracks as "Call It Democracy," "If I Had A Rocket Launcher," and "Lovers In A Dangerous Time." His material has found its way onto recent efforts by acts from Jerry Garcia to Dan Fogelberg.

Nevertheless, the two-time Juno Award winner has scored only one previous top 40 stateside hit, "Wondering Where The Lions Are," and that was 11 years ago for Millennium Records. His U.S. albums since—for

Gold Mountain, MCA, and Gold Castle—have only marginally built upon his devoted following.

But the success he reached with Millennium was achieved with the help of an executive at that label, Don Jenner—who is now president of Columbia Records.

"It was a lot of fun working with Donnie again," says Cockburn of his debut on Columbia Records with "Nothing But A Burning Light," released earlier this month. "He appreciates what I do and I appreciate what he does. It was his resourceful efforts that got 'Wondering Where The Lions Are' so much airplay in the U.S. It was disappointing when he decided to wind down Millennium."

"Naturally, I was pleased when Donnie offered me the deal with Columbia," continues Cockburn. "This is the first time that we've been able to work with a label with this kind of muscle in this country, with the ability to get the records around and promoted properly."

Not only has Cockburn returned to working with Jenner, but "Nothing But A Burning Light" seems to pick up where he left off at Millennium, thematically and musically, with a more reflective style of sophisticated world folk, filtered through mystical spiritual imagery.

Nevertheless, the recording of "Nothing But A Burning Light," produced by T Bone Burnett, represents somewhat of a departure in Cockburn's 19-album career.

"There are a lot of firsts for me on this album," says Cockburn, noting his collaborations on this disc with Burnett, Mark O'Connor, Sam Phillips, Jackson Browne, organist Booker T. Jones, and others.

"The experience was great," he says. "This is also the first time I've cut an album outside of Toronto in 20

(Continued on page 14)



Cooking With Fats. Fats Domino and his band made a rare and musically joyous appearance in New York at the Bottom Line to mark the release of "They Call Me The Fat Man... Antoine 'Fats' Domino: The Legendary Imperial Recordings," a four-CD boxed set on EMI Records, featuring more than 100 of Domino's best songs. The great Crescent City pianist was honored in his hometown last month when New Orleans Mayor Sidney Barthelemy declared "Fats Domino Day" to celebrate release of the retrospective. (Photo: Chuck Pulin)

Grusin Connects With Gershwin; Clef Notes; Cease Leaves Crowes' Nest; Skeletons Roll

THE ALBUM IS NOT titled, as one might expect, the Gershwin Collection. It is, rather, "The Gershwin Connection." And for Dave Grusin, Grammy-winning keyboardist, composer, and co-founder of GRP Records with partner Larry Rosen, this new recording of Gershwin gems is a deliberate linking of classic American songs and GRP's jazz for the '90s.

The response? "The Gershwin Connection" has been in the top 10 on the Top Jazz Albums chart since its release two months ago.

"I'm really gratified," says Grusin. "You don't know how people are going to react." Particularly after Grusin took on the challenge of reinterpreting the Gershwin repertoire in the context of small, improvisational jazz combos, collaborating with an all-star cast of players—Chick Corea in a piano duet with Grusin on "S Wonderful"; Gary Burton on vibraphone, bringing a new tone to "Fascinatin' Rhythm"; Eddie Daniels on clarinet; Lee Ritenour on guitar; Sal Marquez on trumpet; Eric Marienthal on soprano sax; brother Don Grusin on clarinet; John Patitucci on bass; and Dave Weckl on drums.

Grusin, of course, has been a lifelong fan of George and Ira Gershwin. "There's not a tune on this album I didn't know 20 or 30 years ago," he says. "I have kind of an emotional remembrance of other people's versions." Grusin gives tribute, for example, to Andre Previn's piano trio version of "There's A Boat Dat's Leavin' Soon For New York" from "Porgy And Bess" and the brilliant Gil Evans/Miles Davis version of that musical.

Why then was this the right time for "The Gershwin Connection"? "I think we owe a lot to the Marsalis family for the consciousness of a kind of music... People are willing to entertain the concept that things that are old are still good," says Grusin. "Or when you look at other things that have come out in the classic song genre like that wonderful Cole Porter record 'Red Hot + Blue.' I don't know why the time is right from a marketing standpoint, but I'm glad it came around."

Gershwin archivist, flamekeeper, and performer Michael Feinstein writes in liner notes for this album that Grusin "has done what I always desire to do: keep the music fresh, make it sound as if it were written today, yet always with respect for the source."

Says Grusin, "The connection between past and present is the real reason for doing this record. It's great to keep this music alive."

FERGIE AND JOHN: John Mellencamp was this year's honoree at the fourth annual Silver Clef Award Dinner and Auction, staged Nov. 14 at New York's Roseland Ballroom to benefit the Nordoff-Robbins Music

Therapy Centre for autistic and handicapped children. Only the second American act after Bon Jovi to be so honored, Mellencamp received his award following remarks from Sarah Ferguson, the Dutchess of York. Noting that he was born with spina bifida, Mellencamp expressed his empathy for the disabled and visited the Nordoff-Robbins clinic at New York Univ. during his visit to New York... Mellencamp also has signed with JLM Public Relations. JLM co-principal Jody Miller began working with Mellencamp at the Howard Bloom Organization in 1982.



by Thom Duffy

ON THE BEAT: A Crowe flies. Black Crowes guitarist Jeff Cease has split amicably from his band mates, who have recruited Burning Tree axe man Marc Ford to replace him... "Bob Dylan had the Band; James Brown had the Famous Flames; Curtis Mayfield had the Impressions, and I've got the Skeletons!" shouted Dave Al-

vin onstage at the Bottom Line as the ex-Blasters member teamed up with the greatest band ever to emerge, proudly, from the heartland of Springfield, Mo. In a raving set of superbly written rockers, Alvin showcased his new Hightone Records album, "Blue Blvd.," while the wonderful Skeletons deserved Alvin's bold comparisons... Assault and battery charges were filed Nov. 19 against Billy Idol for allegedly punching a woman in the face, officials say. The alleged assault reportedly occurred Oct. 11 after Idol and a friend met two women at a West Hollywood restaurant and got into a dispute afterward with the complainant.

ON THE ROAD: Twenty years after the making of its classic "Live At The Fillmore East," the Allman Brothers Band will record a new live album Dec. 29-31 at the Macon City Auditorium in Macon, Ga. The shows will be produced by MCA Concerts, Charlie Brusco, and Bill Lucado... The Neville Brothers paid tribute to their late manager, Bill Graham, with a traditional New Orleans "second line" funeral march at the close of a Nov. 14 show at New Orleans' Municipal Auditorium. The concert was shown on the weekly pay-per-view "Thursday Night Concerts"... Public Enemy, after completing an acclaimed genre-bending fall tour with co-headliner Anthrax, will share a bill with Queen Latifah, Ice-T, Naughty By Nature, the Geto Boys, Son Of Bazerk, A Tribe Called Quest, and MC Breed, opening Wednesday (27) at Cincinnati's Riverfront Coliseum. Meanwhile, P.E. has been visiting schools and taking part in "Stop The Violence" rallies during a promotional tour... David Bowie has picked Boston band the Neighborhoods to open dates this fall for Tin Machine.

Epic Nixes Sale Of 11-Minute Jackson Vid Clip Gets Clipped Following Viewer Complaints

■ BY MELINDA NEWMAN

NEW YORK—Although some retailers say they would welcome the opportunity to sell the 11-minute uncensored version of Michael Jackson's "Black Or White" video, according to Epic sources the clip will not be offered for sale as a video single.

Jackson's video, directed by John Landis, had its world premiere Nov. 14 simultaneously on the Fox network, MTV, and BET. The 11-minute short film ends with a four-minute, music-free dance sequence by

Jackson that includes scenes of the artist breaking car windows, throwing trashcans, and stroking his crotch.

Fox began receiving complaints about the video almost immediately. Less than 24 hours after the clip's debut, Jackson released a statement saying that because of negative reaction, he was editing the dance portion out of the video. "It upsets me to think that 'Black Or White' could influence any child or adult to destructive behavior," he said in the statement. "I've always tried to be a good role model and, therefore,

have made these changes to avoid any possibility of adversely affecting any individual's behavior."

Following Jackson's statement, speculation began immediately that the uncut version would appear on home video, as was the case earlier this year with Madonna's "Justify My Love" clip—which many video outlets declared too hot to handle. Although such a move was considered, it was ultimately decided against. However, it remains possible that the video could appear on any longform eventually put out in conjunction with Jackson's "Dangerous" album.

Video outlets that had the 11-minute version were serviced with a new six-minute version several days after the premiere. According to MTV and BET, the switchover did not cause a problem. Fox issued a strong statement against the video, declaring, "In hindsight, the decision [to air the 11-minute version] was in error. Based on calls we received, the strong symbolism used in one sequence overshadowed the film's message about racial harmony."

Fox's deal with Jackson for the broadcast-television premiere of all the short films from "Dangerous" leaves room for this kind of incident again. "The agreement is that we do not have the contractual right to edit the videos before they air," says Fox spokesperson Andi Sporkin. "And that has not changed."

SONY CURTAILS 'DANGEROUS' AIRPLAY

LONDON—Too much Michael Jackson could be bad for the U.K.'s broadcasters.

Fearing a mass home-taping of "Dangerous," Sony Music Entertainment here is restricting radio stations to transmitting only 15 minutes of material in any one hour and is stipulating that there be no pre-announcement of the broadcast.

Sony stepped in after BBC Radio One announced Nov. 20 that it would be playing all of "Dangerous" on the Mark Goodier Show between 7:30 and 9 that evening, the day before the album's release. At Sony's behest, licensing body Pho-

nographic Performance Ltd. informed all broadcasters that airplay of "Dangerous" would be constrained according to the record company's conditions.

Violators of the restriction could be forced by the courts to pay damages to Sony and PPL, according to PPL head of broadcasting Pete Rogers.

Previously, such constraints were imposed after a commercial station announced it would be playing the whole of a Bruce Springsteen boxed set for a specific time. Separately, similar conditions were attached to the release of Jackson's "Bad."

JEFF CLARK-MEADS

Rhino Charges Ahead With Reissue Work

■ BY CRAIG ROSEN

LOS ANGELES—Feisty Santa Monica, Calif.-based Rhino Records has helped fuel the industrywide reissue boom for more than a decade by licensing classic and obscure material from other labels for its various collections.

Rhino executives, however, say that in the last few years it has become increasingly difficult to license material from labels that are now interested in expanding their

own reissue programs. Yet by using the valuable Roulette catalog, acquired in 1989, as a bargaining tool, Rhino executives are optimistic that they will be able to continue to have access to vital material for future collections.

"We all need each other's product," says Bob Emmer, Rhino executive VP of business and label affairs. "So we've developed a 'you scratch my back, I'll scratch yours' type of relationship."

For example, he says, Rhino fre-

quently licenses Roulette material to Time Warner for its mail-order compilations and MCA for film scores. Among the most popular Roulette titles, he says, are "Why Do Fools Fall In Love" by Frankie Lymon & the Teenagers, "I Only Have Eyes For You" by the Flamingos, and "Loco-Motion" by Little Eva.

Despite these reciprocal deals, Emmer says the process of licensing material has grown more difficult. "Two years ago I got a request and I could look at turning it around in eight to 10 weeks," he says. "Now it takes 14 to 16 weeks. A lot of tracks are not available, so we have to come up with some alter-

(Continued on page 30)

BMG Gets Santana Catalog Thru Petra Music Purchase

DEALS: BMG Music Publishing has acquired the major copyrights of Santana, the classic rock band that exploded into prominence in 1969 at Woodstock and with a multi-platinum album. The deal comes via a purchase of Petra Music, reports Nick Firth, president of BMG Music Publishing Worldwide.

The purchase, for an undisclosed sum, was negotiated with the Santana Blues Band partnership, which individually involves Carlos Santana, Gregg Rolie, Michael Shrieve, Michael Carabello, David Brown, Jose

Areas, Ron Estrada, and Stan Marcum. Petra Music is the repository of material heard on the first four Santana albums: "Santana," "Abraxas," "Santana III," and "Caravanserai." Firth terms the deal "another important step in the further diversification and deepening of BMG's catalog," while Danny Strick, senior VP/GM of BMG Songs in the U.S., says the acquisition will "effectively tie into BMG's strategy of copyright acquisition and development."

In another deal of note, London-based Minder Music Ltd. has made its third U.S.-based catalog acquisition with Jimpire Music Inc., acquired from Jimmy Castor, who has a strong track record in R&B with the Jimmy Castor Bunch. Castor copyrights are often sampled, including "It's Just Begun," which has been adapted or arranged by C&C Music Factory, 2 Live Crew, Eric B. & Rakim, Rob Base, and Marky Mark. "Soul Travelin'" has been adapted by Soul II Soul, "Troglydite" by Jive Bunny, and "E Man Boogie" by Young Black Teenagers.

Another recent U.S.-based deal involves Tempco, with material by Gap Band and Yarbrough & Peoples, and the Fatback catalogs. All catalogs are published in the U.S. by Minder Music (USA), an ASCAP-cleared firm, and Taking Care Of Business Music, a BMI-cleared firm.

In another veteran-writer arrangement, Al Anderson, vocalist and guitarist for NRBQ, has signed a writer contract with Nashville-based Bluewater Music. The publisher is now shopping several Anderson songs, including two co-written by John Hiatt and Fred Koller called "Got Myself In Trouble Again" and "Stand Still." Other writers signed to Bluewater include David Lynn Jones (Capitol), Jim Lauderdale (Reprise), Dan Tyler, and Don Dunn.

ONE THAT GOT AWAY: "I had a big hit with 'Blueberry Hill' and everyone thinks I wrote it." The speaker, at a recent New York din-

ner in his honor, is Fats Domino, whose sense of decency makes certain that he doesn't take credit for songs he did not write, although his remarkable string of top 10 hits on the Imperial label, documented in a new four-CD box just released by EMI Records, contains a number of songs he co-wrote. "Blueberry Hill" was published in 1940 by Al Lewis, Larry Stock, and Vincent Rose. That year, 16 years before the Domino smash, its sentiments were good for a swing-era run of 14 weeks on the Hit Parade, with lead-

ing versions by Glenn Miller (Bluebird), Connie Boswell (Decca), and Sammy Kay (Victor). Another chart version was done by

Louis Armstrong (Decca) in 1949.

WITH HER LOVER BESIDE Her: Words & Music had some reservations about "trunk" lyrics by the late master lyricist Johnny Mercer and the music for them set by Barry Manilow in a new Nancy Wilson album on Epic called "With My Lover Beside Me" (Billboard, Oct. 12). Lorrie Dunham of Fulton, N.Y., has responded to the column's invitation for other points of view:

"I do not know under what circumstances you heard these songs for the first time, but I was curled up on the sofa with a fire in the fireplace, a glass of wine, and my lover beside me. I don't believe it was just the mood; my own opinion is that this is one of the most romantic albums I've heard in a long time."

"No one could ask Mr. Mercer to revise his lyrics (which I believe are lovely, anyway), and I think Mr. Manilow has created a warm and glowing atmosphere for them. From my woman's point of view, this album filled a very simple basic need—it put me in a wonderful mood and made my heart smile."

THEATER WRITER SIGNED: Frank Wildhorn, writer of the melodies of two new shows, "Svengali" and "The Scarlet Pimpernel," hoping to make Broadway bows, has signed a long-term print deal with Warner Bros. Publications. Matching folios will precede dates the shows open on Broadway. Wildhorn is the writer of the musical version of "Jekyll & Hyde" and the Whitney Houston hit "Where Do Broken Hearts Go."

PRINT ON PRINT: The following are the best-selling folios at Hal Leonard Publishing Corp.:

1. John Lee Hooker, A Blues Legend
2. Vaughan Brothers, Family Style
3. Steve Vai, Passion And Warfare
4. Iron Maiden, No Prayer For The Dying
5. Jimi Hendrix, Radio One



by Irv Lichtman

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ARTISTS IN CONCERT

PAULA ABDUL

Miami Arena, Miami

THE MOST URGENT question facing Paula Abdul as she embarked on her first headlining concert tour was whether the elfin high-stepper could spin her seamless video persona into an exciting on-stage act.

She could—and did—during a slick, sensational show here Nov.

3, the second night of her tour, which underscored the significance of the billing of this outing as the Under My Spell Tour. In short, Abdul—in spite of her still so-so voice and sometimes pallid pop-dance anthems—scored so well live that the eye and ear had no choice but to go along for this bewitching ride.

There were times in the show that the action was so rapid and

hypnotic that the singer and her songs became almost peripheral to the visual package.

But generally, new and old material from Abdul's multiplatinum Virgin debut, "Forever Your Girl," and this year's "Spellbound" benefited gloriously from the ritz and glitz. Backed by acrobatic dancers, assorted costumed characters, and eye-opening video backdrops and lighting effects, each number was treated as a must-see video smash and was greeted accordingly by 12,000 beguiled and bedazzled fans.

If video has knocked off the radio star, it also has brought to life a new breed of entertainer such as Abdul, one who possesses a visual look that can kill, even if the music may not be worth dying for.

JOHN LANNERT

LITA FORD

*The Roxy Theatre
West Hollywood, Calif.*

HARD-ROCK QUEEN Lita Ford proved she has guts early on at the Nov. 6 date by taking the stage while "Enter Sandman," by current metal fave Metallica, was blaring from the house P.A. Unfortunately, that was one of the few moments in the 70-minute set in which Ford showed some backbone, rather than just backside.

Strutting about the stage in a fishnet, G-string, and chaps outfit that had the same revealing effect as Prince's pants at the MTV Video Music Awards, Ford and her four-piece band focused on material from her new RCA album, "Dangerous Curves."

The album's title, however, is a misnomer. Ford's ultrasafe, MTV-ready rock is anything but dangerous. New tracks such as "Holy Man" sounded like third-rate Bon Jovi rewrites. Only on the rocker "Hellbound Train," a new cut anchored by drummer Jimmy DeGrasso's tribal beats, did Ford show any real rage.

Highlights of the set included the hit "Kiss Me Deadly," in which Ford makes her bad-girl image work in a catchy pop context, and an encore take of Montrose's "Rock Candy." An Ozzy-less version of the duet "Close My Eyes Forever," which was turned into an audience sing-along, had a haunting effect.

Ford seems trapped somewhere amid her trash-rock roots from her days with '70s all-girl band the Runaways, attempts to please

metal devotees, the lure of pop success, and the desire to be the hard-rock version of Madonna. She can succeed on any one of those fronts, but by attempting to cover all the bases she appears to be stretching herself thin.

CRAIG ROSEN

TEENAGE FANCLUB

*The Whisky A Go-Go
West Hollywood, Calif.*

GLASGOW, SCOTLAND'S quartet Teenage Fanclub cemented its reputation as modern-rock buzz band of the moment by pulling a large house of alternative scenesters here Nov. 7. While the response was decidedly mixed, the foursome showed sharply developed melodic instincts and plenty of promise for the future.

Teenage Fanclub's fine major-label debut for DGC, "Bandwagonesque," shows off the decided influence of '70s Memphis pop act Big Star; the songwriting cleaves closely to the medium-tempo grooves, rolling dynamics, and devotion to harmony of that group's work, laced with a touch of '90s irony. Fanclub gui-

tarists Norman Blake and Raymond McGinley overlay this model with bouts of Crazy Horse-derived fulmination. It's the musical equivalent of a twice-told tale, but it's compelling and effective on record.

On stage, the group has less impact: Teenage Fanclub is still tentative in the personality department, with a shy ingenuousness keynoting its patter. But its music is blazingly loud, and that was more than enough for some.

Fanclub bashed through a number of the better songs from the new record, with "The Concept," "Metal Baby," and "I Don't Know" leaving an ear-ringing impression. The group's earnest set was met with tepid calls for an encore; the group nonetheless obliged with a three-song stint that included a surprising hard-rock cover of Madonna's "Like A Virgin."

Teenage Fanclub is still a work in progress as a live act but could enlist a following with fans of melodic noise as the onstage kinks are worked out.

CHRIS MORRIS

JODY WATLEY COMES INTO HER OWN

(Continued from page 11)

That may sound simplistic or cliché, but in a disposable society like ours, we toss love around too freely and frivolously. In order to solve the larger issues in the world, we have to experience love first."

Although "Affairs Of The Heart" does not hit retail until Dec. 11, the wheels of promotion behind the project are already in motion. The first single, "I Want You," is quickly racking up adds at top 40 and urban radio, while a Bobby Brooks remix of the song has just been serviced to clubs.

Additionally, a world tour is tentatively planned for early 1992.

All of this work has not deterred Watley from pursuing a number of extracurricular projects. She is currently considering her first for-

ay into acting, though she is holding out for "the right one." She turned down the chance to play the Robin Givens role in "A Rage In Harlem" because of the nudity. "There was a scene that was way too steamy for my liking," she says.

Also, Watley devotes a lot of time to AIDS-related charities. She was featured on last year's acclaimed "Red Hot + Blue" compilation.

"It's all a matter of doing right by the people in your life," she says. "We all have an obligation to lend a helping hand to people in pain. It's all about compassion and humanity. What good is there in success if you can't use it to help people who need it?"

NEW ON THE CHARTS

Stacy Earl makes her debut on the Hot 100 with "Love Me All Up," a dance-beat-driven pop hit that jumped 27 points in its second week on the singles chart. The tune, co-written by Earl, Dick Rudolph, and Danny Sembello, comes from Earl's self-titled debut album, due out in January on RCA Records.

Growing up in Boston "with music always in the house—blues to Frank Sinatra to Billie Holiday to Motown," Earl lit out for Manhattan to briefly attend college—and seek a record deal. "New York has so much creative energy," she has

said. "I wanted to be part of it."

She tapped into that energy when she signed with RCA and began recording her debut, working with a top crop of songwriters and producers.

"What we did with Stacy's record was a little different," says Butch Waugh, promotion VP at RCA, describing the push behind the single. In the wake of pop radio success this year with PC Quest and the Tami Show, RCA did the usual setup for Earl's song weeks before seeking playlist adds. In this case, however, during visits by Earl to key stations, the label also played programmers a number of cuts from the forthcoming album, says Waugh.

Earl embarked on a West Coast promotion trip and, one week before RCA went for adds on the single, it was already on the top 40 airwaves in New York, Los Angeles, San Diego, San Francisco, Chicago, and Phoenix.

"What is really surprising is the support we've gotten since in the Midwest," says Waugh.

RCA has Earl on a 15-week promo tour of pop stations nationwide to build the buzz around "Love Me All Up" and the forthcoming album. Waugh acknowledges that Earl is her own best promotion person. "She just has so much energy and enthusiasm," he says. "She's a blast to be around."

THOM DUFFY



STACY EARL

BRUCE COCKBURN

(Continued from page 11)

years, which was recorded and mixed at Ocean Way in Los Angeles."

A video for the single "A Dream Like Mine," produced by Allen Kellman and directed by Larry Jordan for KRT-Howlin Productions, has been completed. Meanwhile, Sony has acquired the rights to reissue Cockburn's entire back catalog.

Currently on a seven-week tour in support of "Nothing But A Burning Light," Cockburn will tape "Austin City Limits" in early December and is due to appear on "Late Night With David Letterman" Dec. 12.



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BOXSCORE TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|--|-------------------|--|-----------------------------|---|
| GLORIA ESTEFAN | Sydney Entertainment Centre Sydney | Nov. 11-12, 14-15 | \$1,135,267 (\$1,446,200 Australian) \$40 | 37,350 41,600 | Paul Dainty Corp. |
| ROD STEWART | Nassau Veterans Memorial Coliseum Uniondale, N.Y. | Nov. 12-13 | \$909,400 \$35/\$25 | 35,786 sellout | Ron Delsener Enterprises |
| FRANK SINATRA STEVE LAWRENCE & EYDIE GORME CORBETT MONICA | Madison Square Garden New York | Nov. 16 | \$775,333 \$50/\$35 | 16,604 sellout | Ron Delsener Enterprises Premier Artist Services |
| FRANK SINATRA STEVE LAWRENCE & EYDIE GORME CORBETT MONICA | Nassau Veterans Memorial Coliseum Uniondale, N.Y. | Nov. 15 | \$636,310 \$50/\$35 | 13,067 17,665 | SMG Prods. |
| JERRY GARCIA BAND | Charlotte Coliseum Charlotte, N.C. | Nov. 11 | \$300,858 \$20.50 | 14,676 15,000 | Cellar Door Concerts Bill Graham Presents |
| ALABAMA RICKY VAN SHELTON MARK CHESNUTT | Tacoma Dome Tacoma, Wash. | Nov. 2 | \$261,600 \$20 | 13,080 16,200 | Keith Fowler Promotions |
| GEORGE MICHAEL | Spectrum Philadelphia | Oct. 29 | \$256,955 \$35/\$22.50 | 11,248 14,570 | Electric Factory Concerts |
| JETHRO TULL CHRIS STEELE | The Paramount New York | Nov. 10-11 | \$244,955 \$35/\$25 | 9,562 10,800 | Ron Delsener Enterprises |
| THE JUDOS BILLY DEAN PIRATES OF THE MISSISSIPPI | Great Pyramid Arena Memphis | Nov. 9 | \$237,390 \$24.50/\$21.50/ \$19.50/\$12.25 | 14,198 sellout | Pro Tours |
| THE TEMPTATIONS/THE FOUR TOPS TERRY HODGES | Westbury Music Fair Westbury, N.Y. | Nov. 9-10 | \$233,815 \$25 | 10,491 11,480 sellout | Music Fair Prods. |

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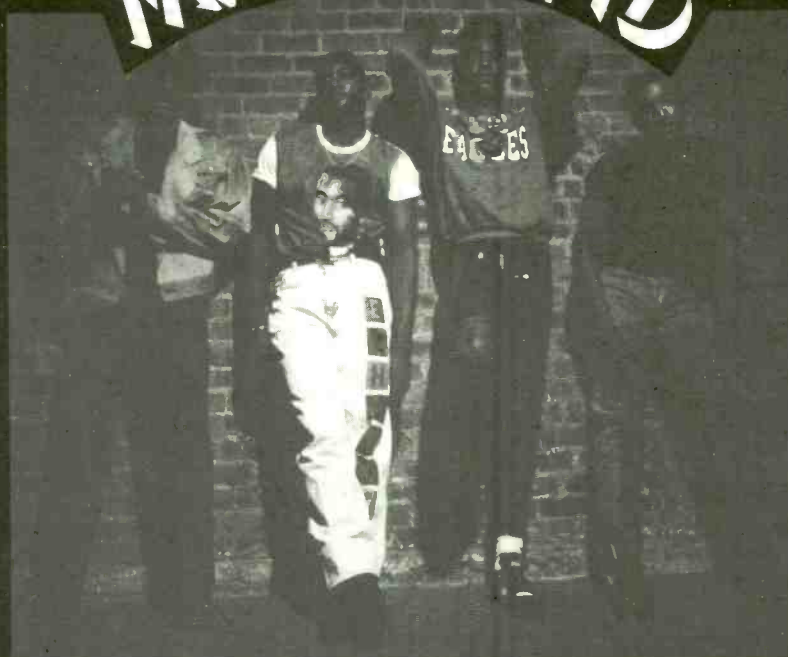
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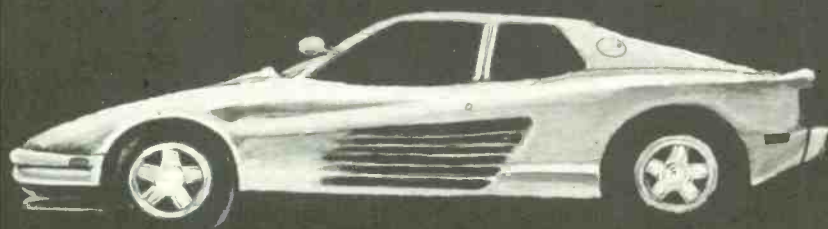
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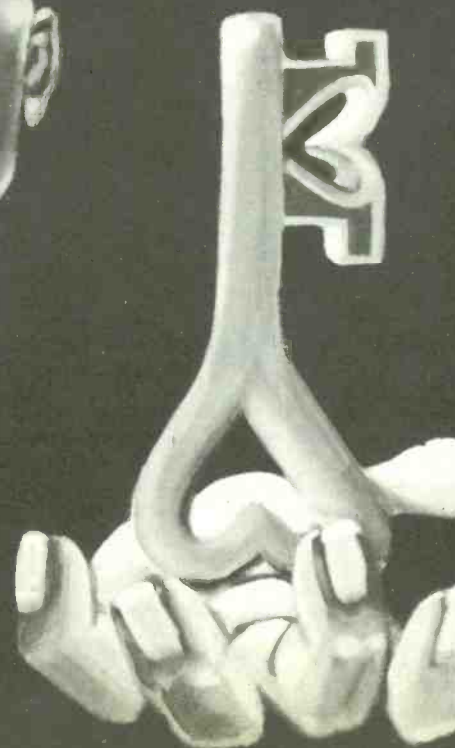
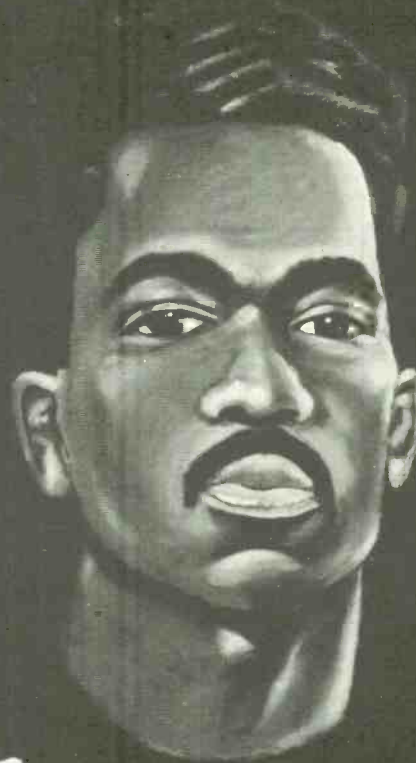
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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|--------------|--|--|---------------|
| | | | | ★ ★ No. 1 ★ ★ | | |
| 1 | 2 | 1 | 23 | JOCELI • MCA 10198 (9.98) | 2 weeks at No. 1 FOREVER MY LADY | 1 |
| 2 | 3 | 4 | 7 | PRINCE & THE N.P.G. PAISLEY PARK 25379* (WARNER BROS. 9.98) | DIAMONDS & PEARLS | 2 |
| 3 | 1 | 2 | 7 | PUBLIC ENEMY DEF JAM 47374/COLUMBIA (10.98 EQ) | APOCALYPSE 91... THE ENEMY STRIKES BLACK | 1 |
| 4 | 17 | — | 2 | ICE CUBE PRIORITY 57155 (9.98) | DEATH CERTIFICATE | 4 |
| 5 | 5 | 5 | 19 | BEBE & CECE WINANS CAPITOL 92078* (9.98) | DIFFERENT LIFESTYLES | 1 |
| 6 | 9 | 6 | 26 | BOYZ II MEN ▲ MOTOWN 6320* (9.98) | COOLEYHIGHARMONY | 1 |
| 7 | 6 | 7 | 8 | MARIAH CAREY ▲ COLUMBIA 47980 (10.98 EQ) | EMOTIONS | 6 |
| 8 | 4 | 3 | 24 | SHABBA RANKS EPIC 47310 (9.98 EQ) | AS RAW AS EVER | 1 |
| 9 | 8 | 8 | 20 | GETO BOYS • RAP-A LOT 57161* (PRIORITY 9.98) | WE CAN'T BE STOPPED | 5 |
| 10 | 14 | 21 | 4 | GERALD LEVERT EASTWEST 91777* (ATCO/EASTWEST 10.98) | PRIVATE LINE | 10 |
| 11 | 23 | 56 | 3 | HAMMER CAPITOL 98151 (9.98) | TOO LEGIT TO QUIT | 11 |
| 12 | 18 | 25 | 5 | BARRY WHITE A&M 5377 (9.98) | PUT ME IN YOUR MIX | 12 |
| 13 | 22 | 23 | 6 | SCARFACE RAP-A LOT 57167* (PRIORITY 9.98) | MR. SCARFACE IS BACK | 13 |
| 14 | 7 | 10 | 9 | KARYN WHITE WARNER BROS. 26320* (10.98) | RITUAL OF LOVE | 7 |
| 15 | 13 | 15 | 7 | A TRIBE CALLED QUEST JIVE 1418* (9.98) | LOW END THEORY | 13 |
| 16 | 10 | 9 | 19 | HEAVY D. & THE BOYZ • UPTOWN 10289*/MCA (9.98) | PEACEFUL JOURNEY | 5 |
| 17 | 11 | 11 | 20 | PHYLLIS HYMAN PIR 11006*/ZOO (9.98) | PRIME OF MY LIFE | 10 |
| 18 | 24 | 26 | 6 | PATTI LABELLE MCA 10439 (9.98) | BURNIN' | 18 |
| 19 | 21 | 24 | 5 | THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98) | SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II) | 19 |
| 20 | 12 | 12 | 12 | VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ) | THE COMFORT ZONE | 12 |
| 21 | 15 | 14 | 8 | MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98) | ACT LIKE YOU KNOW | 14 |
| 22 | 25 | 19 | 28 | LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) | POWER OF LOVE | 1 |
| 23 | 20 | 16 | 11 | NAUGHTY BY NATURE • TOMMY BOY 1044 (9.98) | NAUGHTY BY NATURE | 10 |
| 24 | 31 | 32 | 6 | FOURPLAY WARNER BROS. 26656* (9.98) | FOURPLAY | 24 |
| 25 | 37 | 44 | 4 | DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98) | SONS OF THE P | 25 |
| 26 | 16 | 13 | 19 | GLADYS KNIGHT MCA 10329* (9.98) | GOOD WOMAN | 1 |
| 27 | 29 | 31 | 7 | KID 'N PLAY SELECT 61206/ELEKTRA (9.98) | FACE THE NATION | 27 |
| 28 | 46 | — | 2 | BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98) | PRINCE OF DARKNESS | 28 |
| 29 | 19 | 17 | 26 | SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98) | THE EVOLUTION OF GOSPEL | 4 |
| 30 | 26 | 18 | 23 | PEABO BRYSON COLUMBIA 46823 (9.98 EQ) | CAN YOU STOP THE RAIN | 1 |
| 31 | 28 | 20 | 11 | BELL BIV DEVOE • MCA 10345 (10.98) | WBBD - BOOTCITY! THE REMIX ALBUM | 18 |
| 32 | 67 | — | 2 | SOUNDTRACK MCA 10397* (9.98) | HOUSE PARTY 2 | 32 |
| 33 | 27 | 22 | 18 | D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98) | HOMEBASE | 5 |
| 34 | 45 | 62 | 4 | P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98) | OF THE HEART, OF THE SOUL & OF THE CROSS | 34 |
| 35 | 32 | 29 | 8 | NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ) | AIN'T A DAMN THING CHANGED | 29 |
| 36 | 34 | 30 | 11 | POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98) | PURE POVERTY | 23 |
| 37 | 33 | 28 | 31 | B ANGIE B BUST IT 95236/CAPITOL (9.98) | B ANGIE B | 12 |
| 38 | 35 | 37 | 26 | DAMIAN DAME LAFACE 6000/ARISTA (9.98) | DAMIAN DAME | 21 |
| 39 | 38 | 34 | 16 | COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98) | C.M.B. | 10 |
| 40 | 43 | 47 | 4 | CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98) | FIRST TIME | 40 |
| 41 | 30 | 27 | 17 | VESTA A&M 5347 (9.98) | SPECIAL | 15 |
| 42 | 55 | 86 | 3 | BLACKSHEEP MERCURY 848368 (9.98) | A WOLF IN SHEEP'S CLOTHING | 42 |
| 43 | 39 | 35 | 16 | JENNIFER HOLLIDAY ARISTA 18578* (9.98) | I'M ON YOUR SIDE | 29 |
| 44 | 49 | 61 | 4 | 2ND II NONE PROFILE 1416 (9.98) | 2ND II NONE | 44 |
| 45 | 47 | 39 | 22 | NATALIE COLE ▲ ³ ELEKTRA 61049 (13.98) | UNFORGETTABLE | 5 |
| 46 | 57 | 68 | 4 | ERIC GABLE ORPHEUS 47927/EPIC (9.98) | CAN'T WAIT TO GET YOU HOME | 46 |
| 47 | 44 | 38 | 24 | STEVIE WONDER • MOTOWN 6291* (10.98) | MUSIC FROM "JUNGLE FEVER" | 1 |
| 48 | 36 | 36 | 12 | JIBRI WISE ONE EAR CANDY 31000 (9.98) | JIBRI WISE ONE | 34 |
| 49 | 59 | 58 | 61 | TRACIE SPENCER CAPITOL 92153 (9.98) | MAKE THE DIFFERENCE | 38 |

| | | | | | | |
|-----|-------|----|----|--|--|----|
| 50 | 71 | 74 | 26 | CHUBB ROCK SELECT 21640/ELEKTRA (9.98) | THE ONE | 13 |
| 51 | 50 | 51 | 8 | CYPRESS HILL COLUMBIA 47889 (9.98 EQ) | CYPRESS HILL | 50 |
| 52 | 40 | 33 | 32 | THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ) THE BRAND NEW HEAVIES | | 17 |
| 53 | 58 | 48 | 31 | KEITH WASHINGTON • QWEST 26528*/WARNER BROS. (9.98) | MAKE TIME FOR LOVE | 1 |
| 54 | 79 | — | 2 | ROGER REPRISE 26524* (9.98) | BRIDGING THE GAP | 54 |
| 55 | 48 | 42 | 34 | M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98) | M.C. BREED & D.F.C. | 38 |
| 56 | 53 | 49 | 42 | O'JAYS • EMI 93390 (9.98) | EMOTIONALLY YOURS | 2 |
| 57 | 61 | 66 | 20 | READY FOR THE WORLD MCA 10224* (9.98) | STRAIGHT DOWN TO BUSINESS | 54 |
| 58 | 42 | 43 | 14 | OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98) | FULLY LOADED | 31 |
| 59 | 51 | 46 | 6 | MARLEY MARL COLD CHILLIN' 26257/WARNER BROS. (9.98) | IN CONTROL VOL. 2 | 46 |
| 60 | 63 | 79 | 4 | JOHNNIE TAYLOR MALACO 7460 (9.98) | I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT | 60 |
| 61 | 41 | 40 | 22 | GENE RICE RCA 3159 (9.98) | JUST FOR YOU | 26 |
| 62 | 52 | 55 | 5 | WC & THE MAAD CIRCLE PRIORITY 57156 (9.98) | AIN'T A DAMN THING CHANGED | 52 |
| 63 | 56 | 45 | 10 | QUEEN LATIFAH TOMMY BOY 1035* (9.98) | NATURE OF A SISTA' | 36 |
| 64 | 73 | 59 | 25 | N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98) | EFIL4ZAGGIN | 2 |
| 65 | 77 | 75 | 44 | TONY TERRY EPIC 45015 (9.98 EQ) | TONY TERRY | 35 |
| 66 | 64 | — | 2 | SMOKEY ROBINSON SBK 97968* (9.98) | DOUBLE GOOD EVERYTHING | 64 |
| 67 | 78 | — | 2 | ATLANTIC STARR REPRISE 26545* (9.98) | LOVE CRAZY | 67 |
| 68 | 96 | 91 | 53 | LEVERT • ATLANTIC 82164 (9.98) | ROPE A DOPE STYLE | 9 |
| 69 | NEW ► | 1 | | D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98) | AIN'T NO DOUBT ABOUT IT | 69 |
| 70 | 54 | 41 | 19 | SOUNDTRACK • QWEST 26643*/WARNER BROS. (10.98) | BOYZ N THE HOOD | 1 |
| 71 | NEW ► | 1 | | TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ) | PENICILLIN ON WAX | 71 |
| 72 | 66 | 65 | 6 | THE STYLISTICS AMHERST 54404 (9.98) | LOVE TALK | 65 |
| 73 | NEW ► | 1 | | MARVIN SEASE MERCURY 510494 (9.98 EQ) | SHOW ME WHAT YOU GOT | 73 |
| 74 | 69 | 71 | 5 | BOBBY RUSH URGENT 4117/ICHIBAN (9.98) | I AIN'T STUDDIN' YOU | 69 |
| 75 | 84 | 80 | 7 | ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ) | 107 DEGREES IN THE SHADE | 74 |
| 76 | 62 | 57 | 54 | HI-FIVE • JIVE 1328/RCA (9.98) | HI-FIVE | 1 |
| 77 | NEW ► | 1 | | U.M.C.'S WILD PITCH 97544/EMI (9.98) | FRUITS OF NATURE | 77 |
| 78 | NEW ► | 1 | | JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98) | YOU SAID | 78 |
| 79 | 65 | 53 | 28 | LISA FISCHER ELEKTRA 60889* (9.98) | SO INTENSE | 5 |
| 80 | NEW ► | 1 | | DAVID PEASTON MCA 10383 (9.98) | MIXED EMOTIONS | 80 |
| 81 | 60 | 54 | 9 | FRANKIE KNUCKLES VIRGIN 91618* (9.98) | BEYOND THE MIX | 54 |
| 82 | NEW ► | 1 | | SOUNDTRACK MCA 10428 (10.98) | STRICTLY BUSINESS | 82 |
| 83 | 70 | 69 | 7 | PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) | ALL SOULED OUT | 64 |
| 84 | 75 | 52 | 12 | LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ) | STRAIGHT OUTTA HELL'S KITCHEN | 29 |
| 85 | 95 | 95 | 22 | NEMESIS PROFILE 1411 (9.98) | MUNCHIES FOR YOUR BASS | 52 |
| 86 | NEW ► | 1 | | RUN-D.M.C. PROFILE 1419 (10.98) | GREATEST HITS 1983 - 1991 | 86 |
| 87 | 86 | 64 | 41 | DJ QUIK • PROFILE 1402 (9.98) | QUIK IS THE NAME | 9 |
| 88 | 80 | 72 | 16 | CONVICTS PRIORITY 57152 (9.98) | CONVICTS | 52 |
| 89 | 94 | 87 | 36 | TYRONE DAVIS ICHIBAN 1103 (9.98) | I'LL ALWAYS LOVE YOU | 39 |
| 90 | 88 | 78 | 4 | NEW EDITION MCA 10434 (10.98) | GREATEST HITS VOL. 1 | 78 |
| 91 | 99 | 92 | 34 | WILL DOWNING ISLAND 848278/PLG (9.98 EQ) | A DREAM FULFILLED | 22 |
| 92 | 85 | 70 | 21 | SHIRLEY MURDOCK ELEKTRA 60951* (9.98) | LET THERE BE LOVE | 22 |
| 93 | 72 | 60 | 16 | EX-GIRLFRIEND REPRISE 26547* (9.98) | X MARKS THE SPOT | 37 |
| 94 | 68 | 67 | 19 | ARETHA FRANKLIN ARISTA 8628* (9.98) | WHAT YOU SEE IS WHAT YOU SWEAT | 28 |
| 95 | NEW ► | 1 | | 415 PRIORITY 57163 (9.98) | NU NIGGAZ ON THA BLOKKK | 95 |
| 96 | 74 | 50 | 53 | WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98) | I'M YOUR BABY TONIGHT | 1 |
| 97 | 89 | 81 | 3 | GROUND ZERO LETHAL BEAT 112 (6.98) | FUTURE OF FUNK EP | 81 |
| 98 | 87 | 88 | 17 | COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98 EQ) | STRAIGHT CHECKN 'EM | 23 |
| 99 | 82 | 84 | 4 | VARIOUS ARTISTS SOH 7010 (9.98) | THE BEST OF ELECTRIC SLIDE | 82 |
| 100 | 90 | 98 | 4 | SEXY C FEATURING DISCO RICK JOEY BOY 3002 (8.98) | QUEEN OF THE VILLIANS | 90 |

○ 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.

R&B Charts' Retail Reporting Panel Revised, Expanded

NEW YORK—Beginning this week, the Hot R&B Singles and Top R&B Albums charts are based on information gathered from a revised and expanded retail reporting panel.

The panel now consists of 173 reporters, which represents a 50% increase over the previous number of reporters, according to Terri Rossi, Billboard's associate director of charts/special markets.

The panel was revised to include many new markets where previous-

ly there had been radio reporters but no corresponding retail information. The revision also increases the number of direct-to-consumer retail stores (as opposed to wholesale outlets). As a result, the revised panel consists of 18 one-stops, eight regional chains, and 146 community-based independent retailers (or "mom-and-pop" stores).

The regional chains include Washington, D.C.-area Kemp Mill Music; California-based chain Wherehouse; Douglas Stereo in Belts-

ville, Md., Nobody Beats the Wiz in Carteret, N.J.; Atlanta-based Third World; Memphis-based Poplar Tunes; East Coast chain Strawberies; and Nashville-based Sound Shop.

"The result is more accuracy, with vital areas such as the Southeast, North Central, and Central South now better represented on the charts," says Rossi.

"Even though the national chains bring in black product more quickly than ever, the basics of the business

have not changed," she continues. "R&B and rap product must still be proven by sales to black consumers. So as we plan for the future conversion to point-of-sale information from SoundScan, it is essential to have a strong base of community retailers. The sales information from these stores, when combined with data from the appropriate national chain locations, will give an accurate read on sales of black product."

JANINE McADAMS

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



TERRI ROSSI'S RHYTHM SECTION

AND THE WINNER IS: "Are You Lonely For Me" by the **Rude Boys** (Atlantic) eases into the top spot with 101 radio reports, gaining KKBT Los Angeles, KKKF Seattle, and a re-add at WLWZ Greenville, S.C. It completes its 15-week run with 38 No. 1 reports. "I'll Take You There" by **BeBe and CeCe Winans** (Capitol) moves into the No. 2 spot with 98 radio reports, including six that list it at No. 1. It is No. 1 in overall retail rank, with reports from 151 of the new retail panel's 173 reporters. "Feels Like Another One" by **Patti LaBelle** (MCA) moves up 5-3, maintaining reports from 99 stations. It has No. 1 reports from 13 stations, and 73 show the title moving upward on their playlists. In its eighth week on the chart, "Private Line" by **Gerald Levert** (EastWest) continues to show its muscle, making the largest point increase of any record on the chart. It maintains reports from 102 stations and moves up in retail rank 8-5, with reports from 146 retail reporters. Again this week, anybody's guess at next week's No. 1 is as good as mine.

NEW AND IMPROVED: The radio and retail information used this week for both the Hot R&B Singles and Top R&B Albums charts is from revised and updated reporting panels. The radio panel now has 103 stations. Welcome to **Tony Fields**, PD of WKKV-FM Milwaukee, and to the other **Mike Roberts**, PD at WWIN-FM Baltimore. Next week the entire radio panel, including weight changes, will be printed in this space. The retail revision was more extensive. In addition to the normal process of changing outlets and revising weights, the emphasis of this panel has been put on direct-to-consumer retailers, in preparation for the collection of POS sales information. (See details of retail panel revision on page 18.)

THE CHANGE IN THE retail methodology causes the week-to-week comparison for records already on the chart to be uneven. A number of albums were forced down the chart as a result of the dramatic change in the panel. Unfortunately, a number of these records logged strong point increases yet were unable to hold their rankings on the chart. The effect on albums is more pronounced since only retail reports are used in compiling the albums chart. Albums by the following artists were affected: **Phyllis Hyman**, **Jibri Wise One**, **Damian Dame**, **Smokey Robinson**, **Stylistics**, **Bobby Rush**, and **Cypress Hill**.

The effect on the singles chart is mitigated by offsetting radio reports. Nevertheless, a few records were affected. Two singles gained significant radio action, but could not hold their positions on the chart. "Everytime My Heart Beats" by **Riff** (SBK) gained new reports from eight stations, including WBLS New York, WEDR Miami, and WZHT Montgomery, Ala. "Givin' In To Love" by **Patti Austin** (GRP) is pushed back, in spite of gaining nine new reports, including WEDR and WHQT, both in Miami; WLOU and WGZB, both in Louisville, Ky.; and KKBT. One other record, "Groove Ya" by **Level III** (EMI), was able to hold its rank but fell shy of regaining its bullet in spite of new activity at nine stations, including KKBT, WHQT, WDAS Philadelphia, WQMG Greensboro, N.C., and WDKX Rochester, N.Y. All of these records have considerable life and should continue to receive support at radio and retail.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 22 REPORTERS | SILVER ADDS 28 REPORTERS | BRONZE/ SECONDARY ADDS 53 REPORTERS | TOTAL ADDS 103 REPORTERS | TOTAL ON CHART |
|--|---|--------------------------------|--|--------------------------------|----------------------|
| THESE THREE WORDS STEVIE WONDER MOTOWN | 13 | 9 | 21 | 43 | 43 |
| LOVE IS CALLING YOU GENE RICE RCA | 4 | 9 | 14 | 27 | 52 |
| UUH AHH BOYZ II MEN MOTOWN | 5 | 5 | 13 | 23 | 61 |
| LET'S STAY TOGETHER GUY MCA | 3 | 10 | 9 | 22 | 28 |
| EVERLASTING LOVE TONY TERRY EPIC | 5 | 8 | 9 | 22 | 28 |
| CAN'T LET GO MARIAH CAREY COLUMBIA | 4 | 7 | 8 | 19 | 83 |
| KEEP IT COMIN' KEITH SWEAT ELEKTRA | 1 | 6 | 7 | 14 | 99 |
| WHAT GOES AROUND... LENNY KRAVITZ VIRGIN | 0 | 6 | 8 | 14 | 30 |
| C.M.B. COLOR ME BADD GIANT | 1 | 4 | 9 | 14 | 21 |
| I BELONG TO YOU WHITNEY HOUSTON ARISTA | 2 | 4 | 7 | 13 | 71 |

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

Hot R&B Singles Sales & Airplay

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

| SALES | | | | | AIRPLAY | | | | |
|-----------|-----------|--------------------------------|--------------------------------------|------------------|-----------|-----------|--------------------------------|-------------------------------|------------------|
| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT R&B POSITION | THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT R&B POSITION |
| 1 | 4 | I'LL TAKE YOU THERE | BEBE & CECE WINANS | 2 | 1 | 4 | ARE YOU LONELY FOR ME | RUDE BOYS | 1 |
| 2 | 5 | ARE YOU LONELY FOR ME | RUDE BOYS | 1 | 2 | 3 | FEELS LIKE ANOTHER ONE | PATTI LABELLE | 3 |
| 3 | 1 | TENDER KISSES | TRACIE SPENCER | 5 | 3 | 6 | PRIVATE LINE | GERALD LEVERT | 4 |
| 4 | 7 | FOREVER MY LADY | JOCELI | 9 | 4 | 5 | I'LL TAKE YOU THERE | BEBE & CECE WINANS | 2 |
| 5 | 8 | PRIVATE LINE | GERALD LEVERT | 4 | 5 | 2 | RIGHT DOWN TO IT | DAMIAN DAME | 8 |
| 6 | 12 | CAN'T TRUSS IT | PUBLIC ENEMY | 11 | 6 | 1 | TENDER KISSES | TRACIE SPENCER | 5 |
| 7 | 9 | FEELS LIKE ANOTHER ONE | PATTI LABELLE | 3 | 7 | 7 | GIVING YOU ALL MY LOVE | CHRIS WALKER | 7 |
| 8 | 6 | PUT ME IN YOUR MIX | BARRY WHITE | 6 | 8 | 9 | PUT ME IN YOUR MIX | BARRY WHITE | 6 |
| 9 | 13 | MIND PLAYING TRICKS ON ME | GETO BOYS | 20 | 9 | 10 | CLOSER THAN CLOSE | PEABO BRYSON | 10 |
| 10 | 11 | GIVING YOU ALL MY LOVE | CHRIS WALKER | 7 | 10 | 11 | AFTER THE DANCE | FOURPLAY FEATURING EL DEBARGE | 12 |
| 11 | 3 | HOUSECALL | SHABBA RANKS (FEATURING MAXI PRIEST) | 23 | 11 | 12 | LOVE CRAZY | ATLANTIC STARR | 13 |
| 12 | 27 | SET ADRIFT ON MEMORY BLISS | P.M. DAWN | 18 | 12 | 15 | I LOVE YOUR SMILE | SHANICE | 16 |
| 13 | 16 | IS IT GOOD TO YOU | HEAVY D. & THE BOYZ | 15 | 13 | 14 | CAN'T WAIT TO GET YOU HOME | ERIC GABLE | 14 |
| 14 | 14 | CLOSER THAN CLOSE | PEABO BRYSON | 10 | 14 | 18 | IS IT GOOD TO YOU | HEAVY D. & THE BOYZ | 15 |
| 15 | 2 | RIGHT DOWN TO IT | DAMIAN DAME | 8 | 15 | 19 | LIVING IN CONFUSION | PHYLLIS HYMAN | 22 |
| 16 | 15 | AIN'T GONNA HURT NOBODY | KID 'N PLAY | 30 | 16 | 21 | THE COMFORT ZONE | VANESSA WILLIAMS | 25 |
| 17 | 38 | 2 LEGIT 2 QUIT | HAMMER | 17 | 17 | 22 | CAN HE DO IT | READY FOR THE WORLD | 24 |
| 18 | 20 | AFTER THE DANCE | FOURPLAY FEATURING EL DEBARGE | 12 | 18 | 24 | TELL ME WHAT YOU WANT ME TO DO | TEVIN CAMPBELL | 19 |
| 19 | 19 | HOUSE PARTY II | TONY! TONI! TONE! | 21 | 19 | 20 | 2 LEGIT 2 QUIT | HAMMER | 17 |
| 20 | 21 | CAN'T WAIT TO GET YOU HOME | ERIC GABLE | 14 | 20 | 23 | THE RUSH | LUTHER VANDROSS | 33 |
| 21 | 33 | TELL ME WHAT YOU WANT ME TO DO | TEVIN CAMPBELL | 19 | 21 | 8 | FOREVER MY LADY | JOCELI | 9 |
| 22 | 18 | RING MY BELL | D.J. JAZZY JEFF & THE FRESH PRINCE | 37 | 22 | 28 | SET ADRIFT ON MEMORY BLISS | P.M. DAWN | 18 |
| 23 | 32 | I LOVE YOUR SMILE | SHANICE | 16 | 23 | 27 | DOUBLE GOOD EVERYTHING | SMOKEY ROBINSON | 26 |
| 24 | 23 | YOU SAID, YOU SAID | JERMAINE JACKSON | 27 | 24 | 17 | HOUSE PARTY II | TONY! TONI! TONE! | 21 |
| 25 | 24 | LOVE CRAZY | ATLANTIC STARR | 13 | 25 | 26 | CAN'T TRUSS IT | PUBLIC ENEMY | 11 |
| 26 | 25 | LIVING IN CONFUSION | PHYLLIS HYMAN | 22 | 26 | 30 | INSATIABLE | PRINCE AND THE N.P.G. | 34 |
| 27 | 35 | KISS YOU BACK | DIGITAL UNDERGROUND | 28 | 27 | 29 | YOU SAID, YOU SAID | JERMAINE JACKSON | 27 |
| 28 | 22 | DOUBLE GOOD EVERYTHING | SMOKEY ROBINSON | 26 | 28 | 32 | CHANGE | LISA STANSFIELD | 29 |
| 29 | 29 | IT'S SO HARD TO SAY GOODBYE... | BOYZ II MEN | 40 | 29 | 33 | (EVERYBODY) GET UP | ROGER | 31 |
| 30 | 31 | O.P.P. | NAUGHTY BY NATURE | 48 | 30 | 38 | BLACK OR WHITE | MICHAEL JACKSON | 32 |
| 31 | 10 | WHEN IN LOVE | MC LYTE | 49 | 31 | — | KEEP IT COMIN' | KEITH SWEAT | 43 |
| 32 | — | CAN HE DO IT | READY FOR THE WORLD | 24 | 32 | 36 | I WANT YOU | JODY WATLEY | 41 |
| 33 | 39 | CHANGE | LISA STANSFIELD | 29 | 33 | 35 | EVERYTIME MY HEART BEATS | RIFF | 35 |
| 34 | — | THE COMFORT ZONE | VANESSA WILLIAMS | 25 | 34 | 40 | KISS YOU BACK | DIGITAL UNDERGROUND | 28 |
| 35 | 34 | (EVERYBODY) GET UP | ROGER | 31 | 35 | — | CAN'T LET GO | MARIAH CAREY | 38 |
| 36 | — | FINALLY | CE CE PENISTON | 50 | 36 | 37 | JUST ANOTHER GIRLFRIEND | HI-FIVE | 45 |
| 37 | — | BLACK OR WHITE | MICHAEL JACKSON | 32 | 37 | — | MAKE TIME FOR LOVE | KEITH WASHINGTON | 42 |
| 38 | 28 | STAY WITH ME TONIGHT | SHIRLEY MURDOCK | 36 | 38 | — | NEVER IN MY LIFE | CHERRELLE | 46 |
| 39 | 37 | POP THAT COOCHIE | THE 2 LIVE CREW | 57 | 39 | 39 | DO YA | VESTA | 44 |
| 40 | — | CHECK THE RHIME | A TRIBE CALLED QUEST | 59 | 40 | — | STAY WITH ME TONIGHT | SHIRLEY MURDOCK | 36 |

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

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

2Pac Files Claim Against Oakland; Covers Spotlight Ware's Wares

2PAC FILES CLAIM: Tupac Amaru Shakur, 20, who is signed to Interscope Records as rapper 2Pac and is also a member of recording conglomerate Digital Underground, filed a \$10 million claim against the City of Oakland, Oakland's chief of police, and two Oakland police officers. The rapper claims that the two officers used excessive force—choking and beating him—in falsely arresting him for jaywalking Oct. 17. Details were revealed at a Nov. 12 press conference in Oakland by 2Pac's lawyer, John L. Burris. The claim is the first step in filing a lawsuit.

In a press statement, 2Pac says: "It was a racial thing for me. It's not cool for a young black male to be a prisoner in his own society. They want positive things to come from young blacks, and I'm showing you that this is the kind of negative thing that makes us do negative things. I mean, how can you feel good about being a citizen in this society, if I'm constantly being attacked by the police department?"

2Pac's album on Interscope, "2Pacalypse Now," was released the same day as his press conference.

The single is called "Trapped."

AWARE OF WARE'S WARES: The fabulous current covers of "After The Dance" by Fourplay featuring El DeBarge (Warner Bros.) and "I Want You" by Marc Nelson (Capitol) demonstrate yet again the enduring popularity of the legendary Marvin Gaye and his music. The 1976 release of Gaye's "I Want You" album solidified Gaye's reputation as a modern love man and influenced a whole generation of crooners, who continue to pay tribute to Gaye.

Both "I Want You" and "After The Dance" were co-written by writer/producer Leon Ware, who feels that his contribution to these recently covered hits may have been overlooked. "Anything really good will always be around," says Ware of the recent spate of covers. "Fortunately, I had the honor of working with extremely talented people. It's always exciting to hear the different versions and exciting attitudes expressed toward my music."

According to Ware, who is currently based in Marina Del Rey, Calif., the songs he contributed to



by Janine McAdams

Gaye's classic "I Want You" album were ideas Ware had hoarded for an album of his own. "It was originally my album," he says. "I had made a demo that Berry [Gordy] played for Gaye and he liked it. He asked if he could cut the songs. Not only did I not hesitate, I was excited. It's a lifetime honor to me... He put his trademark on each song and the album became a classic. I just wish we had more time to do many more. He was a very fun, very gifted man, but unfortunately fate doesn't play favorites and any of us can suffer."

TIDBITS: British R&B biweekly Blues & Soul is celebrating its 25th anniversary this year, making it the longest-running music journal dedicated to R&B music. The magazine was formed by then-editor John Abbey, now president of Ichiban

Records, in 1986. In recognition of this benchmark, the magazine is sponsoring a two-night "Soul Celebration" concert Dec. 4 and 5 at London's Royal Albert Hall. Promoted by Mee & Co. with Blues & Soul, artists scheduled to appear include Will Downing, Mica Paris, Najee, J.T. Taylor, Lalah Hathaway, Lonnie Liston-Smith, and many other surprise guests. Sounds like a winner!... Vernon Reid, guitar virtuoso member of Living Colour and founding member of the Black Rock Coalition displayed yet another talent in Chicago recently when an exhibition of his photographs opened Nov. 8 at the World Tattoo Gallery. Called "Once Upon A Time, Called Now," the show

runs through the beginning of December... Composer, band leader/stylemaker Duke Ellington is the subject of a special film on PBS this month. Called "Duke Ellington—Reminiscing In Tempo," the 90-minute special was produced by Robert S. Levi and written by Geoffrey C. Ward (principal writer for the series "The Civil War") and Levi. The special features the first filmed interviews with Mercer Ellington about his father. The special premieres Dec. 9 on PBS as part of the fourth season of "The American Experience" series... Simo Doe, formerly Atlantic Records' national director of publicity, black music, is no longer with the company. She can be reached at 212-477-1494.

NEW CHARGES CLOUD MARLEY ESTATE HEARING

(Continued from page 5)

court so that it could determine if the Island Logic contract was fair. Although the administrator did advertise in various publications (including Billboard), Island Logic contends that the bank did not "fully do its job" and that its 1988 purchase agreement still stands. "We were not a party to the U.K. Privy Council ruling," says Charles Ortner, attorney for Island Logic. "It does not affect our rights under the contract."

Blackwell charges that instead of Mutual Security Merchant Bank determining a fair sale price, based on

the assets' 1988 value, the administrator advertised "the assets we had bought mixed with a new set of assets." (Blackwell's reference is to the Cayman music catalog and to the rights to the Marley-Noel Williams-penned song "Buffalo Soldier," neither of which was available in 1988.)

MANAGEMENT FEE DISPUTED

Island Logic also claims that the estate's value has been "considerably enhanced" since it took the assets over in 1989, citing the remastering and release on CD of the entire Marley catalog, the revival of Marley's Tuff Gong label, and the formation of the Bob Marley Foundation. Yet the management fee expected by Island Logic for this period is another area of contention. "There is a wide disparity between what Island Logic wants and what the administrator believes it should get," says Bingham.

One source estimates Island is expecting a fee in the region of \$5 million and speculates that a settlement might be made in the area of \$3.5 million. This could not be confirmed at press time. Currently, Blackwell said, earnings of Marley's assets run at about \$2.5 million annually.

The administrator's position on the estate sale is that Island Logic's 1988 purchase was rendered invalid by the Privy Council. It also holds that on Oct. 28, the Jamaica Supreme Court found that Island Logic had withdrawn all offers.

"Not true," responds Ortner. "In October, Island Logic requested the administrator to convey to the court an offer supported by the adult beneficiaries to purchase the additional assets for millions of additional dollars. The administrator has refused to formally convey that offer or support it. Island Logic owns some of the assets that the administrator is at-

tempting to sell to MCA and Island, and the adult beneficiaries will do everything in its power to prevent this."

Ortner adds that the adult beneficiaries (widow Rita and six of the 11 children) have agreed to waive their rights to the sale proceeds in order to provide more money to the infant beneficiaries, and to "assure that the assets will be managed by those who knew and loved Bob Marley."

Blackwell, who signed the charismatic Marley to Island Records in 1972 and guided his international success, says he has always intended to manage rather than own the assets in a manner "sensitive to the issue of preserving Bob's legacy." To this end, he has set up a Bob Marley Foundation, control of which will eventually pass to the seven beneficiaries who are part of Island Logic's offer. However, one of Blackwell's companies will retain 50% of the publishing rights, and management of the assets will continue as long as all parties desire it.

In yet another twist to this sad and prolonged saga, the Wailers band was last week granted the right to intervene and make representation at the upcoming hearing. The group's claim for 50% of Marley's publishing and recording royalties will not be heard, however, "until after the assets have been sold," explains Michael Hilton, attorney for Rita Marley. "The group has been given the right to express an opinion on the terms of the two offers."

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Billboard®

FOR WEEK ENDING NOVEMBER 30, 1991

Hot Rap Singles™

| COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS. | | | | | ARTIST | |
|---|-----------|-----------|--------------|---|--|--|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | | |
| 1 | 2 | 2 | 9 | CHECK THE RHIME (C) (T) JIVE 42011 | ★ ★ NO. 1 ★ ★ ◆ A TRIBE CALLED QUEST 1 week at No. 1 | |
| 2 | 4 | 4 | 10 | AIN'T GONNA HURT NOBODY (C) (M) (T) SELECT 4-64847/ELEKTRA | ◆ KID 'N PLAY | |
| 3 | 1 | 1 | 8 | CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA | ◆ PUBLIC ENEMY | |
| 4 | 3 | 3 | 10 | WHEN IN LOVE (C) (T) FIRST PRIORITY 4-98715/ATLANTIC | ◆ MC LYTE | |
| 5 | 5 | 6 | 9 | POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC | ◆ THE 2 LIVE CREW | |
| 6 | 7 | 8 | 10 | BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI | ◆ U.M.C.'S | |
| 7 | 8 | 9 | 7 | STEP IN THE ARENA (C) (T) CHRYSALIS 2352 | ◆ GANG STARR | |
| 8 | 6 | 5 | 16 | MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY | ◆ GETO BOYS | |
| 9 | 10 | 11 | 6 | THE SYMPHONY PT. II (C) (CD) (M) (T) COLD CHILLIN' 4-19227/WARNER BROS. | MARLEY MARL | |
| 10 | 11 | 12 | 8 | THE PHUNCKY FEEL ONE RUFFHOUSE 38-73930/COLUMBIA | CYPRESS HILL | |
| 11 | 15 | 18 | 5 | JUST THE TWO OF US (M) (T) SELECT 4-66502*/ELEKTRA | ◆ CHUBB ROCK | |
| 12 | 14 | 21 | 4 | KISS YOU BACK (C) (M) (T) TOMMY BOY 993* | ◆ DIGITAL UNDERGROUND | |
| 13 | 9 | 7 | 9 | GLORY (C) RUTHLESS 4-98740/ATLANTIC | ◆ YOMO & MAULKIE | |
| 14 | 13 | 17 | 7 | IS IT GOOD TO YOU (C) (CD) (M) (T) UPTOWN 54200/MCA | ◆ HEAVY D. & THE BOYZ | |
| 15 | 19 | 22 | 5 | LIL TRIG (C) (M) (T) PENDULUM 4-64844/ELEKTRA | ◆ HEN-GEE & EVIL-E | |
| 16 | 18 | 20 | 5 | STRAIGHT CHECKN' EM (C) (T) ORPHEUS 38-73998/EPIC | ◆ COMPTON'S MOST WANTED | |
| 17 | 17 | 15 | 17 | O.P.P. ▲ (C) (M) (T) TOMMY BOY 988* | ◆ NAUGHTY BY NATURE | |
| 18 | 22 | — | 2 | 1-800-SKY-TALK PIN #110279 (C) EPIC 34-74023 | ◆ CANDYMAN | |
| 19 | 26 | 27 | 3 | I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007 | ◆ JIBRI WISE ONE | |
| 20 | 16 | 10 | 13 | FLAVOR OF THE MONTH (M) (T) MERCURY 868 317-4* | ◆ BLACKSHEEP | |
| 21 | 24 | 28 | 3 | SHAKIYLA (JRH) (C) (T) PROFILE 5344 | ◆ POOR RIGHTEOUS TEACHERS | |
| 22 | 12 | 13 | 8 | I WANNA B URE LOVER (C) (T) GIANT 4-19224/REPRISE | ◆ F.S. EFFECT | |
| 23 | NEW ► | 1 | | 2 LEGIT 2 QUIT (C) (CD) (T) CAPITOL 44785 | ◆ HAMMER | |
| 24 | 20 | 14 | 12 | LET'S TALK ABOUT SEX (C) (M) (T) NEXT PLATEAU 333 | ◆ SALT-N-PEPA | |
| 25 | NEW ► | 1 | | PORTRAIT OF THE ARTIST AS A HOOD (C) (T) DEF JAM 38-73896/COLUMBIA | ◆ 3RD BASS | |
| 26 | 28 | — | 2 | BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 867888/MERCURY | ◆ ED O.G. & DA BULLDOGS | |
| 27 | NEW ► | 1 | | WILDSIDE (C) INTERSCOPE 4-98673/EASTWEST | ◆ MARKY MARK & THE FUNKY BUNCH | |
| 28 | NEW ► | 1 | | GROOVE WITH IT (C) (CD) (T) COLD CHILLIN' 4-19115/REPRISE | ◆ BIG DADDY KANE | |
| 29 | 23 | 23 | 5 | 25 TA LIFE (M) (T) JIVE 42030-4* | ◆ D-NICE | |
| 30 | 21 | 19 | 14 | HIP HOP JUNKIES (C) (M) (T) RAL 38-73784/COLUMBIA | ◆ NICE & SMOOTH | |

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

Billboard®

FOR WEEK ENDING NOV. 30, 1991

HOT DANCE MUSIC™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | CLUB PLAY | |
|-----------|-----------|-----------|--------------|---|---|
| | | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| | | | | ★ ★ No. 1 ★ ★ | |
| ① | 2 | 4 | 7 | EMOTIONS COLUMBIA 44-74037 | ◆ MARIAH CAREY |
| ② | 3 | 8 | 5 | CHANGE ARISTA 12363-1 | ◆ LISA STANSFIELD |
| 3 | 1 | 1 | 7 | MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043 | ◆ THE SHAMEN |
| 4 | 4 | 5 | 10 | I'M ATTRACTED TO YOU SMASH 865 027 1/PLG | COOKIE WATKINS |
| ⑤ | 9 | 17 | 5 | SAY IT MCA 54055 | ◆ ABC |
| 6 | 6 | 11 | 7 | LET'S TALK ABOUT SEX NEXT PLATEAU 50157 | ◆ SALT-N-PEPA |
| ⑦ | 13 | 16 | 6 | BREAK INVASION 36006 | TURNTABLE TERROR |
| 8 | 11 | 18 | 5 | CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA | ◆ PUBLIC ENEMY |
| ⑨ | 18 | 28 | 4 | IT SHOULD HAVE BEEN ME CAPITOL V-15730 | ◆ ADEVA |
| 10 | 5 | 7 | 9 | TOO BLIND TO SEE IT I.D./ATCO 0-96255/ATLANTIC | KYM SIMS |
| 11 | 7 | 3 | 10 | THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M | ◆ SOUNDS OF BLACKNESS |
| 12 | 17 | 20 | 6 | KILLER INSIDE ME NETTWERK X25G 13835/1 R.S. | ◆ MC 900 FT. JESUS |
| 13 | 8 | 10 | 8 | FUNKOPOLIS FICTION 0 85978/ATLANTIC | ◆ DIE WARZAU |
| 14 | 10 | 2 | 12 | RUNNING BACK TO YOU WING 867 519-1/MERCURY | ◆ VANESSA WILLIAMS |
| ⑮ | 23 | 39 | 3 | SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG | ◆ P.M. DAWN |
| 16 | 12 | 12 | 8 | GIVE ME YOUR LOVE IRMA 1-7023 | BE NOIR |
| ⑰ | 26 | 40 | 3 | TAKE CONTROL CAROLINE 2512-0 | LORDS OF ACID |
| 18 | 22 | 30 | 4 | FEELS LIKE ANOTHER ONE MCA 54238 | ◆ PATTI LABELLE |
| 19 | 19 | 13 | 11 | I'M NOT IN LOVE CHARISMA 0-96301 | BASSCUT |
| 20 | 21 | 32 | 5 | TRIPPING ON YOUR LOVE LONDON 869 547-1/PLG | ◆ BANANARAMA |
| 21 | 16 | 6 | 9 | INTOXICATION GUERRILLA V 13832/1 R.S. | REACT 2 RHYTHM |
| 22 | 14 | 15 | 8 | FROM THE GHETTO SCOTTI BROS. 72392-75289-1 | ◆ DREAD FLIMSTONE |
| 23 | 20 | 29 | 5 | GIMME REAL LOVE CARDIAC 3-4018 | ◆ HELEN BRUNER |
| | | | | ★ ★ ★ Power Pick ★ ★ ★ | |
| ⑳ | 41 | — | 2 | I'LL BE YOUR FRIEND RCA 62156-1 | ROBERT OWENS |
| 25 | 25 | 33 | 5 | RING MY BELL JIVE 42023-1 | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE |
| 26 | 29 | 38 | 4 | THERE'S NO OTHER WAY SBK V-19747 | ◆ BLUR |
| ⑳ | 31 | 41 | 3 | THE WAVE OF THE FUTURE RCA 62123-1 | ◆ QUADROPHONIA |
| 28 | 24 | 26 | 6 | I'M HAPPY CARDIAC 3-4021 | WORLD POWER FEAT. ALTHEA MCQUEEN |
| ⑳ | 37 | 47 | 3 | IT'S HARD SOMETIME VIRGIN 0-98754 | ◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON |
| ⑳ | 35 | 43 | 3 | THIS IS FASCISM NETTWERK X25G 13842/1 R.S. | CONSOLIDATED |
| | | | | ★ ★ ★ Hot Shot Debut ★ ★ ★ | |
| ⑳ | NEW ► | | 1 | THE BEGINNING SIRE 0-40200/WARNER BROS. | ◆ SEAL |
| ⑳ | 38 | 46 | 3 | HEART ON THE LINE MUTE 0-66491/ELEKTRA | ◆ FORTNAN 5 |
| 33 | 27 | 14 | 10 | COME INSIDE WARNER BROS. 0-40071 | ◆ THOMPSON TWINS |
| 34 | 15 | 9 | 12 | FINALLY A&M 75021 2385-1 | ◆ CE CE PENISTON |
| ⑳ | 39 | — | 2 | MOVE YOUR WAISTLINE MAXI 2003 | DEJA VU |
| ⑳ | 46 | — | 2 | MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260 | SIMONE |
| ⑳ | 47 | — | 2 | LOVE TO HATE YOU SIRE 0-40218/REPRISE | ◆ ERASURE |
| ⑳ | NEW ► | | 1 | HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND | CLUBLAND |
| 39 | 32 | 23 | 8 | WE ARE FAMILY RCA 62069-1 | ◆ UNIT 3 UK |
| ⑳ | 48 | — | 2 | 2 LEGIT 2 QUIT CAPITOL V-15791 | ◆ HAMMER |
| 41 | 40 | 42 | 4 | YOU GOT ME BURNIN' UP STRICTLY RHYTHM 1256 | KCB |
| 42 | 36 | 24 | 8 | LIFT TOMMY BOY 989 | ◆ 808 STATE |
| ⑳ | NEW ► | | 1 | JUST A TOUCH OF LOVE COLUMBIA 44-74032 | C&C MUSIC FACTORY |
| ⑳ | NEW ► | | 1 | A WATCHER'S POINT OF VIEW GEE STREET ISLAND PROMO/PLG | P.M. DAWN |
| ⑳ | NEW ► | | 1 | SMELLS LIKE TEEN SPIRIT DGC 21673/GEFFEN | ◆ NIRVANA |
| ⑳ | NEW ► | | 1 | LITTLE FLUFFY CLOUDS BIG LIFE 855-139-1/MERCURY | ◆ THE ORB |
| ⑳ | NEW ► | | 1 | SOMETHING SPECIAL CAPITOL V-15755 | NOMAD |
| ⑳ | NEW ► | | 1 | LET ME GROOVE U EASTWEST 0-96258/ATLANTIC | J.T. |
| 49 | 30 | 19 | 12 | O.P.P. TOMMY BOY 988 | ◆ NAUGHTY BY NATURE |
| ⑳ | NEW ► | | 1 | SPREAD LOVE EPIC 74058 | CUT 'N' MOVE |

○ 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 WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | 12-INCH SINGLES SALES | |
|-----------|-----------|-----------|--------------|---|--|
| | | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| | | | | ★ ★ No. 1 ★ ★ | |
| ① | 2 | 6 | 5 | SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG | ◆ P.M. DAWN |
| 2 | 1 | 1 | 10 | FINALLY A&M 75021 2385-1 | ◆ CE CE PENISTON |
| 3 | 4 | 8 | 8 | THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M | ◆ SOUNDS OF BLACKNESS |
| 4 | 5 | 9 | 7 | EMOTIONS COLUMBIA 44-74037 | ◆ MARIAH CAREY |
| ⑤ | 11 | 20 | 4 | CHANGE ARISTA 12363-1 | ◆ LISA STANSFIELD |
| ⑥ | 10 | 16 | 5 | MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043 | ◆ THE SHAMEN |
| 7 | 7 | 12 | 10 | LET'S TALK ABOUT SEX NEXT PLATEAU 50157 | ◆ SALT-N-PEPA |
| 8 | 3 | 3 | 11 | LIES EMI V-56223 | ◆ EMF |
| ⑨ | 12 | 15 | 8 | LIVE FOR LOVING YOU EPIC 73971 | ◆ GLORIA ESTEFAN |
| 10 | 9 | 11 | 7 | CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA | ◆ PUBLIC ENEMY |
| 11 | 6 | 7 | 10 | A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA | ◆ LISETTE MELENDEZ |
| 12 | 17 | 21 | 6 | IS IT GOOD TO YOU UPTOWN 54201/MCA | ◆ HEAVY D & THE BOYZ |
| 13 | 15 | 17 | 7 | FEELS LIKE ANOTHER ONE MCA 54238 | ◆ PATTI LABELLE |
| 14 | 8 | 5 | 12 | HOUSECALL EPIC 73929 | ◆ SHABBA RANKS (FEATURING MAXI PRIEST) |
| ⑮ | 25 | 35 | 4 | KISS YOU BACK TOMMY BOY 993 | ◆ DIGITAL UNDERGROUND |
| ⑮ | 26 | 40 | 3 | TOO BLIND TO SEE IT I.D./ATCO 0-96255/ATLANTIC | KYM SIMS |
| ⑰ | 21 | 24 | 7 | ALWAYS THERE TALKIN' LOUD 868 881-1/MERCURY | INCOGNITO FEATURING JOCELYN BROWN |
| 18 | 19 | 19 | 8 | AIN'T GONNA HURT NOBODY SELECT 0-66507-ELEKTRA | ◆ KID 'N PLAY |
| ⑰ | 24 | 25 | 5 | SAY IT MCA 54055 | ◆ ABC |
| 20 | 16 | 13 | 17 | O.P.P. TOMMY BOY 988 | ◆ NAUGHTY BY NATURE |
| | | | | ★ ★ ★ Power Pick ★ ★ ★ | |
| ⑳ | 31 | — | 2 | LOVE TO HATE YOU SIRE 0-40218/REPRISE | ◆ ERASURE |
| 22 | 13 | 14 | 9 | COME INSIDE WARNER BROS. 0-40071 | ◆ THOMPSON TWINS |
| ⑳ | 32 | 45 | 3 | DJ CULTURE/MUSIC FOR BOYS EMI V-56234 | ◆ PET SHOP BOYS |
| 24 | 14 | 4 | 13 | RIDE ON THE RHYTHM ATLANTIC 0-85976 | LITTLE LOUIE AND MARC ANTHONY |
| 25 | 18 | 18 | 9 | WHISPERS CUTTING 252 ATLANTIC | ◆ CORINA |
| 26 | 20 | 22 | 7 | RING MY BELL JIVE 42023-1 | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE |
| | | | | ★ ★ ★ Hot Shot Debut ★ ★ ★ | |
| ⑳ | NEW ► | | 1 | JUST A TOUCH OF LOVE COLUMBIA 44-74032 | C&C MUSIC FACTORY |
| ⑳ | 38 | 43 | 3 | PEACE (IN THE VALLEY) ATCO 0-96259/ATLANTIC | ◆ SABRINA JOHNSTON |
| ⑳ | NEW ► | | 1 | 2 LEGIT 2 QUIT CAPITOL V-15791 | ◆ HAMMER |
| 30 | 30 | 31 | 5 | GIMME REAL LOVE CARDIAC 3-4018 | ◆ HELEN BRUNER |
| ⑳ | 36 | 39 | 4 | WE ARE FAMILY RCA 62069-1 | ◆ UNIT 3 UK |
| ⑳ | 42 | — | 2 | MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260 | SIMONE |
| ⑳ | 44 | — | 2 | EVERYBODY MOVE POLYDOR 867 989 1/PLG | ◆ CATHY DENNIS |
| ⑳ | 39 | 41 | 4 | JAMES BROWN IS DEAD WATTS 714 ARISTA | L.A. STYLE |
| ⑳ | 41 | 46 | 3 | SOMETHING GOT ME STARTED EASTWEST 0-96290/ATLANTIC | ◆ SIMPLY RED |
| 36 | 28 | 30 | 6 | CHECK THE RHIME JIVE 42010-1 | ◆ A TRIBE CALLED QUEST |
| ⑳ | NEW ► | | 1 | CREAM PAISLEY PARK 0-40197/WARNER BROS. | ◆ PRINCE AND THE N.P.G. |
| ⑳ | NEW ► | | 1 | I'LL BE YOUR FRIEND RCA 62156-1 | ROBERT OWENS |
| 39 | 37 | 32 | 7 | MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY | ◆ GETO BOYS |
| 40 | 22 | 2 | 15 | RUNNING BACK TO YOU WING 867 519-1/MERCURY | ◆ VANESSA WILLIAMS |
| ⑳ | 48 | — | 2 | IN PARADISE METROPOLITAN 4475 | LAISSEZ FAIRE |
| ⑳ | NEW ► | | 1 | TAKE CONTROL CAROLINE 2512-0 | LORDS OF ACID |
| 43 | 23 | 10 | 13 | ROMANTIC WARNER BROS. 0-40069 | ◆ KARYN WHITE |
| 44 | 34 | 36 | 5 | POP THAT COOCHIE LUKE 0-96291/ATLANTIC | ◆ THE 2 LIVE CREW |
| ⑳ | NEW ► | | 1 | WHAT TIME IS LOVE? ARISTA 12366-1 | ◆ THE KLF |
| ⑳ | NEW ► | | 1 | THE BEGINNING SIRE 0-40200/WARNER BROS. | ◆ SEAL |
| ⑳ | NEW ► | | 1 | HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO) MCA 54171 | ◆ TONY! TONI! TONE! |
| 48 | 29 | 27 | 6 | LIFT TOMMY BOY 989 | ◆ 808 STATE |
| 49 | 47 | 44 | 3 | THE FLY ISLAND 422868 885-1/PLG | ◆ U2 |
| 50 | 27 | 29 | 8 | REAL REAL REAL SBK V-19742 | ◆ JESUS JONES |

JAC HOLZMAN BACK IN BIZ AFTER LABEL DEAL

(Continued from page 10)

Contracts with current Discovery artists are being discussed and negotiated, he says.

The Holzman brothers plan to mine and refurbish the Discovery catalog, Keith Holzman says. A number of titles will be remastered and some graphic elements will be redesigned.

Distribution agreements are pending, says Keith Holzman. He projects the first releases under the new arrangement will appear in the first quarter of 1992.

The Holzmans began negotiating with Discovery founder Albert Marx in April 1991, says Keith Holzman. Marx, who was ill at the time, died before the deal was closed some four weeks ago.

The label is now based in the Santa Monica, Calif., offices of Keith Holzman's ROM Records, of which he is also president. The two corporations will remain separate entities, he says.

The Holzman brothers share a rich music industry history. Keith

Holzman joined Elektra in 1964, where he served as senior VP of production and director of Elektra-associated Nonesuch from 1980-84.

In addition to founding and running Elektra Records, Jac Holzman served as chief technologist at Time Warner, where he continues to be involved as a high-level consultant to Time Warner as well as the Warner Music Group. From 1982-85, he was chairman of Panavision, a manufacturer of cameras and lenses.

★★★★★★★★★★★★★★★★★★★★

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C+C's 'Pride'; East Side's 'Ride'; Frequency's 'Fear'

SHOWING THEIR 'PRIDE': It's been about a year since **Robert Clivilles** and **David Cole** altered the state of both clubs and top 40 radio with **C+C Music Factory** and the multifaceted monster "Gonna Make You Sweat." Look for the duo to kick hard as they enter 1992 with "Pride (In The Name Of Love)" (**Columbia**), a slammer that has just begun to receive heavy play at several select clubs around the country.

A cover of U2's 1984 hit, the track comes in two markedly different versions. The A side is lyrically true to the original tune, with **Deborah Cooper** delivering a highly potent vocal over an arrangement that combines a rigid, staccato beat with aggressive techno synths. Stronger, however, is the house version on the flipside, which mixes garage vibes with gospel chanting and jazzy scatting.

"Pride (In The Name Of Love)" will be on the duo's "Greatest Remixes, Vol. 1" album, due out in January 1992. The set has new versions of songs spanning its career from 1987 to the present. In addition to C+C Music Factory songs, other tracks include "Notice Me" by **Sandee** and "Clouds" by **Chaka Khan**.

By the by, rumor has it that Cole & Clivilles is refashioning **Michael Jackson's** "Black Or White" (**Epic**) for clubs. Its interpretation of the tune will be submitted to Jackson

and—pending MJ's approval—it may be out within the next two or three weeks.

SINGLES SCENE: Although it has been a tad too long since "Free Love," **Voice Farm's** second single, "Hey Freethinker" (**Morgan Creek**), was well worth the wait. Once again, the trio veils politically astute observations with amusing raps and harmonies occasionally reminiscent of the **B-52's**. Contagious hip-hop grooves provide entry onto alternative playlists. Also, if you haven't already checked out the group's debut album, "Bigger Cooler Weirder," you're missing one of the true power-pop treats of the year. Take heed.

Love Nation sinks a driving house beat into a silky-smooth disco context on "Everything 4 U" (**Irma**, New York). A sexy, whispered male rap wafts over layers of strings and classically vibed piano lines. The original mix works well for early evening warmups or daylight cooling-off, while the more aggressive "Downtown" version has peak-hour possibilities.

Christopher Cross' pop hit "Ride Like The Wind" is transformed into an uplifting pop/houser by **East Side Beat** (**FFRR**, U.K.). **DMC** remixers **Dave Seaman** and **Phil Kelsey** (who are now also known as the **Creative Thieves**) take the track through a va-

riety of moods, with the rousing **NRGetic "Factory"** mix working the best. A true delight is a gospel-shaded performance by an uncredited male vocalist. Please step forward, sir.



by Larry Flick

The ever-reliable **Maxi Records** (New York) unleashes yet another groovy goodie, "Angels Of Love" by **Coco Dance**. This jazz-spiced deep houser opens with a fluid, neo-operatic vocal improvisation, which is lightly dispersed throughout the track. Unique and refreshing.

Eileen Flores momentarily eschews her freestyle roots for a peppy pop-houser, "Got 2 Have Your Love" (**Martru**, New York). With the aid of producers **Nelson "FFWD" Cruz** and **Mike Lorello**, she offers a retro-spiced jam that conjures up images of **Melange** and the **Flirts**. Can't get enough of those horns!

Speaking of horns, one minute into "The Weekend" by **B-Town** (**Emotive**, New York) and it feels like 1978 all over again! Fueled by **Lynnette Smith's** bright vocals, this delicious disco confection makes us want to slip on our platform boots and hit the hustle trail. A total joy that deserves to connect with mainstream and R&B-angled DJs.

San Francisco-based act **Scream Therapy** offers what may be a first: a techno/freestyle record. On "Pleasure Zone" (**Tripindicular**), it injects racy sound bites into a hot and acidic synth arrangement that is accented by percussive Latin elements. Very tasty.

ALBUM NOTES: Nearly one year after making underground club waves with "Across 110th Street," **Eddie "Love" Arroyo** and the **El Barrio** posse unveil their long-anticipated debut album, "Unity" (**4th & B'way**).

While the act remains reasonably faithful to the salsa-flavored house sound that made its first single click, it goes a long way toward proving its potential for creating pop and urban hits with cuts like "Sweet Peace," which couples world-conscious lyrics with a glossy funk/new-jack context. **Wrecia Ford** brings it home with a charming, radio-friendly vocal.

At the core of "Unity," however, are a pair of potent collaborations with **Paula Brion**. After issuing several underrated singles on her own, Brion has found a perfect home for her commanding, sassy style. She fronts the ferocious new single, "So Confused," as well as its logical follow-up, "Into My Life."

"Unity" should help establish Arroyo as one of clubland's radical new producers. And given proper label commitment, it should pack dancefloors well into 1992.

Frequency X doles out a healthy

serving of techno/hard-house on its premiere set, "Hey, No Fear" (**Radikal**, New York). Produced by **Nicolai Vorkapich**, much of the material on this instrumental album comes off like a free-associated stream of electronic consciousness; sort of like techno-ized jazz. When taken as a whole, the album takes the listener on an interesting and ultimately refreshing dance journey. Individually, cuts like the ominous "Hearing Things" and rumbling "Break It For Good" stand out as sturdy single prospects. Way cool.

DANCING FOR LIFE: On Saturday (30), the organizers of last year's "Red Hot + Blue" project will commemorate **World AIDS Day** with a series of concerts and club parties that will occur almost simultaneously in 11 cities around the world.

Bearing the name **Red Hot + Dance**, the events will often be held in conjunction with local AIDS-related benefits.

In New York, the party will be coordinated as part of the second annual **Gay Men's Health Crisis AIDS Dance-athon** at the **Jacob Javits Center**. It will be hosted by **Deborah Harry** and **Eric Bogosian**, and will have appearances by **2 In A Room**, **Nona Hendryx**, **Lisette Melendez**, **Monie Love**, and **Salt-N-Pepa**. **Frankie Knuckles** and **Deee-Lite's Super DJ Dmitry** are among the jocks programming music.

In London, the **Landmark** and the **Terrence Higgins Trust** will benefit from a concert featuring **Seal**, **Lisa Stansfield**, **Alison Limerick**, and **Crystal Waters**, among others.

Other participating cities and artists include **Lisa Lisa & Cult Jam** and **K.C. & the Sunshine Band** in Miami; **Mica Paris** in Dublin; **Biz Markie** and **Afrika Bambaataa** in Paris; **Jimmy Somerville** in Berlin; **Kym Mazelle** and **Double Dee** in Rome; **Dream Warriors** in Toronto; **Two Nice Girls** in Dallas; and **P.M. Dawn** in Los Angeles.

A double album with performances by selected artists from the shows will be released in spring 1992. All proceeds will go to AIDS research and relief.

TID-BEATS: The **Central Ohio Record Pool** in Columbus will hold its fourth annual holiday season bash Dec. 21. Pool director **Joe Dillon** says this year's event will be held in rave style at the **Columbus Eagle**. He is now negotiating with several major label acts to appear... **Warner Bros.** is sponsoring a remix contest for the new **Electronic** single, "Feel Every Beat." Create a new mix of the tune and send it to the label's contemporary music department in New York by Friday (29). Tapes will be judged by the group, and the winner will be announced during the first week of December. Grand prize is a trip to London to meet the band... Free-style-anchored **Mic Mac Records** in New York will now distribute **Super K Records**, a house-oriented label owned by **Jeff Katz** and **Jerry Ka-**

senetz, founders of **Budha Records**. The first release is **Ram Jam's** "We Rock The Mansion."

PARTING GLANCES: On Nov. 15, the club community lost one of its most influential writers and producers, **Jacques Morali**, who died of complications due to AIDS. He was 44 years old.

With his partner **Henri Belolo**, Morali was crucial in shaping the sound of disco, creating music for acts like the **Village People**, the **Ritchie Family**, and **Eartha Kitt**. After riding **Billboard's** charts with international hits like "Brazil," "Macho Man," and "Where Is My Man," Morali returned to his native France in 1984 to concentrate on guiding the career of the highly successful break-dance group **Break Machine**.

Regardless of the direction dance music takes in the future, Morali's imprint will remain indelible.

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| | |
|--|------------|
| 1. THE LOVED ONES "Resurrection" | PROTON |
| 2. ADAM X "Listen" | BGP |
| 3. DANNY B SMOOTH "Let's Spend The Night" | ECHO |
| 4. MK "Burning" | AREA 10 |
| 5. BEATMASTER J. "Wanna Say Ride" | DANCEFLOOR |
| 6. TECH 9 "Moments In Our Beat" | PROTON |
| 7. TECHNO TRACKING "4 Volumes" | F&B |
| 8. DATA BASE "Volumes 1&2" | RAYE |
| 9. FUSE "Further Underground Sounds" | PLUS 8 |
| 10. TOXIC TWO "Acid Flash" | DANCEFLOOR |
| 11. RUDE AWAKENING "The Dip" | KALSCOPE |
| 12. BIG BLAST BOYS "Love Jam EP" | BIG BLAST |
| 13. DJ SMASH "Jazzy Grooves" | B BALL |
| 14. GANGSTERS OF FREESTYLE "It's The Only Way" | BGP |
| 15. INFRA RED "When Lu's The Feeling" | STROM |
| 16. GROOVE 2 "Originality" | S / RHYTHM |
| 17. FREQUENCIES BASS & BLEEPERS 5 Vols | F&B |
| 18. ELLIS D "It's Scratched" | S / LEVER |
| 19. TECHNO ON PLASTIC "Sweeter Dreams" | H/REQ |
| 20. ITALIAN ICE '92 Megamix" | IT/ |

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Cadillac Is Partial To Sammy Kershaw's Style

BY DEBBIE HOLLEY

NASHVILLE—What started out as a simple conversation (about a Davis Daniel video) between PolyGram Nashville's national director of sales and marketing Steve Miller and Joe Pollaro of Pollaro Media, Dennison, Texas, ended up with Cajun firecracker Sammy Kershaw being named spokesman for Cadillac's 1992 fall sales campaign throughout the Southwest.

Miller had invited Pollaro to a Daniel showcase in Dallas, but Pollaro was going out of town to make a presentation to a car dealership association. "I said, 'You don't happen to do Cadillac, do you?'" recalls Miller.

Miller took that opportunity to tell Pollaro about Kershaw and his single

and video "Cadillac Style" and suggested a promotional tie-in. Pollaro liked the idea and asked for support materials to be mailed to his meeting.

According to Miller, dealers were eager to put their resources behind the idea. Dealers' ad dollars are generally matched by Cadillac Corporate, notes John Vance, president of the Gold Key Dealership Assn. and president/owner of John Vance Motors, Guthrie, Okla.

It is unusual for a new and virtually unknown artist to be picked up by a major corporate sponsor. Miller says he believes this stroke of luck swung his way because "we didn't work with Cadillac corporately. It was about going out and starting a grass-roots campaign."

Vance says the country audience is

an untapped market for a luxury car. "We loved the idea," he adds, citing the change in country listener demographics as an incentive to go with the campaign. "Nobody has ever hit on this segment of the car market with country and western. Twenty years ago, everybody who listened to a country and western station was driving a pick-up."

The campaign started in late October. Pollaro contacted radio stations in key television markets and tied them in with a promotion. "An added idea to the campaign was to do a 'Rising Stars' party," says Miller.

A contest was put together, whereby consumers register at the dealerships—no purchase necessary—to win an Opryland weekend getaway for two. The package includes two

round-trip tickets to Nashville, hotel accommodations for three days and two nights, Grand Ole Opry tickets, and VIP tickets to a PolyGram "Rising Stars" party. Entries are for-

'Nobody has ever hit on this segment of the car market'

warded to each affiliated radio station for random drawing.

Miller says that the "Rising Stars" party, scheduled to take place March 6 at the Opryland Hotel during Country Radio Seminar, will be hosted by Kershaw and will probably feature performances by five or six Mercury/PolyGram acts, including Ronna Reeves, Jeff Knight, Jessica Boucher, Corbin/Hanner, and Billy Ray Cyrus.

PolyGram agreed to provide dealerships with four-color posters of Kershaw and cassette singles of "Cadillac Style" to be given away with test drives. A different 15-by-23 point-of-purchase poster featuring the Cadillac emblem, a large black-and-white picture of Kershaw, and the contest details was created for the dealers. A matching four-page pamphlet, detailing the campaign, was forwarded to stations, dealerships, and distribution accounts.

Three 30-second advertising spots for Cadillac were shot along with three 10-second TV spots for the radio partners in each city. The clips feature the "Cadillac Style" campaign slogan and Kershaw performing and interjecting copy.

He also recorded three ad spots for radio. "So," says Miller, "not only are we doing this at radio, we're combining it with television for Cadillac to introduce its line of 1992 cars." Vance says some dealerships are doing print advertising as well, with Cadillac providing the ad slicks.

In addition, Kershaw has been making autograph appearances at a number of dealerships, as well as ty-

ing in some concert appearances. Vance says the results have been great. "In Abilene," notes Miller, "they had about 750 people show up for his appearance at the dealership." In exchange for his participation, Cadillac presented Kershaw with a 1992 Cadillac Allante convertible.

The campaign originally covered seven markets. "We're up to 17 markets now," says Miller, "so, 34 people will make the trip to Nashville." The television campaign is running in each of the markets and, according to Miller, covers at least 95% of all males and females 35 and up. "It is about \$280,000 worth of television."

The three Cadillac spots have run in participating markets with programs such as "NFL Football," "Entertainment Tonight," "The Cosby Show," "Wheel Of Fortune," "America's Most Wanted," "Cheers," "Inside Edition," and the "Nightly News."

Miller says this is the kind of television that record labels always wanted to buy, but never had the resources. "The exposure Sammy gets on these spots is amazing."

According to Pollaro, the campaign is approaching the \$1 million mark. Participating markets include Texas, Oklahoma, Louisiana, and Arkansas, but Miller says he expects to confirm an additional 32 markets and 12 states shortly. "We are working on the whole West Coast and the 12-state Southeast area," he says. The campaign will continue through the end of 1991 and "hopefully into '92 as additional markets join in," says Miller.

Kershaw's single "Cadillac Style" is bulleted on Billboard's Hot Country Singles & Tracks chart this week at No. 23. The album, "Don't Go Near The Water," debuts this week at No. 66, and Miller says, "for that to happen with a debut song that is just now entering the top 30 and after the album has only been on the streets for six weeks is really phenomenal."

Vance says the campaign has been a good deal for everyone involved. "I think it is definite that this campaign will spread."



Mercury's Sammy Kershaw climbs out of the brand-new Cadillac Allante that he received from the Gold Key Cadillac Group of Oklahoma. Kershaw was named spokesperson for the 1992 Cadillac fall sales campaign in the Southwest, based on the success of his debut video and single, "Cadillac Style." Pictured behind the car, from left, are Mercury Nashville's national director of sales and marketing Steve Miller; Southwest regional promotion manager Cindy Brock; A&R manager Buddy Cannon; and VP/GM Paul Lucks; John Vance, John Vance Cadillac; Joe Pollaro, Pollaro Media Advertising and Productions; and Mercury Nashville's creative VP, Harold Shedd.

Country Songs Maintain Family Ties Hip Acts Prove It's Still Cool To Love Grandpa

ALL IN THE FAMILY: One of the fastest-rising titles on the Billboard Hot Country Singles & Tracks chart is Collin Raye's "Love, Me," a moving story about devotion that endures for life. In the song, a boy recounts through the title phrase his grandparents' love story. The appeal of the song illustrates that in spite of country's currently hip image, the ancient theme of family closeness is still among the format's most potent ones. As a case in point, Sawyer Brown has been reborn on the chart via its sensitive reading of the father-and-son saga, "The Walk."

On this week's chart, the subject of family strength also surfaces in "Brotherly Love" (Keith Whitley and Earl Thomas Conley); "Keep It Between The Lines" (Ricky Van Shelton); "John Deere Tractor" (the Judds); and "Mama Don't Forget To Pray For Me" (Diamond Rio). George Jones' new single, "She Loved A Lot In Her Time," praises the binding-together qualities of a mother's love. And Paul Overstreet has turned the celebration of family into a cottage industry by making it the focal point of many songs he records.

To be sure, country also sings of dysfunctional families—of divorces, betrayal, and abandonment of all sorts. But, in the main, the family continues to be country music's touchstone for sanity and serenity. And it may emerge as the music's most durable contribution to popular culture.

AS WE WERE SAYING: The last few words about the Garth Brooks phenomenon were inadvertently dropped from last week's "Nashville Scene." The original conclusion said, "From this point on, it will be difficult for anyone in the [country music] business to say, 'That can't be done.' Chances are, Brooks has already done it."

MAKING THE ROUNDS: It's not exactly scandalous, but Ralph Emery's new autobiography, "Memories" (written with Tom Carter), is a fascinating addition to country music history. It also reveals Emery to be a far more complex, intense, and observant personality than his blandly amiable talk-show facade suggests. Of particular interest is his account of how his love for Grand Ole Opry star Skeeter Davis, his sec-

ond wife, led him to falsify playlist reports on her behalf. An award-winning disc jockey, Emery is best known now as the host of TNN's "Nashville Now" . . . Joanne Montella, formerly an assistant in Opryland Music's licensing department, has established her own music clearance and music supervision company, Sound Decisions. It will deal with placing and licensing music to movies, television, and video producers . . . Just in time for Christmas, Sony Music Special Products has released "Singer/Songwriter," a double-

CD boxed set of Kris Kristofferson music. One CD has Kristofferson's own renditions of 17 of his now-classic songs. The second CD features the same songs by the people who made them famous, including Bob Dylan, Janis Joplin, Johnny Cash, Sammy Smith, Roger Miller, Jerry Lee Lewis, Ray

Price, Willie Nelson, and others . . . Kodak Films will sponsor the Judds' final concert, Dec. 4, which will be a pay-per-view presentation on Viewer's Choice . . . Mitsubishi Motors is using "Dueling Banjos" in its TV advertising campaign. Made famous in the movie "Deliverance," the song was originally called "Feudin' Banjos." It was written by country and bluegrass patriarch Arthur Smith.

MARK YOUR CALENDAR: Highway 101, Kathy Mattea, Randy Travis, and Dwight Yoakam will jointly host the Dec. 1 episode of the new NBC-TV music series, "Hot Country Nights." Also performing will be Larry Gatlin & the Gatlin Brothers in the group's first network appearance since Larry Gatlin's throat surgery . . . United Cerebral Palsy of Middle Tennessee will honor BMI CEO Frances Preston Dec. 10 at Nashville's Vanderbilt Plaza Hotel . . . Willie Nelson and Kris Kristofferson will host the national finals of the True Value/GMC Truck Country Showdown, Dec. 12 at the Grand Ole Opry House . . . The fourth annual Folk Alliance Conference will be held Jan. 30-Feb. 2 in Calgary, Alberta.

SIGNINGS: TV hosts Cathy Martindale and Gary Beatty to Bobby Roberts Entertainment for booking . . . Michael James to Reunion Records as a recording artist . . . Al Anderson, vocalist and guitarist for NRBQ, to Bluewater Music for publishing.



by Edward Morris



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|---|--|
| 1 | 2 | 7 | 10 | ★★ NO. 1 ★★ 1 week at No. 1 | FOREVER TOGETHER K. LEHNING (R. TRAVIS, A. JACKSON) RANDY TRAVIS (V) WARNER BROS. 7-19158 |
| 2 | 1 | 1 | 7 | SHAMELESS A. REYNOLDS (B. JOEL) | GARTH BROOKS (V) CAPITOL 44800 |
| 3 | 5 | 11 | 8 | FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER) | REBA MCENTIRE (V) MCA 54223 |
| 4 | 7 | 10 | 12 | YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS) | BILLY DEAN (V) SBK/CAPITOL 44773/CAPITOL |
| 5 | 6 | 8 | 10 | THEN AGAIN J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. SILBAR) | ALABAMA (V) RCA 62059-7 |
| 6 | 8 | 9 | 9 | THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS) | GEORGE STRAIT (V) MCA 54180 |
| 7 | 4 | 6 | 12 | LIKE WE NEVER HAD A BROKEN HEART G. FUNDIS (G. BROOKS, P. ALGER) | TRISHA YEARWOOD (V) MCA 54172 |
| 8 | 3 | 5 | 13 | HURT ME BAD (IN A REAL GOOD WAY) E. GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY) | PATTY LOVELESS (V) MCA 54178 |
| 9 | 12 | 18 | 8 | MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS) | BROOKS & DUNN (V) ARISTA 18658 |
| 10 | 10 | 4 | 12 | ANYMORE G. BROWN (T. TRITT, J. COLUCCI) | TRAVIS TRITT (V) WARNER BROS. 7-19190 |
| 11 | 13 | 13 | 12 | SOME GUYS HAVE ALL THE LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN) | LITTLE TEXAS WARNER BROS. PRO-4967 |
| 12 | 17 | 19 | 11 | LOOK AT US T. BROWN (V. GILL, M. D. BARNES) | VINCE GILL (V) MCA 54179 |
| 13 | 16 | 14 | 14 | FOR CRYING OUT LOUD R. HAFKINE (J. COMPTON, P. W. WOOD) | DAVIS DANIEL (C) (V) MERCURY 868 544-4 |
| 14 | 14 | 17 | 12 | SOMEDAY SOON J. BOWEN, S. BOGGUSS (I. TYSON) | SUZIE BOGGUSS (V) CAPITOL 44772 |
| 15 | 15 | 20 | 7 | YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN) | RESTLESS HEART (V) RCA 62129-7 |
| 16 | 11 | 3 | 14 | SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE) | ALAN JACKSON (V) ARISTA 2335 |
| 17 | 19 | 28 | 7 | LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES) | COLLIN RAYE (V) EPIC 34-74051 |
| 18 | 18 | 22 | 10 | LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE) | STEVE WARNER (V) ARISTA 1-2349 |
| 19 | 9 | 2 | 13 | BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS) | KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7 |
| 20 | 21 | 31 | 8 | (WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN) | TANYA TUCKER (V) CAPITOL 44774 |
| 21 | 23 | 23 | 10 | STILL BURNIN' FOR YOU S. HENDRICKS, T. DUBOIS (R. CROSBY) | ROB CROSBY (V) ARISTA 1-2336 |
| 22 | 22 | 34 | 8 | A LONG TIME AGO J. LEO, L. M. LEE (R. MAINEGRA) | THE REMINGTONS (C) BNA 62061-4 |
| 23 | 30 | 40 | 8 | CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN) | SAMMY KERSHAW (C) (V) MERCURY 868 812-4 |
| 24 | 32 | 39 | 6 | GOING OUT TONIGHT J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, J. JENNINGS) | MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038 |
| 25 | 20 | 15 | 15 | KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN) | RICKY VAN SHELTON (V) COLUMBIA 38-73956 |
| 26 | 26 | 24 | 19 | WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS) | CLINT BLACK (V) RCA 62016-7 |
| 27 | 38 | 51 | 4 | STICKS AND STONES J. STROUD (E. WEST, R. DILLON) | TRACY LAWRENCE ATLANTIC PRO-4221-2 |
| 28 | 25 | 16 | 18 | NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE) | JOE DIFFIE (V) EPIC 34-73935 |
| 29 | 24 | 12 | 16 | TEMPTED R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART) | MARTY STUART (V) MCA 54145 |
| 30 | 40 | 44 | 6 | BROKEN PROMISE LAND M. WRIGHT (B. RICE, M. S. RICE) | MARK CHESNUTT (V) MCA 54256 |
| 31 | 42 | 47 | 6 | I KNOW WHERE LOVE LIVES A. REYNOLDS, J. ROONEY (H. KETCHUM) | HAL KETCHUM (V) CURB 76892 |
| 32 | 46 | 55 | 3 | ★★★ POWER PICK/AIRPLAY ★★★ A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET) | DOUG STONE (C) EPIC 74089 |
| 33 | 28 | 29 | 20 | MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS) | DIAMOND RIO (V) ARISTA 2262 |
| 34 | 34 | 41 | 7 | EAGLE WHEN SHE FLIES D. PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON) | DOLLY PARTON (V) COLUMBIA 38-74011 |
| 35 | 36 | 30 | 20 | BALL AND CHAIN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ) | PAUL OVERSTREET (V) RCA 62012-7 |
| 36 | 43 | 45 | 7 | ASKING US TO DANCE A. REYNOLDS (H. PRESTWOOD) | KATHY MATTEA (V) MERCURY 868 866-7 |
| 37 | 33 | 35 | 20 | I THOUGHT IT WAS YOU D. JOHNSON (T. MENSY, G. HARRISON) | DOUG STONE (V) EPIC 34-73895 |
| 38 | 37 | 33 | 20 | THE WALK R. SCRUGGS, M. MILLER (M. MILLER) | SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL |
| 39 | 27 | 21 | 18 | A PICTURE OF ME (WITHOUT YOU) R. LANDIS (N. WILSON, G. RICHEY) | LORRIE MORGAN (V) RCA 62014-7 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|---|---|
| 40 | 29 | 32 | 12 | JOHN DEERE TRACTOR B. MAHER (L. HAMMOND) | THE JUDDS (V) CURB/RCA 62038-7/RCA |
| 41 | 45 | 43 | 16 | RODEO A. REYNOLDS (L. BASTIAN) | GARTH BROOKS (V) CAPITOL 44771 |
| 42 | 31 | 36 | 12 | THE BLAME P. WORLEY, E. SEAY (C. MOSER, P. NELSON, G. NELSON) | HIGHWAY 101 (V) WARNER BROS. 7-19203 |
| 43 | 50 | 53 | 6 | SHE'S NEVER COMIN' BACK D. JOHNSON, T. BROWN (M. COLLIE, G. HOUSE) | MARK COLLIE (V) MCA 54231 |
| 44 | 44 | 46 | 9 | BABY ON BOARD R. LANDIS (J. C. CROWLEY, J. SILBAR) | THE OAK RIDGE BOYS (V) RCA 62099 |
| 45 | 47 | 48 | 5 | HOLD ON PARTNER R. LANDIS (B. PAINE, L. PAINE) | ROY ROGERS & CLINT BLACK (V) RCA 62061 |
| 46 | 41 | 26 | 16 | PUT YOURSELF IN MY PLACE P. WORLEY, E. SEAY (C. JACKSON, P. TILLIS) | PAM TILLIS (V) ARISTA 8642 |
| 47 | 39 | 25 | 17 | NOTHING'S CHANGED HERE P. ANDERSON (D. YOAKAM, KOSTAS) | DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS. |
| 48 | 52 | — | 2 | THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD) | SAWYER BROWN CURB/CAPITOL 79050/CAPITOL |
| 49 | 54 | 61 | 4 | I'LL STOP LOVING YOU S. BUCKINGHAM (M. REID, R. BYRNE) | MIKE REID (V) COLUMBIA 38-74102 |
| 50 | 55 | 60 | 5 | FIGHTING FOR YOU J. BOWEN, R. ALVES (R. MURRAH, B. MCCORVEY) | PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775 |
| 51 | 60 | 73 | 3 | MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (I. SHELLE, L. CORDELL) | DIAMOND RIO (V) ARISTA 2258 |
| 52 | 61 | 71 | 3 | WHAT KIND OF FOOL H. STINSON, E. SEAY (L. CARTWRIGHT) | LIONEL CARTWRIGHT (V) MCA 54237 |
| 53 | NEW ► | 1 | 1 | ★★★ HOT SHOT DEBUT ★★★ AFTER THE LIGHTS GO OUT S. BUCKINGHAM (W. MCPHERSON) | RICKY VAN SHELTON (V) COLUMBIA 38-74101 |
| 54 | 49 | 38 | 14 | YOU COULDN'T GET THE PICTURE K. LEHNING (C. CARTER) | GEORGE JONES (V) MCA 54187 |
| 55 | 59 | 52 | 9 | BETWEEN A ROCK AND A HEARTACHE J. CRUTCHFIELD (R. IRVING, L. W. CLARK, D. SIMMONDS) | LEE GREENWOOD CAPITOL PRO-79807 |
| 56 | NEW ► | 1 | 1 | 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. |
| 57 | 65 | — | 2 | BACK TO THE WELL R. HALL (R. BYRNE, R. BOWLES) | TOM WOPAT EPIC 34-74063 |
| 58 | 75 | — | 2 | THE WHISKEY AIN'T WORKIN' G. BROWN (T. TRITT, J. COLUCCI) | TRAVIS TRITT WARNER BROS. 7-19158 |
| 59 | 57 | 56 | 17 | 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 |
| 60 | 62 | 57 | 18 | SAME OLD STAR T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH, G. NICHOLSON) | MCBRIDE & THE RIDE (V) MCA 54125 |
| 61 | 64 | 63 | 5 | SATISFY ME AND I'LL SATISFY YOU R. PENNINGTON (B. DEES) | CLINTON GREGORY (C) (V) STEP ONE 434 |
| 62 | 58 | 64 | 5 | LITTLE FOLKS J. STROUD, D. CORLEW (C. DANIELS) | CHARLIE DANIELS (V) EPIC 34-74061 |
| 63 | 56 | 54 | 10 | DON'T THROW ME IN THE BRIARPATCH B. MONTGOMERY (K. BROOKS, C. WATERS) | KEITH PALMER (V) EPIC 34-73988 |
| 64 | 63 | — | 2 | ONLY DADDY THAT'LL WALK THE LINE THE KENTUCKY HEADHUNTERS (I. BRYANT) | THE KENTUCKY HEADHUNTERS MERCURY 866 134 |
| 65 | 69 | — | 2 | IF I COULD BOTTLE THIS UP B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. DILLON) | PAUL OVERSTREET RCA 6216 |
| 66 | 51 | 42 | 15 | SHE'S GOT A MAN ON HER MIND C. TWITTY, D. HENRY (C. WRIGHT, B. SPENCER) | CONWAY TWITTY (V) MCA 54186 |
| 67 | 70 | 74 | 4 | DON'T CROSS YOUR HEART J. STROUD (T. HASELDEN, T. MENSY) | SHELBY LYNNE (V) EPIC 34-74062 |
| 68 | 71 | 67 | 5 | SWEET LITTLE SHOE K. LEHNING (J. WINCHESTER) | DAN SEALS (C) (V) WARNER BROS. 4-19176 |
| 69 | 73 | 75 | 3 | IT'S EASY TO TELL J. LEO, L. M. LEE (S. SMITH, P. B. HAYES) | MATRACA BERG (V) RCA 62060-7 |
| 70 | 67 | 58 | 16 | LIFE'S TOO LONG (TO LIVE LIKE THIS) R. SKAGGS, M. MCANALLY (D. WILSON, D. COOK, J. JARVIS) | RICKY SKAGGS (V) EPIC 34-73947 |
| 71 | 72 | 66 | 9 | EVERYDAY J. CRUTCHFIELD (D. MALLOY, R. BRANNAN) | ANNE MURRAY CAPITOL PRO-79877 |
| 72 | 68 | 62 | 11 | DON'T YOU EVEN (THINK ABOUT LEAVIN') B. MEVIS, D. DILLON (D. DILLON, R. SCRUGGS) | DEAN DILLON ATLANTIC 4169 |
| 73 | 66 | 59 | 9 | YOU CAN GO HOME T. BROWN (C. HILLMAN, J. TEMPCHIN) | THE DESERT ROSE BAND (V) CURB/MCA 54188/MCA |
| 74 | 74 | 68 | 19 | SPEAK OF THE DEVIL J. STROUD, R. ALVES (B. MCCORVEY, R. ALVES, D. MAYO) | PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783 |
| 75 | NEW ► | 1 | 1 | A MONTH OF SUNDAYS B. MONTGOMERY (V. GOSDIN, J. NORTHUP, B. CANNON) | VERN GOSDIN (V) COLUMBIA 38-74103 |

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

HOT COUNTRY RECURRENTS

| | | | | | |
|----|----|----|----|--|-----------------------------------|
| 1 | 1 | — | 2 | LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT) | LIONEL CARTWRIGHT MCA |
| 2 | — | — | 1 | YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT) | MARK CHESNUTT MCA |
| 3 | 2 | 1 | 4 | BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS) | BROOKS & DUNN ARISTA |
| 4 | 3 | 2 | 6 | DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER) | MARY-CHAPIN CARPENTER COLUMBIA |
| 5 | 4 | 3 | 9 | SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO) | HAL KETCHUM CURB |
| 6 | 9 | 5 | 9 | SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JIMS) | TRISHA YEARWOOD MCA |
| 7 | 6 | 8 | 9 | DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL) | ALAN JACKSON ARISTA |
| 8 | 7 | 6 | 7 | HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT) | TRAVIS TRITT WARNER BROS. |
| 9 | 8 | 10 | 17 | MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PRIMMER) | DIAMOND RIO ARISTA |
| 10 | 10 | 7 | 4 | DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS) | TANYA TUCKER CAPITOL |
| 11 | 11 | 9 | 11 | I AM A SIMPLE MAN S. BUCKINGHAM (W. ALDRIDGE) | RICKY VAN SHELTON COLUMBIA |
| 12 | 5 | 4 | 5 | YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM) | GEORGE STRAIT MCA |
| 13 | 12 | 11 | 6 | HERE WE ARE J. LEO, L. M. LEE, ALABAMA (B. N. CHAPMAN, V. GILL) | ALABAMA RCA |

| | | | | | |
|----|----|----|----|--|------------------------------|
| 14 | 15 | 12 | 11 | SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH) | BILLY DEAN SBK/CAPITOL |
| 15 | 17 | 15 | 34 | WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN) | MIKE REID COLUMBIA |
| 16 | 14 | 14 | 18 | IN A DIFFERENT LIGHT D. JOHNSON (B. MCDILL, B. JONES, D. LEE) | DOUG STONE EPIC |
| 17 | 13 | 18 | 48 | FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE) | GARTH BROOKS CAPITOL |
| 18 | — | 23 | 8 | THE THUNDER ROLLS A. REYNOLDS (P. ALGER, J. BROOKS) | GARTH BROOKS CAPITOL |
| 19 | — | — | 1 | SINCE I DON'T HAVE YOU R. GALBRAITH, R. LANDIS, R. MILSAP (J. ROCK, J. BEAUMONT, THE SKYLINERS) | RONNIE MILSAP RCA |
| 20 | 16 | 13 | 9 | LORD HAVE MERCY ON A COUNTRY BOY D. WILLIAMS, G. FUNDIS (B. MCDILL) | DON WILLIAMS RCA |
| 21 | 18 | 20 | 13 | IF THE DEVIL DANCED (IN EMPTY POCKETS) B. MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS) | JOE DIFFIE EPIC |
| 22 | 21 | 16 | 11 | POINT OF LIGHT K. LEHNING (D. SCHLITZ, T. SCHUYLER) | RANDY TRAVIS WARNER BROS. |
| 23 | 19 | 17 | 8 | FALLIN' OUT OF LOVE T. BROWN, R. MCENTIRE (J. JIMS) | REBA MCENTIRE MCA |
| 24 | 22 | — | 35 | BETTER MAN M. WRIGHT, J. STROUD (C. BLACK, H. NICHOLAS) | CLINT BLACK RCA |
| 25 | — | 25 | 19 | DOWN HOME J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. LEO) | ALABAMA RCA |

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

COUNTRY

CORNER

by Lynn Shults

PALS HIT THE TOP as "Forever Together" by **Randy Travis** moves to No. 1. The tune's co-writers are Travis and **Alan Jackson**. This twosome will be heard from again as writers; they have been picking together for some months and, obviously, have found a magical combination.

INSIDE THE TOP 10: **Reba McEntire's** "For My Broken Heart" muscled from No. 5 to No. 3; "My Next Broken Heart" by **Brooks & Dunn** enters the top 10, moving from No. 12 to No. 9; and **George Strait's** "Chill Of An Early Fall" climbs from No. 8 to No. 6.

THE MOST ACTIVE TRACKS: **Collin Raye's** "Love, Me" continues to gain momentum, surging from No. 19 to No. 17. Raye's album, "All I Can Be," jumps from No. 40 to No. 27 on the Top Country Albums chart. Also hot: "A Jukebox With A Country Song," by **Doug Stone**, leaps from No. 46 to No. 32; **Sammy Kershaw's** "Cadillac Style" rolls from No. 30 to No. 23, and his "Don't Go Near The Water" album debuts at No. 66 on the albums chart; **Mary-Chapin Carpenter's** "Going Out Tonight" zips from No. 32 to No. 24; and "Broken Promise Land" by **Mark Chesnutt** storms from No. 40 to No. 30.

MORE PHILOSOPHY: Last week's column featured quotes from **Bill Young**, the former PD of KILT Houston. He had more to say than could be put in one column, so here is more on why Young thinks the country format is so popular and what its future might hold. As to programming philosophies, Young says, "Radio programmers tend to want to pigeon-hole audiences and say [the audience] likes this and they like that. The fact is they like both this and that. Many radio stations program moods as opposed to music. The whole theory has been 'don't jog anybody out of the mood, don't play anything that will cause someone to change stations.'" As this thought has been embraced by contemporary radio, it has created a narrow band of music for most formats. The exception to this philosophy is the country format.

VARIETY IS THE SPICE OF LIFE, says **Dawn Michaels**, music director of WKKO Toledo, Ohio. The station programs not only the hits of country music but is also playing **Bob Seger** and **Bonnie Raitt**. The station has been No. 1 in more than one book, and Michaels says, "We check out what is going on, and if there is a song that perhaps would not be released as a country song but we think it will work for us, we get hold of it." As to the wide range of music programmed on WKKO, Michaels says, "Our audience demands it." In Hartford, Conn., **Johnny Michaels**, PD of WKKO, is also programming **Seger** and **James Taylor**. He comments, "As the CHR stations in the market keep going harder toward dance and urban and the ACs keep splintering, we're sitting here with the best variety of everything. Everyone else is 'niche format, niche format.'" The station promotes the term "new country" and Michaels is quick to point out that "we really consider ourselves a mainstream country station." As to not subscribing to the niche or mood-setting philosophy, Michaels says, "We are not afraid of having train wrecks on the station. We will mood-swing all over the place because it showcases the variety."

Shenandoah Nears End Of Legal Saga

Release From Contract Achieved In Chap. 11 Settlement

■ BY DEBBIE HOLLEY

NASHVILLE—As part of the settlement of its bankruptcy filing, the group Shenandoah has been released from its production contract with Rick Hall and Sony Music, pending court approval. The group is said to be close to finding a new recording deal with another Nashville-based label.

Shenandoah filed for Chapter 11 bankruptcy protection last January after accruing insurmountable debts from three years of trademark litigation (Billboard, Feb. 16).

The litigation, related to the name "Shenandoah," began when groups claiming the same name surfaced in Kentucky, Nevada, and Massachusetts.

Among Shenandoah's creditors were Hall and Sony. Shenandoah had a production agreement with Hall's Fame Productions Inc. According to Bill Carter, the group's manager, Shenandoah was not actually signed to Columbia Records. Fame had a record contract with Sony in which it agreed to deliver product by Shenandoah to Columbia for release and distribution.

Because the five-man group had little cash flow as a new act when the trademark litigation began, debts quickly mounted. The members of Shenandoah, who had performed under the names Union Station and the MGM Band, contend that the name was selected by someone other than themselves. Testimony did not confirm who selected the name, only that Hall had submitted the name to Sony for approval. Carter says, "The one party who absolutely didn't select the name was Shenandoah. Yet, they were using the name and they were the ones that got sued."

Carter says Sony was unwilling to accept any liability and neither was Hall. Subsequently they offered no financial help in the 2½ years of trademark battles.

Carter says the group was denied additional requests for advances from Hall and Sony. "That left the group no alternative but to

head for bankruptcy court."

SUCCESSFUL ALBUMS

The group had two successful albums during the trademark-litigation period, but Carter says the band never received royalties from the albums. And, says Carter, "My recollection is that the group received a total of \$75,000 in advances, which is a relatively small amount."

Carter, who became involved

'Every major label in town expressed an interest in the band. The offers were pretty heartwarming'

with the group as manager in December 1989, after the deal had already been signed with Hall, says Shenandoah's deal was bad from the start. Under the contract, Shenandoah was entitled to royalties "that are considered low by industry standards. So, they had no real source for income. All they had was the money they made on the road. What money they did get went toward legal fees and settlements."

Carter testified in the case that "he didn't consider the agreement to be a fair and normal contract." The court was asked to declare the contracts oppressive. "As a result of these contracts," says Carter, "the band could not earn sufficient income to pay off all litigation and debts incurred."

Roy Wunsch, president of Sony Music/Nashville, was not available for comment by press time. Hall refused comment when contacted. Carter confirmed that all parties have agreed to not discuss the terms of the settlement.

With Columbia, Shenandoah enjoyed four No. 1 hits on the Billboard Hot Country Singles &

Tracks chart: "The Church On Cumberland Road," "Next To You, Next To Me," "Sunday In The South," and "Two Dozen Roses." In addition, the singles "She Doesn't Cry Anymore," "See If I Care," "Ghost In This House," and "Mama Knows" all reached the top 10. The group recorded three albums for Columbia. Additionally, Shenandoah won the award for top vocal group at the 1991 Academy of Country Music Awards.

LABEL SHOPPING

Carter says now that he can pursue a new deal for the band, "every major label in this town expressed an interest. The offers were pretty heartwarming."

The group now has legal title to use of the name "Shenandoah," since all litigation against the name has been successfully set aside. Carter is expected to announce which label the group is signing with by Dec. 3. He says he has talked to PolyGram, Capitol, Warner Bros., and RCA about the band. Several industry sources suggest the band will sign with RCA.

However, the band is still experiencing some bad luck. According to the group's publicist, Shenandoah drummer Mike McGuire had to undergo emergency eye surgery Nov. 16 in Austin, Texas, after a soda bottle shattered and lacerated his face and eye following a performance at the Austin Opera House. A number of appearances on the group's current schedule have been canceled as a result. McGuire's condition was unclear at press time; it is believed he will need several weeks to recover from the accident.


WDOD Chattanooga, Tenn., PD Bill Love talks about his station's strategy in PD of the Week, page 77

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Publisher - Licensing Org.) Sheet Music Dist. | | | |
|--|--|--|--|
| 53 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) | 31 I KNOW WHERE LOVE LIVES (Foresadow, BMI) CLM | 51 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP) | 11 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP) |
| 10 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL | 49 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI) | 33 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM | 74 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP |
| 36 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL | 37 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM | 75 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) | 27 STICKS AND STONES (JMV, ASCAP) |
| 44 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP) | 69 IT'S EASY TO TELL (Songs Of PolyGram, BMI/Yellow Jacket, BMI/Polygram Int'l, ASCAP) HL | 9 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL | 21 STILL BURNIN' FOR YOU (Grand Coalition, BMI) |
| 57 BACK TO THE WELL (Screen Gems-EMI, BMI/Maypop, BMI) | 40 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI) | 28 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP | 68 SWEET LITTLE SHOE (Chante Clair, ASCAP) |
| 35 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/PPP | 32 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) | 47 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM | 29 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP/HL |
| 55 BETWEEN A ROCK AND A HEARTACHE (Glitterfish, BMI) | 25 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI) HL | 64 ONLY DADDY THAT'LL WALK THE LINE (Beechwood, BMI) | 5 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM |
| 42 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL | 18 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM | 39 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP | 38 THE WALK (Zoo II, ASCAP) |
| 30 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL | 70 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL | 46 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL | 52 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) |
| 19 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL | 59 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL | 41 RODEO (Rio Bravo, BMI) | 26 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP |
| 23 CADILLAC STYLE (Ray Stevens, BMI) | 7 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM | 60 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP) HL/PPP | 58 THE WHISKEY AIN'T WORKIN' (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) |
| 6 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL | 62 LITTLE FOLKS (Cabin Fever, BMI/Miss Hazel, BMI) | 61 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI) HL | 20 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL |
| 48 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP) | 22 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI) | 14 SOMEDAY SOON (WB, ASCAP) | 15 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL |
| 67 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs | 12 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI) | 16 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, | 73 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP) |
| | 17 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, | | 54 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 |

TOP COUNTRY ALBUMS


COMPILED FROM A NATIONAL SAMPLE
OF RETAIL STORE AND RACK SALES RE-
PORTS COLLECTED, COMPILED, AND
PROVIDED BY 

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--------------------------------------|---------------|
| | | | | ★ ★ No. 1 ★ ★ | | |
| 1 | 1 | 1 | 10 | GARTH BROOKS ▲ ⁴ CAPITOL 96330* (10.98) | 10 weeks at No. 1 ROPIN' THE WIND | 1 |
| (2) | 2 | 2 | 62 | GARTH BROOKS ▲ ⁵ CAPITOL 93866* (9.98) | NO FENCES | 1 |
| 3 | 3 | 3 | 7 | REBA MCENTIRE MCA 10400* (9.98) | FOR MY BROKEN HEART | 3 |
| 4 | 4 | 4 | 25 | TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98) | IT'S ALL ABOUT TO CHANGE | 2 |
| (5) | 5 | 5 | 133 | GARTH BROOKS ▲ ² CAPITOL 90897* (9.98) | GARTH BROOKS | 2 |
| 6 | 6 | 6 | 20 | TRISHA YEARWOOD ● MCA 10297* (9.98) | TRISHA YEARWOOD | 2 |
| (7) | 7 | 8 | 36 | VINCE GILL ● MCA 10140* (9.98) | POCKET FULL OF GOLD | 5 |
| 8 | 8 | 7 | 27 | ALAN JACKSON ▲ ARISTA 8681* (9.98) | DON'T ROCK THE JUKEBOX | 2 |
| 9 | 9 | 9 | 26 | RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ) | BACKROADS | 3 |
| 10 | 10 | 11 | 10 | THE JUDDS CURB/RCA 61018*/RCA (9.98) | GREATEST HITS VOL. II | 10 |
| 11 | 12 | 15 | 35 | DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ) | EAGLE WHEN SHE FLIES | 1 |
| (12) | 17 | 18 | 20 | TANYA TUCKER CAPITOL 95562* (9.98) | WHAT DO I DO WITH ME | 9 |
| 13 | 11 | 10 | 62 | REBA MCENTIRE ▲ MCA 10016 (9.98) | RUMOR HAS IT | 2 |
| 14 | 13 | 13 | 54 | CLINT BLACK ▲ ² RCA 52372 (9.98) | PUT YOURSELF IN MY SHOES | 1 |
| 15 | 14 | 14 | 12 | RANDY TRAVIS WARNER BROS. 26661* (9.98) | HIGH LONESOME | 3 |
| 16 | 16 | 16 | 6 | ALABAMA RCA 61040* (9.98) | GREATEST HITS VOL. 2 | 16 |
| 17 | 15 | 12 | 31 | LORRIE MORGAN RCA 30210-4* (9.98) | SOMETHING IN RED | 10 |
| 18 | 18 | 17 | 99 | VINCE GILL ▲ MCA 42321 (8.98) | WHEN I CALL YOUR NAME | 2 |
| (19) | 20 | 27 | 7 | ROY ROGERS RCA 3024* (10.98) | TRIBUTE | 19 |
| 20 | 19 | 19 | 25 | DIAMOND RIO ARISTA 8673* (9.98) | DIAMOND RIO | 13 |
| 21 | 22 | 21 | 88 | TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98) | COUNTRY CLUB | 3 |
| 22 | 23 | 24 | 5 | GEORGE JONES MCA 10398* (9.98) | AND ALONG CAME JONES | 22 |
| 23 | 21 | 20 | 34 | GEORGE STRAIT ● MCA 10204* (9.98) | CHILL OF AN EARLY FALL | 4 |
| 24 | 24 | 22 | 89 | ALAN JACKSON ▲ ARISTA 8623 (8.98) | HERE IN THE REAL WORLD | 4 |
| (25) | 26 | 26 | 171 | THE JUDDS ▲ CURB/RCA 8318 /RCA (9.98) | GREATEST HITS | 1 |
| 26 | 25 | 23 | 133 | CLINT BLACK ▲ ² RCA 9668 (9.98) | KILLIN' TIME | 1 |
| (27) | 40 | 43 | 8 | COLLIN RAYE EPIC 47468*/SONY (9.98) | ALL I CAN BE | 27 |
| (28) | NEW ► | 1 | 1 | RESTLESS HEART RCA 61041* (9.98) | THE BEST OF RESTLESS HEART | 28 |
| 29 | 32 | 30 | 14 | DOUG STONE EPIC 47357*/SONY (9.98 EQ) | I THOUGHT IT WAS YOU | 12 |
| 30 | 27 | 28 | 11 | PATTY LOVELESS MCA 10336* (9.98) | UP AGAINST MY HEART | 27 |
| 31 | 28 | 29 | 4 | STEVE WARINER ARISTA 18691* (9.98) | I AM READY | 28 |
| 32 | 29 | 25 | 57 | MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ) | SHOOTING STRAIGHT IN THE DARK | 19 |
| 33 | 30 | 35 | 14 | BROOKS & DUNN ARISTA 18658* (9.98) | BRAND NEW MAN | 15 |
| 34 | 31 | 33 | 58 | MARK CHESNUTT ● MCA 10032* (9.98) | TOO COLD AT HOME | 12 |
| (35) | 35 | 32 | 41 | SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98) | BUICK | 23 |
| 36 | 33 | 31 | 33 | BILLY DEAN SBK/CAPITOL 94302*/CAPITOL (9.98) | YOUNG MAN | 12 |
| 37 | 34 | 42 | 8 | BILLY DEAN SBK/CAPITOL 4-96728*/CAPITOL (9.98) | BILLY DEAN | 34 |
| (38) | 42 | 38 | 34 | KATHY MATTEA MERCURY 846 975* (9.98) | TIME PASSES BY | 9 |
| 39 | 36 | 36 | 32 | THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ) | ELECTRIC BARNYARD | 3 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|-----------------------------------|---------------|
| 40 | 41 | 46 | 6 | PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98) | WALK THE PLANK | 40 |
| (41) | 43 | 41 | 61 | THE JUDDS ● CURB/RCA 52070*/RCA (9.98) | LOVE CAN BUILD A BRIDGE | 5 |
| 42 | 39 | 37 | 107 | THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ) | PICKIN' ON NASHVILLE | 2 |
| 43 | 37 | 34 | 54 | DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98) | IF THERE WAS A WAY | 7 |
| 44 | 38 | 39 | 66 | KEITH WHITLEY ● RCA 52277* (9.98) | GREATEST HITS | 5 |
| 45 | 44 | 40 | 77 | ALABAMA ● RCA 52108* (9.98) | PASS IT ON DOWN | 3 |
| 46 | 45 | 44 | 112 | REBA MCENTIRE ● MCA 8034* (8.98) | REBA LIVE | 2 |
| (47) | 62 | 57 | 12 | MARTY BROWN MCA 10330* (9.98) | HIGH AND DRY | 44 |
| 48 | 46 | 48 | 96 | DAN SEALS CAPITOL 48308 (4.98) | THE BEST | 7 |
| 49 | 47 | 47 | 68 | PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98) | PIRATES OF THE MISSISSIPPI | 12 |
| 50 | 48 | 51 | 64 | KATHY MATTEA ● MERCURY 842330* (8.98 EQ) | A COLLECTION OF HITS | 8 |
| (51) | 57 | 65 | 3 | SUZY BOGGUSS CAPITOL 95847* (9.98) | ACES | 51 |
| 52 | 50 | 45 | 10 | KEITH WHITLEY RCA 3156* (9.98) | KENTUCKY BLUEBIRD | 45 |
| (53) | 58 | 68 | 14 | HAL KETCHUM CURB 77450* (9.98) | PAST THE POINT OF RESCUE | 43 |
| 54 | 49 | 49 | 85 | DOUG STONE ● EPIC 45303*/SONY (8.98 EQ) | DOUG STONE | 12 |
| 55 | 56 | 59 | 96 | RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.98 EQ) | RVS III | 1 |
| 56 | 55 | 53 | 17 | HOLLY DUNN WARNER BROS. 4-26630* (9.98) | MILESTONES, GREATEST HITS | 25 |
| 57 | 51 | 52 | 16 | CHRIS LEDOUX CAPITOL 96499* (9.98) | WESTERN UNDERGROUND | 36 |
| (58) | 61 | 56 | 22 | HIGHWAY 101 WARNER BROS. 4-26588* (9.98) | BING BANG BOOM | 36 |
| 59 | 52 | 50 | 42 | AARON TIPPIN RCA 2374* (9.98) | YOU'VE GOT TO STAND FOR SOMETHING | 23 |
| 60 | 53 | 54 | 30 | HANK WILLIAMS, JR. CURB/WARNER 26536*/WARNER BROS. (9.98) | PURE HANK | 8 |
| 61 | 64 | 61 | 61 | RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98) | HEROES AND FRIENDS | 1 |
| 62 | 63 | 63 | 128 | LORRIE MORGAN ● RCA 9594 (9.98) | LEAVE THE LIGHT ON | 6 |
| 63 | 60 | 55 | 10 | TEXAS TORNADOS REPRISE 26683*/WARNER BROS. (9.98) | ZONE OF OUR OWN | 50 |
| 64 | 59 | 60 | 42 | MARTY STUART MCA 10106* (9.98) | TEMPTED | 20 |
| 65 | 54 | 66 | 25 | CHARLIE DANIELS EPIC 46835*/SONY (9.98 EQ) | RENEGADE | 25 |
| (66) | NEW ► | 1 | 1 | SAMMY KERSHAW MERCURY 510161* (9.98 EQ) | DON'T GO NEAR THE WATER | 66 |
| 67 | 65 | 75 | 7 | DAVIS DANIEL MERCURY 848 291* (9.98) | FIGHTING FIRE WITH FIRE | 65 |
| 68 | 66 | 62 | 77 | SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ) | EXTRA MILE | 11 |
| 69 | 68 | 72 | 53 | K.T. OSLIN ● RCA 52365* (9.98) | LOVE IN A SMALLTOWN | 5 |
| 70 | 75 | 64 | 4 | PATSY CLINE MCA 4-10421* (39.98) | COLLECTION | 64 |
| 71 | 72 | — | 109 | RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) | NO HOLDIN' BACK | 1 |
| 72 | 67 | 73 | 42 | PAUL OVERSTREET RCA 2459* (9.98) | HEROES | 17 |
| 73 | 69 | 71 | 20 | MARTIN DELRAY ATLANTIC 82176* (9.98) | GET RHYTHM | 57 |
| 74 | 71 | 67 | 14 | LIONEL CARTWRIGHT MCA 10307* (9.98) | CHASIN' THE SUN | 27 |
| (75) | RE-ENTRY | 16 | 16 | EARL THOMAS CONLEY RCA 3116* (9.98) | YOURS TRULY | 53 |

○ 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 
FOR WEEK ENDING NOVEMBER 30, 1991

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|------------------------------------|---------------|
| 1 | 1 | PATSY CLINE ▲ ³ MCA 12 (8.98) | 28 weeks at No. 1 GREATEST HITS | 28 |
| 2 | 2 | ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98) | GREATEST HITS | 28 |
| 3 | — | PATSY CLINE DELUXE 7887/IMG (4.98) | 20 GOLD HITS | 1 |
| 4 | 3 | THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ) | A DECADE OF HITS | 28 |
| 5 | 4 | GEORGE STRAIT ▲ MCA 42035* (8.98) | GREATEST HITS, VOL. 2 | 28 |
| 6 | 5 | RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98) | ALWAYS & FOREVER | 28 |
| 7 | 7 | KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98) | TWENTY GREATEST HITS | 28 |
| 8 | 8 | GEORGE STRAIT ▲ ² MCA 5567 (8.98) | GEORGE STRAIT'S GREATEST HITS | 28 |
| 9 | 9 | VINCE GILL RCA 9814-4R* (4.98) | BEST OF VINCE GILL | 28 |
| 10 | 6 | GEORGE JONES EPIC 40776*/SONY (9.98 EQ) | SUPER HITS | 18 |
| 11 | 10 | REBA MCENTIRE ▲ MCA 2789 (8.98) | GREATEST HITS | 28 |
| 12 | 13 | THE JUDDS ▲ CURB/RCA 5916-1/RCA (8.98) | HEARTLAND | 28 |
| 13 | 11 | ALABAMA ▲ ³ RCA 4939 (8.98) | ROLL ON | 28 |

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|--------------------------------------|---------------|
| 14 | 12 | REBA MCENTIRE ● MCA 42134 (8.98) | REBA | 13 |
| 15 | 14 | THE JUDDS RCA 2278-4* (3.98) | COLLECTOR'S SERIES | 27 |
| 16 | — | KENNY ROGERS & DOLLY PARTON ▲ RCA 5307 (9.98) | ONCE UPON A CHRISTMAS | 1 |
| 17 | 15 | REBA MCENTIRE ● MCA 6294 (9.98) | SWEET SIXTEEN | 25 |
| 18 | — | ANNE MURRAY CAPITOL 16232 | CHRISTMAS WISHES | 1 |
| 19 | — | THE JUDDS CURB/RCA 6422/RCA (8.98) | CHRISTMAS WITH THE JUDDS | 1 |
| 20 | 16 | GEORGE STRAIT ▲ MCA 42114 (8.98) | IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' | 28 |
| 21 | 17 | ALABAMA ▲ ³ RCA 7170 (8.98) | GREATEST HITS | 28 |
| 22 | — | RANDY TRAVIS WARNER BROS. 25972 (8.98) | AN OLD TIME CHRISTMAS | 1 |
| 23 | 19 | DOLLY PARTON ▲ RCA 4422 (6.98) | GREATEST HITS | 26 |
| 24 | 23 | HANK WILLIAMS, JR. ▲ ² CURB/WARNER 60193/WARNER BROS. (9.98) | GREATEST HITS | 23 |
| 25 | 20 | THE JUDDS ▲ CURB/RCA AHL1-5319/RCA (8.98) | WHY NOT ME | 25 |

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

Jo Walker-Meador Walking Away From CMA In Style

NASHVILLE—It was a night filled with tears and smiles as nearly 1,000 entertainment industry executives and artists turned out to praise a retiring Jo Walker-Meador for 33 years of dedication and hard work as executive director of the Country Music Assn. The CMA-hosted appreciation dinner was held Nov. 14 at the Opryland Hotel.

During dinner, clips from previous CMA Awards Show performances were shown on a large screen. Brenda Lee hosted the program, which featured on-stage appearances by Eddy Arnold, Ricky Skaggs, Emmylou Harris, Richard Sterban of the Oak Ridge Boys, and Marty Stuart.

Pretaped messages from Garth Brooks, Tom T. Hall, Kenny Rogers, Steve Wariner, Jerry Reed, Larry Gatlin, Vince Gill, and Governor Ned Ray McWherter were spliced into the schedule, along with audio messages from friends and colleagues around the world, including Japan and London.

A well-condensed picture presentation of Walker-Meador's career was viewed on-screen while Dolly Parton's "Eagle When She Flies" played. Mark O'Connor provided soft violin instrumentation throughout the evening.

Walker-Meador was showered with a tableful of gifts from admirers worldwide. She also received a scrapbook filled with letters, telegrams, and messages from people around the world. Lifetime CMA members Joe Talbot, Bill Denny, and Francis Preston presented Walker-Meador with the CMA bullet award, marking the first time the bullet had gone to a nonperformer.

CMA board chairman Thom Schuyler and president Roy Wunsch presented her with two tickets to cruise the Greek isles and Italy.

The evening came to a close following Gary Morris' acoustic performance of "Wind Beneath My Wings" before an emotion-filled room and an onlooking Walker-Meador.

Walker-Meador will remain with CMA through the end of this year.

DEBBIE HOLLY



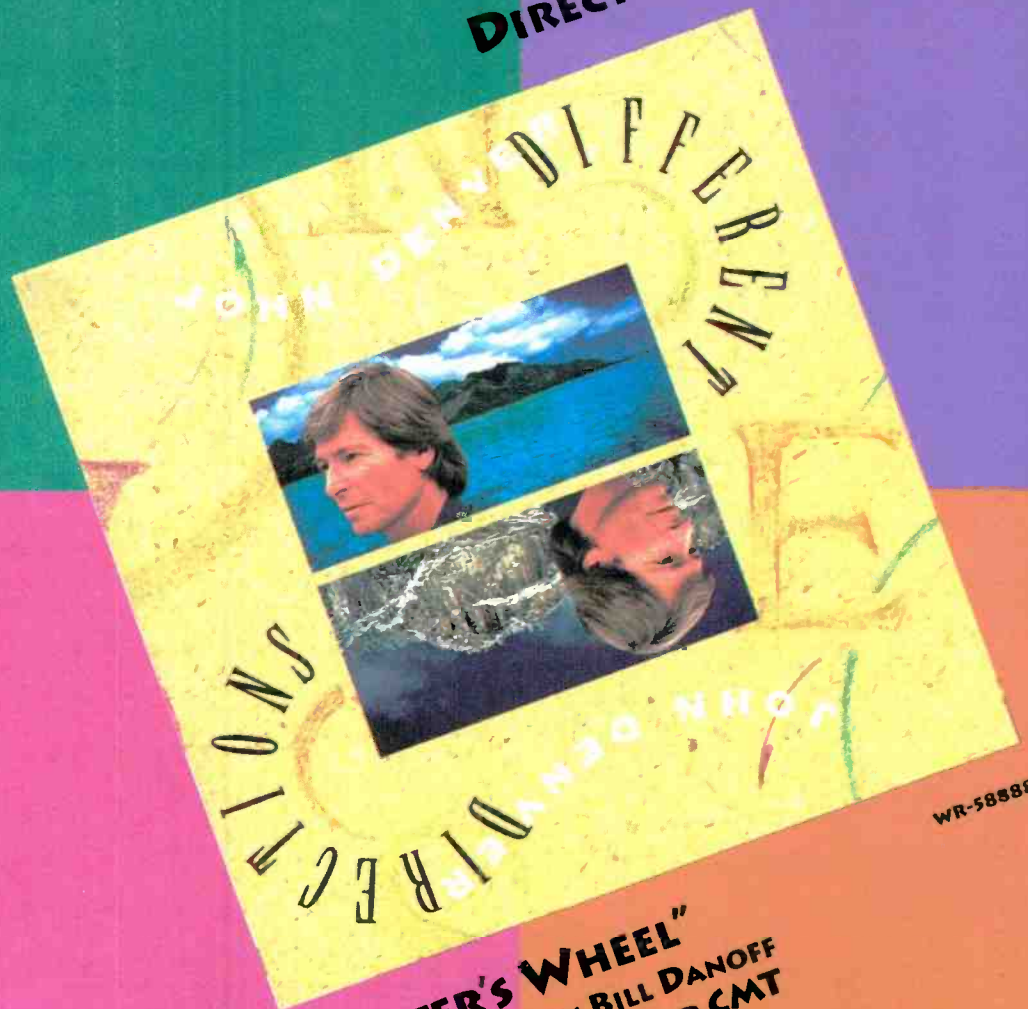
Jo Walker-Meador, left, visits with Irving Waugh, executive producer of the CMA Awards Show, and Emmylou Harris during the cocktail party prior to dinner.



Walker-Meador accepts her CMA bullet trophy from Bill Denny and Frances Preston.

JOHN DENVER

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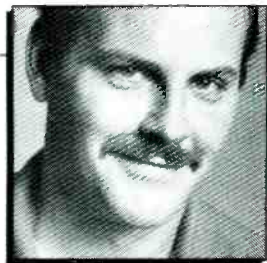
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Latin Notas



by John Lannert

MIAAMI mayor Xavier Suarez deemed Nov. 14 "ALMA Day" in Miami as the American Latin Music Corp.—ALMA—kicked off its first-ever press conference to announce its incorporation in Florida. ALMA spokesman Bill Velez laid out the trade association's long-term plans before about 35 industry professionals, including TH-Rodven artist Carlos Oliva and songwriter Enrique "Kiki" Garcia, plus representatives from SESAC, William Morris Agency, Sony Discos, and WEA Latina. ALMA steering committee members Henry Cárdenas, Catherine Schindler, Marusa Reyes, and Edwin Aponte also were on hand.

ALMA was founded at the conclusion of Billboard's Latin Music Conference, held last May in Miami. Among the fledgling outfit's list of objectives are the sponsorships of seminars, scholarships, and recognition programs, as well as the establishment of a Latin music archive and a Latin Music Hall of Fame.

"I think it's a very ambitious agenda," said Velez. "It's an agenda which we obviously will not get to in the first year—maybe not in the second year—but I think that it's a noble mission that we're undertaking."

Velez, BMI's senior director of Latin music, also said that ALMA will launch a membership drive in January 1992, followed by an annual meeting in "late May or June," when the association's board of direc-

tors will be elected.

Cárdenas, president of Cárdenas/Fernández and Associates, and Alberto Mitchell have just formed a new record label, **Unico Records**. Calling the formation of the record company "the next logical step," the veteran concert promoter says ballad groups will compose the label roster, which now includes **Industria Del Amor**, **Lluvia**, **El Padrino**, **La Ley Del Norte**, and **Los Policias**. Unico's distribution will be handled by FonoVisa. Meanwhile, the Cárdenas-promoted U.S. tour of **Juan Luis Guerra Y La 440**—Guerra's first-ever American trek—is slated to finish up with two concerts Dec. 14-15 at the Meadowlands Convention Center in East Rutherford, N.J.

Melody's honey-voiced crooner **Jorge Muñiz** looks, talks, and sings like vocal great José José. No wonder. Says Muñiz of his singing idol: "I grew up imitating him so much that he became a part of me."

Muñiz—son of legendary Mexican crooner Marco Antonio Muñiz—notes that his amicable label switch from BMG to Melody was part of his plan to better structure his career. Muñiz's current album, "Giros," features the second single, "El Jardín Prohibido."

MISCELLANEA: A recent sociological poll conducted in Spain by **Pioneer Electronics Espana**—Pioneer's Spanish division—revealed that **Julio Iglesias** was voted the "preferred vocalist," while **José Luis Perales** was listed as the "preferred composer." Both artists record for Sony Discos. . . **Marcos Loya**, musical director of "The Paul Rodriguez Show," has put out a Latin-rooted jazz album for **Spindletop Records** titled "Love Is The Reason." . . **Rounder Records** saxophonist **Paquito D'Rivera** spotlights trumpeter **Arturo Sandoval** on his latest Cuban jazz effort, "Reunion."

MARIA MARTHA

Latin America's romantic balladist. Maria Martha Serra Lima records a historic album which includes songs by famous songwriters Concha Valdez Miranda, Rudy Perez, Roberto Lozano and Maria Clavett, among others. Produced and arranged by Rudy Perez and Ricardo Eddy Martinez.



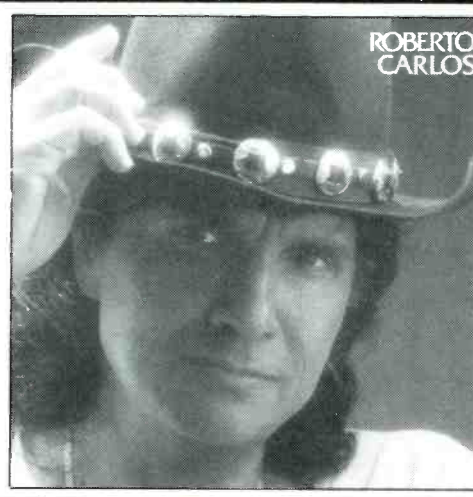
MARIA MARTHA SERRA LIMA "LO MEJOR DE MI"

DIC-CD-80694

LO MEJOR DE MI / ME GUSTARIA / LA MALA DE LA NOVELA / VOY A VER SI ME ACUERDO / SI DIOS ME QUITA LA VIDA / ENCONTRARTE ALGUNA VEZ / AUNQUE TENGA QUE PERDER / A MI MANERA / DEBO CONTAR HASTA DIEZ / CUANDO LLEGUE EL TIEMPO

ROBERTO CARLOS

This album includes songs written by Roberto Carlos and Erasmo Carlos as well as Roberto Livi, also featured is a duet with international superstar Rocio Durcal titled "Si Piensas... Si Quieres" which will become a number one single on all latin charts. This album will be one of this year's best sellers. Stock-up.



ROBERTO CARLOS "SUPER HEROE"

DCC-CD-80696

SUPER HEROE (SUPER HERO) / ADOBE ANDARAS PALOMA / SI PIENSAS... SI QUIERES - Duet Rocio Durcal / ESTOS CELOS (Meu Ciume) / QUIERO PAZ (Quero Paz) / UNA CASITA BLANCA / POR ELLA / UNA EN UN MILLON / EL SEXO Y MI CORAZON (Porque a Gente se Ama) / POBRE DE QUIEN QUIERA AMARME DESPUES DE TI (Pobre de Quem me Tiver Depois de Voce)



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TODO EN MUSICA LATINA • EVERYTHING IN LATIN MUSIC



Top Latin Albums

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

| | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | TITLE | LABEL & NUMBER/DISTRIBUTING LABEL |
|------------------|-----------|------------|---------------|---------------------------|--------------------------------|-----------------------------------|
| POP | 1 | 2 | 25 | DANIELA ROMO | AMADA MAS QUE NUNCA | CAPITOL-EMI LATIN 42489 |
| | 2 | 3 | 23 | RICARDO MONTANER | ULTIMO LUGAR | TH-RODVEN 2864 |
| | 3 | 13 | 3 | CAMILO SESTO | A LA VOLUNTAD DEL CIELO | ARIOLA 3196/BMG |
| | 4 | 4 | 31 | PANDORA | CON AMOR ETERNO | CAPITOL-EMI LATIN 42451 |
| | 5 | 1 | 17 | VIKKI CARR | COSAS DEL AMOR | SONY 80635 |
| | 6 | 6 | 13 | GIPSY KINGS | ESTE MUNDO | ELEKTRA 61179 |
| | 7 | 8 | 3 | MANOLO GALBAN | GRANDES EXITOS | GLOBO 3106-2 |
| | 8 | 7 | 19 | GLORIA TREVI | TU ANGEL DE LA GUARDA | ARIOLA 3087/BMG |
| | 9 | 9 | 53 | ANA GABRIEL | EN VIVO | SONY 89303 |
| | 10 | 10 | 15 | GARIBALDI | QUE TE LA PONGO | TH-RODVEN 2792 |
| | 11 | 5 | 15 | AZUCAR MORENO | MAMBO | SONY 80633 |
| | 12 | 11 | 9 | LUCERO | SOLO PIENSO EN TI | MELODY 9014 |
| | 13 | 14 | 7 | PROYECTO M | ARDE QUE ME QUEMAS | CAPITOL-EMI LATIN 42529 |
| | 14 | 12 | 45 | JUAN GABRIEL | EN EL PALACIO DE BELLAS ARTES | ARIOLA 2498/BMG |
| | 15 | 15 | 22 | ALEJANDRA GUZMAN | FLOR DE PAPEL | FONOVisa 9010 |
| | 16 | 23 | 29 | RAUL DI BLASIO | BARROCO | ARIOLA 3107/BMG |
| | 17 | 16 | 5 | RUDY LA SCALA | PORQUE SERA | SONOTONE 1457 |
| | 18 | 21 | 34 | EDNITA NAZARIO | LO QUE SON LAS COSAS | CAPITOL-EMI LATIN 42394 |
| | 19 | 17 | 27 | XUXA | XUXA 2 | GLOBO 31084 |
| | 20 | 25 | 19 | MIJARES | QUE NADA NOS SEPARA | CAPITOL-EMI LATIN 42479 |
| | 21 | 19 | 5 | YOLANDITA | MIS CANCIONES PREFERIDAS - 2 | SONY 80655 |
| | 22 | — | 1 | MAGNETO | MAGNETO | SONY 80670 |
| | 23 | — | 1 | JOSE LUIS PERALES | AMERICA | SONY 80668 |
| | 24 | 18 | 9 | LISSETTE | PROYECCIONES | CAPITOL-EMI LATIN 42466 |
| | 25 | 24 | 3 | SERGIO DALMA | SINTIENDONOS LA PIEL | TH-RODVEN 2858 |
| TROPICAL/SALSA | 1 | 1 | 9 | EDDIE SANTIAGO | SOY EL MISMO | CAPITOL-EMI LATIN 42296 |
| | 2 | 6 | 3 | GILBERTO SANTA ROSA | PERSPECTIVA | DISCOS INTERNATIONAL 80689/SONY |
| | 3 | 8 | 5 | TITO PUENTE | THE MAMBO KING 100TH LP | RMM 80680/SONY |
| | 4 | 4 | 47 | JUAN LUIS GUERRA Y LA 440 | BACHATA ROSA | KAREN 109/BMG |
| | 5 | 2 | 43 | JERRY RIVERA | ABRIENDO PUERTAS | DISCOS INTERNATIONAL 80426/SONY |
| | 6 | 5 | 15 | TONY VEGA | UNO MISMO | RMM 80641/SONY |
| | 7 | 9 | 8 | EL GENERAL | MUEVELO | RCA 3190/BMG |
| | 8 | 13 | 9 | FRANSHESKA | MENEALO | ARIOLA 3207/BMG |
| | 9 | 3 | 29 | GRUPO NICHE | CIELO DE TAMBORES | DISCOS INTERNATIONAL 80508/SONY |
| | 10 | 10 | 7 | TITO GOMEZ | UN NUEVO HORIZONTE | M.P.I. 6053 |
| | 11 | 12 | 31 | XAVIER SERE | | CAPITOL-EMI LATIN 42464 |
| | 12 | 11 | 6 | ALEX D'CASTRO | SOLO | TH-RODVEN 2883 |
| | 13 | 7 | 11 | ORQUESTA DE LA LUZ | SIN FRONTERAS | RMM 80652/SONY |
| | 14 | 15 | 5 | CONJUNTO QUISQUELLA... | CONJUNTO QUISQUELLA... | COMBO 005 |
| | 15 | 14 | 21 | TONO ROSARIO | ATADO A TI | PRIME 1013/PRIME |
| | 16 | 25 | 3 | LOS TOROS BAND | DE FIESTA | J&N 6000/J&N |
| | 17 | 19 | 21 | WILLIE CHIRINO | OXIGENO | DISCOS INTERNATIONAL 80600/SONY |
| | 18 | 16 | 15 | NINO SEGARRA | ENTRE LA ESPADA Y LA PARED | M.P.I. 6050 |
| | 19 | 17 | 18 | BANDA BLANCA | FIESTA TROPICAL | SONOTONE 6017 |
| | 20 | — | 3 | EDDIE SANTIAGO | EL REY DE LA SALSA | TH-RODVEN 2819 |
| | 21 | 23 | 23 | OSCAR D'LEON | AUTENTICO | TH-RODVEN 2855 |
| | 22 | 20 | 17 | TITO NIEVES | DEJAME VIVIR | RMM 80630/SONY |
| | 23 | 22 | 8 | JOSE ALBERTO | DANCE WITH ME | RMM 80598/SONY |
| | 24 | — | 1 | VARIOS ARTISTAS | HOT STREET SALSA II | RMM 80677/SONY |
| | 25 | 24 | 14 | REY SEPULVEDA | UN POQUITO MAS | RMM 80599/SONY |
| REGIONAL MEXICAN | 1 | 1 | 15 | ANA GABRIEL | MI MEXICO | SONY 80605 |
| | 2 | 3 | 5 | GRUPO MAZZ | MAZZ LIVE-UNA NOCHE JUNTOS | CAPITOL-EMI LATIN 42549 |
| | 3 | 20 | 3 | BRONCO | SALVAJE Y TIerno | FONOVisa 3106 |
| | 4 | 2 | 15 | V. FERNANDEZ/R. AYALA | ARRIBA EL NORTE... | SONY 80628 |
| | 5 | 8 | 7 | LOS CAMINANTES | DOS CARTAS Y UNA FLOR | LUNA 1215 |
| | 6 | 4 | 7 | LA MAFIA | ESTAS TOCANDO FUEGO | DISCOS INTERNATIONAL 80660/SONY |
| | 7 | 7 | 5 | YNDIO | ROMANTICAMENTE | CAPITOL-EMI LATIN 42564 |
| | 8 | 6 | 14 | JUAN VALENTIN | CUANDO LOS HOMBRES... | CAPITOL-EMI LATIN 1555 |
| | 9 | 3 | 3 | GRUPO I | TROPICOLLO 4 | MUSART 564 |
| | 10 | 11 | 5 | RAMON AYALA | CORRIDOS DEL '91 | FREDDIE 1572/SONY |
| | 11 | 10 | 9 | LOS ACUARIO | LA HIELERA | MAR INT'L 291 |
| | 12 | 18 | 3 | VARIOS ARTISTAS | LOS GRANDES DE LA TAMBORA | MUSART 569 |
| | 13 | 5 | 5 | VARIOS ARTISTAS | MEXICO VOZ Y SENTIMIENTO VOL.2 | SONY 80649 |
| | 14 | 16 | 13 | LOS REHENES | CORAZONES ROTOS | DMY CD-226 |
| | 15 | 13 | 53 | GRUPO MAZZ | PARA NUESTRA GENTE | CAPITOL-EMI LATIN 42367 |
| | 16 | — | 1 | VARIOS ARTISTAS | EL SONIDO ROMANTICO DE... | FONOVisa 3008 |
| | 17 | 21 | 11 | JOAN SEBASTIAN | CON BANDA | MUSART 2114 |
| | 18 | 25 | 3 | TIERRA TEJANA BAND | TIME TO CELEBRATE | TH-RODVEN 2900 |
| | 19 | — | 1 | LA FIEBRE | NO CURE | CAPITOL-EMI LATIN 42585 |
| | 20 | 15 | 25 | LA SOMBRA | PORQUE TE QUIERO | FONOVisa 3006 |
| | 21 | — | 19 | BANDA MOVIL | SOMOS BANDA MOVIL | FONOVisa 8893 |
| | 22 | — | 11 | LOS TIGRES DEL NORTE | INCANSABLES | FONOVisa 9013 |
| | 23 | 19 | 3 | FITO OLIVARES | CUMBIA CALIENTE | GIL 2082 |
| | 24 | 24 | 22 | LOS YONICS | POR QUE VOLVI CONTIGO | FONOVisa 9012 |
| | 25 | 22 | 6 | LITTLE JOE | 16 DE SEPTIEMBRE | DISCOS INTERNATIONAL 80619/SONY |

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ARTISTS IN CONCERT

TURTLE ISLAND STRING QUARTET
Weill Recital Hall, New York

ADORNED WITH graceful moldings and dazzling crystal chandeliers, Weill Recital Hall looks like a natural habitat for string quartets. Formerly the Carnegie Recital Hall, this elegantly appointed, high-ceilinged, 268-seat room exudes a stately grace. But since Turtle Island was the string quartet, the strings were likely to swing, and the staid venue played strait-laced host to the uninhibited, sometimes unhinged ensemble.

Turtle Island String Quartet (composed of violinists Darol Anger and David Balakrishnan, violist Katrina Wreede, and cellist Mark Summer) follows no set concert program and can turn on a dime from an evocation of '60s modal styles to a Grappelli-esque *le jazz hot* lyricism. Alongside arrangements of Gershwin's "Fascinatin' Rhythm" and Duke Ellington's "In A Sentimental Mood," from its current Windham Hill Jazz album "On The Town," the quartet also boasts a wide modern jazz repertoire that includes McCoy Tyner's "Blues On The Corner," Pat Metheny's "Jaco," Wayne Shorter's "Nefertiti," and Horace Silver's "Calcutta Cutie."

The show's highlight was an elaborate, dramatic take on Dizzy

Gillespie's "A Night In Tunisia." An Arabic-sounding cadenza leads into a romantic treatment of the theme that turns into a soaring, upper-register violin duet. (At one goofy juncture the violinists manage to commingle Harburg-Arlen's "If I Only Had A Brain" with the "Leave It To Beaver" theme.)

Three sprawling parts from the unreleased "Spider Dreams" marked the quartet's more "serious" compositions.

The encore took a bluesy spin with the ensemble's Cream-inspired arrangement of Robert Johnson's "Crossroads," giving a rustic air to this roaring rocker.

Its version of a jazz combo's sound separates Turtle Island from other string quartets—cellist Summer plucks the strings bass-like more often than he bows it. Similarly, the other players create percussive accompaniment by playing pizzicato or with sharp ukulele-like strumming.

Radiating a relaxed and highly professional air, the quartet can barely subdue its glee at its peculiar blend of jazz, folk, world, and classical musics. Its good humor is similarly ill-concealed. Remarking proudly that this appearance marks the quartet's Carnegie Hall debut, Summer added with mock confusion, "I thought it was larger..."

DREW WHEELER

Jazz BLUE NOTES



by Jeff Levenson

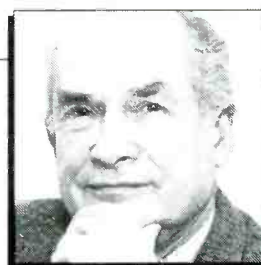
IT'S BEEN YEARS SINCE WE'VE HEARD anything about harmonic convergence. But how else to explain Frank Sinatra, Sun Ra, and Fats Domino crossing cosmic orbits, all in one week? Clearly, the gods of amusement were testing my capacity to discern the sublime from the ridiculous. But were they also testing endurance? Not mine, of course, but that of these ageless gladiators who either continue to have something meaningful to say or have figured out how to convey that impression without breaking a sweat.

• Nearing the end of his yearlong Diamond Jubilee World Tour, Sinatra strode into Madison Square Garden and proved that being Frank Sinatra can't be easy. At age 75, Ol' Blue Eyes has chops enough to remind us that he was once the greatest, and bravado enough to challenge anyone his age (women included) to an arm wrestle. (He reminds me of Norman Mailer in that regard.) That's his schtick, and it works wonders, even if his razzmatazz voice can't coo-coo through a 90-minute set anymore. It hardly matters. The fact is, he's wrapping up a concert schedule of 70-plus dates, ostensibly put together to acknowledge his three-quarter-century mark. Yes, senior citizens his age don't usually need to do such things, but Sinatra didn't build his career on predictability and meekness. This last (one presumes) global turn has been impressive. So what if he resorts to rope-a-dope antics when he feels winded? Sinatra's like Muhammed Ali. Always the champ.

• Ra is recovering from an illness that has him wedged to a wheelchair. In between sets at the Village Vanguard he sat on stage in the darkness, preferring not to negotiate the impenetrable aisles leading to the club's kitchen-cum-dressing room. That didn't prevent him, however, from quietly modeling a number of interstellar headdresses, some replete with fragments of dangling sequins, coils, coins, and mirrors—an unusual fashion show. This particular night was made all the more eerie by the fact that Ra's performance was to be recorded; minutes before showtime the remote sound equipment blew out every fuse in the house. What to do? Jewish memorial candles, of course. Twenty-six of them, purchased from a bewildered Korean grocer, and then placed on tables around the room. A fitting tribute for a jazzman who maintains that he will never die (in fact, was never born) because he's in a state of suspended combustion. Emmis.

• My boogie with Fats was not really about music, unless you broaden your definition of music to include the sweet sounds of slurpage at dinner. Capitol-EMI invited a few of us to sup with the big guy, all for the purpose of touting his latest collection, "They Call Me The Fat Man... Antonio 'Fats' Domino: The Legendary Imperial Recordings." It was a splendid night at the Palm II, one of New York's most celebrated eating establishments. Eyeing an opportunity to bolster his own legend, Fats consumed a hearty meal: an eight-pound lobster, followed by two steaks of Flintstonian proportions, washed down with three pieces of strawberry cheesecake (the forth, which he foolishly ordered, was doggie-bagged for future consumption). I liked Fats. When the check came he had that big easy way of ignoring it. My man.

Classical KEEPING SCORE



by Is Horowitz

ROOKIE ARTIST: Gen. H. Norman Schwarzkopf is narrator in Copland's "A Lincoln Portrait" on a new RCA Victor recording with Leonard Slatkin and the St. Louis Symphony Orchestra. It will appear in a follow-up disc to the label's recent charting "The American Album."

The new album, called "American Portraits," is due for release in February. It holds other works by Copland, in addition to patriotic pieces by William Schuman, Virgil Thomson, Victor Herbert, John Philip Sousa, and others.

Red Seal producer Jay David Saks and Slatkin brought the Copland orchestra tapes down to Clearwater, Fla., Oct 24, where the general overdubbed his narration.

PRODUCT BINGE: Sony Classical recording sessions this November and December cut a wide repertoire swath.

On the orchestral side, a live, videotaped performance of Bruckner's Symphony No. 6 with the Munich Philharmonic will document a rare appearance by conductor Sergiu Celibidache. In Milan, Carlo Maria Giulini continues his Scala Philharmonic Beethoven cycle with the First and Second Symphonies, with David Mottley producing. And Mottley will also be in charge when Mstislav Rostropovich conducts the Prokofiev oratorio "Alexander Nevsky" with the London Symphony Orchestra and Chorus.

Murray Perahia digs into the Mozart solo repertoire

during this period with a set of piano sonatas recorded in Vienna and a number of shorter selections cut in London. Andreas Neubronner is producer.

Sony will also have its microphones in place when Isaac Stern and Yefim Bronfman perform Mozart and Brahms violin sonatas in St. Petersburg this December. Steven Epstein will be producer of the live recording. In addition, ink in a recording in London by Katia & Marielle Labèque. Two-piano works by Bartok, Berio, Bernstein, Brahms, and Faure are scheduled, with Epstein as producer. And George Kadar will be in charge when the Artis Quartet undertakes two Beethoven quartets.

On the crossover side, John Williams and the Boston Pops will record a Christmas program and part of an album of Olympic fanfares in December, with Thomas Shepard as producer of both Sony projects.

HARMONIA MUNDI USA recording sessions in October again focused on baroque and earlier music. Among the projects was a continuation of the label's survey of scores Handel wrote for great singers of his time, this time a set of arias for Margherita Durastanti, the soprano whom Handel first heard in Dresden and then engaged to sing for him in London. Lorraine Hunt is the featured artist, performing with Nicholas McGegan and the Philharmonia Baroque Orchestra.

Other sessions produced by HM's Robina Young last month included the Bach Violin and Harpsichord Sonatas with Elizabeth Blumenstock and John Butt, a medieval set performed by countertenor Drew Minter and Mary Springfels' Newberry Consort, as well as discs with Paul O'Dette, lute, and Marion Verbruggen, recorder.

THE ROYAL PHILHARMONIC has sold its RPO label and catalog of 31 titles to the Pickwick Group, owner of the IMP label and a major U.K. marketing facility. Proceeds from the sale will be used by the orchestra to produce 10 new recordings to be licensed to Pickwick for worldwide distribution.

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| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|---------------|------------|---------------|---|-----------------------------------|
| ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | 35 | AMY GRANT ▲ WORD 6907* | 25 weeks at No. 1 HEART IN MOTION |
| 2 | 2 | 57 | MICHAEL W. SMITH ● REUNION 0063*/WORD | GO WEST YOUNG MAN |
| 3 | 3 | 19 | BEBE & CECE WINANS SPARROW 1257* | DIFFERENT LIFESTYLES |
| 4 | 4 | 57 | SANDI PATTI WORD 48545*/EPIC | ANOTHER TIME ANOTHER PLACE |
| 5 | 5 | 5 | TWILA PARIS STARSONG 8207* | SANCTUARY |
| 6 | NEW► | | CARMEN BENSON 2089* | ADDICTED TO JESUS |
| 7 | 6 | 45 | STEVEN CURTIS CHAPMAN SPARROW 1258* | FOR THE SAKE OF THE CALL |
| 8 | 8 | 107 | CARMAN ● BENSON 2588* | REVIVAL IN THE LAND |
| 9 | 9 | 19 | STEVE CAMP SPARROW 1272* | CONSIDER THE COST |
| 10 | 11 | 13 | D.C. TALK FOREFRONT 2543*/BENSON | D.C. TALK |
| 11 | 12 | 5 | MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS. | MICHAEL ENGLISH |
| 12 | 7 | 23 | STEVE GREEN SPARROW 1270* | WE BELIEVE |
| 13 | 10 | 57 | D.C. TALK FOREFRONT 2682*/BENSON | NU THANG |
| 14 | 23 | 3 | TAKE 6 REPRISE 26665* | HE IS CHRISTMAS |
| 15 | 14 | 71 | PETRA WORD 48546*/EPIC | BEYOND BELIEF |
| 16 | 13 | 27 | CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681* | SHAKIN' THE HOUSE |
| 17 | 17 | 35 | SUSAN ASHTON SPARROW 1259* | WAKENED BY THE WIND |
| 18 | 21 | 3 | GLAD BENSON 2825* | AN ACAPELLA CHRISTMAS |
| 19 | 15 | 19 | RICH MULLINS REUNION 0066*/WORD | THE WORLD AS BEST I REMEMBER |
| 20 | NEW► | | MICHAEL CARD SPARROW 1296* | PROMISE |
| 21 | 27 | 275 | AMY GRANT ▲ MYRRH 3900*/WORD | THE COLLECTION |
| 22 | 16 | 3 | VARIOUS ARTISTS WORD 6695* | MUSIC TO GO SAMPLER |
| 23 | NEW► | | SANDI PATTI WORD 48787*/EPIC | OPEN FOR BUSINESS |
| 24 | 22 | 19 | HOSANNA! MUSIC INTEGRITY 701*/SPARROW | WAR IN THE HEAVENLIES |
| 25 | NEW► | | COMMISSIONED BENSON 2808* | NUMBER 7 |
| 26 | 28 | 5 | HELEN BAYLOR WORD 48781*/EPIC | LOOK A LITTLE CLOSER |
| 27 | 29 | 7 | GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA | SHOW ME YOUR WAY |
| 28 | 24 | 23 | THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC | LIVE WITH FRIENDS |
| 29 | 40 | 92 | MICHAEL CARD SPARROW 1179* | SLEEP SOUND IN JESUS |
| 30 | 20 | 185 | CARMAN ● BENSON 2463* | RADICALLY SAVED |
| 31 | 33 | 21 | FRED HAMMOND BENSON 2727* | I AM PERSUADED |
| 32 | 34 | 13 | PETRA STARSONG 8201* | PETRAFIED |
| 33 | 32 | 19 | KIM HILL REUNION 0065*/WORD | BRAVE HEART |
| 34 | 30 | 5 | JODI BENSON SPARROW 1284* | SONGS FROM THE BEGINNER'S BIBLE |
| 35 | 31 | 19 | OUT OF THE GRAY SPARROW 1260* | OUT OF THE GRAY |
| 36 | 18 | 3 | SHEILA WALSH STARSONG 8205* | A TIME LIKE THIS |
| 37 | RE-ENTRY | | MICHAEL W. SMITH REUNION 2522*/WORD | CHRISTMAS |
| 38 | 36 | 61 | WAYNE WATSON WORD 4192* | HOME FREE |
| 39 | 38 | 5 | HALO PAKADERM 2511*/WORD | HEAVEN CALLING |
| 40 | 19 | 7 | DINO BENSON 2811* | MAJESTIC PEACE |

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Artists & Music



by Bob Darden

IT'S NOT PARTICULARLY FLATTERING in a way, but a Christian bookstore in Flint, Mich., is grateful that Eddie DeGarmo and Dana Key are fairly imposing-looking guys. A life-size cardboard standup of the Benson duo apparently scared burglars out of the Sunshine Bible Shop, according to police. Police theorize that, after breaking into the store's jewelry case, the burglars flashed a light on the likenesses of the hard-rockin' pair and fled the store.

Gee, if that had been Amy Grant's equally life-size cardboard standup (the one with the roses), do you think the crooks would have stayed?

Speaking of Grant, she has defended her music in the current issue of The Door, the world's oldest and largest Christian humor and satire magazine. Senior editor Mike Yaconelli's editorial is titled "Mother Teresa Goes Rock."

Incidentally, I predict it won't be long before Grant's band members Jerry McPherson, Chris Rodriguez, and Chris Easton have their own solo projects. Easton released a couple of albums a few years ago, but neither of them captures his energy and appeal live.

IF YOU'RE ONE of the many fans of contemporary Christian music who bemoan the fact that you can get only a half-hour or so of religious videos on the tube each week, there's hope. Z TV aims to become the first

full-time contemporary Christian music video television network in the first quarter of 1992.

Based in Lake Helen, Fla. (near Orlando), organizers say they have acquired a 150,000-square-foot facility that has both TV and film production capabilities.

A sample clip featuring bouncy Bryan Duncan reminded me of the energy and fun of the very earliest days of MTV.

COMINGS AND GOINGS: Russ Taff is the featured soloist on "Wipe A Tear," a cut from O'Landa Draper & the Associates' new release for Word, "Above And Beyond" . . . Narrowpath Records has signed No Laughing Matter and Dance Of Porcupines . . . the Nelsons have two new members, Carlotta Tenhollow and Tammy Britton . . . Bill Traylor has signed the father/son team the Mullins to a contract with Canaan Records . . . Yep, that's Lenny LeBlanc on Ricky Skaggs' new single, "Father Knows Best," which is on Skaggs' Epic release "My Father's Son" . . . Billy Sprague has signed with the Benson Music Group.

R.E.X. recording act the Throes was named top band at the recent Flevo Music Festival in the Netherlands. The Throes were also featured at England's premiere Christian music festival, Greenblet . . . Deliverance had to postpone its 12-date Southwest tour because guitarist George Ochoa suffered second-degree burns on his right hand, arm, and leg during a fire in his Hollywood, Calif., home. The Intense Records act says it has rescheduled for early 1992 . . . Frontline recording artists Bernard Wright, Jon Gibson, and Nichole appear on the recent Adventures In Music (AIM) gospel music sampler offered through CD Review magazine . . . Grand Funk ex-member and current staple on the Frontline roster Mark Farner was recently featured on radio station KLOS Los Angeles.

DESPITE LICENSING DIFFICULTIES, RHINO CHARGES AHEAD WITH REISSUE PROGRAM

(Continued from page 12)

nate or tracks to make the project work."

Rhino VP of A&R Gary Stewart, however, says the major labels currently exploring reissue opportunities may be in for a surprise. "With a few exceptions, these projects really haven't paid off for them," he says. "They still have to pay royalties, develop packages, do research, and pay a huge overhead. It's wonderful for Rhino to sell 10,000 or 20,000 on an album and still make a profit, but a major label can't do that."

Stewart also cautions that some of the majors are going too deep into reissues. "When I see other labels put out records that are too obscure for us, I wonder what's happening," he says.

Wayne Watkins, director of catalog development for Capitol, says potential loss of catalog sales is not an issue in Capitol's decisions to license or not license material to Rhino. "Sometimes we do tell them no if they are asking for material that is going to fit into our plans," he says.

Licensing material to Rhino is "a win-win situation," Watkins adds, because when Capitol licenses material to Rhino, the label makes money in licensing fees from material that would otherwise sit in its vaults. "There simply isn't enough time in the day to rerelease everything Capitol has in its catalog," he says. "It's so deep and so vast, we don't want to crank it out just for the sake of making product."

(Besides Capitol's licensing in-

come, CEMA Distribution, Capitol's sister company, earns distribution fees from distributing Rhino product.)

According to Watkins, often Rhino is better suited than a major label to release certain titles. A case in point was Rhino's recent retrospective, "Treacherous: A History Of The Neville Brothers, 1955-1985." Capitol had planned to rerelease the band's 1978 self-titled album, but nixed the plan after Rhino requested material from that album for its retrospective. "It made more sense, in terms of credibility, for us to forgo putting out the album ourselves, so it wouldn't compete with their set."

In some cases, Watkins says, Capitol and Rhino releases complement each other. That was the case with Capitol's "Merle Haggard Collectors Series" album and a subsequent Rhino release "More Of The Best" containing additional Haggard material.

PolyGram VP of special products Brian Kelleher says Rhino's requests for licensing usually do not conflict with his plans. "They have built a company on the esoteric, so they come at us looking for some very strange things," he says. "They are digging so deep on a lot of things, they just don't conflict with our plans."

Dealing with major labels, however, seems to be the least of Rhino's problems. Sometimes Rhino finds it is difficult to determine who holds the license to a track, and once it discovers the owner, it is difficult to track down that com-

pany or individual.

According to Emmer, it took Rhino more than a year to clear volumes 5-9 in its "The British Invasion: The History Of British Rock" series.

ON THE RIGHTS TRACK

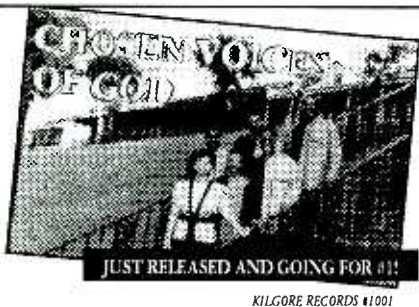
Stewart recalls one recent horror story the label encountered when compiling its "Super Hits Of The '70s" series. When attempting to obtain the rights to Paper Lace's 1974 No. 1 hit "The Night Chicago Died," Rhino contacted the original licensor, who informed the company he no longer controlled it. So Rhino tracked down the original writer/producer, who lived in England. The label sent a representative to the individual's doorstep, only to learn that he did not have control of the song either. Rhino went back to the first party, who double-checked and found it did indeed control the license.

Emmer says dealing with more recent material, as the label did for its recent "Never Mind The Mainstream . . . The Best Of MTV's 120 Minutes," is even more difficult. "With the evolution of the record business, artists are retaining more control over what can and can't be done with their material," he says. "There is more control exerted by the artist, as opposed to a label having the unilateral right to make the decision."

Yet as Stewart points out, most of the time artists are willing to work with Rhino. "Artists like what we are doing, and like what Rhino stands for," he says.

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In the SPIRIT



by Lisa Collins

GUESS WHO'S MAKING A COMEBACK? It was nearly 50 years ago that Gertrude Ward unleashed her 14-year-old daughter Clara onto the gospel music scene. The Clara Ward Singers went on to become the most popular and successful female group of gospel's golden age. Clara passed away in 1973, but the Clara Ward Singers have lived on. Today, with a new album—"Legacy, Volume 1," part of an eight-album deal with True Believers Records—distributed by Capitol, and a string of upcoming TV performances (including "The Arsenio Hall Show"), they're making a comeback.

Theirs is a rich and colorful gospel legacy, one not easily forgotten. It is one forged by original members Henrietta Waddy, Kitty Parham, Frances Steadman, Thelma Jackson, Esther Ford, and Gertrude and Clara Ward. That is the group veteran member Madeline Thompson remembers as a child. Recalls Thompson, "It was like a punishment to not see them when they came to Philadelphia to perform. When I was 17, Gertrude Ward asked me to join the group." That was in 1960. Thompson has been with the group ever since. She and Agnes Jackson, Alice Houston, Shirley Corley, Mildred Means, Shirley Walton, and Vermedia Royster now make up the group's core.

The original Clara Ward Singers set a series of gospel firsts: the first group to exceed sales of 500,000

with their album "Surely God Is Able"; the first gospel group to sing at the inauguration of not one, but two presidents—John Kennedy and Lyndon Johnson; and the first gospel group to play the Metropolitan Opera House, Disneyland, and even Las Vegas. The group's comeback is being orchestrated by Michael Trammell, who recently purchased the entire Ward music catalog for his label, True Believers Records. Among Trammell's plans is a "God Bless America" tour for next summer, consisting of many of the gospel music greats.

Often called scandalous, the original Clara Ward Singers were a group that went totally against the grain. In 1961, Clara Ward was snubbed by the gospel community when she signed a 40-week contract to perform mock gospel routines on the Las Vegas strip. As to what will set the group apart in a very competitive and changing gospel community, Thompson says that there is a hunger for traditional songs. "They are the songs that really hold you," Thompson says. "Not saying that the new contemporary music is not great—I love it—but when you hear songs like 'Surely God Is Able,' well, that's something that keeps you and fills you. It's like food." Thompson couldn't be more on target. With the growing popularity of those like John P. Kee, a "new traditional" gospel sound is on the upswing.

Of course, the Clara Ward Singers of the '50s and '60s were also known for their high-energy performances and trademark, flamboyant visual display. Arriving at churches by limo, the group members donned elaborate hats and fabulous gowns. In this vein, the group members say they haven't changed all that much. "We believe in looking good for the Lord," Thompson says, "so you can expect to see, as the expression goes, our faces beat and our war clothes on cause we're coming out to praise his name."

Top Gospel Albums

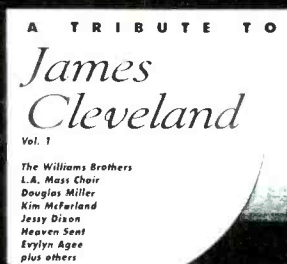
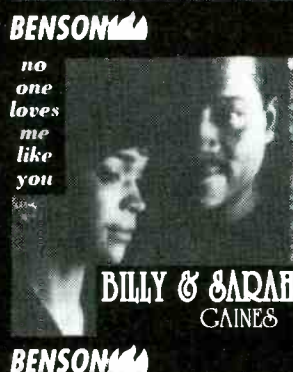
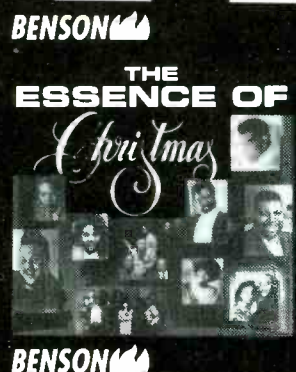
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | | | | TITLE |
|-----------|------------|---------------|--|--|--|--|----------------------|
| | | | ARTIST | | LABEL & NUMBER-DISTRIBUTING LABEL | | |
| | | | ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | 19 | BEBE & CECE WINANS SPARROW 1257* | | 9 weeks at No. 1 DIFFERENT LIFESTYLES | | |
| 2 | 4 | 7 | MISSISSIPPI MASS CHOIR | | MALACO 6008 | | GOD GETS THE GLORY |
| 3 | 3 | 25 | DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR | | MALACO 4450 LIVE | | |
| 4 | 2 | 31 | RANCE ALLEN | | BELLMARK 71806 | | PHENOMENON |
| 5 | 5 | 33 | NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE | | TYSCOT 1401/SPECTRA WASH ME | | |
| 6 | 8 | 11 | REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS | | SAVOY 7103/MALACO REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS | | |
| 7 | 7 | 19 | THE WILLIAMS BROTHERS | | BLACKBERRY 2203301012/SPECTRA THIS IS YOUR NIGHT | | |
| 8 | 6 | 19 | SHUN PACE RHODES | | SAVOY 14807*/MALACO | | HE LIVES |
| 9 | 10 | 45 | REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT.REV.D.COLEY | | ATLANTA INTERNATIONAL 10162 HE'S PREPARING ME | | |
| 10 | 9 | 61 | TRAMAINÉ HAWKINS | | SPARROW 1246 | | LIVE |
| 11 | 14 | 53 | MIGHTY CLOUDS OF JOY | | WORD 48587*/EPIC | | PRAY FOR ME |
| 12 | 22 | 13 | WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO | | I AM 74014* LIVE & BLESSED | | |
| 13 | 16 | 23 | SOUNDS OF BLACKNESS | | PERSPECTIVE 1000*/A&M THE EVOLUTION OF GOSPEL | | |
| 14 | 18 | 47 | THE WEST ANGELES C.O.G.I.C | | SPARROW 1240 SAINTS IN PRAISE VOL II | | |
| 15 | 24 | 9 | HELEN BAYLOR | | WORD 48781*/EPIC | | LOOK A LITTLE CLOSER |
| 16 | 12 | 35 | D.F.W. MASS CHOIR | | SAVOY 7101/MALACO I WILL LET NOTHING SEPARATE ME | | |
| 17 | 13 | 11 | THE GOSPEL MUSIC WORKSHOP OF AMERICA | | SAVOY 7104/MALACO LIVE FROM WASHINGTON DC | | |
| 18 | 11 | 59 | REV. JAMES MOORE | | MALACO 6006 "LIVE" WITH MISSISSIPPI MASS CHOIR | | |
| 19 | 17 | 15 | YOLANDA ADAMS | | TRIBUTE 790113/SPECTRA | | THROUGH THE STORM |
| 20 | 21 | 7 | EAST COAST REGIONAL MASS CHOIR | | PEPPERCO 1001 | | LIVE IN NY |
| 21 | 15 | 17 | THE KURT CARR SINGERS | | LIGHT 73043*/SPECTRA | | TOGETHER |
| 22 | 20 | 9 | CASSIETA GEORGE | | GOSPEL TRAIN 5505/QUICKSILVER A LEGEND FROM LEGENDS | | |
| 23 | 30 | 5 | CHICAGO MASS CHOIR | | LIGHT 75073*/SPECTRA | | CALL HIM UP |
| 24 | 26 | 21 | FRED HAMMOND | | BENSON 2727* | | I AM PERSUADED |
| 25 | 25 | 57 | DARYL COLEY | | SPARROW 1234 HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES | | |
| 26 | 19 | 31 | REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. | | FAITH 1800 MOVE MOUNTAIN | | |
| 27 | 33 | 5 | LEONARD BURKS & THE VOICES OF PRAISE | | I AM 74015* LEONARD BURKS & THE VOICES OF PRAISE | | |
| 28 | NEW▶ | | BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR | | WORD 47832*/EPIC BEST FOR LAST | | |
| 29 | 28 | 9 | MARGARET BELL | | REPRISE 26345*/WARNER BROS | | OVER AND OVER |
| 30 | 31 | 7 | REV. FLEETWOOD IRVING | | TANDEM 3106 | | SOMETHING WITHIN |
| 31 | NEW▶ | | COMMISSIONED | | BENSON 2808* | | NUMBER 7 |
| 32 | 23 | 9 | WANDA NERO BUTLER | | LIGHT 73065*/SPECTRA | | LIVE IN ATLANTA |
| 33 | 27 | 21 | KEITH PRINGLE | | MUSCLE SHOALS 8011*/MALACO | | MAGNIFY HIM |
| 34 | 29 | 15 | MYRNA SUMMERS | | SAVOY 14801/MALACO | | I'LL TELL THE WORLD |
| 35 | 39 | 48 | LAMORA PARK YOUNG ADULT CHOIR | | BELLMARK 71800 WAIT ON THE LORD | | |
| 36 | 37 | 3 | THE WILLIAMS BROTHERS | | MALACO 4451 THE WILLIAMS BROTHERS GREATEST HITS VOLUME 1 | | |
| 37 | 40 | 3 | O'LANDA DRAPER & THE ASSOCIATES | | WORD 48687*/EPIC ABOVE & BEYOND | | |
| 38 | 36 | 93 | REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR | | SOUND OF GOSPEL 178 HOLD BACK THE NIGHT | | |
| 39 | 38 | 23 | AS ONE | | LIGHT 73035*/SPECTRA | | AS ONE |
| 40 | 34 | 9 | THE RICKEY GRUNDY CHORALE | | SPARROW 1271* | | SPIRIT COME DOWN |

● 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.

A&M Black Gospel

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Music Video

ARTISTS & MUSIC

Variety Is Key To Vid Programming Billboard Panel Emphasizes Diff'rent Strokes

■ BY DEBORAH RUSSELL

LOS ANGELES—Music video viewers, recording artists, and record labels are best served by a variety of programming, according to programmers and label executives on the "Programming Decisions: Why Ask Why" panel, moderated by Billboard managing editor Ken Schlager. The Nov. 8 panel was part of the 13th annual Billboard Music Video Conference here.

"Research shows us the audience is screaming, 'Show me something different!'" said Les Garland, VP of programming at Video Jukebox Network. VJN is in 13 million homes nationwide, and viewers have the ability to program the channel themselves via interactive telephone-activated software. "We've seen Garth Brooks go right into Metallica, which sounds quite shocking, but actually it can be very entertaining."

He described a Soundgarden promotion VJN recently launched in a heavily urban market. And many times, he said, VJN will force alternative videos into unprogrammed air time. "The viewing audience might

learn something and the music industry as a whole might sell more music," he said.

Garland credits that "surprise factor" as stimulating the average VJN listener to tune in four times a day for 25 minutes at a time.

Predictability is one reason MTV eliminated this summer's block programming, said Abbey Konowitch,

'A lot of videos being produced are strikingly similar to each other'

senior VP of music and talent relations at MTV. The genre-specific blocks were designed to focus on the shift to a primarily 12-20 summer daytime demographic.

"Our dilemma was how do you play rap, metal, dance, pop, and all the other stuff in a mix when the audience is so clearly defined as to what its musical tastes are," said Konowitch. "Our research showed 98% of the viewers said this was a great way to watch because they could plan their viewing. If 'Street Block' came on, and they didn't want to watch that, they figured they could get up and walk away for 15 minutes, which wasn't a great thing for us. That was a real big part of the decision why we decided to go back to traditional dayparting rotation in the fall."

Brad Hunt Sr., VP/GM at Elektra Entertainment, said most record labels did not embrace the genre-specific programming, as the strict categorization can erode the identity of their bands.

"I started seeing a lot of blond hair, a lot of tattoos, and one band started to meld into another," he said. "It's like '120 Minutes' is the 'angst hour.' A lot of videos being produced are strikingly similar to each other to fit the formula."

Part of the excitement of the music business, he said, is introducing new genres of music to the audience. Once an artist gets tagged with a genre-specific label, it is hard to shake.

Steve McKeever, GM/senior VP of A&R at Motown, agreed. "Generally, our music—before it's even heard—is put into a category of 'black music,' and if it's put into a block, it winds up in R&B," he said. "It's more beneficial to us when our music is put among other music. Anytime we've ever had that opportunity, we've seen great success."

Variety within a genre is also crucial, such as at Country Music Television, said Ric Trask, program manager at CMT.

"We're oversaturated with beautiful, boring ballads," she noted. "And the more videos we get that look like everything else will go right into light rotation."

FlashFrame Films president Len Epand blamed the labels for the copycat syndrome that is so prevalent in

video production and pointed to the artist as the one person capable of steamrolling a creative idea through the system.

"Unfortunately sometimes it makes waves, but the end result is success," Epand says. "You want to stand out from the pack."

VH-1, however, has met with success dividing its programming into such chunks as "Sunday Morning Brunch," "VH-1 Country," and others, said Juli Davidson, senior VP of programming at VH-1.

"We're the national adult pop music video station," she said. "Adults like variety, and we have to go for mass appeal."

VH-1 best serves its 25-plus audience by sandwiching breaking acts between superstar attractions, she said, and the mix is 40% new clips vs. 60% library clips, with a ratio of 30% new clips vs. 70% library mix during the daytime, as a rule. VH-1 goes for fewer and longer breaks, coupled with longer sweeps of programming to retain viewer interest, she said.

Panelists also debated the merits of programming exclusivity, and while VJN's Garland said labels and broadcast outlets hurt an act by limiting a video's exposure, MTV's Konowitch noted the money labels are paid in exclusivity deals often offsets music video production costs overall and provides funds for videos by new artists.

Rap, Country, Dance In Focus At Billboard Music Vid Confab

■ BY MELINDA NEWMAN

LOS ANGELES—The transitory nature of rap music and the images often inherent in the videos made for rap artists were among the topics discussed at the Black/Rap Format Forum, one of three forums devoted to specific music genres, during the 13th annual Billboard Music Video Conference, Nov. 6-8 here.

The violent content in some of the videos has raised the hackles of some programmers. "It's getting real crazy and real violent out there," said moderator David Law, producer of the San Diego-based show "Hot Traxx." "I don't want to be a censor, but you're dealing with television."

However, most on the panel agreed that videos are a case of art imitating life. "A lot of what's taking place in the clips—that negative aspect—is the reality of what the kids are living today," said Michael Fletcher, head of the Beverly Hills/Hollywood NAACP Music Video Task Force.

And while most on the panel agreed that artists have a responsibility to their audience, they said censoring or trying to alter their image for a video would be wrong. "We've never tried to steer an artist away from an idea," said director Richard Cummings of Underdog Films. "We did two versions for an N.W.A. clip—one for broadcast and one for home vid-

eo—but you can't tell an artist what to say."

Nor can you tell an audience what to watch. More than noticing the violent content of some clips, Mike Cooper, programming consultant for Video Jukebox Network, said he had noticed the fickle attitude of his audience.

"Over the last six months, people you thought were established have had videos come out and no one cares about them anymore," said Cooper. "You really have to keep your ear to the street."

Fletcher brought up the notion that videos by black artists might look different if more black directors were given the opportunity to direct the clips. The NAACP has been on a crusade this year to increase the number of videos directed by blacks as well as increase the number of blacks on video crews. "Some major black artists don't even look at black directors," Fletcher said. "African-American directors aren't even asked to submit projects. If they don't get chosen in the selection process that's fine, but most of them aren't even in the ballgame."

COUNTRY CLIPS GET NEW RESPECT

Country music videos are finally coming into their own. The quality of the clips has improved, videos are
(Continued on page 34)

VJN Cites Slow Growth, High Costs In Loss

■ BY DON JEFFREY

NEW YORK—Citing a decline in consumer demand and higher costs, Video Jukebox Network Inc., the interactive music video network, reports decreased revenues and a bigger net loss for the third quarter.

For the three months that ended Sept. 30, the Miami-based company's revenues fell 2.6% to \$3.7 million from \$3.8 million in the same period last year.

The company says its net sales were down because the average revenue from a jukebox unit dropped 32% to \$6,600 from \$9,800 in last year's third quarter. The reasons given for the falloff are soft demand for new music product and a decline in the number of new jukebox units, which typically perform better than older units.

At the end of the third quarter, the company operated 161 jukebox units in 34 states, Washington D.C., and Puerto Rico. Larger markets have more than one unit, which consists of tape decks and laserdisc players for the transmission of music videos on cable TV. The company collects its revenues from telephoned requests by consumers for specific videos.

John Robson, director of corporate communications, says, "Re-
(Continued on page 34)



by Melinda Newman

CRITIC'S CORNER: All this fuss over Michael Jackson's video (oops, we mean short film) for "Black Or White" (see separate story in this issue) has left me with a strange taste in my mouth. After watching the video Nov. 14, I was filled with much of the confusion that many other viewers obviously felt: Why is Jackson ending this clip with a violent nervous breakdown—albeit a well-choreographed one—that seems to have absolutely nothing to do with the enjoyable but hardly groundbreaking video we just saw? Only his therapist knows for sure. At 11 minutes, it seems obvious that the video would need to be edited and it seemed perfect to cut the four minutes at the end, so we're left wondering if Jackson got a lot of free publicity by announcing that he was going to cut the performance piece to save the offended children of the world when that part was going to get edited eventually anyway. We'll never know. Prior to the initial airing no one at Epic seemed to know if there was going to be a shortened version available, but they sure got it out there fast after Jackson's decision.

EYE was treated to the unofficial world premiere of Metallica's new video, "The Unforgiven," at band co-manager Cliff Burnstein's office a few weeks ago. Shot by hotter-than-hot director Matt Mahurin, the video has two different versions: the 12-minute short film and six-minute condensed edition. Shot in black-and-white with many of Mahurin's trademark blurred images, the clip

has the surreal feel of a "Twilight Zone" episode. The song deals with alienation and the pressure to conform. The 12-minute version, which does not include the band, premiered on MTV Nov. 19 and was being shown at midnight every night through Nov. 23 except Nov. 22. The six-minute edited version, which does contain band footage, went into exclusive rotation on the channel starting Nov. 19.

Starting Nov. 20, the 12-minute version also went to a number of local and regional video shows, many of which will use it as the centerpiece of a contest planned by Elektra Entertainment's national director of video promotion, Linda Ingrisano. The promotion, which calls for a one-time airing of the long clip only, will include assorted giveaways. Outlets will then be serviced with the six-minute version when MTV's exclusive contract is up.

The clips, which cost a combined total of \$350,000, will be used as showpieces on Mahurin's already impressive reel to solicit feature film work, according to O Pictures producer Louise Feldman. The company is considering entering the 12-minute version into competitions, including the Sundance Film Festival. Feldman stresses that Mahurin is still available for music video work.

WHERE THE ACTION IS: MIDEM, the international music, publishing, and music video conference that takes place every January in Cannes, will introduce the inaugural International Visual Music Awards in 1992. Thirteen awards in four categories, including television music programming, longform music videos, and feature films, will be handed out at the Jan. 21 ceremony.

Submission is free and the finalists in each area will be flown to Cannes for the awards presentation, which is co-sponsored by French copyright organization SACEM. Entries must be submitted by Dec. 1. Billboard is serving as the clearinghouse for U.S. entries. For more information, call me immediately at 212-536-5037.



Following the artists panel, session participants chat with keynote speaker Todd Rundgren. From left are Rundgren, Young M.C., Barry White, Sara Hickman, Michelle Shocked, Brad Roberts of Crash Test Dummies, and Jimmy Griffin of the Remingtons.



Diane Earl, left, manager of video promotions for Mercury Records, shares a drink with Beth Kurto, associate editor for CVC Report.



Hollywood Records director of video promotion Christina Anthony sharpens her pool skills with Telegenics' Richard Serringer, center, and Billboard managing editor Ken Schlager.



Chris Russo, left, and Richard Serringer, second from right, both of video pool Telegenics, take a break from shooting pool to catch up with directors Sam Martin, second from left, and Paris Barclay of Black & White Television at the opening-night party at Q's Billiard Hall.



Keith Jacobson, ET/Video Link, bandies with Allison Bandier, manager of video promotions for SBK Records, at the Minority Directors Showcase reception.



Gathered at Q's for the opening-night party, from left, are Eric Mittelman, Playboy's "Hot Rocks"; Nancy DiToro, DiToro Films; John Bryan, Mojo Video; video stylist Nina Tolbert; and Geffen Records' Peter Baron.

Industry Gathers For Billboard Music Video Conference & Awards

LOS ANGELES—More than 200 music video professionals, including programmers, producers, and promoters, gathered here Nov. 6-8 for the conference and awards, which included panels covering every facet of music video programming and producing, a minority-directors showcase, and an awards luncheon hosted by Flo & Eddie. (Photos: Robert Matheu)



After hosting the Billboard Music Video Awards luncheon, Mark Volman, left, and Howard Kaylan, better known as Flo & Eddie of the Turtles, abscond with the uncollected trophies.



Shooting the breeze, if not pool, at Q's, from left, are Sean Fernald, Capitol Records; Darcy Cloutier-Fernald, Capitol Records; Mitch Rowen, CVC Report; Diane Earl, Mercury Records; Gil Ashley, California Music Channel; Rusty Garner, Endless Music; and Debbie Brakke, V-32, Tampa, Fla.



Paris Barclay accepts one of the three awards he won for his work with L.L. Cool J during the Billboard Music Video Awards.



Sandy Neese, PolyGram Records, Nashville, cozier up to Jimmy Griffin of the Remingtons. (Photo: Jim Della Croce)

RAP, COUNTRY, DANCE IN FOCUS AT BILLBOARD MEET

(Continued from page 32)

getting more credit for breaking new artists, and country is shedding its "ugly stepchild" image. These were among the opinions expressed by panelists and attendees Nov. 7 at the Country Forum.

Panel moderator Mary Matthews, co-owner/producer of Nashville-based Studio Productions, called this "a really exciting time for the strategy of the future [of country video]." Aristo Video Promotions head Jeff Walker, seated in the audience, concurred. "We probably have more outlets available to country at this time than ... any other format," he said. "I just hope every label has the wherewithal to do the longforms and push into retail."

Panelists had mixed views about radio airplay's effect on video production. "There are videos that didn't get any country [radio] airplay," said Susan Niles, national manager of press and artist development for Warner Bros./Nashville. "We usually get the video out before the single. Not every great song makes a great visual."

Kadima Levadi, director of video operations for jukebox manufacturer Rowe International, does see a correlation. "We do look at radio. If the audience doesn't recognize a title or artist, it may never get played," she said.

When the discussion moved to the actual production of the videos, there was general agreement that the process is unnecessarily complicated. Pollaro Media producer/director David Jennings said the preliminary work is the key: "Know what's going to happen before you meet the artist," he advised. The Nashville Network's video program administrator Lyndon Lafavers agreed. "Get a response from the artist as to what single may do well," he said.

Audience participant BNA Entertainment GM Ric Pepin stressed the role of the production companies. "Production companies are part of a team," he said. "I believe in planning ahead and for production companies to bring products to the marketplace more quickly and learn the product."

Many at the forum expressed frustration with label executives who still do not believe that a country video can sell an act. PolyGram Records' Sandy Neese said, "Executives don't want to spend \$100,000 on a video. They realize the importance of the vehicle, but they can't spend the money." **ROCHELLE LEVY**

QUESTIONS DANCE ON ROLE OF CLUB PLAY

How important are video dance clubs to breaking a record, when should labels issue extended and remixed videos, and is it OK for clubs to play videos without the soundtrack?

Those were some of the questions that popped up Nov. 7 at the Club/Dance Forum, moderated by Richard Serringer, VP of Telegenics Music Video Network.

According to Laura Hynes, Tommy Boy Records' VP of artist development and media relations, video clubs do break records. She said the success of De La Soul's "Potholes On My Lawn" was due in large part to its inclusion on Wolfram Video's monthly compilation. Wolfram Video Inc. president Wolf Zimmermann,

also a panelist, said his company, which services mainly bowling alleys and roller rinks, does not really break new acts, it "bolsters things that are already happening."

Video remixes are becoming more commonplace, noted panelist Sharon Steinbach, senior editor of trade magazine CVC Report. "On our club chart more than 25% of the clips are available as remixes," she said. "Obviously they are being played and they mean something. A few years ago there were just a couple."

Panelist David Leo, a video remixer, said he appreciates the fact that many labels are now producing video remixes, but added that most of the time the clips are not sent out soon enough.

Zimmermann said his company tries to get "videos out as soon as possible," but many times the audio, which is acceptable for broadcast, has to be remixed for clubs.

Although a few panelists and attendees called the practice of playing videos without the audio "sacrilegious," Tommy Boy's Hynes said she does not have a problem with it. "There's a glut of videos being made. If someone plays one of our acts, even with the sound off, I'm happy."

As for the length of remixed clips, Leo said they do not need to be seven or eight minutes long; five or six minutes will do.

Director Paris Barclay, who was in the audience, noted that directors often end up with three hours of extra footage that could later be used for a video remix. "Budgetwise, video remixes cost significantly less than audio remixes," he said.

Also addressed was the question of what type of videos work in clubs. "Strobes and black-and-white," said Zimmermann. "That works in the clubs, but not necessarily at home when you are ironing." **CRAIG ROSEN**

VJN 3RD-QTR. NET LOSS

(Continued from page 32)

search shows the jukebox as a channel is very popular, but revenues per box are not as high. A lot of former buyers still enjoy watching, but the economic downturn has converted former buyers into viewers."



The net loss, meanwhile, widened to \$912,000 in the quarter from \$415,000 last year.

Besides the decrease in revenues, the company cited higher costs resulting in the bigger net loss. For example, there were increases in affiliate fees, \$397,000 higher than in last year's third quarter; stock and warrant compensation, \$120,000 more; depreciation and amortization, \$97,000 higher; marketing expenses, \$86,000 more; and legal fees, \$71,000 higher. The company says it also incurred a new \$94,000 expense for new product development.

These higher costs also resulted in an operating (pretax) loss of \$218,00 in the quarter, compared with a profit of \$63,000 last year.

For the nine months that ended Sept. 30, Video Jukebox reports a net loss of \$1.89 million on revenues of \$11.4 million, compared with a net loss of \$1.01 million on \$9.8 million in revenues in the same period last year.

AS OF NOVEMBER 30, 1991

| 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 1515 Broadway, New York, NY 10036 |  Continuous programming 1515 Broadway, New York, NY 10036 |  Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018 |  The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214 |
| EXCLUSIVE *Aerosmith, Sweet Emotion Metallica, The Unforgiven Motley Crue, Home Sweet Home | ADDS Genesis, No Son Of Mine Rickie Lee Jones, Up From The Skies D.Fagen/McDonald, Pretzel Logic Vanessa Williams, The Comfort Zone | ADDS Color Me Badd, All 4 Love James Ingram, Get Ready Small Change, This Must Be Love Atlantic Starr, Love Crazy | ADDS Collin Raye, Love, Me Doug Stone, A Jukebox With A ... Patsy Cline, Crazy Pam Tillis, Maybe It Was Memphis |
| BUZZ BIN Julian Lennon, Saltwater Nirvana, Smells Like Teen Spirit PM Dawn, Set Adrift On Memory Bliss Primal Scream, Movin' On Up | FIVE STAR VIDEO Enya, Carribbean Blue | HEAVY Jodeci, Forever My Lady 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 Geto Boys, Mind Playing Tricks On Me MC Lyte, When In Love Public Enemy, Can't Truss It Shabba Ranks/Maxi Priest, House Call Sounds Of Blackness, The Pressure Fourplay, After The Dance Tony! Toni! Tonel!, I Don't What ... Heavy D & The Boyz, Is It Good To You Stevie Wonder, Fun Day Eric Gable, Can't Wait To Get ... D.J. Jazzy Jeff, Ring My Bell Phyllis Hyman, Living In Confusion Hammer, 2 Legit 2 Quit | HEAVY K.Whitley/E.T. Conley, Brotherly Love Trisha Yearwood, Like We Never ... Davis Daniel, For Crying Out Loud Patty Loveless, Hurt Me Bad Mark Collie, She's Never Coming Back Little Texas, Some Guys Have All ... R.Rogers/C.Black, Hold On Pardner Vince Gill, Look At Us Steve Wariner, Leave Him Out Of This Reba McEntire, 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 |
| HEAVY 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 Wildside Ozzy Osbourne, No More Tears *U2, Mysterious Ways Van Halen, Top Of The World | HEAVY Celine Dion/Peabo Bryson, Beauty ... Roberta Flack, Set The Night To Music Prince & The N.P.G., Cream Bonnie Raitt, I Can't Make You Love Me Smokey Robinson, Double Good ... Bob Seger, The Fire Inside Lisa Stansfield, Change James Taylor, Copperline Paula Abdul, Blowing Kisses In ... Gloria Estefan, Live For Loving You Amy Grant, That's What Love Is For Michael Jackson, Black Or White Richard Marx, Keep Coming Back John Mellencamp, Get A Leg Up Rod Stewart, Broken Arrow Curtis Stigers, I Wonder Why The Temptations, My Girl Beach Boys, Crocodile Rock Cher, Save Up All Your Tears Bette Midler, Every Road Leads ... Roxette, Spending My Time Southside Johnny/Jukes, It's Been ... | MEDIUM Ex-Girlfriend, You (You're The ...) Shanice, I Love Your Smile F.S. Effect, I Wanna B U're Lover Arthur Baker, Leave The Guns At Home Vanessa Williams, The Comfort Zone Jermaine Jackson, You Said, You Said Chubb Rock, Just The 2 Of Us Danny Madden, Facts Of Life Kid N' Play, Ain't Gonna Hurt Nobody | MEDIUM Kathy Mattea, Asking Us To Dance Charlie Daniels, Little Folks Pirates Of The Mississippi, Fighting ... Mark O'Connor, Bowtie Matraca Berg, Easy To Tell Diamond Rio, Mama Don't Forget ... John Anderson, Straight Tequila Night The Remingtons, A Long Time Ago Sweethearts Of The Rodeo, Devil ... David Schnauffer, Fisher's Hornpipe JJ White, Heartbreak Train Tom Wopat, Back To The Well Eddie London, Uninvited Memory Joe Diffie, Is It Cold In Here Sawyer Brown, The Dirt Road Jim Lauderdale, Maybe Micheal White, Professional Fool John McEuen, Return To Dismal ... T.Tritt/M.Stuart, The Whisky ... Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot In ... Marty Brown, Wildest Dreams |
| STRESS Paula Abdul, Blowing Kisses In ... Baby Animals, Painless Cher, Save Up All Your Tears Color Me Badd, All 4 Love Lita Ford, Shot Of Poison Richard Marx, Keep Coming Back John Mellencamp, Get A Leg Up *George Michael/Elton John, Don't ... Ned's Atomic Dustbin, Grey Cell Green Tom Petty, Into The Great Wide Open Prince & The N.P.G., Cream Queensryche, Another Rainy Night Red Hot Chili Peppers, Give It Away Salt-N-Pepa, Let's Talk About Sex Scorpions, Send Me An Angel Skid Row, Wasted Time Rod Stewart, Broken Arrow |  Continuous programming 12000 Biscayne Blvd, Miami, FL 33181 |  Continuous programming 704 18th Ave South, Nashville, TN 37203 |  VideoSyncrasy 1 hour weekly Virginia Beach, VA 23463 |
| ACTIVE *C&C Music Factory, Just A Touch ... Dire Straits, Heavy Fuel Extreme, Get The Funk Out Firehouse, All She Wrote INXS, Shining Star Naughty By Nature, O.P.P. Nia Peeples, Street Of Dreams *Poison, So Tell Me Why R.E.M., Radio Song Roxette, Spending My Time Rush, Roll The Bones Shabba Ranks/Maxi Priest, House Call *Richie Sambora, Stranger In ... Tone Loc, All Through The Night Chris Whitley, Big Sky Country | ADDS 24-7 Spyz, Stuntman Billy Bragg, You Woke Up ... Bullet Lavalta, Swan Dive Cartouche, Let The Music Take Control Disposable Heroes ... Television ... Dire Straits, Heavy Fuel The Family Stand, New World Order Ice T, The Tower Jeff Redd, You Called And Told Me Jodeci, Stay Marc Nelson, I Want You Latin Alliance, Know What I'm Saying Little Feat, Things Happen Lisa Stansfield, Change LL Cool J, Strictly Business Meat Puppets, Sam Michael Jackson, Black Or White Nice N' Smooth, How To Flow O.C.U., I'm All That ... Primus, Tommy The Cat Right Said Fred, I'm Too Sexy Rush, Roll The Bones Sexy C, Playing Me Siouxie & The Banshees, Fear Special Generation, You Are ... The Temptations, My Girl TLC, Ain't 2 Proud 2 Beg UB40, Groovin' Vanessa Williams, The Comfort Zone Vesta, Do Ya | ADDS Conway Twitty, Who Did They Think ... Dwight Yoakam, It Only Hurts ... Jimmie Dale Gilmore, My Mind's ... Mike Reid, I'll Stop Loving You Tim Ryan, I Will Love You Anyway Vern Gosdin, A Month Of Sundays | CURRENT Jesus Jones, Who Where Why Bryan Adams, Can't Stop This ... Crash Test Dummies, Superman's ... U2, The Fly Curtis Stigers, I Wonder Why Shanice, I Love Your Smile The Smithereens, Top Of The Pops The Farm, Groovy Train Psychedelic Furs, Don't Be A Girl Julian Lennon, Saltwater Chagall Guevera, Violent Blue |
| ON Blur, There's No Other Way *Four Horsemen, Rockin' Is ... Pearl Jam, Alive *Mr. Big, To Be With You *Bonnie Raitt, I Can't Make You ... Southside Johnny/Jukes, It's Been ... Voices Of The Beehive, Monsters ... *ZZ Top, Burger Man | AMERICA'S NO. 1 VIDEO 2 Live Crew, Pop That Coochie | HEAVY Alan Jackson, Someday Bob Seger, The Real Love Brooks & Dunn, My Next Broken Heart Charlie Daniels, Little Folks Chris Ledoux, Workin' Man's Dollar Collin Raye, Love, Me Davis Daniel, For Crying Out Loud Dawn Sears, Good Goodbye Diamond Rio, Mama Don't Forget ... Dolly Parton, Eagle When She Flies Doug Stone, A Jukebox With A ... Eddie London, Uninvited Memory George Jones, She Loved A Lot In ... Hal Ketchum, I Know Where Love Lives Holly Dunn, No One Takes The ... JJ White, Heartbreak Train James Blundell, Time On His Hands Jim Lauderdale, Maybe John Anderson, Straight Tequila Night John Denver, Potter's Wheel John McEuen, Return To ... Karen Tobin, Carolina Smokey Moon Kathy Mattea, Asking Us To Dance K.Whitley/E.T. Conley, Brotherly Love Little Texas, Some Guys Have All ... Mark Collie, She's Never Coming Back Mark O'Connor, Bowtie Marty Brown, Wildest Dreams Matraca Berg, It's Easy To Tell Neal McCoy, This Time I Hurt Her More Pam Tillis, Maybe It Was Memphis Patty Loveless, Hurt Me Bad Paul Overstreet, Billy Can't Read Paulette Carlson, I'll Start With You Pirates Of The Mississippi, Fighting ... Prairie Oyster, One Precious Love Reba McEntire, For My Broken Heart R.Rogers/C.Black, Hold On Pardner Sammy Kershaw, Cadillac Style Sawyer Brown, The Dirt Road Steve Wariner, Leave Him Out Of This Sweethearts Of The Rodeo, Devil ... The Remingtons, A Long Time Ago The Texas Tornados, Is Anybody ... Tom Wopat, Back To The Well Travis Tritt, Anymore T.Tritt/M.Stuart, The Whisky Ain't ... Trisha Yearwood, Like We Never A ... Vince Gill, Look At Us |  7 hours weekly 1722 Gower Street, Los Angeles, CA 90028 |
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| | | | MEDIUM Goo Goo Dolls, I'm Awake Now Quadrophonia, Wave Of The Future Live, Operation Spirit Latin Alliance, Know What I'm Saying R.E.M., Radio Song Five Yearly, 13th Disciple Ocean Blue, Ballerina Out ... |

media 7



10^e ANNIVERSAIRE

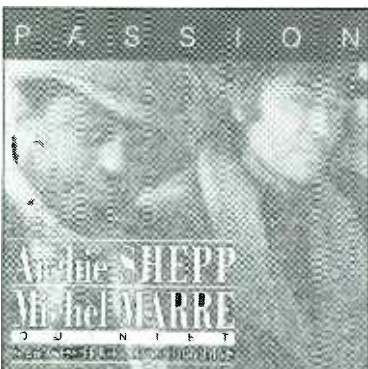
A Billboard Advertising Supplement

THE NON-CONFORMIST DISTRIBUTION COMPANY

That Takes A Special Pride In Its Unconventionality

MEDIA 7
10TH
ANNIVERSARY

By Philippe Crocq



he fact that French independent distributor Media 7 is celebrating its 10th anniversary and heading for a gross sales revenue this year of 75 billion francs (some \$13.2 million) is testimony not only to the enthusiasm and enterprise of its founder, Bruno Theol, but also to the fact that a great fund of creativity today finds its outlet through small highly dedicated independent labels.

Since its inception, Media 7 has specialized in the distribution of specialist record product. Its current 96-page catalog comprises more than 50 labels, more than 6,000 titles on CD (including classical), and several hundred music videos; and it supplies product to upwards of 1,000 customers, including more than 800 record outlets. Its impressive pavilion headquarters in Nanterre, outside Paris, covers an area of nearly 20,000 square feet, houses a staff of 50 and a stock of 300,000 records.

Achieving sales of 10 million francs (\$1.76 million at an exchange rate of 5.67 francs to the dollar) in its first year of operation, Media 7 has seen its revenues increase year by year at a gratifying average of 50%.

Theol decided to create the company in 1981 after spending four years in London running an export business which furnished specialist repertoire to European distributors. He returned to his native France after seeing a substantial niche in a market that was tending to be dominated by the Top 50 and TV-merchandised product.

Recognizing that there was a whole community of consumers whose special needs were not being adequately met, Theol set up Media 7 to cater to this important "left field" group of record buyers.

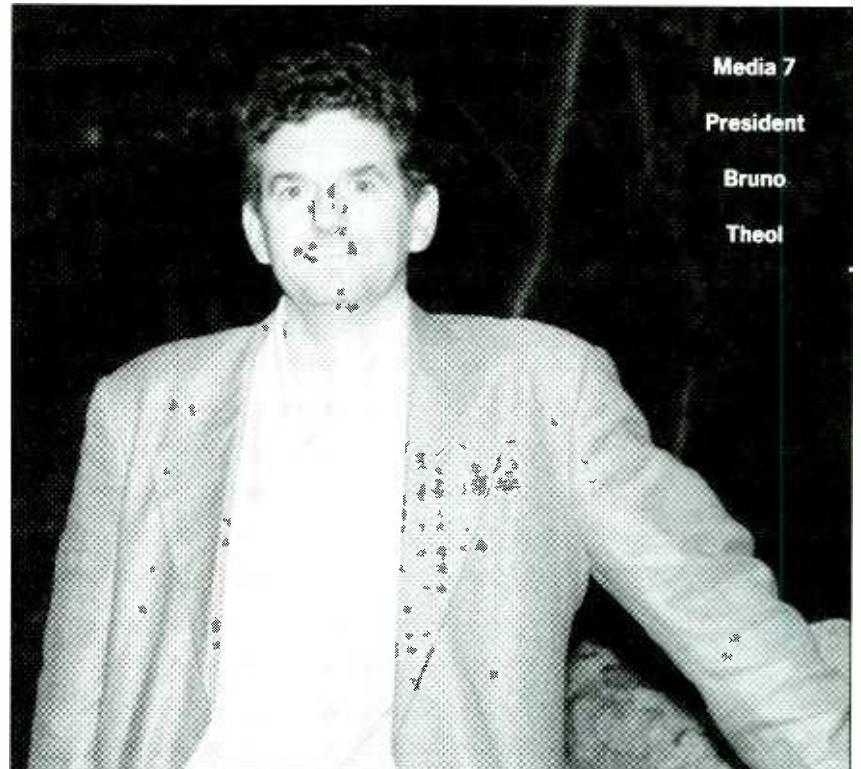
"In the music business," Theol explains, "the creative and innovative impulses are coming increasingly from small labels with small but highly motivated teams and great flexibility. The efficacy of Media 7 resides in the fact that we have a dedicated specialist for each genre of music, who takes care of the promotion and marketing of his segment of the catalog.

"At first," says Theol, "the policy of Media 7 was to seek rare specialist repertoire and to import recordings which could not be found on the French market. Our principal clients were specialist dealers. Then, in 1985, we decided to enlarge our range of product and to serve the major record outlets, including the FNAC stores, Nuggets, Virgin and so on. We also began signing exclusive distribution deals with independent foreign labels.

"We continued to seek out and distribute highly specialized material, but we also began distribution of such prestigious labels as Ace, Arhoolie, BBC, Charly, Demon, Rhino, Rounder and See For Miles. We had exclusive deals which enabled us to service all the major retail outlets with product that had formerly been limited to a few specialist shops.

"With our 16-person strong sales force we are able to cover the whole of France."

(Continued on page M-4)



Media 7
President
Bruno
Theol



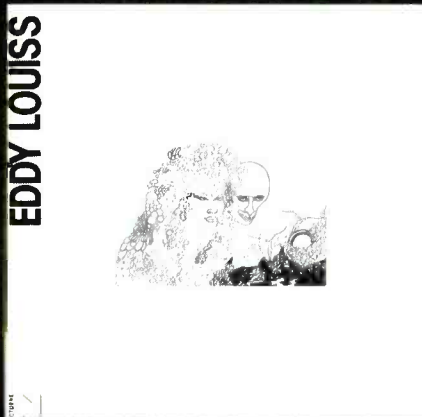
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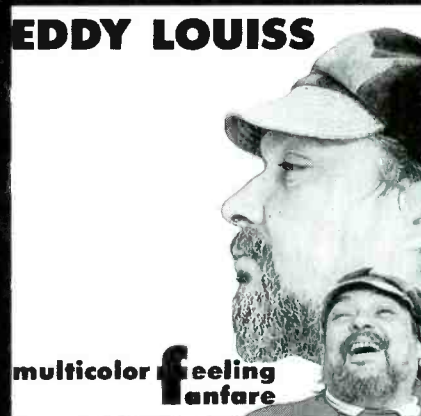
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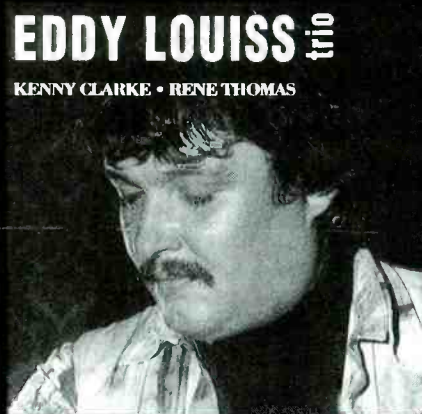
EDDY LOUISS
"Sang Mêle"

Nocturne / Media7 NTCD 101

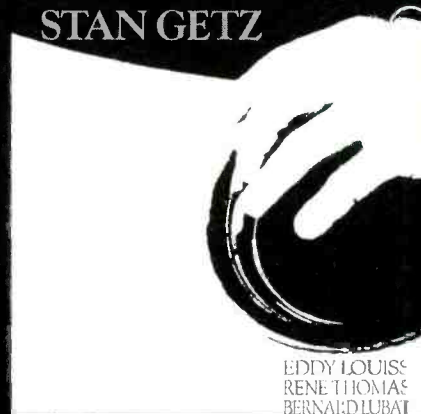


EDDY LOUISS
"Multicolor Feeling Fanfare"

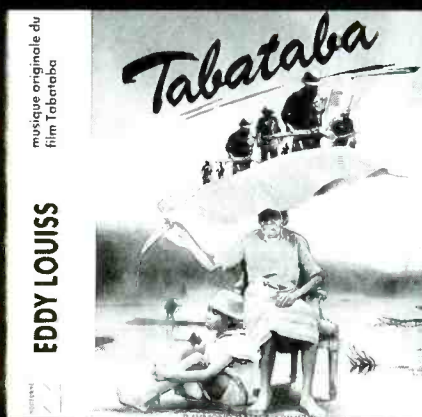
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original soundtrack
Nocturne / Media7 NTCD 106



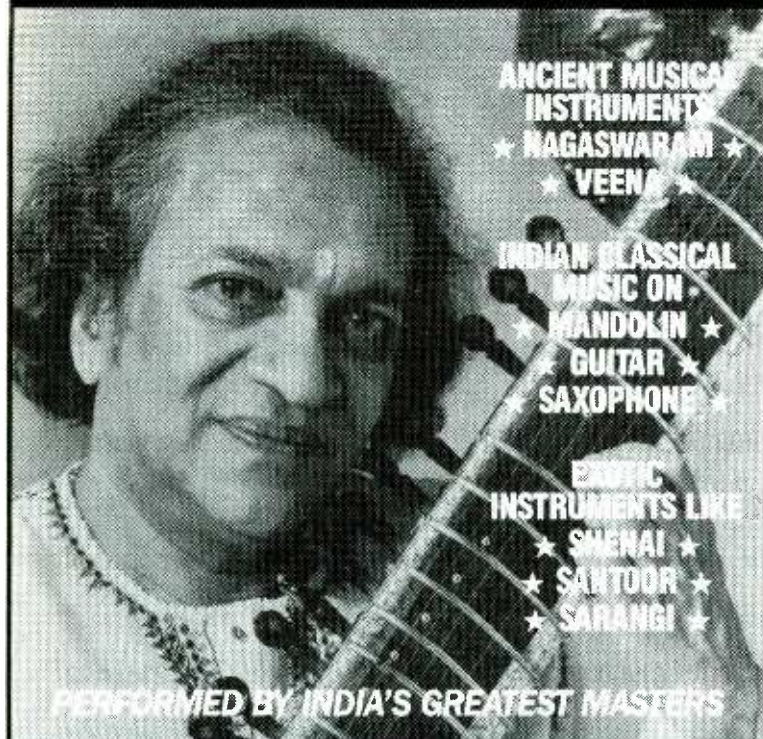
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(Continued from page M-2)

Media 7's consistent policy when it comes to specialist material is unique in France. It continues to maintain on its inventory repertoire whose sales potential is minimal but whose availability is precious to collectors.

"We always seek to represent the best catalogs of any particular music genre," says Theol, "because we want people to know that, when they buy a Media 7-distributed album, they can depend on its quality."

Among the product distributed by Media 7 in France are catalogs from the U.K., America, Sweden, Germany, Austria, Spain and Australia. And there is also repertoire from France, from such enterprising labels as All Or Nothing, Arfi, As De Coeur, Bloomdido, Dante, Evidence, 52nd Rue Est, Fy Solstice, K617, Nocturne, Opus 111 and Tympany.

"Providing that the recordings are of high quality and that the label has a reasonably-sized catalog and plans to enlarge it, we are ready to handle distribution," says Theol. "Media 7 seeks to concentrate on good music and high quality reproduction. We are not seeking now to enlarge our catalog -- in fact, we are becoming more and more selective. And the recent acquisition for French distribution of the Telarc and Windham Hill labels testifies to the fact that, while maintaining our high concern for quality, we are handling more repertoire of wide appeal, popular music in both the musical and the commercial sense."

It was Media 7 which released the first album by Hot Pants, the musicians of the highly successful group Mano Negra—a band which is currently prominent on the French charts. The company has also put out three CDs by Rene Aubry, achieving total sales of 70,000 units.

Theol is particularly proud of the jazz and classical repertoire in his catalog and of the dance label ZYX from Germany, which has scored considerable success in the German dance charts. Also prominent in this field are the labels Boy Records, Dance Street, Rams Horn and Technodrome International.

And, representation of labels from the U.K., U.S., Belgium, Spain and Italy has further boosted Media 7's involvement in dance music -- an involvement that now accounts for sales of tens of thousands of maxi- and CD-singles annually.

The dance music segment of the Media 7 catalog is currently in a process of expansion because Theol sees a growing audience for this kind of music. "It is not important to the fans whether the records figure in the charts or not. What is important is that the music is authentic," he says. "Augmenting our activity in this field is one of our current priorities." Its position as one of the leading independent distributors of dance product will be significantly enhanced months from now, when Media 7 launches its own dance label.

One of the top 15 distributors in France, Media 7 derives 22% of its revenue from jazz and blues, 28% from classical repertoire, 25% from pop and rock, 15% from folk, reggae and world music, and 10% from music videos.

Media 7 is also becoming increasingly active in producing its own repertoire, having signed such artists as jazz organist Eddy Louiss and singer

Dick Annegarn to its Nocturne label. Louiss' "Sang Mele" album has sold a total 45,000 units, and "Ullegara," the new record by Annegarn, has topped the 20,000 mark.

"Eddy Louiss," says Theol, "is one of France's best-known jazz artists." Son of a jazz trumpeter from Martinique, Louiss has worked with some of the greatest names in jazz, including

Stan Getz, Dizzy Gillespie, Quincy Jones, and Johnny Griffin.

Says Theol, "Jazz, and French popular music of the reflective, understated kind, may not offer guarantees of commercial success, but there can be no denying the artistic success of talents like these. Even when a production is expensive, we maintain a bud-

(Continued on opposite page)

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get balance by selling at break-even point. When we pass that point, as in the case of Eddy Louiss, for example, then all surplus revenue is reinvested in production."

Theol admits that, in terms of A&R policy, Media 7 is sometimes swimming against the tide of popularity. "But, in the long term, I believe we shall be seen to have been heading in the right direction because ultimately people grow tired of ephemeral, TV-promoted music and turn back to enduring, quality music of real integrity."

Media 7 maintains its own in-house promotion department, and the French press and radio are very responsive to its releases, thanks to the wide range of repertoire and high level of unconventional material.

Jazz and classical recordings distributed by Media 7 enjoy substantial airplay on FM and long-wave radio. But, in contrast—and this is a national problem—FM radio tends to be cool toward pop repertoire that doesn't figure in the Top 50. And this means that Media 7's special brand of popular music does not always get the exposure on radio that it merits.

And, when it comes to nostalgia programming, the radio stations show a marked preference for the back catalogs of the majors and the pop music of the 1950s, 1960s and 1970s, at the expense of less familiar back catalog of labels like Demon, Rhino, See For Miles, Beat Goes On, Charly and Ace.

As mentioned, Media 7 scores in the press because of the newsworthi-

ness and exotic appeal of much of its repertoire. However, getting the product to the press to review can be problematic. The very nature of specialized product means that limitations are imposed on the allocation of promotional copies of new releases.

"Often," says Theol, "we just don't receive promotional copies from the labels. In these cases, we establish a budget, based on the potential sales volume, and designate a certain number of promotional copies to be sent

ing compilations of vintage recordings faithfully transferred from 78s, thoroughly and accurately documented and supplied with illustrated booklets containing discographical information.

"Specialist music is an indispensable ingredient in the recorded repertoire. It has a high cultural level and a real integrity and this is the music with which Media 7 is identified and which we intend to continue to promote, market and produce," says Theol.

Currently Media 7 has 6,000 titles permanently in stock in its four music departments: jazz and blues; rock & roll, and 1960s and 1970s rock; folk and world music; and classical music. The classical music department, started a year and a half ago, is directed by Yves Riesel, who presides over the promotion and marketing of the classical labels, including Chandos, Conifer, Channel Classics, Biddulph, Jecklin, Marco Polo, Delos, Koch International and Telarc.

Ultimately, Media 7 is a bilingual operation in the truest sense. It speaks the universal language of music fluently, talking directly to the French record-buying public in the Indian music it imports through Oriental, in the blues and rock 'n' roll of Ichiban and Interstate, in the American jazz from Harbor and FTC and the historical recordings of Biograph. At the same time, its commitment to serve these specialized markets so well for so long proves that it speaks the common-sense language of the business community just as eloquently.

Translation by Mike Hennessey, Billboard's Chief European Correspondent.

The Media 7 team plans strategy at company seminar,



Moulin d'Ande, Normandy, September 1991.

to journalists."

Media 7's principal objective as it moves into its 11th year is to maintain its rate of growth without changing its profile as an unconventional, original and often adventurous record company.

"Our reputation for non-conformity and for dedicated service to the 'unfashionable' segments of the music spectrum is precious to us," says Theol. "Our identity has been established by the release of long-forgotten works, of tributes to Chet Baker, of little-known operas, of records by Rene Aubry and Eddy Louiss. We also have a good image as a jazz distributor offer-



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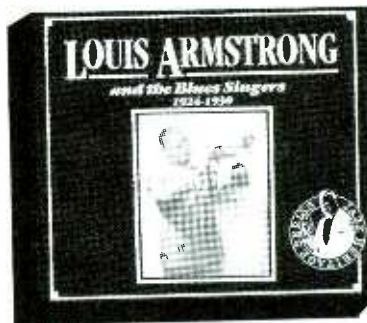
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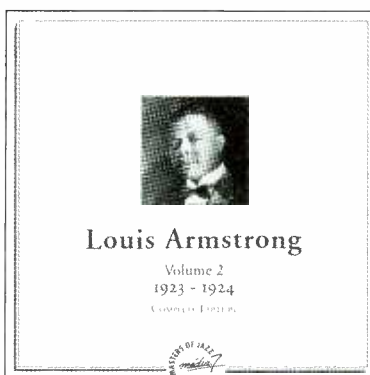
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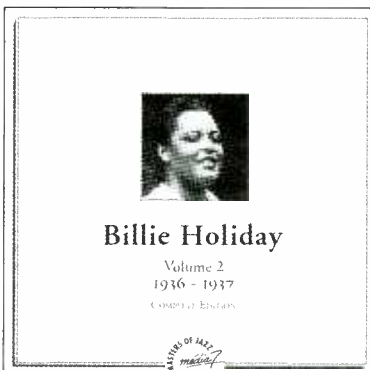
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MEDIA 7
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jazz repertoire is a most important segment of Media 7's business. Jazz, blues, rhythm & blues, gospel and soul repertoire occupies some 36 pages of the popular music catalog.

And not only does Media 7 distribute such reputable labels as JSP, Stash, BBC, Phontastic, Mole and Fresh Sound, but it also has its own illustrious collection—Masters Of Jazz.

This series, assembled from classic jazz recordings made before 1931 which have not entered the public domain, has been highly acclaimed by the French press for its careful compilation, meticulous documentation and its high quality presentation.

The CD packages include discographies and biographies (in English and French) and are assembled with due regard for chronology and comprehensiveness—unlike many historic compilations.

Conceived by Noel Herve, Christian Bonnet, Alain Thomas and Philippe Baudoin, all jazz experts, the first Masters of Jazz release comprises 12 CDs featuring collections of the works of Louis Armstrong, King Oliver, Sidney Bechet, Bix Beiderbecke, Jimmy Lunceford, Duke Ellington and Count Basie.

France's jazz community has hailed the series as a major enrichment of the jazz discography. Media 7 plans to release 48 CDs a year in the Masters Of Jazz series, including collections of Fletcher Henderson, Jelly Roll Morton, Fats Waller and Coleman Hawkins.

Meanwhile, the company continues to achieve impressive sales with its distributed jazz lines and with its Nocturne star, Eddy Louiss, whose follow-up release to "Sang Mele" will be a live recording featuring his 10-strong group Multicolor Feeling, augmented by 150 other musicians.

The Friburg-based label In + Out is another enterprising jazz catalog represented in France by Media 7. With albums by Woody Shaw, Chico Freeman, James Blood Ulmer, Buster Williams (with Wayne Shorter and Herbie Hancock), Airta Moreira and Flora Purim, Urszula Dudziak and Nat Adderley, In + Out covers a wide spectrum of contemporary jazz music and also produces special audiophile, extra thick LPs made of premium vinyl in limited editions.

Shortly, the label will release a new album by Austrian saxophone virtuoso Hans Kilber, his first for 10 years.

Current Media 7 releases making a big impact are albums by Tuck & Patti (Windham Hill), Jaco Pastorius (Big World), Maceo Parker (Minor Music) and a boxed set of Django Reinhardt recordings (Charly).

—PC

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International

MIDEM Making Concert-ed Efforts In '92

■ BY JEFF CLARK-MEADS

PARIS—In the midst of music industry recession on both sides of the Atlantic, the MIDEM organization is giving a typically upbeat message. Managing director Xavier Roy is promising that next year will see the biggest, the most international, and the most musical show the event has witnessed.

Noted for putting a positive spin on market conditions and its own role, the organization says MIDEM's 26th running will see more bands performing more live music, more participants on the exhibition floor, and more significance for the market than ever.

Roy says, "MIDEM this year will beat all records for participation

from previous years. I believe there will be a very, very good and even excellent participation from the U.S." He says 228 stands have been booked—a similar number to last year—with 38 new companies exhibiting. "From what we can see from the figures, we are going to be very much up on last year."

Roy argues that in a time of difficult trading conditions, it is more important than ever for companies to attend MIDEM to procure international sales. "The industry in some instances would not survive if it wasn't able to export."

"The area where this is most true is the U.K., which is suffering a particularly deep recession, and independent producers in particular are coming to MIDEM to fight it off."

In addition to a stronger U.S. presence at MIDEM 1992—to be held Jan. 19-23 in Cannes—Roy says there will be a higher profile for Japan and Eastern Europe than in previous years. "The East European companies have always been present but now there is a new generation that has become independent [from state control]. They are coming to discuss, to discover, and to sell."

Further, Roy says the Spanish record companies' association, SGAE, has bought MIDEM's biggest-ever stand, with an exhibition space of 2,150 square feet. The Spanish are sponsoring the opening-night cocktail party and a Latin American concert will be held under the patronage of the Spanish culture ministry. The ministry is using the MIDEM events

as the first part of the celebration of Spanish culture surrounding the 500th anniversary of Christopher Columbus' voyage to America and the 1992 Barcelona Olympic Games.

There will, though, be some notable absentees from MIDEM '92: Warner/Chappell has already declared that it will not be attending. Roy says, "We really regret that but we hope they will be able to return another year." To counter that loss, the MIDEM organization states that a number of major record companies have bought stands: MCA International, PolyGram, BMG and BMG International, and EMI/SBK.

Roy says a major theme of this year's event will be live music. Nineteen concerts have been scheduled, he says, in all areas from classical to dance, and the emphasis will be on live performance with minimum use of tapes and lip-syncing.

Asked about the continuing problem of companies exhibiting pirate product at MIDEM, Roy says, "In the last two years, stands that have been selling and representing pirated material have been closed by police with MIDEM taking the initiative."

In 1990 and 1991, armed French police came into the exhibition and removed quantities of product and catalogs from a number of stands. A spokesman for international labels' organization IFPI comments, "As far as I am aware, the raids on the pirate stands were instigated by IFPI and [French rights society] SPP, which is responsible for anti-piracy in France, with the assistance of the MIDEM organization. IFPI and the MIDEM organization have reached agreement on certain clauses in the entrance contract which will hopefully ensure that pirate participation at MIDEM is a thing of the past."

Roy says he is "extremely aware" of the piracy problem and points to the new MIDEM contract, which allows the organization to exclude companies with illicit product from the market. Before the introduction of this contract, French law made enforcing exclusion a near-impossible task.

U.K.'s Factory, Management Co. Plan Fair Manchester Site Of 'In The City' Trade Seminar

■ BY ADAM WHITE

LONDON—Must MIDEM and the New Music Seminar continue to dominate the market for international music industry conventions?

U.K. independent label Factory Communications and the management team behind Simply Red are betting otherwise. They are investing in a new British music trade fair, In The City, to be held next Sept. 13-16 in Manchester. Venue will be the Holiday Inn Crowne Plaza.

Factory chairman Tony Wilson says he is convinced there is a need for a U.K.-based event of this type, to complement rather than supplant existing conventions in Cannes and New York. "It can provide an image, a face, and a function for the British music business," he explains. "In addition, I'm finding that the idea appeals to people in the American A&R community."

London is not an ideal site, says Wilson, because the fair would be "lost" in the capital. "Whereas in Manchester, it will take over the city

for three or four days." He expects the Manchester city council to help with the funding.

Primary components of In The City will be issue-based seminars and workshops, live interviews with prominent industry figures—Wilson says U.S. attorney Allen Grubman has been invited, for example—and, of course, a program of gigs and artist showcases in Manchester's thriving and centralized club environment. There are more than 50 suitable venues, according to Wilson. He says five to seven shows per night are the optimum amount.

Executive director of In The City is Yvette Livesey, who reports that its business plan is predicated on an attendance of 700—"but the goal is 1,000." Registration fee will be between \$300-\$350, she notes. Exhibition space for firms offering music industry goods and services will be available at the Crowne Plaza.

Wilson estimates that the event will require about \$350,000 to organize, and says funding is being sought from corporate sponsors as

well as from Manchester city itself. He anticipates that there will be sponsorship of different segments of the convention (which will offer four panel "streams"), including the artist showcases. Plans call for In The City to kick off with a stadium concert and conclude with an arena show, both to feature prominent U.K. or U.S. acts.

Wilson declines to reveal how much money his company, Factory Communications, or So What Arts, management firm for Simply Red, is putting into In The City. U.K. trade paper Music Week is associated with the fair, but has no financial investment, according to Wilson. He expects MTV Europe and BBC Radio 1 to be interested in tying in.

Although Manchester has been an important U.K. talent center since the '60s, it has gained stature in recent years through such acts as New Order, the Smiths, Simply Red, and a new wave of bands, including Happy Mondays, the Stone Roses, Inspiral Carpets, and 808 State.

Taiwan Music Exhibition Is On The Anti-Piracy Beat

■ BY CHRISTIE LEO

TAIPEH, Taiwan—The Assn. of Recording Copyright Owners staged a weeklong music exhibition here, raising a net \$2 million that will be used to cover costs of anti-piracy activities. More than 150,000 people paid to view exhibits provided by 20 of the 30 member companies of the group.

ARCO is the administrative arm of the IFPI responsible for the collection of broadcasting and public-performance royalties. Executive director Robin Lee says, "We're building a concerted campaign to enlighten the record-buying public about pirated products. But the ex-

hibition obviously also boosted sales of legitimate product."

Staged at the Foreign Trade Exhibition Hall, the event included displays of pirated product that has been on sale in Taiwan over the years. The money raised will help finance anti-piracy raids and campaign printing costs and will help fund legal actions. Taiwan's Government Information Office supports the ARCO campaign and subsidizes its activities.

Says ARCO's Lee, "Taiwanese consumers are becoming aware of the dent in the growth of the legitimate recording industry caused by these pirate operators. They're realizing how piracy affects the fu-

ture of home-bred artists.

"Our job is to help those consumers distinguish legitimate product from the counterfeit. But a new problem for us is that there are now seven CD-manufacturing plants here and we know some are churning out fake copies of best-selling titles and compilations of top 40 hits."

The Taiwan government is currently studying proposals to strengthen existing copyright laws. Lee says, "There's always been a copyright law, but no protection. We want the law modified so police can carry out raids on the pirates."

Lee says Taiwan has bilateral

agreements with the U.S., U.K., and Spain whereby works released within 30 days of release from the country of origin are automatically provided protection. ARCO is now lobbying politicians for deals with more foreign countries.

"We have to keep on exposing the evils of piracy," says Lee. "At least two more CD plants will be opened by year's end. That means more pirated product, not only for the Taiwan market but for export to other Far East countries. We must create even more consumer support for our cause."

No TV 'Guide' For Britain As ITVA Bans Sex-Vid Ad

■ BY PETER DEAN

LONDON—"The Lovers Guide," the "show-all" sex-education video that has been racking up phenomenal business (Billboard, Oct. 5), has been banned from being advertised on U.K. broadcast TV. The Independent Television Assn. (ITVA) has refused to sanction the ad despite the 10-second commercial containing no footage from the video and despite the video itself being passed as fit for over-18s by the country's censors.

The proposed commercial shows a pack shot of the video with a voice-over saying, "The Lovers Guide" on video... or you could just give chocolates."

The ITVA has banned the commercial on the grounds that the product is "offensive," not the ad itself. The ITVA recently passed judgment on two commercials for "The Simpsons" (Billboard, Nov. 9), rejecting treatments that contained Homer Simpson belching and Bart eating dinner without first saying grace.

The ITVA is a voluntary body made up of the independent TV companies; it advises its members on what should and should not be shown. The "no sex please, we're British" standpoint on "The Lovers Guide" is complicated by the fact that the government-appointed Independent Television Commission, which regulates what is allowed by law, has confirmed that the video is an acceptable product for TV advertising.

Distributor Pickwick Video is furious at the ban and what it sees as double-standards between the two regulatory bodies. The company is now seeking legal advice over the loss of the keystone in its pre-Christmas advertising campaign, which includes the posting of 3,300 large billboard sites.

Group marketing director Melvin Simpson says, "If the ITC had also said that it was unacceptable, we'd have shut up but the ITC has said that it's acceptable to its code of conduct."

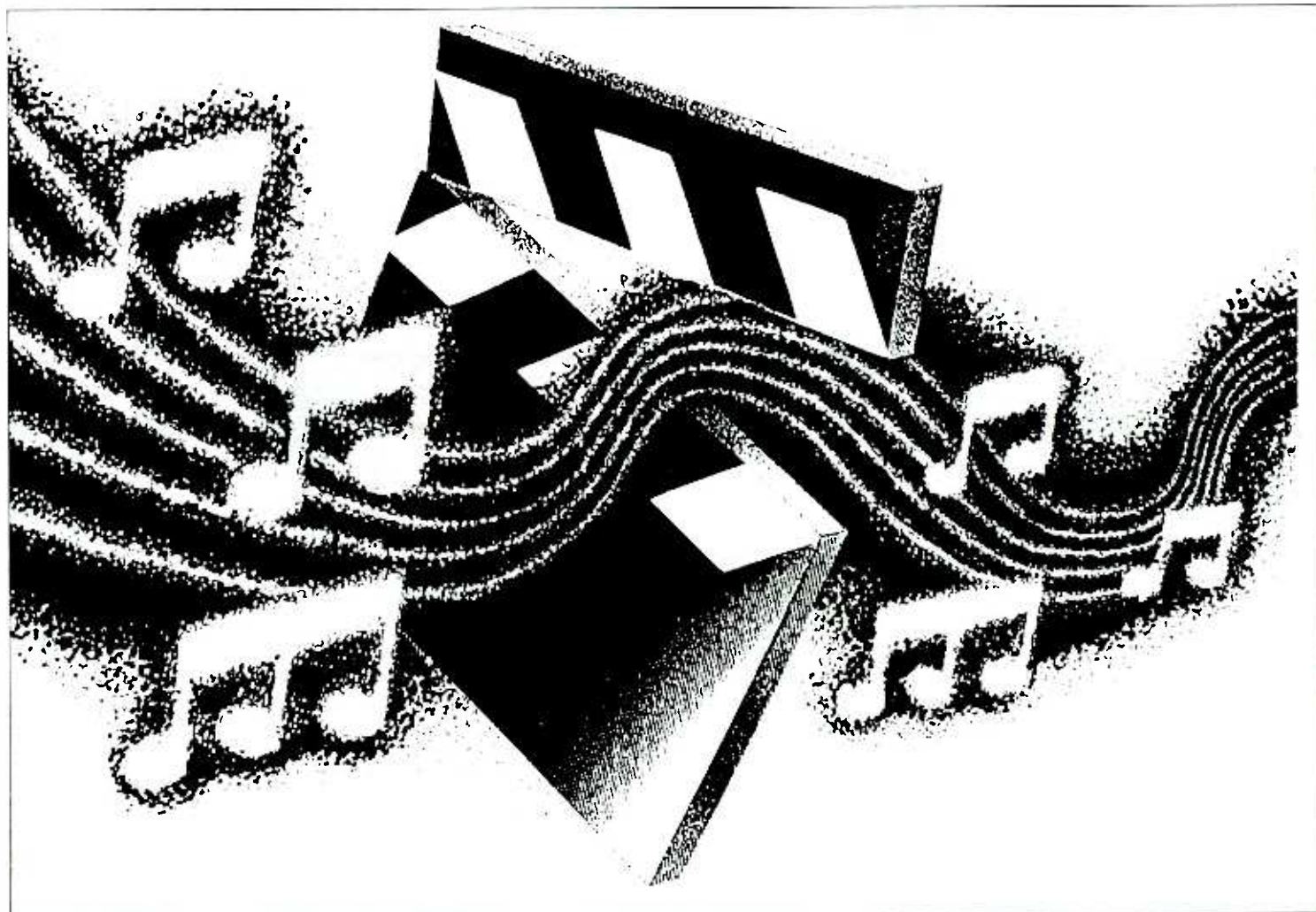
Simpson also accuses the ITC of double-standards in another context. He points to a series of TV ads run by the Today newspaper promoting its "Joy Of Sex" series of features and also cites accepted TV promotions for videos from blue comedians Bernard Manning and Roy Chubby Brown. "I think Bernard Manning and Roy Chubby Brown videos are more likely to cause offense to more people than 'The Lovers Guide.'"

"The Lovers Guide" has so far sold 250,000 copies since its Sept. 23 release. It has topped the sell-through chart for five weeks and reached No. 16 on the U.K. video rental chart.

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Cyprus' RIK Ready For Revamp State B'caster Eyes Freer Market

NICOSIA, Cyprus—RIK, the Cypriot state radio/TV broadcaster, is revamping its programming in a bid to bring it into line with European standards.

Mario Iliadis, RIK president, is pledging a "new commercial policy" that will veer away from traditional state-run practices and toward free-market principles.

The move is seen as a long overdue step forward for the media establishment on this eastern Mediterranean island of 600,000 people, where programming progress has been held up for years by international political disputes over the division of the island into Greek and

Turkish ethnic sections which have little, if any, formal contact.

Now, Iliadis says, RIK is "preparing for Europe," indicating that Cypriot radio and television could use more foreign and domestic artist exposure and so boost the tiny country's struggling music market.

The whole revamp, say officials in Nicosia, will take up to 10 years as outdated state controls are gradually dismantled to give way to commercially based programming and marketing practices.

They also say private radio stations will be allowed to operate, and RIK radio will be no obstacle to that.

JOHN CARR

BMG Throws Showy Liftoff For Lueftner Stellar Guests, Circus Tent Highlight Goodbye Bash

■ BY MIKE HENNESSEY

MUNICH—It was the night of the long goodbye when 350 show-business and media people toasted the Bertelsmann Music Group's retiring board member, Monti Lueftner, at a party at the Park Hilton here that swung for 12 hours Nov. 15-16.

It was also the night of the big hello, because the same 350 people toasted the success of Lueftner's new venture, Monti Music (Billboard, Nov. 16), which will see him maintaining his working relationship with the Bertelsmann corporation, probably for another 36 years.

With the Hilton ballroom transformed into a circus tent, complete with jugglers, acrobats, a unicyclist,

and a contingent of clowns (as distinct from those among the invitees), it was a night based on the adage that nothing succeeds like excess.

For the long-in-the-tooth connoisseurs of marathon show-business thrashes, the special highlight of this Austro-Bavarian bean-feast was the top-hatted choir of Bertelsmann's eight-man board singing the praises of Lueftner in specially adapted versions of "New York, New York," "Merci Cherie" ("Merci Monti"), and "My Country 'Tis Of Thee," "God Save The Queen," or "Heil Dir In Siegerkranz" (BRD). Going rate for this charismatic chorale is estimated at about \$10 million a year.

Party host and Bertelsmann chief Dr. Mark Woessner paid tribute to Lueftner's 36 years of service with the group, which he said had seen him achieve for BMG the No. 4 position among the multinational record companies with gross sales of 3.4 billion marks (\$2.09 billion).

Describing Lueftner as a sales genius and an incomparable A&R man, Woessner said Bertelsmann was looking ahead to many more active years of working with the night's guest of honor.

Lueftner, who told guests he had

never been able to get through a week without attending a live concert, was clearly moved by the succession of tributes, by far the most elegant coming from fellow Austrian and veteran singer/songwriter Udo Jurgens. Also offering musical tributes were Peter Alexander, Ralph Siegel, Dionne Warwick ("That's What Friends Are For"), Rainhard Fendrich, and a highly enterprising vocal group from Leipzig, Germany, Die Prirzen.

There were tributes, too, from BMG CEO Michael Dornemann, BMG Ariola Germany managing director Thomas Stein, and Arista president Clive Davis. Among the guests were Rick Astley, Marcel Avram, Hans Beierlein, Chris Blackwell, Hans Blume, Bernard Carbonez, Terry Ellis, Frank Farian, Nick Firth, Rudi Gassner, Wolf Gramatke, Guenter Hensler, Roland Kaiser, Annie Lennox, Marek Lieberberg, Peter Maffay, Peter Meisel, Eros Ramazzotti, Fritz Rau, Ramon Segura, Lisa Stansfield, and Jack White.

Among the Bertelsmann gifts to Lueftner was a vintage Wurlitzer jukebox loaded with 100 BMG-Ariola hits of the last 32 years.

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Dear Ms. Dowman

GERMAN DELIVERY PROBLEM

As you know, the delivery service in Germany has slipped this year and we are in touch with the Deutsche Bundespost to discuss what measures we can adopt to improve end-to-end service. For the magazine Billboard, we have not been giving the published quality of service, in some cases, albeit from circumstances outside our control.

Additionally, since the Gulf War most magazine traffic has been subject to a security delay imposed by the Department of Transport and this has exacerbated the problem.

Action has now been taken to improve Quality of Service and we believe the service to be back to its previous standard.

Yours sincerely,

Ken Pearson
Sales & Marketing Director

French Star Charles Trenet Among Tenco Honorees

■ BY DAVID STANSFIELD

MILAN—Legendary French star Charles Trenet, 78, gave a rare concert performance in San Remo, where he received the Premio Tenco Award for 1991. He was the 17th international artist to receive the trophy, given annually for "all-round services to music," at the Club Tenco event.

Club Tenco was formed in 1974, its main aim to keep alive the memory of Luigi Tenco, a major artist in Italy, who killed himself in 1967 just before a scheduled appearance in the San Remo Song Festival. His suicide was said to be due to "disillusionment" about his rating in the local music market.

The Club Tenco organization also honors Italian singer/songwriter talent with awards decided by a panel of critics. This year, Fabrizio De Andre (Dischi Ricordi/Fonit Cetra) won the best-album prize for "Le Nuvole," which has sold 450,000

units in Italy alone.

De Andre and Mauro Pagani won the song-of-the-year trophy for the jointly penned "La Domenica Delle Salme." Pagani's own album, "Passa La Bellezza" (PolyGram), was named best first work. And Sardinian group Tazenda was presented with the award for best dialect song, for "Disamparados."

Club Tenco also provides a showcase platform for new singer/songwriter talent. Among those bowing in this year were Manuela Dia, Leandro Barsotti, and Samuele Bersani.

This space for new talent, along with coverage by RAI TV/Radio, is a big plus for the event, according to Michele Mondella, BMG promotions/advertising director. "Take an artist like CGD's Francesco Baccini. He appeared as a nobody a couple of years ago but is now a major act of international potential," Mondella says.

And Tony Verona, managing director of Italian independent Ala Bianca, points to Paolo Conte (CGD), now established at the pan-European level, who made his debut at the event some years ago.

Verona and the Club Tenco organization are responsible for the new album "Vent'anni Di Canzone D'autore," which includes previously unavailable live material from major artists such as Gino Paoli, Ornella Vanoni, Francesco Guccini, Pino Daniele, and Gianna Nannini, plus a rare vocal track from actor Robert Benigni. Backed by a large-scale TV advertising campaign, it is distributed through CGD.

FOR THE RECORD

The product mix in Tower's Taiwan store (Billboard, Nov. 23) will be 80% CDs, 20% cassettes.

Contrary to information supplied by the management of the Berlin Independence Days, the artist signed to a publishing deal with Warner/Chappell on the strength of a set at the event was Pat Mears.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

FRANCE: The new album by **Manu Dibango**, "Live '91" (FNAC Music), is a sterling example of the veteran saxophonist's continuing ability to build bridges between cultures and traditions. Best known internationally for his 1972 hit "Soul Makossa," Dibango, 58, comes originally from Cameroon. He



has retained his roots in jazz and African music while absorbing French and American influences and his albums still sound fresher than those of most newcomers. "Live '91," recorded during his concerts at the Prin-temps de Bourges, features an Afro-jazzy version of the ballad "La Javanaise" (a '60s hit for the late **Serge Gainsbourg**), together with contributions from U.S. rapper **MC Mell'O** on two tracks. The most significant cut is a **Duke Ellington** adaptation, "Duke In Bush-land," which takes the Duke's music back to its African roots in a glorious trans-Atlantic, cross-cultural, and musical exchange.

EMMANUEL LEGRAND

AUSTRALIA: Leading contemporary vocalist **Jenny Morris** has delivered her third album, "Honeychild" (WEA). Recorded in Sydney and New York, and produced by **Nick Launey** (the man who unlocked the international potential of **INXS** and **Midnight Oil**), the album's tone is set by its rhythm section, the top reggae team of **Sly Dunbar** and **Robbie Shakespeare**. Since coming over from New Zealand in the '70s as a member of the **Crocodiles** and making her mark with the band **QED**, Morris has won admiration from exalted quarters. She toured for several years as an unofficial seventh member of **INXS** before embarking on a solo career with the help of the band's songwriter **Andrew Farriss**. Her first two albums, "Body & Soul" and "Shiver," both went platinum, yielding a string of hits written variously by herself, Farriss, **Neil Finn** of **Crowded House**, and **Paul Kelly**, leader of the **Messengers**.

GLENN A. BAKER

NORWAY: **Bel Canto**, a trio from the icy wastelands of Tromsø, about 500 miles north of the Arctic Circle, has been out with its DAT recorders collecting the ambient sounds of Norwegian forests for inclusion on its forthcoming album. Featuring the crystalline soprano of **Anneli Marian Drecker**, who also plays keyboards, **Bel Canto's** musical arrangements are supplied by **Geir Jenssen** (synths and computers) and **Nils Johansen** (cello, flute, bass, mandolin, synths, and computer). On its previous albums "White-Out Conditions" and "Birds Of Passage," both released on the Brussels-based **Crammed** label, **Bel Canto's** Nordic lyrics and wintry, atmospheric music have combined the haunting cadences of the Arctic with the mysterious tonal shadings of old European and Oriental cultures. Having temporarily emigrated to Belgium, where it recorded "Birds Of Passage," the group has now returned to its homeland. The new album, still untitled, was recorded in Oslo and is scheduled for release at the beginning of February with a substantial European tour to coincide.

D.S.

BULGARIA: With her eccentric folk-scat singing style, local favorite **Yalduz Ibrahimova** swept away all before her at the recent 13th international jazz festival, Sofia '91. Her performance with the **Anatolii Vapirov Project**, a multinational quartet led by the Soviet expatriate saxophonist **Vapirov**, was an enthralling display of vocal acrobatics. **Ibrahimova**, who has been performing in France for some time now with Belgian pianist **Antoin Herve**, has a new album, "Offerings," scheduled for French release next month. Groups from Poland, Moldavia, and Macedonia took part in the Folk Festival '91 in Sofia, but it was Bulgaria's own **Philip Kutev National Folklore Ensemble** that proved to be the main attraction. The Ensemble, which incorporates all styles of Bulgarian folk in its diverse repertoire of work songs, love songs, and wedding songs, celebrates its 40th anniversary with a double album, "The Sound Icons Of Bulgaria," on the **Balkanton** label. Unfortunately, now that its state subsidy has been removed the Ensemble faces financial ruin unless it can quickly find sponsors either here or abroad.

CHAVDAR CHENDOV

ENGLAND: Anyone for Southern Soul? The memory of the classic **Stax/Volt** era was revived by the fictional Dublin band in the movie "The Commitments," but out in the London suburbs of Croydon and Crawley, a group called **Fast Freddie's Fingertips** is doing it for real. The idea for the band took root four years ago when Freddie, at that time a bricklayer, started out in bars, singing R&B classics like "Soul Man" and "Mustang Sally." A salt-of-the-earth Southerner in the **Ian Dury** mold, Freddie now has his own revue-style band, a repertoire of original material, and a contract with former **Stiff** and **Island** Records executive **Dave Robinson's** new **Phoenix** label. His rough charm has transformed several venues into so-called Southern Soul Belt strongholds.

D.S.



Canada

Interest In Canadian Music History Pops Up Industry Embraces Slew Of Vintage Boxed Sets

■ BY LARRY LeBLANC

TORONTO—For the first time, there is an interest in chronicling Canadian pop music history, particularly the pre-1980 period, when the Canadian music industry was in a cottage-industry stage.

Spearheading the interest in historical Canadian recordings are **BMG Music Canada**, which has assembled a 69-song boxed set titled "Made In Canada Vol. 1-4" that includes the newly released Vol. 4 album "More Great Stuff," also being sold separately; **Polytel Records**, which is TV marketing the 36-track "The Best Of Canadian Rock," a double-CD/cassette set assembled to raise funds for the Canadian Independent Record Production Assn.; and **Capitol Records-EMI**, which will shortly release a 39-track, four-cassette compilation by Quebec group **Beau Dommage** and a 15-song collection by **Edward Bear**. Also, there are new single compilations of such heritage Canadian pop acts as **Bobby Curtola** (**BMG**), **Lighthouse** (**Denon Canada**), and four-CD/cassette boxed sets by **April Wine** and the **Stampeders**, both from the Montreal indie **Aquarius**.

In particular, the **Polytel** release and the first three albums in **BMG's** "Made In Canada" series have met with considerable enthusiasm from

Canadian radio programmers. Dealing with the Canadian Radio-television and Telecommunications' domestic-content regulations, programmers are delighted to be able to replace their original vinyl copies of vintage hits with CD versions.

"All the stations have gone nuts trying to get copies of our set," says **Dave Preston**, national account manager at **Polytel Records**.

"We've had a lot of radio stations calling and I don't think it's just to fulfill **CanCon** [Canadian content] requirements," says **Paul White**, former **A&R** head for **Capitol Records** of Canada and now manager of TV and concept marketing at **BMG Music Canada**, who assembled the "Made In Canada" series. "Programmers like to use a lot of this stuff because they can talk it up."

In programming vintage Canadian recordings, programmers are able to use the **Ted Kennedy** chart books—"Maple Music," "Country Canada," and the "Canada Pop Weekly"—which offer three decades of chart analysis, including **CanCon** information and **CRTC** hit status, of international and Canadian singles from **Billboard** as well as the two Canadian music industry trades, **The Record** and **RPM Weekly**. "I started the books six years ago in frustration of the government regulations," says

Kennedy. "There was no source material for [CanCon] compliance. Nobody had the information at their fingertips. **RPM** and **The Record** couldn't supply it so I decided to research it myself."

In the '50s and '60s, despite major record companies operating in Canada rarely spending substantial money on launching Canadian artists in the international marketplace, there were a number of high-profile Canadian stars domestically, including **Curtola**, the **Guess Who**, **Debbie Lori Kaye**, and the **Beau-Marks**.

Mostly, however, there were acts that were tremendously strong in regional markets, such as **Jack London & the Sparrow**, **Little Caesar & the Consuls**, **Ritchie Knight & the Mid-Knights**, and the **Last Words** in Toronto; Montreal acts the **Sceptres**, **J.B. & the Playboys**, **M.G. & the Es-corts**, and the **Haunted**; Vancouver, British Columbia, acts **Tom Northcott**, **Nocturnals**, **Danny Harrison**, and the **Collectors**; and the **Great Scots** of Halifax, Nova Scotia, and Ottawa bands the **Staccatos**, the **Esquires**, **Townsmen**, and **Heart**.

The effect on developing Canadian talent of the **CRTC** regulations, enacted on AM in 1970 and on FM in 1976, will be debated for years, but in the '70s the Canadian recording in-

(Continued on next page)

peerpeople make music happen all over the world!

Rene Boyer
Managing Director
Paris, France

PHILOSOPHY

"We are at the moment, at a watershed, during which independent producers are making their re-discovered creativity and dynamism available to more and more original new products which are not only limited to the French speaking market."

BACKGROUND

Rene entered the entertainment field through radio and television. For ten years he ran his own production and publishing companies before joining **Peer** in 1982. Rene is on the boards of **SACEM** and **SDRM** and is President of **CSDEM** (the French music publishers association).

TRACK RECORD

Besides the impressive French catalog containing works performed by artists such as **Yves Montand**, **Edith Piaf**, **Jacques Brel**, **Serge Gainsbourg** and **Michel Poinareff**, Rene has enjoyed recent gold and platinum success with the first LP of **Soldat Louis** in France and Canada. His next challenge will be developing the European and U.S. markets for **Soldat Louis** in connection with the release of their second LP.



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- AFYVE Charts.
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CANADA MUSIC HISTORY

(Continued from preceding page)

dusty did evolve nationally for the first time.

As such artists as Crowbar, Dr. Music, Fludd, and Valdy had hits within the domestic marketplace in the '70s, such Canadian-based artists as Anne Murray, the Guess Who, Bachman Turner Overdrive, Rush, Gordon Lightfoot, the Bells, and Bruce Cockburn also broke onto U.S. charts in the decade.

White says he was hesitant two years ago to propose the idea for the first three volumes of "Made In Canada," which were released in 1990. "Having been a record company person I thought labels would probably laugh me out of the office," he says. "I was in a store and picked up the 'Guess Who Track Collection' and felt it was similar to the concept I had. So I pitched the idea to Don Koller [then president of BMG Music Canada], who hired me free-lance to do it.

"The hardest tracks to find were the Capitol things, because the label tossed all my old files away."

"Focusing in on the selections was a difficult issue," says Steve Thompson, who coordinated the Polytel album, "because the repertoire spans three decades. We went for as many artists as possible but what was going to be a 28-song package led to 36 songs."

Despite immense enthusiasm within the ranks of the music industry for the Canadian-based albums, sales of the albums have been modest to date.

"I had a lot of hopes of this thing," says Polytel's Preston, noting the TV marketer has moved only "about 30,000" pieces. "The industry has been supporting it but the retailers have not supported it. We've spent about \$80,000 on TV, so everybody knows it's there. We're just waiting to see what happens to it."

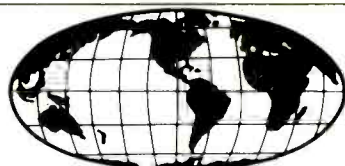
"We've sold about 36,000 copies shared almost equally of the first three albums in the series," says White.

MAPLE BRIEFS

LEADING the certifications from the Canadian Record Industry Assn. for October is **George Michael's** "Faith," which has been certified diamond (1 million units). Among other certifications are triple-platinum (300,000) status for **R.E.M.'s** "Out Of Time" and **Metallica's** self-titled album. Domestic certifications include the **Crash Test Dummies'** "The Ghosts That Haunt Me," which has reached double-platinum (200,000), and **Tom Cochrane's** "Mad Mad World," which has reached platinum (100,000).

ARTISTS scheduled to appear at the 1991 Casby Music Awards Dec. 1 in Toronto are **Gregory Hoskins & the Stick People**, **Rheostatics**, and **Meryn Cadell**. The two-hour awards show from the **Showline Studios**, presented by **CFNY-FM** and **Carlsberg Light**, will be fed nationally to a network of commercial radio stations unconfirmed at this point.

HITS OF THE



WORLD

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EUROCHART HOT 100 11/9/91 MUSIC & MEDIA

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

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

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

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

GERMANY (Der Musikmarkt) 11/12/91

| SINGLES | |
|---------|-----|
| 1 | 2 |
| 2 | 1 |
| 3 | 3 |
| 4 | NEW |
| 5 | 6 |
| 6 | 20 |
| 7 | 4 |
| 8 | 7 |
| 9 | 5 |
| 10 | NEW |
| 11 | 11 |
| 12 | 8 |
| 13 | 12 |
| 14 | 9 |
| 15 | 10 |
| 16 | 14 |

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

JAPAN (Music Labo) 11/25/91

| SINGLES | |
|---------|-----|
| 1 | 2 |
| 2 | NEW |
| 3 | 3 |
| 4 | 1 |
| 5 | 6 |
| 6 | 4 |
| 7 | 10 |
| 8 | NEW |
| 9 | 9 |
| 10 | NEW |
| 11 | NEW |
| 12 | NEW |
| 13 | 2 |
| 14 | 1 |
| 15 | 4 |

HITS OF THE U.K.

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

| SINGLES | |
|---------|---|
| 6 | 3 |
| 7 | 7 |
| 8 | 6 |
| 9 | 9 |
| 10 | 5 |

FRANCE (Nielsen/Europe 1) 11/16/91

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

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

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

SWEDEN (GLF) 11/20/91

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

NETHERLANDS (Stichting Nederlandse 40) 11/15/91

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

CANADA (The Record) 11/25/91

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

SCANDINAVIA

A SPECIAL INTERNATIONAL SECTION

Surveying The Swedish Scene *Radio Days, Local Faves, Comeback Craze*

■ BY LEIF SCHULMAN

STOCKHOLM—In September, Sweden elected its first non-Socialist government in 15 years and the new ruling body has already signaled a progressive policy in media matters.

Its predecessor in power had already passed a bill providing for a third terrestrial television channel to be started sometime in early 1991. While the two state-controlled channels are noncommercial, the newcomer is set to be financed through the sale of advertising.

In the radio sector, Sweden has three noncommercial radio channels, with the third, P3, broadcasting round-the-clock music.

CHANGES IN THE AIR

Now the new conservative/liberal coalition government has unveiled plans to "free" the airwaves and authorize commercial radio stations. New companies are being set up in



DR. ALBAN

been for the same compilation albums promoted on SuperChannel and other satellite networks. An exception was a very successful cable network campaign by Sony on behalf of local rock group Kenneth & the Knutters.

GOOD OR BAD NEWS?

But there could well be problems ahead. Certainly Swedish copyright societies and local music trade unions are worried that once new stations start mushrooming around the country, the radio industry will become "Americanized" and domestic product will get a much smaller share of the action.

According to a recent survey from Gallup institute SIFO, Swedish radio listeners want more Swedish music on radio, not less. The research was commissioned by SKAP, the union for Swedish popular-music composers. They sought detailed information on what radio and TV consumers thought of the ratio between international and domestic music on P3, local radio stations, and TV.

This was basically a repeat of a survey carried out in 1987. Then, asked how much music on the air or the screen should be Swedish, 31% of those quizzed said more than half should be local product. This year's research showed that 39% wanted the greater share for Swedish music. In 1987, 40% wanted an equal share, and that figure dipped to 36% this year. Only 8% wanted more than half the music output to be English-language.

But Anglo-American product still dominates the sales charts in Sweden—local productions get just 25%-30% of the top 40 chart.

THE COMEBACK KIDS

And comebacks seem to be the order of the day for Swedish product.

Most remarkable in this sector was that of Thomas Ledin (Record Station), whose first album in almost 10 years sold well more than 300,000 copies in Sweden alone, making him the best-selling local act, along with Roxette.

The latter duo, which has charted around the world, has had success matched only by Abba (Polar) back in the '70s. Roxette's "Joyride" album is a multimillion seller, and the boy/girl team's European tour has been a total sellout.

Another outstanding comeback has been that of Carola. She was a major artist here in the early '80s, when she won the Swedish Euro Song Contest with "Framling," which led to hits throughout Europe. This year she was again in the Eurovision Song Contest finals and won the Grand Prix in Rome with "Captured By A Storm Wind."

Following a change of record label, she is now being guided to international success. So far her chart action has been only in Benelux and Germany, but she is again one of the hottest Swedish acts.

Sony act Europe also is aiming for an international comeback. The group had an international megahit in 1986 with "Final Countdown" and is now pinning its hopes on a single and album titled "Prisoner In Paradise."

Among other Swedish artists making it big at the Scandinavian level are Eva Dahlgren (Record Station); Peter LeMarc (MNW); Dr. Alban (SweMix/Sonet), topping charts in Germany with "Hello Afrika" and "No Coke"; Leila K (Telegram); and Irma (Sony).

Then there is the trio Army Of Lovers, which records for Ton Son Ton/Sonet and whose last two singles, "Crucified" and "Obsession," have had heavy chart action in Benelux and Germany. The group's new album, "Massive Luxury Overdose," is now out on a pan-European release, including the U.K.



JOEY TEMPEST/EUROPE



ARMY OF LOVERS



THOMAS LEDIN



ROXETTE



CAROLA

the hopes of fronting new broadcast outlets, among them SRU (Swedish Radio Development), which is jointly owned by major newspaper publishing houses and has prospective collaboration from about 30 daily papers nationwide.

These developments are clearly of interest to the Swedish record industry. Music companies will get many more media showcases for their product and additional opportunities to advertise and promote their wares. So far, on the commercial cable TV operation in Sweden, which reaches 40% of Swedish households, virtually the only music advertisements have

RECORD & TAPE SALES 1990/1991*

| FINLAND (January to July) | | | | |
|--|----------------------|---|----------------------|---|
| | 1990 | | 1991 | |
| | Units | Value** | Units | Value** |
| LPs | 1,463,528 | \$9,142,824 | 1,325,705 | \$8,078,656 |
| Cassettes | 1,658,675 | \$9,675,045 | 1,887,458 | \$11,113,308 |
| CDs | 770,307 | \$8,503,234 | 1,232,252 | \$13,187,351 |
| TOTAL | | \$27,321,103 | | \$32,379,315 |
| NORWAY (January to August) | | | | |
| | 1990 | | 1991 | |
| | Units | Value** | Units | Value** |
| LPs | 1,110,000 | \$6,396,946 | 750,000 | \$4,595,419 |
| Cassettes | 2,365,000 | \$12,122,137 | 2,285,000 | \$12,381,679 |
| CDs | 1,345,000 | \$13,679,389 | 2,150,000 | \$21,114,503 |
| Singles | 405,000 | \$824,427 | 435,000 | \$1,022,900 |
| TOTAL | | \$33,022,899 | | \$39,114,511 |
| SWEDEN (January to August) | | | | |
| | 1990 | | 1991 | |
| | Units | Value** | Units | Value** |
| LPs | 4,700,000 | \$34,426,229 (inc. maxi-singles & singles) | 3,300,000 | \$25,950,819 (inc. maxi-singles & singles) |
| Cassettes | 2,900,000 | \$11,983,606 | 1,900,000 | \$8,852,459 |
| CDs | 3,400,000 | \$33,606,557 (inc. CD sgls) | 4,500,000 | \$49,213,114 (inc. CD sgls) |
| Singles/ maxi-sgls CD singles | 2,800,000 120,000 | | 2,650,000 250,000 | |
| TOTAL | | \$80,016,392 | | \$84,016,392 |
| DENMARK (January to August) | | | | |
| | 1990 | | 1991 | |
| | Units | Value** | Units | Value** |
| LPs | 2,576,000 | \$16,201,081 | 2,074,000 | \$13,960,741 |
| Cassettes | 883,000 | \$5,288,717 | 848,000 | \$5,289,489 |
| CDs | 1,946,000 | \$20,272,179 | 2,463,000 | \$26,523,029 |
| 7-in. Sgls | 256,000 | \$454,714 | 242,000 | \$453,632 |
| Maxis | 231,000 | \$883,462 | 174,000 | \$677,588 |
| CD 3-in. | 34,000 | \$86,553 | 9,000 | \$40,494 |
| CD 5-in. | 71,000 | \$269,706 | 115,000 | \$483,771 |
| TOTAL | | \$43,456,396 | | \$47,428,744 |
| *IFPI Companies Only **Wholesale Figures | | | | |

EMA PROUDLY PRESENTED '90/'91

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ALICE
ALIEN
ALL THAT JAZZ
PELLE ALMGREN
& WOW LIKSOM
THE ALMIGHTY
ANNIHILATOR
ANTHRAX
AZTEC CAMERA
ANKIE BAGGER
VICKI BENCKERT
THE BLACK CROWES
BLACK SABBATH
BLACK SORROWS
HANNE BOEL
BONFIRE
DAVID BOWIE
MICHAEL BRECKER
JONATHAN BUTLER
CHINA
CIRCUS OF POWER
ERIC CLAPTON
CLASH OF THE TITANS
MARC COHN
LLOYD COLE
ALBERT COLLINS
PHIL COLLINS
ALICE COOPER
ELVIS COSTELLO
& THE RUDE 5
COTTON CLUB
MARY COUGHLAN
THE CRAMPS
RANDY CRAWFORD
AND LAVA
ROBERT CRAY BAND
THE CREEPS
THE CROSS
CROWDED HOUSE
THE CULT
D.A.D.
EVA DAHLGREN
GEORGE DALARAS
& BAND
DANZIG
DE LA SOUL
DEEE-LITE

DEEP PURPLE
DEPECHE MODE
DESPERADOS
DILEVA
DIRTY WHITE BOY
PLACIDO DOMINGO
BOB DYLAN
TOMMY EKMAN
ELDKVARN
ELECTRIBE 1.0.1
JOEY B. ELLIS
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GLORIA ESTEFAN &
MIAMI SOUND MACHINE
EUROPE
EXTREME
MARIANNE FAITHFULL
FINGERPRINTS
FISH
FLEETWOOD MAC
FOREIGNER
ERIC GADD
GEORGIA SATELLITES
GIANT
IAN GILLAN
GIPSY KINGS
GLASS TIGER
ANDERS GLENMARK
GLORIOUS BANKROBBERS
GO-BETWEENS
GRATEFUL DEAD
GREEN ON RED
GUNS 'N' ROSES
GIGI HAMILTON
ZEMYA HAMILTON
HAPPY MONDAYS
DEBORAH HARRY
JEFF HEALEY BAND
HELIIX
HOOTERS
HOTHOUSE FLOWERS
HUNTER/ROSON BAND
HUNTERS & COLLECTORS
BILLY IDOL
INNER CIRCLE
INXS
IRON MAIDEN
JANET JACKSON
BILLY JOEL
ETHAN JOHNS

JESUS JONES
TOM JONES
JUDAS PRIEST
KAYO
JOHAN KINDE
KINSEY REPORT
KRAFTWERK
LENNY KRAVITZ
L.A. GUNS
DANIEL LANOIS
KIM LARSEN
PETER LEMARC
TOMAS LEDIN
LEVEL 42
LITTLE ANGELS
LITTLE FEAT
LIVING COLOUR
NILS LOFGREN
LONDONBEAT
LOW BUDGET
BLUES BAND
MADCNNA
MAGNUM
TAJ MAHAL
YNGWIE MALMSTEEN
THE NELSON MANDELA
CONCERT
MARKY MARK & THE
FUNKY BUNCH
ZIGGY MARLEY & THE
MELODY MAKERS
MARILLION
MIREILLE MATHIEU
JOHN MAYALL'S
BLUESBREAKERS
MC HAMMER
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PAULO MENDONCA
METALLICA
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MIDNIGHT OIL
JULIA MIGENES
THE MISSION
MONSTERS OF ROCK
THE MOODY BLUES
GARY MOORE & THE
MIDNIGHT BLUES BAND
JENNY MORRIS
MOTÖRHEAD

MR BIG
GIANNA NANNINI
NATIONALTEATERN
NEOPOP
NEW KIDS ON THE BLOCK
NITZER EBB
THE NOMADS
NORDIK BEAT
ORUP
OVEN & STOVE
PANTHERA
PERSSONS PACK
PET SHOP BOYS
LENA PHILIPSSON
ROBERT PLANT
THE POGUES
POISON
IGGY POP
PREFAB SPROUT
PRETTY MAIDS
PRINCE
PUGH
QUEENSRÛCHE
QUIREBOYS
BONNIE RAITT
RAMONES
CHRIS REA
DAN REED NETWORK
THE REMBRANDT'S
ROACHFORD
ROCKTÄGET
ROLLING STONES
DAVID LEE ROTH
SIMON ROWE
ROXETTE
ANNE-LIE RYDE
SAIGON KICK
SANNE SALOMONSEN
DAVID SANBORN BAND
CHRISTER SANDELIN
SANTANA
JOE SATRIANI
SAXON
SCORPIONS
SEAL
SHA-BOOM
DAVID SHUTRICK
PAUL SIMON
SIMPLE MINDS
SIMPLY RED

THE SILENCERS
THE SISTERS OF MERCY
STEVE SKAITH &
RICHARD WRIGHT
SKID ROW
SLAYER
SNAP!
SOUND GARDEN
LISA STANSFIELD
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STONEFUNKERS
THE STONE ROSES
STRESS
NIKLAS STRÖMSTEDT
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TEARS FOR FEARS
TESLA
TESTAMENT
TEXAS TORNADOS
RICHARD THOMPSON
THUNDER
THÅSTRÖM
TANITA TIKARAM
TIN MACHINE
TITIYO
TOTO
TOWER OF POWER
TRANCE DANCE
TREAT
TINA TURNER
VAYA CON DIOS
SUZANNE VEGA
WHITE LION
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ZZ TOP

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Spate Of Danish Signings Puts Focus On Follow-Thru

■ BY DAVID ROWLEY

COPENHAGEN—August 1991 was a historic month for Denmark. You might not have noticed if you had not been watching closely, but it happened nevertheless.

For the first time in the history of Danish pop music, not one but two records made it onto the Billboard Hot 100 singles chart at the same time: Cut 'N' Move, through Epic, with "Get Serious," and Yasmin, through Geffen, with "Wanna Dance."

Those stifling yawns can have little idea what a major achievement this is



THOMAS HELMIG

for a country whose biggest commercial pop success over the last 35 years has been Nina & Frederick.

The fact that both records took their leave of the 100 shortly thereafter (Yasmin a little faster than Cut 'N' Move) is the second—equally important—part of the story. For, despite there being a significant number of Danish acts with the longed-for major U.S. or U.K. deal, none has actually broken through in a big way. At press time, there were at least four Danish acts with recent or impending U.S. releases and time may well prove this last comment wrong.

There have been rumblings for some time among the more insightful A&R people on both sides of the Atlantic that Denmark, with a population of little more than 5 million—a



SOS FENGER



MEK PEKI

geographical pimple on the top of Germany, and a comma at the bottom of Sweden, but a generally presentable, marketable race with a strong history of pop songwriting—might be an interesting source of new European talent.

'EXPLOSION' OF SIGNINGS

In the last three or four years there has been a comparative explosion of, in particular, U.S. signing of Danish acts on a predominantly license basis from their almost exclusively independent home-market labels.

The most-hyped was Medley act D.A.D.'s signing to Warner for a reputedly huge advance with a marketing and promo budget to match—a combination that brought in only some 450,000 in worldwide sales, 100,000 in the home market. This was incredible figure by Danish standards, but disappointing when seen through American eyes.

Since then, there have been a succession of signings, mostly from the locally dominant Medley label, but occasionally from others. As already noted, there was Yasmin to Geffen and Cut 'N' Move to Epic, but also Michael Learns To Rock to Allan Kovacs' Impact label, Nikolaj Steen to Imago, Miss B. Haven to EastWest in London, and the Sandmen to A&M.

Exactly what is or is not happening between signing and release is a cause of much debate on the local scene.

AFTER THE DEAL...

Some say lack of strong, internationally experienced management (not uncommon) leaves acts with little hope when it comes to getting the full priority attention promised on signing.

Others say some Danish companies that signed the artists in the first place (in international terms a role more akin to a production company) tend to take a "check's in the mail" attitude when the advance arrives.

According to Ernst Jorgensen, co-manager of Steen and recently ex-managing director of BMG Denmark, the label that handles the act

locally, "We've got these wonderful deals. We just need time to find out how to make them work."

He takes the line that an act trying to break in the U.S. needs management there as much as possible, if not actually U.S. management. His solu-



MICHAEL FALCH

tion, rather than the standard approach of getting U.S. representation, is to travel in turns with his management partner, Henrik Siefert, to the U.S. as much as possible and use a U.S. management company on a purely consultancy basis.

Medley Records managing director Michael Ritto, who first tasted international success back in 1985 when

Laidback went to No. 1 on the Billboard dance chart, agrees with Jorgensen's comments and is critical of those who expect immediate success on the first single.

Agreeing that the performance of the last D.A.D. album was "unsatisfying in the U.S.," Ritto is considerably more confident about the newly released album.

"Looking around the world, the pre-orders from all territories are higher than the figures we did on the last album," Ritto says. "With D.A.D., it was a combination of bad luck and fighting against a hype. It was a great record and in the territories where it was worked as a record and not as a deal, things went very well indeed."

"But from Medley's perspective, we see it as a building thing—getting to know the right people, publishers, management, whoever," Ritto continues. "When Laidback hit, we didn't have much of a clue. Then we started to find out how things work and now we have a much clearer picture of what is bullshit and what is real when we're talking with people."

"But the whole process takes a little bit of time. If you don't have a hit straight off, you can't just give up. What we're looking for is the record company to give it the best possible shot. If you get 40 [contemporary hit radio] stations in major markets playing it and ship 50,000 and everyone's doing what they're supposed to, then it just wasn't the right track."

"But coming from Denmark, step one is trying to get the deal. The change that has occurred over the years is that now we have the connections to get signed at the right level. Nobody is going to sign an act like Yasmin for half a million dollars and a two-album firm deal and not do their best to deliver. It would be pointless."

On an act like Cut 'N' Move, Ritto says the action on the lower end of the Hot 100 is not really representative of what is happening with the act. "What was healthy, though, was that it was a top 10 dance single. We have new singles on both that act and Yasmin and we're confident."

He adds, "The point is we're willing to wait for the success we've built up to. But I still want to have a hit."

Ritto is dismissive of claims that A&R people are looking to Denmark, or to any other specific territory, for new talent. "There are a lot of talented people here but the percentage is no greater than a country like En-

gland," he says. "No A&R guy is going to sign an act because it's Danish. They're going to sign it because it's a great record. On a political level, maybe I can get the meeting with a guy because there's a buzz about Denmark, but that's it."

SCANDINAVIAN POTENTIAL

However, Ritto does think Scandinavia generally is a good potential international A&R source. "If you look at the world excluding the U.S. and U.K., and forget Australia because



ANNE LINNET

they speak English there, there aren't a lot of countries which have as good a command of English as the Scandinavian territories. Maybe Benelux.

"But you can forget France, Spain, and Italy, and—with the greatest respect to the Germans—it's not that great there, either. Here we have English-language films and television subtitled, not dubbed like the bigger European countries. Kids grow up with it."

"The demos I get from acts here have got excellent English-language lyrics. Take Miss B. Haven, for example. The lyrics are just great."



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Finnish Music Business Holds The Line Against Tough Times

■ BY KARI HELOPALTIO

HELSINKI—The Finnish music business is currently putting trust in the theory that music, particularly records and tapes, is still one of the last things people give up in times of adversity.

1991 will long be remembered as the year when Finland sank into a deep economic crisis, with its gross national product sliding down from a normal 3% or 4% to zero—or even below.

That it all happened so suddenly added to the shock impact, despite repeated warnings from the Finnish Central Bank. The message: Finns are living beyond their means, wage increases are too high, foreign debts are out of control, and so on.

The months ahead will be very difficult indeed. The unem-

ployment tally could hit 300,000, an all-time record in this territory. And those still in work, including the president, Mauno Koivisto, are prepared to take salary cuts of 5%-10%, at least for the time being.

The local IFPI branch, AKT, is putting some 4 million Finnish marks aside for various promotional and marketing purposes—about \$1 million, leaving possible devaluation out of the equation. The industry is targeting the 30-plus age bracket—the consumers who tend to stop buying music as they get older.

Arto Alaspää, of AKT, himself an accomplished singer and former member of a Finnish rock band, says, "Thirty seems to have something of a mystical effect here. It's when people seem to lose interest in buying records."

Epe Helenius, the head of Unitor, says, "You have to fight hard against economic recession and depression. Those who try to save on their marketing and promotion spends will lose, and be kicked out of the game. That's true for manufacturers and retailers alike."

According to the latest statistics in Finland, about 8.5 million records, at a value of \$63 million (wholesale), were sold last year by the 22 member companies of AKT. The 10-plus nonmembers, direct importers and major department stores, have roughly 6 million sales between them.

Epe's Megastore, a major retail outlet in Helsinki, says some 50%-60% of its sales are in the CD format. At the full Finnish IFPI level, the market share for the CD is a little above 40%, with LPs and cassettes sharing the rest equally. But the CD role becomes less dominant at the nonspecialist retail level, whereas imports, largely sold at rock-bottom prices, plus tapes and LPs do the business there.

There are about 2,500 retail outlets in Finland today, but that is counting everything from megastore to tiny gasoline station. There are maybe only 100 specialist outlets, though department store and supermarket turnover is predictably high.

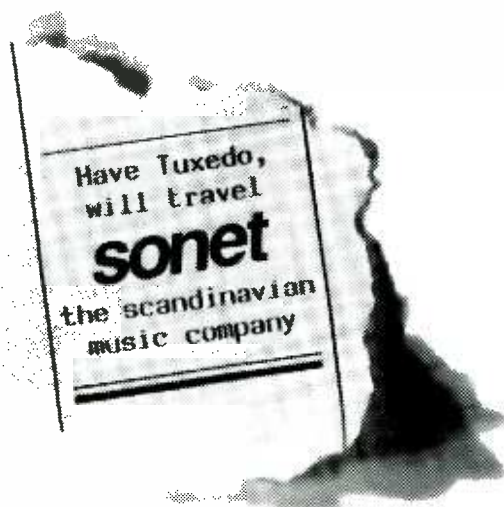
Lasse Norres, of Fazer Music Inc., says the total gross of the Finnish record industry runs at about \$150 million a year, with conventional retailers and rackjobbers each claiming a 35% share. Record clubs (10%) and supermarkets (20%) have the rest.

Some 40% of all retail business is handled by Fazer Music through its various operations: "F" shops, Levypiste rackjobbing, and the Fazer Music Club, with its 80,000 members. Tuko-Antilla is another major player, with 30 or so record-selling department stores. The Valintatalo chain also does big business.

Epe's Megastore, a relative new-comer in the field, has half a dozen outlets in southern Finland and claims 15% of the rock sector. This firm does not sell pop or classical, but has big plans for the future.

Helenius says, "We're market leaders in Lahti, Tampere, and Turku, but once the nation is over the recession and interest

(Continued on page 46)



Future Of Norway's Record Biz Bright Despite Import Upsurge

■ BY TOR MILDE

OSLO—After three years in the doldrums, the Norwegian record business is recovering its growth momentum, thanks largely to the CD, which has finally taken off this year.

CD sales for the first nine months of the year were up 60% in units and 54% in value and total record and tape sales for the period were up 18% in value over the figure for the same period last year.

CDs are currently accounting for 55% in value and 41.59% in units of the total long-play market.

While the current industry sales level is only marginally about that of 1987, there are hopes that accelerated growth of the CD market will bring greater prosperity. BMG managing director Erling Johannessen is projecting a sales increase this year of 17% compared with 1990 and expects this to be followed by a 20% gain next year.

One development that has impeded the expansion of the indigenous industry has been the heavy traffic in imports consequent upon the decline in the value of the U.S. dollar.

Importers were able to buy compact discs from Tower Records in New York at less than the regular dealer price in Norway. This meant that sometimes as many as 15,000 of the sales of a top five album could be accounted for by direct imports. It is estimated that of the 60,000 sales here of Mariah Carey's last album, 25,000 were imports from the U.S.

Because of the difficult geography of the country, making distribution a complicated and costly operation, Norway has long had a substantial wholesale sector. In the last three years wholesalers, marketing cheap imports and benefiting from bulk discounts on locally manufactured product, have been supplying cut-price repertoire not only to racks but also to regular retailers, to the disadvantage of the record companies.

Wholesalers enjoy a 40% market share, and while the record companies recognize that they are a vital element in the distribution mix, there is industrywide agreement that an accommodation needs to be found to obviate a major price war.

To this end the IFPI companies have been in discussions with wholesalers and retailers to achieve a better symbiosis and, as a consequence, two of the major wholesalers, M.&R. Import A/S of Kristiansand and Famous Records of Bergen, are now buying between 60% and 90% of their product from local companies.

(Continued on page 46)

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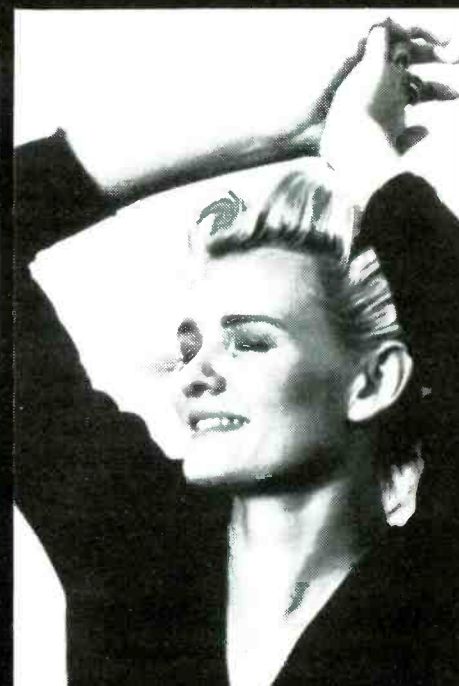
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FUTURE OF NORWAY'S RECORD BIZ BRIGHT

(Continued from page 44)

The industry also encouraged the resurrection of the Norwegian record retailers' association 18 months ago and has been working closely with the group to improve cooperation. Norway has about 300 retailers, 100 of which account for 80% of sales.

Most of the remaining 200 are serviced by wholesalers and there is still a significant amount of product entering the shops that is imported from lower-cost countries.

"We are working to solve this problem," says Johannessen, "and as part of the process the IFPI companies recently held a two-day seminar to which we invited 110 retailers. We discussed the situation and gave presentations of future releases. We feel we are now moving in the right direction and we're hopeful of coming to a mutually acceptable solution. We need the wholesalers in Norway, but we need to work better together."

A major wholesaler still trading substantially in imported product is Sound Solutions, a company formed when the Swiss group Phonomatic acquired and merged three independent Norwegian wholesale operations. Sound Solutions has an estimated 40% share of the total Norwegian market and is obtaining 70% of its merchandise from abroad. It can supply dealers with CD product at up to \$1 cheaper than the record companies.

A spokesman for Sound Solutions confirmed that the company is currently deriving 70% of its sales from imported product but claimed this is because it has been difficult to negotiate satisfactory terms with the local record companies.

As it is, Sound Systems buys 65% of its full-price product from the local companies and about half of its budget line product—repertoire that forms the bulk of its sales.

The company claims between 80% and 90% of the nontraditional market in Norway—gas stations, hypermarkets, supermarkets, chain stores—and says it is increasingly moving toward acquiring more of its product from local companies. "We very much want to maintain good relations with the Norwegian record industry," the spokesman said.

But with the dollar now substantially stronger and with closer cooperation from dealers, the export problem is considerably less critical than it was a year ago.

Despite the recent surge in CD sales, Norway's primary carrier is still the cassette, but it is expected that CD unit sales will overtake those of prerecorded tapes by the year's end.

International repertoire continues to dominate the Norwegian market, but some strong local product this year has increased the domestic market share from 20% to 22%, and this could well go higher because of the impressive sales achieved by the new albums of Dance With A Stranger (85,000 in the first week of release) and A. Alexandersen.

With the Norwegian economy coming out of recession and consumer buying power improving, the industry is optimistic that the year will have a strong sales finish and is hopeful that not too many of those sales will come from direct imports.

FINNISH MUSIC BUSINESS HOLDS THE LINE

(Continued from page 44)

gets more human, we'll be opening franchise operations in 10-15 towns and cities. There's also room for another megastore in Helsinki."

Today's record industry puts a lot of emphasis on local product and it gets a 45% share of the IFPI/AKT market, easily the highest in the Scandinavian region. It is a longstanding matter of fact that many Finns rarely buy foreign titles because of the language barrier and because they truly like local music. These people are part of a very mixed market in which they buy Finnish-language tango records, "oompah music," and sundry compilations, and have probably never heard of Dire Straits—or even Roxette.

More domestic talent is aimed at the international marketplace. Hanoi Rocks nearly made it in 1984, but folded after drummer Razzle died in a car crash in Los Angeles. Former members Michael Monroe, Andy McCoy, and Nasty Suicide all have solo projects going for them, and Geffen Records is releasing the band's back catalog in North America.

Among local acts with current deals abroad are Dethrone (thrash metal, Music For Nations in Europe); Prestige (speed metal, Semaphore Records in Europe); Poverty Stinks ('60s-ish pop-rock, MNW in Scandinavia); Francine (rockabilly pop, Madhouse Records in Europe); Gringos Locos (hard rock, PolyGram in Denmark, and a major indie deal in progress); Kata (female disco, Sirius Music Inc. for Japan); Pepe Ahlquist & HARP (blues, PolyGram for Denmark); Havana Black (hard rock, Hollywood Records in the U.S.); and Honey B & T-Bones (Sundance Records in Germany and Denmark).

Many of these acts have made lengthy international tours and some, like Honey B & T-Bones, 22 Pistepirkko (Sonezt), and Leningrad Cowboys (Megamania), have been featured on MTV and other satellite operations.



Showing Off The New 'Baby.' Executives from Island Records, PolyGram Label Group, and Principle Management take a break after previewing the new U2 album, "Achtung Baby," for key sales personnel, covering nine branches in five days. The album, which was released Nov. 19, is the first studio recording by the group since 1987. Shown, from left, are Ellen Darst and Paul McGuinness of Principle Management; Rick Dobbis, president/CEO, PolyGram Label Group; Chris Blackwell, president, Island Records; and Andy Allen, senior VP/GM, Island Records.

The Cat's Meow: Chain Fetes Growth Confab Notes Sales Increase, New Openings

■ BY EDWARD MORRIS

OFF THE COAST OF MIAMI—As the luxurious cruise ship convention setting indicated, 1991 has been a profitable year for the Cat's Compact Discs & Cassettes chain and its Nashville-based parent company, Music City Record Distributors.

The company held its annual meeting Oct. 25-27 on the Fantasy cruise ship, as it sailed from Miami to Nassau and back.

At the opening session, Cat's/MCRD president and CEO

Bruce Carlock reported that this year's sales—for the distributor and the retail chain combined—were up 22% over those of last year. He further noted that the company has "zero" long-term debt. Carlock declines to provide company revenues, but Billboard estimates the company generated \$16 million in sales last year.

Counting the newest Cat's store opening in Memphis next month, the chain will have debuted four outlets in 1991, giving it a total of 17 stores. All the stores are free-standing or in strip centers. The

largest store, located in Memphis, has 6,500 square feet, but the normal size is between 3,000 and 5,000 square feet.

Cat's has six stores in Memphis (counting the new one), two in Knoxville, Tenn.; two in Evansville, Ind.; and one each in the Tennessee communities of Oak Ridge, Chattanooga, Kingsport, Germantown, Johnson City, Bartlett, and Halls.

MCRD, in addition to serving Cat's, serves as a one-stop distributor to between 300 and 400 mom-and-pop stores in "secondary and tertiary markets," according to Carlock. The company also does some rackjobbing, including stocking the Opryland Hotel stand in Nashville.

In an interview following the convention, Carlock told Billboard about expansion plans for Cat's: "Typically, we're doing two to three new stores a year. That's what we're anticipating in 1992... We try to be very careful in our site selection, and we finance [our new stores] all internally."

Until 1988, Cat's had retail record and video stores in its hometown of Nashville. But it sold its Music City outlets to Turtle's and signed a noncompeting agreement that remains in effect, even though the Turtle's chain has since been sold.

"We're still very happy with that decision [to sell to Turtle's]," Carlock asserted. "We felt like the Nashville market was oversaturated, especially with Tower Records there. There were much better opportunities for us elsewhere."

Another plus, Carlock said, was that the sale got Cat's out of the video rental business, which, he added, is "crazier than the record business." Cat's does, however, continue to sell videos.

Until the Turtle's transaction took place, MCRD ran the record store at the weeklong International Country Music Fan Fair, held each year in Nashville. Carlock said Turtle's maintained the non-competing clause extended to the Fan Fair operation, and the question was taken to court. By the time the court upheld MCRD, it was too late to organize the Fan Fair operation for 1989. Also, by that time, the operation had been put up for bidding. Tower gained the account and has held it since. Carlock said he is content with that outcome, noting that the troubles involved in bidding and preparing for the operation outnumbered the benefits.

Carlock said he believes Memphis can support two more Cat's stores. He declined to tell which other cities are slated for new stores next year. "We continue to grow on the wholesale side, primarily through telemarketing," he said. "The only way to grow on that side of the business is just to get out and find new customers."

Ned's Atomic Giveaway Suits Fans To A 'T'

■ BY TRUDI MILLER

NEW YORK—Columbia recording group Ned's Atomic Dustbin is giving fans the shirt off its back.

A limited run of 24,000 copies of the band's current album, "God Fodder," will be packaged with a free, band-designed T-shirt. Rich Kudolla, Columbia senior VP of sales, says, "In the U.K., Ned's T-shirts are almost as collected as pieces of music. Every time they tour or release an album they create a new T-shirt design, do a limited run, and then burn the silkscreen. They've done 56 designs to date, and all are collector's items." On the band's recent tour, opening for Jesus Jones, Ned's sold 3,500 T-shirts, he says.

For the new promotion, the band will design three new T-shirts, with a limited run of 8,000 of each design. The specially packaged CDs and cassettes with enclosed shirts will go on sale the first week in December, Kudolla says. "There's been such a buzz about this group, coupled with the holiday gift-giving season—we think that aside from fans buying it for themselves, it might be a gift item as well." Retailers involved with the promotion include West Sacramento, Calif.-based Tower Records; Milford, Mass.-based LIVE Specialty Retail Group; Beltsville, Md.-based Kemp Mill Music; Atlanta-based Super Club Music Corp.; Minneapolis-based Title Wave; Boston-based Newbury Comics; Stamford, Conn.-based HMV; and Carterat, N.J.-based Nobody Beats the Wiz, among others, he says.

"God Fodder" was released in July with an initial shipment of (Continued on next page)

CONVENTION CAPSULES

Following is a roundup of events at the Music City Record Distributors/Cat's Compact Discs & Cassettes convention, Oct. 25-27 on the Fantasy cruise ship between Nassau and Miami.

ON THE GOOD SHIP 'STRESS FREE': The Cat's cruise was a model for record conventions, since it incorporated roughly three-parts leisure to one-part work. The only formal business conducted was a cocktail party Oct. 25 to present awards and a few hours of new-product presentations Oct. 27. Cat's, which is the 16-store retail arm of Nashville-based Music City Record Distributors, brought aboard a contingent of 27 company executives and store managers. Additionally, there were 43 reps from the vendors side.

THE WINNERS: Cat's president and CEO **Bruce Carlock** presented these awards: Best release, musically—**R.E.M.**, "Out Of Time"; best new artist—the **Posies** (Gef-

fen Records); best music video, artistically—**Chris Isaak**, "Wicked Game"; best music video, sales—**Madonna**, "Justify My Love"; the R.E.M. Memorial Award for a band on the "cutting edge"—**Smashing Pumpkins** (Caroline Records); merchandiser of the year—**Randy Ford**, account services rep, PGD, Atlanta; salesperson of the year—**Greg Saino**, sales rep, BMG, Atlanta; label of the year, Warner Bros.; and distributor of the year, WEA.

TROUBADOUR OF THE WAVES: New Capitol/Nashville artist **Wayland Patton** entertained conventiongoers with a sampling from his new album, "Gulf Stream Dreamin'," accompanying himself on acoustic guitar. Later, he autographed copies of his CDs that were passed out to the troops during the CEMA presentation.

SERENDIPITY: It just happened that way, but the room on the ship where all the formal activities were held is named the Cat's Lounge.

CAT'S MEOW: "The industry

sucks on P-O-P," Music City Record Distributors VP Mike Wise told suppliers. He said it was common for point-of-purchase material to dribble in from the distributors "three to six weeks" after the records are in the stores. Cat's, Wise said, is generous in its display of P-O-P and likes to use it not only to point out new product but to build consumer anticipation for it. Some distributors said materials supply is slowed down by artists who make last-minute changes in the art. CEMA reps touted a toll-free, around-the-clock hotline for P-O-P requests and complaints.

CASCADE OF COUNTRY: **Danny Yarbrough**, senior VP of national sales and distribution for Sony, predicted that labels will be fielding a lot of new country music acts to capitalize on the format's current profitability. He also said Sony would be trying to spread out the release of its titles more evenly throughout the year, adding, however, that there would probably not be a drop in the overall number of releases.

EDWARD MORRIS



A Sonny Day At HMV. Recording artist Sonny Sharrock offers advice as guitarist Nicky Skopelitis straightens the tie of HMV jazz buyer Chip Stern. Sharrock and Skopelitis were visiting the New York HMV store for an in-store appearance to promote the album they made together, "Faith Moves" on CMP Records, and Sharrock's solo album, "Ask The Ages" on Axiom Records. Shown in front row, from left, are David Dallan, account service representative, PGD; Mary McGuire, Sharrock's manager; Sharrock; Stern; Skopelitis; and Paul Schulman, president, CMP Records. In back row, from left, are Peter Wetherbee, label manager, Axiom Records; and Joseph Pignato, promotions director, CMP Records.

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Retail

Geffen Asks Retail Reciprocity For Club Move; SoundScan Makes A Point Of Including Indies

RECORD CLUBS Remain In The Spotlight: Like CEMA before it, **Geffen Records** is asking retail accounts to support its decision to pull out of record clubs by ordering more product from the label and its affiliate DGC. In a letter sent by Geffen president **Ed Rosenblatt** to accounts last month, he pointed out that since the label has not renewed its license agreement with **BMG** or **Columbia House**, accounts could reciprocate by increasing "the spread on initial orders on new releases" and carrying a greater breadth of catalog titles in greater quantities from both imprints under the Geffen banner.

"Retailers came to us and said record clubs are upsetting them because they hurt the perceived value of music by selling eight CDs for a penny," explains **Eddie Gilreath**, Geffen's head of sales. "Clubs are an inherent problem for retailers. There is no doubt retailers are losing some business to clubs. The only way to address the problem was for us to do the right thing for retailers and cease to do business with the clubs. So if we are taking a financial hit by not participating in the clubs, we want some reciprocity."

A POINT WORTH NOTING: Elsewhere in this issue of Billboard, readers will note that for the first time the Hot 100 rankings incorporates sales data accumulated by **Hartsdale, N.Y.-based SoundScan**. While Billboard is making that move, SoundScan is hard at work, making sure that its panel accurately reflects the marketplace. It has completed an agreement with **Norcross, Ga.-based Young Systems Ltd.** to supply point-of-sale computer systems to 250-325 independent music retailers. Once those retailers are equipped with POS, they will be added to the SoundScan panel.

"Many people feel that new artists have their initial sales at break-out stores, and the mom-and-pops make up a large percentage of those type of stores," notes SoundScan CEO **Michael Fine**. So SoundScan

has reached the agreement with **Young** that should bolster the independent retail presence on its panel. "Already, 115 independent locations report to us, and we have another 100 stores with POS under contract, which will soon be reporting to us."

RETAIL TRACK

by Ed Christman

With the introduction of the POS systems supplied by **Young**, we anticipate that we will have under 500 independent retailers under contract by the end of the first quarter." Currently, 3,400 retail and 8,000 rack locations report to SoundScan, **Fine** adds.

Young Systems already has installed some systems but will stop between Thanksgiving and Christmas, according to **Young Systems** chairman **Dennis Young**. The contract could represent \$1.5 million in revenues for **Young Systems**. The retailers are paying for the systems themselves but they receive "compensation that will offset the cost of

the equipment," says **Fine**, who declines to elaborate.

Young Systems will supply retailers with a full POS cash register, inventory, and sales tracking system, with extra features to allow for reporting to SoundScan.

NO SLEEP FOR THE WEARY And **HMV**: **HMV** kicked off its Nov. 7 opening of its 25,000-square-foot superstore in Harvard Square in Cambridge, Mass., by staying open for 38 hours straight. To help launch the store, **WFNX** did a 24-hour remote broadcast from the outlet. During that broadcast, **HMV** donated \$1 to the **AIDS Action Committee** for every purchase rung up, resulting in a \$4,120 contribution to the organization.

In other **HMV** news, the company is involved in a cross-promotion, dubbed "Dishing Out The Hits," in New York with 30 restaurants run by the **Reise Organization**. Under the promotion, which runs until Dec. 1, diners at Manhattan locations of **Houlihan's**, **Tequila Willie's**, and **T.G.I. Friday's**—which are run by **Reise**—receive a frequency card. Each time a diner purchases a dinner costing more than \$10 at a participating restaurant, a hole is

(Continued on page 50)

NED'S ATOMIC GIVEAWAY

(Continued from preceding page)

25,000 copies. Since then, the album has sold 125,000 units, says **Kudolla**, not including the 24,000 copies in the upcoming promotion. The track "Happy" from the album reached No. 11 on Billboard's Modern Rock Tracks chart.

Ned's is currently finishing up the **Jesus Jones** tour. "At this point we're going to continue to work the project through the holidays with this T-shirt promotion, then on into next year, when the band will do another tour," says **Kudolla**.

As to whether this type of promotion will become common, **Kudolla** says, "It's interesting because there

have been a number of these promotions come down the line in previous months. The **Alice In Chains** album had a video attached. At the same time, we have to be selective in what we do. With **Ned's**, there's a certain mystique about their T-shirts. I don't know if packaging just any T-shirt with an album would work. We have to pick and choose, experiment, see what works with each artist."

"Nowadays it's difficult to totally rely on radio," he adds. "To that end, Columbia is trying all different types of marketing strategies and ideas, and this is one of them."

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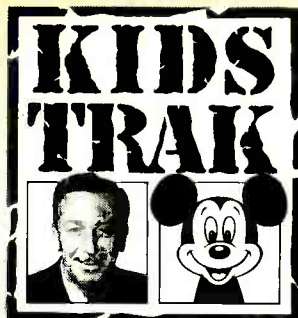
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Paradox or Parable

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LEVITATION
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MIDNIGHT VOICES
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COLIN NEWMAN
A-Z
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CA 7 72396-4

COLIN NEWMAN
Provisionally Entitled Singing Fish
CD Restless 7 72397-2
CA 7 72397-4

POISON
Swallow This Live
CD Capitol Worldwide C2-98046
CA C4-98046

RAGING SLAB
Slabage/True Death
CD Restless 7 72644-2
CA 7 72644-4

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Live At The Hollywood Palladium
CD Virgin 2-91808
CA 4-91808

VARIOUS ARTISTS
Before The Commitments
CD Alco 2-91813
CA 4-91813

VARIOUS ARTISTS
I'm Your Fan—The Songs Of Leonard Cohen
CD Atlantic 82349-2
CA 82349-4

WALL OF VOODOO
CD Restless 7 70111-2
CA 7 70111-4

R&B/RAP/DANCE

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Don't Be Alarmed
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CA MCAC-10468

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Love Goes On
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CA C4-97711

LEWIS GRIZZARD
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CD Columbia CK 48698
CA CT 48698

ALAN JACKSON
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CA 07822-12372-4

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CA ET 48611

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CA CJ-488-C

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CA SC 703

HOWARD ALDEN TRIO
Misterioso
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CA CJ-487-C

STANLEY JORDAN
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CD Capitol/Blue Note C2-97159
CA C4-97159

PETER KATER
The Season
CD Silver Wave SD 702
CA SC 702

THE L.A. JAZZ CHOIR
From All Sides
CD The Jazz Alliance TJA-10006

P.J. PERRY
Worth Waiting For
CD The Jazz Alliance TJA-10007

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JOHN WILLIAMS
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BILL COSBY
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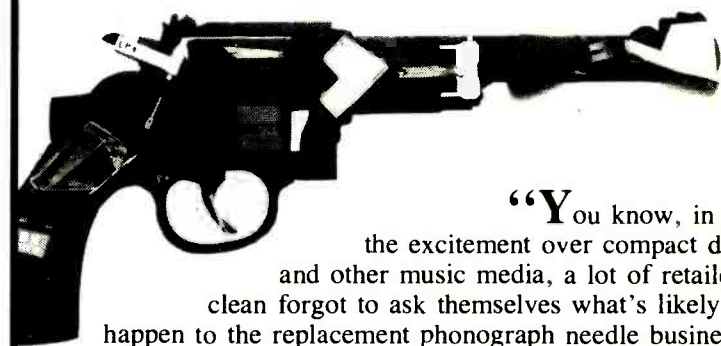
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Retail

Some Distribs Are In An Ice Cube Quandary; Brian's Songs On Loose; INDI Vet Vacates

'SELECTIVE MORALITY': Independent distributors who count L.A.-based **Priority Records** among their lines certainly aren't complaining about sales on **Ice Cube's** latest "Death Certificate" diatribe. But the hardcore rapper's controversial and socially incendiary album, which debuted at No. 2 on The Billboard 200 Top Albums chart Nov. 16, has some distributors questioning their own motivation. "It's kind of like selective morality," says one indie distributor, who takes issue with Cube's violent and racist raps. "I'm not comfortable with what he represents, but the record is our top seller right now."

COMPLETE INSANITY: The indies are always bellyaching about the major-label conspiracy to steal their biggest stars. But one of the majors' brightest is on the block right now, as **Sire Records** has rejected **Brian Wilson's** latest solo album, "Sweet Insanity."

Grass Route hears the ultimate **Beach Boy** will be entering the studio with **Don Was** to possibly rework some of the album's tracks and record new ones, but "Sweet Insanity" itself will never see the light of day... unless some indie entrepreneur with an ear for six-part harmonies bellies up to the bargaining table.

This record won't inspire any midnight-madness mania at a **Tower Records** outlet, but enough true **Brian Wilson** fans exist who would cherish this rare and wonderful recording. Grass Route heard an undercover copy and is thoroughly convinced a forward-thinking indie could turn a profit.

THE INDEPENDENT NATIONAL Distributors Inc. web loses another record man this week as **Ira Leslie**, sales manager at Long Island City, N.Y.'s **Malverne Distributors**, jumps to **BMG-distributed Scotti Bros. Records** as East Coast regional sales representative. Leslie starts his new gig Dec. 2, ending a 14-year stint with **Malverne**.

And speaking of **INDI**, top man **Mel Klein** says he expects negotia-

GRASS ROUTE

by Deborah Russell

tions to obtain an eight-figure, national credit line for **INDI** to close by the end of November. Klein admits it has been tough and has taken longer than he expected to attain traditional financing in today's troubled economic climate.

"But I still hope that we could complete what we're trying to do by the end of the first quarter or the middle of the second quarter in 1992," he says.

Klein is focusing on completing the **INDI** network before he looks to inking deals with labels. Once the credit line comes through, he says he expects to close the long-awaited deal with Dallas-based **Big State Distributors**.

RETAIL TRACK

(Continued from page 48)

punched in the card. When three holes have been accumulated, a coupon, which can be redeemed up to April 1, is issued for a free CD at **HMV**.

While **HMV** is participating in the restaurants' frequent-buyer program, it canceled its own similar policy a couple of months back. At that time, **Peter Herd**, VP of advertising, said that after running **Club HMV**—which allowed members to get a \$10 credit for every \$100 in purchases—at its two Manhattan stores for almost a year, management looked at what the policy did to margins and "decided to pull the plug on it."

NARM MAKES MOVE: The National Assn. of Recording Merchandisers has moved its headquarters, although it is staying in **Marlton, N.J.**, and has the same phone

SO MANY RECORDS ... So Little Time: For what it's worth, here's a quick hit list of some great albums traveling the **Grass Route** these days: **The Bad Examples'** "Bad Is Beautiful," from **Waterdog Records** of Chicago, is just pure, melodic pop-rock, the best kind; the **Monks Of Doom's** "Meridian," from **Baited Breath Productions** of Chapel Hill, N.C., is innovative and funky alternative rock; the **Spanic Boys'** "Strange World" from **Rounder Records** of Cambridge, Mass., absolutely rings with perfect pop precision. What a rockin' father/son team!; **God's Little Monkeys'** "Lip" from San Francisco's **Alias** is another alternative pop gem, laced with unusually exquisite vocals and irresistible rhythms; and **Betty's** "Hello Betty," from **The Man From B.E.T.T.Y.** of New York, is weird, poetic, and experimental, but smooth, easy, and accessible at the same time. Thought-provoking and truly cool.

and FAX numbers. In other **NARM** news, **Disc Jockey** has redesigned the organization's materials for the "Get Into Grammy Music" merchandising campaign. The redesign by **Owensboro, Ky.-based Disc Jockey** marks the first time a retail member has contributed the design for the merchandising campaign, **NARM** executive VP **Pamela Horowitz** stated in a press release. The Grammy show will be broadcast Feb. 25 and accounts wishing to capitalize on the show can place orders with **NARM** by Dec. 8 for campaign materials.

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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **ENYA**
Shepherd Moons
PRODUCER: Nicky Ryan
Reprise 26775

Irish vocalist who struck gold with debut cleaves to her trademark mix of folkish melodies and new age instrumentation in stylish sequel. Music here, often crooned in Gaelic, will remain an acquired taste for straight-pop fans, but adult listeners with a taste for the introspectively exotic will get off on such AC/new age shots as "How Can I Keep From Singing?" and "Angeles."

★ **THE FAMILY STAND**
Moon In Scorpio
PRODUCERS: The Family Stand
EastWest Records America 91803

Band's sophomore stand is a much tougher, bass-heavy release than debut. Though the band gained fame through its work on Paula Abdul's "Spellbound," that album doesn't indicate its immense performing talent, especially the lead vocals of Sandra St. Victor, who has the sassiness of Tina Turner and the range of Chaka Khan. Entire effort seamlessly blends rock and funk similar to Lenny Kravitz or Seal. Should work at album rock, pop, and R&B radio.

★ **TEENAGE FANCLUB**
Bandwagonesque
PRODUCERS: Don Fleming, Paul Chisholm & Teenage Fanclub
DGC 24461

Scottish quartet borrows shamelessly from such diverse influences as Big Star and Crazy Horse on major-label debut, but that in no way diminishes the album's brazenly loud, melodic pleasures. "The Concept," "December," "What You Do To Me," and "Guiding Star" all have potential to capture same modern rock audience that rediscovered the joys of harmony in groups like the Posies.

ORIGINAL MOTION PICTURE SOUNDTRACK
Beauty And The Beast
PRODUCER: Alan Menken
Walt Disney 60618

NEW & NOTEWORTHY

TEVIN CAMPBELL
T.E.V.I.N.
PRODUCERS: Various
Qwest/Warner Bros. 26291

Label rolls out the heavy artillery for full-length debut by the prodigious young R&B singer, who has already brightened albums by Quincy Jones and Prince (both of whom are represented here). Campbell's "Graffiti Bridge" hit "Round And Round" is here, as is his current chart-climber "Tell Me What You Want Me To Do." Other tracks like "Alone With You" and "One Song" show off his Michael Jackson/Stevie Wonder-influenced pipes to good effect. Let's face it: The kid has a wonderful voice and he'll be with us for a while.

JIMI HENDRIX
Stages
PRODUCER: None listed
Reprise 26732

Four aspects of the guitarist's concert career are revealed in four-CD/cassette box. Live sets cover the years from 1967-70, in the form of

Disney's new animated fairy tale already has young and old lining up around the block, and charming soundtrack, composed by Menken and the late Howard Ashman, could reprise the success of score for "The Little Mermaid" (which the composers also penned). In addition to scene-setting dialog and movie songs, pop fans get a bonus in title duet by Peabo Bryson and Celine Dion. Film grosses should go through the roof, so expect record to follow suit.

VARIOUS ARTISTS
I'm Your Fan/The Songs Of Leonard Cohen
By ...
PRODUCERS: Various
Atlantic 82349

Latest tribute album is a treat for modern rockers, as the Canadian troubadour receives a bow from a host of contemporary artists. Tracks by R.E.M. (whose ominous "First We Take Manhattan" is likely to hit first at radio), Ian McCulloch, Pixies, Lloyd Cole, Robert Forster, Bill Pritchard, and Nick Cave & the Bad Seeds stand out in a lively and enjoyable overview of Cohen's fine oeuvre.

NYMPHS
PRODUCER: Bill Price
DGC 24366

Some things just don't translate well from stage to studio, and that appears to be the case with much-talked-about L.A. band's debut. Lead vocalist Inger Lorré's antics are the stuff of demi-legend, but here she sounds like just another abrasive postpunk singer; band's work is unexceptionally recorded. Still, some songs survive, with "Heaven" and "Sad And Damned" among most singular numbers for modern rockers.

THE DYLANs
PRODUCER: Stephen Street
RCA/Beggars Banquet 61054

British quintet shows frustrating tendency toward musical pilferage on full-length debut. A multitude of cops, from the Beatles through Lou Reed to Joy Division, may be heard here, and while everything is well-played, no sense of an original style can be felt. What's worse, "Godlike," the best

complete shows from Stockholm, Paris, San Diego, and Atlanta. Sound is for the most part annoyingly dim (these were the dark ages of live recording), but those with an ear for Hendrix's innovative power will especially appreciate the bluesiness of the Paris set and the rocking fire of the San Diego show. Mainly a good Yule gift for fanatics; less casual fans may not want to go the distance.

LYNYRD SKYNYRD
PRODUCERS: Ron O'Brien & Andy McKaie
MCA 10390

Hard-hammering Southern rock brethren get their full measure of respect in three-CD retrospective package. Salute surveys the high points of the original lineup, with all the album rock hits in place; best news for Skynyrd devotees is the large selection of rare and unreleased material (a quarter of the tracks have never seen the light of day before, and a number of instructive demo versions are heard). Those who like it Dixie-fried could hardly do better than this three-course serving.

SPOTLIGHT



MICHAEL JACKSON
Dangerous
PRODUCERS: Michael Jackson; Teddy Riley; Bruce Swedien; Bill Bottrell
Epic 45400

Anticipated with an excitement usually reserved for once-in-a-lifetime experiences such as Halley's Comet, the new Michael Jackson album has finally arrived. Jackson splits with longtime producer Quincy Jones; the result is a harder-edged album, much of which is permeated with new jack rhythms, courtesy of Riley. However, the first few up-tempo urban tracks don't tell the whole story. Among the 14 tracks is the beautifully confessional "Will You Be There" (complete with the Andrae Crouch Singers); a potential album rock scorcher, "Give It To Me"; a treacly "We Are The World" follow-up, "Heal The World"; and, of course, the funky pop insta-hit, "Black Or White." On repeated listenings most of the songs sound better and better, especially the inspirational "Keep The Faith." There are easily seven singles here. Will it top "Thriller"? In sales, probably not; but artistically, it's one of Jackson's finest efforts.

number here, was the highlight of previously released EP. OK pickings for modern rockers who don't mind a lot of derivative material.

★ **JOHNNY ADAMS**
Sings Doc Pomus: The Real Me
PRODUCERS: Scott Billington & Mac Rebennack
Rounder 2109

In a stirring sequel to last year's magnificent overview of Percy Mayfield's repertoire, New Orleans genius Adams here gives stellar readings of songs by another R&B master. Dr. John, the Fabulous Thunderbirds' Duke Robillard, and Crescent City tenorist Alvin "Red" Tyler all lend sterling hands to the project, and Adams himself sings the numbers straight and true. Astounding "Blinded By Love" is a must-hear.

R & B

► **ROGER**
Bridging The Gap
PRODUCERS: Roger Troutman; David Gamson
Reprise 26524

Troutman returns with an outing that highlights his talents as funkmeister ("Everybody Get Up") and solid balladeer ("Take Me Back"). Though the album throughout is fine, Roger's strength is synth-laden toe-tappers that are instantly catchy and are redolent of '70s disco. Good fun.

► **ATLANTIC STARR**
Love Crazy
PRODUCERS: David Lewis & Wayne I. Lewis
Reprise 26545

Coed quartet returns with a solid urban effort that fits right in with radio's needs: up-tempo, R&B ditties (such as first single, "Love Crazy") and tasteful, sax-laden ballads destined for AC heaven such as "Hold On." Other top tracks are the sassy "If You Know What's Good For You" and house-inflected "Come Lover."

► **SHANICE**
Inner Child
PRODUCER: Narada Michael Walden
Motown 363192

With her sophomore release, vocalist Shanice Wilson appears primed to strike the big time, as percolating initial single "I Love Your Smile" is making a move on both R&B and pop sides. While that up-tempo item is hard to resist, Shanice shows off her other sides on "I'm Cryin'" and "I Hate To Be Lonely." Produced as usual with an ear cocked to top 40 acceptance by Walden, this looks like another breaker for Motown.

DANCE

► **EL BARRIO**
Unity
PRODUCER: Eddie "Love" Arroyo
4th & B'way/Island 444046

A year after making club waves with "Across 110th Street," Latino posse delivers a potent debut that balances its signature salsa-seasoned house sound with radio-friendly pop/funk influences. A variety of singers and rappers are employed, though Paula Brion shines brightest on fierce new single, "So Confused," and logical follow-up, "Into My Life." Other strong moments include the sassy "Over" and an earnest reading of the Spinners' evergreen "Could It Be I'm Falling In Love."

JAZZ

► **STANLEY JORDAN**
Stolen Moments
PRODUCER: Stanley Jordan
Blue Note 97159

If there was ever any doubt that fret maestro Jordan can play just about anything, this live set recorded in Tokyo last year should lay that notion to rest. Backed by bassist Charnett Moffett and drummer Kenwood Dennard, Jordan runs down a wildly eclectic repertoire that runs gamut from "Stairway To Heaven" (!) through Coltrane and Oliver Nelson tunes to Stevie Wonder and "Over The Rainbow." Somehow, it all jells; rack up another contemporary jazz hit for the axe master.

NEW AGE

► **DAVID LANZ**
Return To The Heart
PRODUCER: Paul Speer
Narada 64005

New ager travels alone with his piano to four European locales to record new tracks as well as new interpretations of previously released material. Taken as a whole, the project offers an intimate look at Lanz and his music, as well as how he beautifully tackles cover songs,

SPOTLIGHT



U2
Achtung Baby
PRODUCERS: Daniel Lanois & Brian Eno
Island 510347

Instead of being content to rest on its laurels as one of the world's top-selling bands, U2 has fashioned a new sound that combines all the hypnotic elements and driving guitars the Irish quartet is known for with industrial and other techno elements. Outside of "The Fly," which has a cold, sterile feel, the result is an experiment that, by and large, works. Gone are anthems, such as "Pride (In The Name Of Love)." Present are dark, questioning, often haunting numbers, such as "One" and "So Cruel." There have never been easy answers in U2's world, and yet the group continues to have the courage to pose important questions in innovative musical ways.

including "A Whiter Shade Of Pale" and Pachelbel's "Canon In D Major."

WORLD MUSIC

TRILOK GURTU
Living Magic
PRODUCERS: Kurt Renker & Walter Quintus; Trilok Gurtu
CMP 50

Employing Western and non-Western instruments alike, Indian percussionist Gurtu continues to erase the line between world music and jazz in the noteworthy company of Norwegian reedman Jan Gabarek and Brazilian percussionist Nana Vasconcelos. Highlights of an unconventional set include the world-jazz grooves "Tac, et demi" and the title track, the quiet, brooding "Baba," the catchy, subcontinental melody of "Once I Wished A Tree Upside Down . . ." and the funky, sitarlike veena on "From Scratch."

CLASSICAL

► **BRUCKNER: SYMPHONY NO. 7**
New York Philharmonic, Masur
Teldec 73243

Kurt Masur's highly publicized inaugural concert as music director of the Philharmonic last September is fresh enough in memory to add more than a few commercial points to this live recording. But the performance documented here has much more to recommend it. Strong, idiomatic, and set in a realistic acoustic that does honor to the Teldec crew, it should win a high degree of collector favor. Further, it serves as a welcome augury for additional live recordings to come from this source.

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.

WORLD MUSIC

A SPECIAL RETAIL SECTION

Adventures In Marketing: Execs Tip Their Hands

■ BY JOCK BAIRD

NEW YORK—No, selling world music is not like marketing Michael Jackson. "You don't get into it if you're looking to make a big score in the records business," says Mango chief Chris Blackwell with a smile. "It's very hard music to sell," agrees ECM president Seth Rothstein. "It takes a very active listener to get into this stuff."

That has not stopped world music labels from putting out product at a record pace. "There's been a tendency by some people to jump on the bandwagon and start releasing titles," says one executive, "but because it's still such a small audience I'm not sure that's doing much good." Echoes Hannibal head Joe Boyd, "There will obviously be a shakeout of some kind just in terms of retail space. That's the biggest limiting factor."

Exactly who is the world music audience? "I identify two distinct markets," says Hilton Rosenthal, head of Rhythm Safari. "One is definitely a student population that's interested in exploring different cultures and sounds. In the college market, world music just happens to be another form of alternative music. And then the other side of it is the adult market." As in baby boomers? "The typical world music would be a late-30s



GIPSY KINGS

The Importance Of Planet Beat Myriad Influences Make World Of Difference

■ BY TOM CHEYNEY

LOS ANGELES—The way the term "world music" is bandied about today, one would think it was an actual style of music. But there is no specific combination of melody, rhythm, and harmony than can be so labeled—there's no such creature. First used as a categorical catch-all for ethno-musicologists, it was then formalized (some would say co-opted) in 1987 by a coterie of British indie labels and journalists as a marketing handle to facilitate in-store accessibility in the U.K. Its definition has since widened to the point that it has become synonymous with anything "exotic" from places that Americans and Europeans do not normally pay attention to musically.

The planetary sounds that have fallen under this rankling rubric range from what Mickey Hart has called "endangered musics," traditional forms still central to the ritual and quotidian existence of some societies, all the way to the technologically driven pop musics produced in Paris and other multi-ethnic capitals. The tastiest, most resonant styles often combine an element of cultural authenticity with an ear for modernism that enhances, not embalms, the music. Some self-appointed guardians of musical purity have pooh-pooed the use of the latest microchip-laced gadgetry by musicians from the poor nations who aspire to the state-of-the-art, but this purist attitude reeks of

neocolonial paternalism, suggesting only those from the First World should have access to these tools and that the "noble savages" should stick to their drums, chants, and gut-stringed lutes.

What matters is not *whether* synthesizers are used, but *how*. In the hands of innovators like Salif Keita, Mouth Music, or Ray Lema, these technoroots fusions work because they are firmly grounded in culturally rich rhythms and melodies and fitted with the electronics in a forward-looking way. Furthermore, fascinating hybridization is at the core of many world styles.

Peter Gabriel once said that these fusions should be encouraged, "because often in genetics the hybrids have the most vitality, strength, and immunity." The British singer's Real World label has released several

fresh recipes for mixing up the musical pot. Most notable is the Mustt Mustt project, which put the Pakistani qawwali singer Nusrat Fateh Ali Khan and some of his musicians in the studio with Northern players, creating a sometimes gripping interplay of cultures and sounds.

An obsession with globalist grooves often brings on strange twists of taste. Who would have predicted we would see a new enthusiasm for the accordion, fueled by the squeezebox hyperventilations of Zulu jive, Colombian cumbia and vallenata, Louisianan Cajun and zydeco, Tex-Mex conjunto, Celtic jigs, Bulgarian wedding music, and Argentinean tangos—all of which are a long way from Lawrence Welk & Co.

Several tunes from the last few years serve as signposts for the potential of these international sounds to reach a wider audience. French Antillean superstars Kassav' achieved their first breakthrough in the mid-'80s in Europe, Africa, and Latin America with "Zouk Le Se Sel Medikaman Nou Ni" (Zouk Is The Only Medicine We Need), a dancefloor raver showcasing zouk's well-produced but rootsy appeal. Keita's "Soro" stands as a classic of African technoroots pop. "Cono" is one of the album's most compelling tracks, a tune Jean-Luc Ponty called "one of the most beautiful melodies of all time." Then there's "Homeless,"

(Continued on page 56)

KIOT-FM: The Coyote Howls A 'Diverse' Tune

SANTA FE, N.M.—Where on a typical evening can you find salsa, followed by an edgy electronic instrumental by Opafire, then Bob Marley's "Natural Mystic"? Or maybe some Tito Puente, Al Green, Sunny Ade, Bonnie Raitt, and Dave Brubeck? Try 102.3 in northern New Mexico, home of the contemporary world music of Santa Fe's KIOT-FM, the Coyote.

"We're trying to create the definitive crossover format for commercial radio," says programmer Jack Kolkmeier, who calls his format Diverse Adult Radio. "There is no well-developed format where you can hear a variety of styles. We're trying to present this music in its real form before it gets homogenized or changed around or made to be hip and then distorted."

KIOT-FM has been on the air since July, its 25,000 watts giving it a clear signal throughout the Santa Fe area. Owned by longtime Santa Fe airwave businessman Bill Sims and programmed by radio vet Kolkmeier, KIOT integrates tunes from more than 60 countries into the mix, estimates Kolkmeier, with about one song in three falling into the global category.

Listening to KIOT's wide array of music almost leaves the impression that the music hosts play what they want. "It sounds real free-form but



JOE BOYD/IVO PAPSOV

person, yuppie type with money," admits Rick Laudati, director of WEA's new Tropical Storm and Sound Wave labels. "However, what I'm seeing is that as more people become exposed to it, the audience is getting a bit wider than that pigeonhole, that's really what's needed." Laudati notes hopefully that more new adult contemporary stations have been asking him for catalog.

Geographically, "the biggest market now by far is America," says Earthworks' Trevor Herman. "From '87 to '89 was the absolute peak for world music in Britain, and then it dropped off a bit. The magazines had done their pieces and moved on." Cracking America has become the

(Continued on page 56)



JACK KOLKMEYER

we meticulously track and craft what we want to do," says Kolkmeier. "One secret is to create what you want soundwise and to have criteria for every song that you play so it fits in some way. The other secret is that everyone who's on the air gets to put together their sets of music, with access to 40 or 50 songs over a two-hour period. Part of the challenge is to balance melody and rhythm." To achieve this, Kolkmeier uses four "Soundscapes"—jazz-oriented tunes, acoustic instrumentals, electronic compositions, and world music—the building blocks of the station's programming. "All of these can cross back and forth, but we want to keep them all separated more or less into an overall feeling."

TOM CHEYNEY

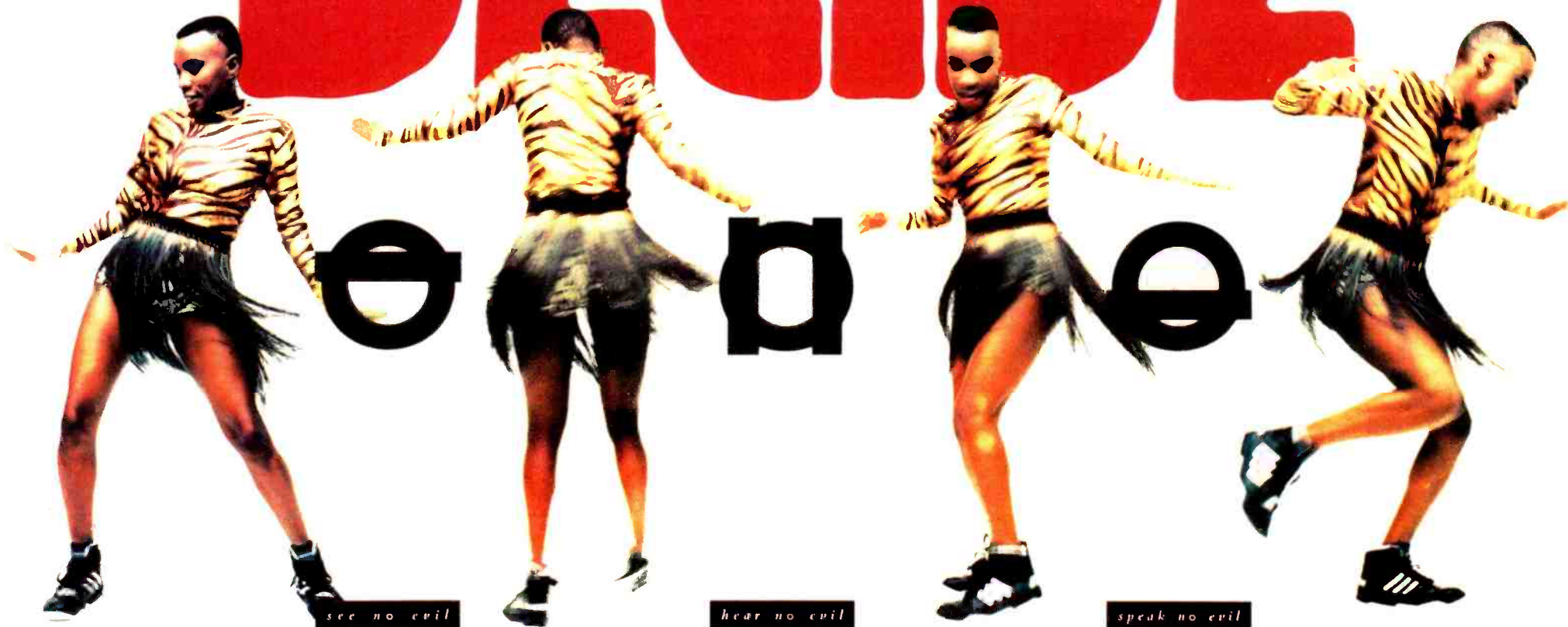


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World Music

RETAIL

Paris: A World Music Hotbed City Of Lights Is A Beacon To Scene

BY BANNING EYRE

PARIS—No city has produced more world music bonanzas than Paris. The city's producers sift, winnow, and refine music from French West Africa and the Caribbean, and then portion it out to the world. Parisian successes run the gamut from Malian Salif Keita to the darkly funky rai of Algerian Cheb Khaled, to any number of guitar-and-vocal boogie albums by Zairian soukous acts like Kanda Bongo Man and Loketo, and dance-happy Antillean zouk from outfits like Kassav' and Zouk Machine.

Just the same, Paris is not a joyous melting pot of world culture. The world music scene is largely enclosed in basement studios and corporate offices, all but invisible to most Parisians. Alain Toko is a Paris-based Cameroonian session guitarist who toured the U.S. recently with Jean-Luc Ponty. "Americans are more open to world music than people in Paris," he says.

Referring to Paris' musical gold mine—its large communities of Algerians, Haitians, Zairians, Antilleans, and others inherited from France's colonial exploits—Toko says, "We have the personnel. You have the au-



KASSAV'

regularly sponsors other artists in events such as Grand Mission Zouk in 1987 and '89.

Zouk wears its Caribbean roots beneath a slick, commercial gloss. Lately, zouk has tended to soften its edges in deference to a sweeter ballad style known as zouk love, and now that zouk love has had a few hits, everybody is trying it. "You get a lot of commercial opportunism," says Urbanes. "If something is doing well, then suddenly everybody's churning out the same style. But it's not always up to scratch."

Soukous is probably the most popular dance music in Africa. Its guitar-driven grooves and sweetly harmonized vocals are really a re-Africanization of Cuban popular music, but since its birth in the '50s, soukous has developed into a unique and massively influential style. Due to the phenomenal expense of keeping recording studios open in Africa, most soukous today is recorded in Paris, some by Zaire-based artists who travel to record, but much by expatriates like guitarist Dibo Dibala and singer Kanda Bongo Man, who have essentially ignored the demanding Zairian audience to build a name in Europe's African community.

Zairian producers rely on ready markets in the Caribbean, as well as East and West Africa. They do not really work at developing the Western market. "It's part of the African way of doing things," says Urbanes. "An artist will get paid a sum for recording an album and he will never see any royalties again. So the more albums he puts out every year, the more money he makes. Even a big guy like Pepe Kalle makes one good album and suddenly there are quite a few producers interested in him." At that point the artist typically sells each producer one or two good songs and pads the resulting albums with filler tracks. Urbanes adds that it is really the songwriters who make the money on an album. "That's why you get Loketo coming out with five different albums, one with Aurlus Mabele, one with Dibo, one with Jean Baron, and so on."

Some Paris producers have worked to transform ethnic styles into international pop sensations. One of the best, Martin Messonnier, co-produced King Sunny Ade's most heavily fused release, "Aura" (Island, 1984), as well as Cheb Khaled and Saffy Boutella's rai tour de force, "Kutche."

A new Mango release by Angeli-

que Kidjo of Benin, "Logozo," is clear proof that the magic of Paris fusion still lives. With Kidjo's toughly beguiling voice solid at the center, "Logozo" blends the richness of traditional rhythms and melodies with lean, funky pop. Salif Keita (Mali), Youssou N'Dour (Senegal), Mory Kante (Guinea), Toure Kunda (Senegal), and Papa Wemba (Zaire) are perhaps the most prominent African artists to create high-profile crossover releases.

But ever since Keita's masterful "Soro," the stakes and standards have been high, and there have been many disappointments. Some are testing the waters elsewhere. Cheb Khaled has recorded his new album in Los Angeles; Papa Wemba is scheduled to record soon in Japan.

Meanwhile in Paris, the man responsible for "Soro," Malian producer Ibrahima Sylla, continues to pursue his own agenda. Producing artists from and for all of West Africa, especially Mali, Senegal, and Guinea, Sylla understands the business and markets better than anyone else. "He's developed his own sound," says Urbanes. "I think you could compare him with the creators of the Motown sound in America." Sylla works exclusively with musicians who understand the traditional music of their region or people. Over the years, he has experimented with the full range of projects from acoustic traditional efforts to heavily electronic pop, and has gradually found "the right mix."

Sylla says, "In Africa, they don't relate to the modern music played by Africans. They find it unnatural. When they buy rock, jazz, blues, or soul, they prefer to buy Western artists. They listen to Sting rather than Youssou N'Dour doing Sting. They want Youssou N'Dour to stay African. What is working in Africa is the genre of Oumou Sangare. There are no horns and no synthesizers. The Africans find themselves in it."

Urbanes says Sterns is planning to introduce more of this acoustic material in the U.S., starting with the new "Wassoulou Sound: The Women Of Mali," which includes selections by Sangare and three other singers. The album is riding high on European world music charts, suggesting this less glossy, neo-traditional pop may amount to a new wave of sound to emerge from Paris. If so, it represents a maturing of both the Paris production machine and the world music audience.



SALIF KEITA



KANDA BONGO MAN

dience."

Robert Urbanes of Sterns, perhaps the leading international distributor of world music, concurs, pointing out the Paris scene is about production, not performance. "People hang about and do concerts, but it's not that prominent. It's really a matter of going there and making your record. And a whole heap of artists just tend to go back to their country afterward. When artists do perform, it's for their own community of Africans."

In the impressive, 96-track studio Marcadet in Paris' north end, the grand masters of Antillean zouk, Kassav', are at work on "Milans" (CBS), a new album for their lead vocalist Jocelyne Beroard. Starting as early as 1968, these natives of Guadeloupe and Martinique have made Paris their home. Determined to marry state-of-the-art recording technology with the Antilles' lilting cadence music, Kassav' created zouk, an aggressive big-band dance sound that has become enormously popular in the Caribbean and Africa. Kassav' is a true pioneer of the Paris production scene, and the success of zouk owes a lot to its generous vision. The band

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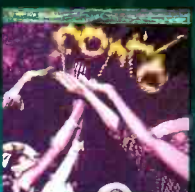
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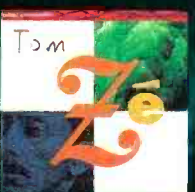


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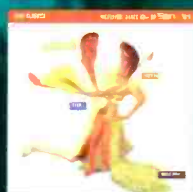
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—*Jornal Do Brasil (Rio)*

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—*Billboard*

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—*Ijmuider Courant (Netherlands)*

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—*The Oak and Tribune*

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—*Buscadero (Italy)*

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Luaka Bop/WB 40177

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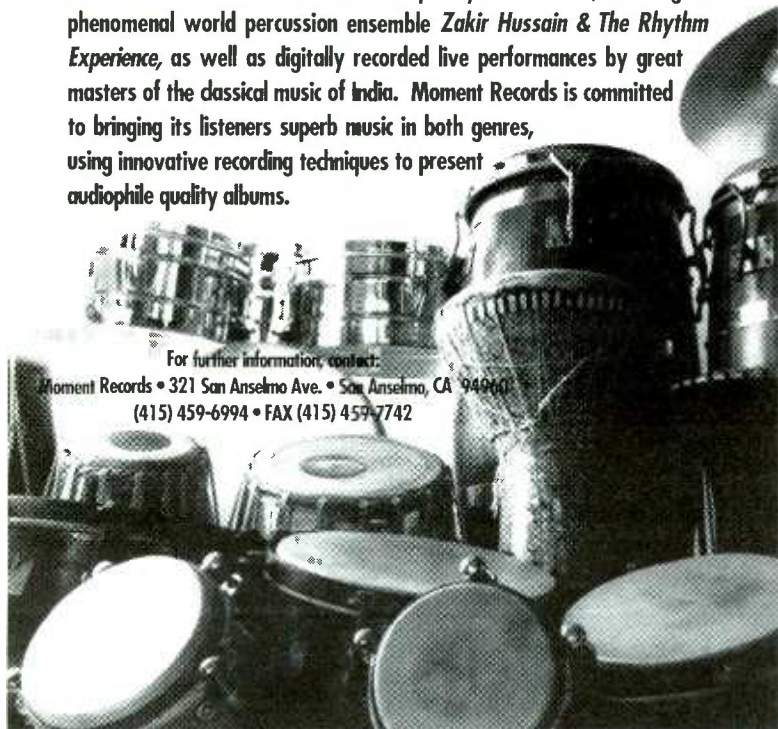


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World Music

RETAIL

THE IMPORTANCE OF PLANET BEAT

(Continued from page 52)

Ladysmith Black Mambazo's duet with Paul Simon on "Graceland," which gave the uninitiated a glorious taste of the South African isicathamiya choral group's power in a pop setting. The title cut of Margaret Menezes' "Elegibo" blends candomble drumming and Brazilian sexiness, touching on the sacred and profane in one five-minute burst. And the Gipsy Kings' rousing "Bamboleo" brought flamenco into the global pop fold.

Several groups in the vanguard of pan-cultural mixup could reach more ears in the next few years. The 3 Mustaphas 3 flaunt a zany virtuosity in styles from the Balkans to the Middle East, South Asia to Africa, sometimes executed all in one song. Shang Shang Typhoon, a Japanese septet with two eponymous albums on Sony/Epic-Japan, blends Okinawan and Japanese folk musics with salsa, reggae, funk, rock, and anything else that tickles its fancy. And with a tenor voice made of equal parts rebel and lover, Joe Arroyo is one of the great innovators on the loosely defined salsa scene. He and his band, La Verdad (the

Truth), comb their Afro-Colombian heritage and that of their brothers and sisters in the diaspora for musical inspiration.

In response to this growth in consumer appetites, a couple dozen record labels, mostly independents or subsidiaries of majors, have issued a growing catalog of planetary platters in cassette or CD format. Leading the way are Island and its Mango and Axiom arms; Shanachie; Rhythm Safari; Earthworks (now handled by Cardiac in the States); Rounder and its reggae unit, Heartbeat; Rykodisc, especially its Hannibal subsidiary and Mickey Hart's "The World" series; WEA's ambitious Tropical Storm and Sound Wave imprints; World Pacific/Capitol; PolyGram's Brazilian and African branches; Real World (distributed by Virgin); Luaka Bop, the David Byrne romance with Brazilian and Cuban sounds done in conjunction with Warner; Celtic music stalwart Green Linnet; and such British labels with decent U.S. import distribution as GlobeStyle, World Circuit, Triple Earth, and Sterns (which now offers, through a New

York office, its list of African, Latin American, and other goodies at domestic retail prices.)

And we shouldn't forget the little guys, such as Music of the World, Original Music, EarthBeat!, Happy Hour, India Archive, and Nimbus (for its Indian classical and flamenco releases). Even some of the biz's behemoths have shaken off their lethargy and gotten into the act, especially Sony and all its minion units with Aster Aweke, Kassav', Milton Nascimento, Shabba Ranks, and the "Dancehall Reggaespanol" compilation.

Some companies handle the music strictly as licensors, benevolently plundering overseas houses for interesting international ear candy. Other labels—notably Mango, Rhythm Safari, Real World, and Hart's "The World"—have attempted to bring some traditional artist development in-house, lending credence to the idea that further market penetration of these musics cannot occur without a commitment to the creators on more than a licensing level. These companies also foot the bills for original recording sessions.

When all these corporate participants are listed together, it presents an impressive argument that the beats of the planet are here to stay.

ADVENTURES IN MARKETING: EXECS TIP THEIR HANDS

(Continued from page 52)

Holy Grail, and Boyd notes that four U.S. superstars have prepared the ground: "Peter Gabriel, David Byrne, Paul Simon, and particularly Mickey Hart—those are the four guys that are the four horsemen who are leading the attempt to make sense of the relationship between Western music and world music."

The biggest marketing hump? The language barrier: "It's a tricky question, and ultimately it's the real question for the future of the world music market," says Boyd. "The mass audience really wants to listen to music that is a soundtrack for their lives, people who are singing about what they are going through... An African artist isn't going to be speaking to them at that level. They have to have that distance, that perspective to say, 'Hey, I don't know what this guy's singing about but he's singing it great.'"

Rosenthal, who now produces Rhythm Safari acts, suggests some musical reinterpretation: "I think that song structuring is probably the most important thing to bring this

into the marketplace right now. When I listen to these songs, the thing that takes me the longest is identifying what actually would somebody think is a verse and a chorus, as opposed to just a never-ending 100-bar loop of different melodies. The traditions get involved in hypnotic subtleties, which don't translate." But Rosenthal worries that he may go too far. "There are times when I wonder if I'm just bastardizing this stuff, instead of allowing it to be what it is."

A bigger problem comes when the artist modifies his or her own music for the Western market, according to Boyd. "A lot of artists have the feeling that in order to reach the Western audience, they have to make their music more Western," he says. "So you get a lot of synthesizers and sequences and very slick production. And it doesn't always work. I think on some of Salif [Keita's] and Yousou N'Dour's records particularly, you've lost a lot of the original rhythmic feeling of Senegal and Mali and the result has been disappointing."

How to handle the world music superstar, who is royalty at home but
(Continued on page 58)

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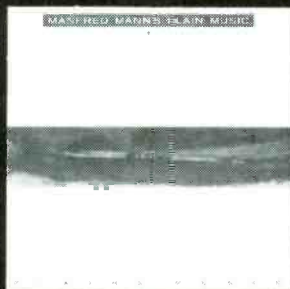


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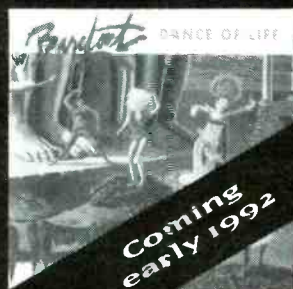
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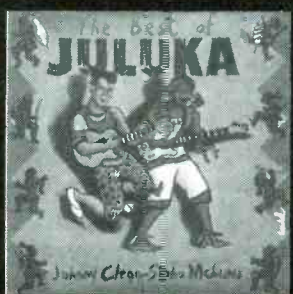
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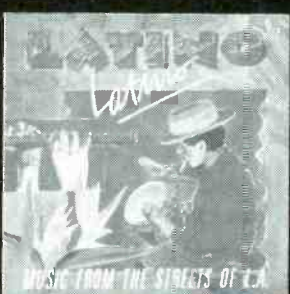
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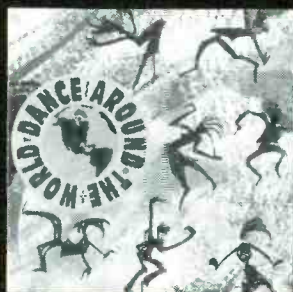
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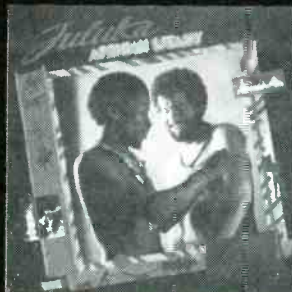
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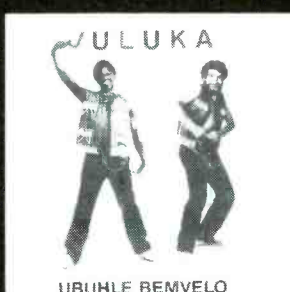
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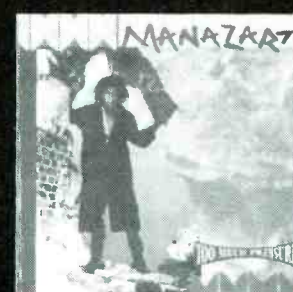
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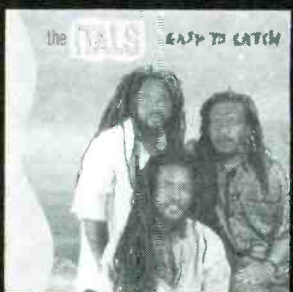
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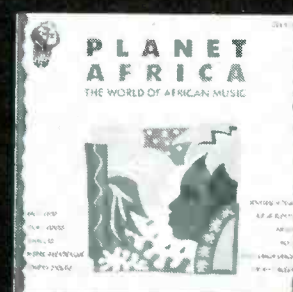
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EXECS TIP THEIR HANDS

(Continued from page 56)

only a moderate seller abroad, is another tough area. Laudati says, "We've had some of these guys asking for a lot of money—much more so than any sales history they've had. They just perceive themselves as big cheeses. But you have to sit down and look at their previous sales history and try to do something that's reasonable." Blackwell feels a smaller, more responsive label is better for these artists. "They are actually stars, which is why one always has to have a kind of separate label and separate structure for them, so that they are not given a short shift," he says.

Overall, world music moguls use familiar marketing tools. "It's like any other part of the music business," explains Rosenthal. "You try and get radio play, publicity, do a video. The only difference is that we have more limited resources at this point." Almost all the executives contacted felt the retail connection was particularly crucial, as well as good press. And all agreed with Earthworks' Herman in saying, "You've got to take a very long view, and sell each album for years to get your sales."

"These records are like classical music," seconds Blackwell. "They are not perishable. You just keep adding to your catalog and when you have something which has a little bit of a fizzle to it, you rush around and try and create some more excitement around the rest of the catalog. It's a slow process."

"It's just a matter of hammering away at the wall and chipping slowly," says Rosenthal. "Ultimately, as we've seen, the wall falls."

Billboard.

FOR WEEK ENDING NOVEMBER 30, 1991

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|-----------|------------|---------------|--|--------|

NEW AGE ALBUMS™

| ★★ NO. 1 ★★ | | | | | |
|-------------|----------|----|--|------------------|------------------------------|
| 1 | 1 | 5 | SUMMER WINDHAM HILL WH-11107 | 3 weeks at No. 1 | GEORGE WINSTON |
| 2 | 2 | 21 | BORRASCA HIGHER OCTAVE HOMC 7036* | | OTTMAR LIEBERT |
| 3 | 4 | 11 | A CHILDHOOD REMEMBERED NARADA ND-63907* | | VARIOUS ARTISTS |
| 4 | 3 | 29 | IN THE WAKE OF THE WIND NARADA ND-64003* | | DAVID ARKENSTONE |
| 5 | 6 | 7 | INDIGO PRIVATE MUSIC 82091* | | PATRICK O'HEARN |
| 6 | 5 | 77 | REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P* | | YANNI |
| 7 | NEW▶ | | RETURN TO THE HEART NARADA ND-64005* | | DAVID LANZ |
| 8 | 8 | 17 | LOST FRONTIER NARADA ND-62012* | | PETER BUFFETT |
| 9 | 7 | 83 | NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026* | | OTTMAR LIEBERT |
| 10 | 10 | 9 | WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109* | | VARIOUS ARTISTS |
| 11 | 13 | 5 | IN THE GARDEN NARADA ND-64004* | | ERIC TINGSTAD & NANCY RUMBEL |
| 12 | 9 | 7 | HOTEL LUNA PRIVATE MUSIC 82090* | | SUZANNE CIANI |
| 13 | 15 | 9 | FUTURE PRIMITIVE HIGHER OCTAVE HOMC 7035* | | EKO |
| 14 | 14 | 5 | SACRED MUSIC FROM SEVEN STARS ASTROMUSIC Astro-05 | | GERALD JAY MARKOE |
| 15 | 17 | 11 | SIRENS HEARTS OF SPACE HS11026-2* | | MYCHAEL DANNA |
| 16 | 16 | 94 | DECEMBER ▲ WINDHAM HILL 1025 | | GEORGE WINSTON |
| 17 | 11 | 15 | LIVE IN AMERICA GEFFEN 24323* | | KITARO |
| 18 | 25 | 3 | SUN LAKE SONIC ATMOSPHERES CD 80038* | | CHI |
| 19 | 12 | 27 | BLUES FROM THE RAIN FOREST SUMERTONE S2CD-01* | | MERL SAUNDERS |
| 20 | 22 | 13 | CANYON DREAMS MIRAMAR MPCD 2801* | | TANGERINE DREAM |
| 21 | 20 | 7 | VOICES IN THE WIND SILVER WAVE SD-701* | | WIND MACHINE |
| 22 | RE-ENTRY | | MANNHEIM STEAMROLLER CHRISTMAS ▲2MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 | | MANNHEIM STEAMROLLER |
| 23 | RE-ENTRY | | A FRESH AIRE CHRISTMAS ▲2 AMERICAN GRAMAPHONE AG 1988 | | MANNHEIM STEAMROLLER |
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| 2 | 1 | 15 | AMEN MANGO 539 910/ISLAND | | SALIF KEITA |
| 3 | 3 | 19 | ESTE MUNDO ELEKTRA 61179* | | GIPSY KINGS |
| 4 | 4 | 13 | JAH KINGDOM MANGO 539 915/ISLAND | | BURNING SPEAR |
| 5 | 5 | 17 | CAJUN CONJA RHINO R2 70525* | | BEAUSOLEIL |
| 6 | 6 | 17 | MAIS WORLD PACIFIC 96104*/BLUE NOTE | | MARISA MONTE |
| 7 | 13 | 3 | KABU COLUMBIA CK 47846* | | ASTER AWEKE |
| 8 | 7 | 21 | JAHMEKYA VIRGIN 91626* | ZIGGY MARLEY & THE MELODY MAKERS | |
| 9 | 10 | 9 | CAPTURED LIVE SHANACHIE 43090* | | LUCKY DUBE |
| 10 | 9 | 7 | SCENE DE VIE COLUMBIA CK 47845* | | PATRICIA KAAS |
| 11 | 11 | 11 | LOOK AT LOVE SHANACHIE 43087* | | JUDY MOWATT |
| 12 | 8 | 13 | ZING ZONG HANNIBAL HNCD 1366*/RYKO | | KANDA BONGO MAN |
| 13 | 12 | 15 | AXE WORLD PACIFIC 95057*/BLUE NOTE | | AFRO BRAZIL |
| 14 | 14 | 25 | IRON STORM MESA R2 79035* | | BLACK UHURU |
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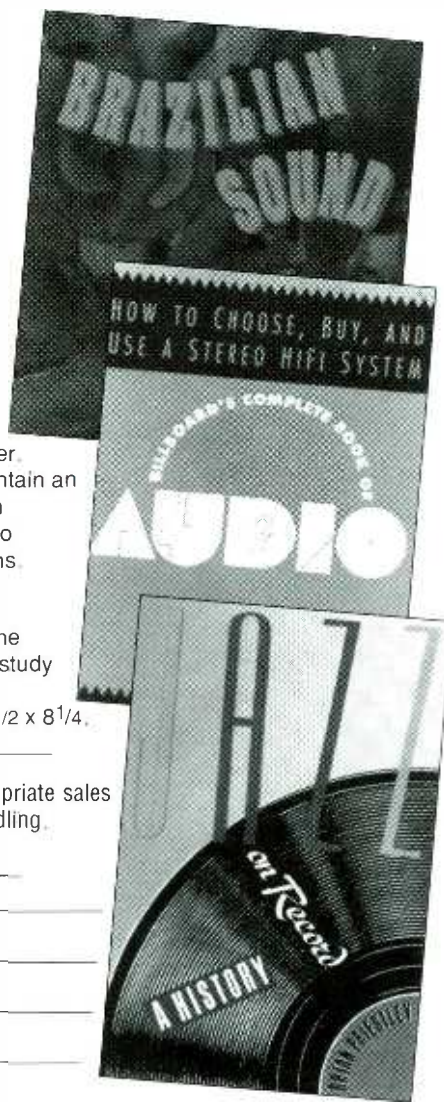
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GoodTimes Rolls Out Rental Label 'First Choice' Targeted At Specialty Stores

■ BY PAUL VERNA

NEW YORK—GoodTimes Home Video, a New York-based independent supplier of budget and special-interest sell-through product, has established a rental-oriented label.

Titled First Choice Video, the new operation will concentrate on "high-quality, star-driven feature films," according to John Gaffney, GoodTimes' director of marketing. Gaffney will handle marketing functions for First Choice, while GoodTimes senior VP Jeff Baker will be responsible for sales at the new outfit.

Unlike GoodTimes' product, much of which is sold in mass-market outlets, First Choice titles will be targeted at video specialty stores. Distribution will be handled by Nashville-based Ingram Entertainment, with which GoodTimes has an exclusive deal for servicing the specialty-store universe.

"We made a deal with Ingram for our sell-through product, and we're going to continue that program as we enter the rental market," says Baker.

"We thought we'd go with one company that would pay a lot of attention to our product," adds Gaffney. "It's always good to sign with someone who has a stake in giving you special treatment."

GoodTimes has also extended an existing agreement with Hearst Entertainment Distribution. Up until now, the indie label distributed video spinoffs of such Hearst magazines as Cosmopolitan, Good Housekeeping, and Popular Mechanics to various outlets. Now, First Choice has acquired several Hearst made-for-TV productions for release into the video rental marketplace.

The first of these is First Choice's debut release, a made-for-TV film titled "Naked Lie," star-

ring Victoria Principal and James Farentino. That title will hit the street Jan. 22, with a list price of \$79.95.

At least half of First Choice's output in 1992 will consist of television films produced by Hearst, according to Baker. However, he

'It's not cast in stone this label will handle only made-for-TV movies'

says, "it's not really cast in stone that this label will handle only made-for-TV movies." There is also the potential for "nonmovie product and made-for-cable product," he says.

Hearst VP of worldwide home video Thomas Devlin says, "We view this as a wonderful opportunity to obtain maximum mileage from our 'B' titles in the video arena."

Asked why GoodTimes is establishing a B-movie label at a time when so many such indies are struggling or even folding, Baker says, "We're approaching it opportunistically. We're being offered a lot of programming that has sell-through as well as rental potential."

He adds, "Rental offers a new revenue-producing opportunity for GoodTimes which, because of its parallel relationship to our core business, will not cause us to reinvent the wheel as an organization."

"It's a matter of expectations," adds Gaffney. "We're not interested in being the No. 1 rental company in this industry, but if every video store took one copy of each [of our titles], they'd be profitable renters."

"I see retailers being very

choosy because of the squeeze on open-to-buy dollars, but there will always be a place for B movies because the A titles are never going to fill a whole video store."

First Choice plans to release one rental title per month in its first year. The label's product will not bear the GoodTimes logo, according to Baker, because "GoodTimes is at this point more synonymous with sell-through, and the video store, which is the primary target for this programming, doesn't necessarily embrace the GoodTimes name."

GoodTimes has had much success this year in the children's video arena with such titles as "March Of The Wooden Soldiers" and "Peter Pan." The former peaked at No. 17 on the Top Video Sales chart last week. This week, it stands at No. 21.

Providing Video Prizes For Lotteries A Drop-In The Bucket

■ BY PAUL SWEETING

RYE, N.Y.—Prerecorded videocassettes retain their strong appeal as premium items for marketers of other products and services, according to Steve Saferin of Media Drop-In Productions.

Since 1990, Hartford, Conn.-based Media Drop-In has been providing prerecorded cassettes to state lotteries, primarily for use as second-chance prizes in instant lottery scratch-off games. In 1991, Saferin told the second annual Special Interest Video Assn. convention Nov. 7-10 here, Media Drop-In will ship 1.5 million to 2 million cassettes through state lotteries.

Washington's state lottery was the first to test Media Drop-In's program, in late 1990. Washington,

which has one of the lowest per-capita purchase rates for instant lottery games in the country, was seeking ways to boost sales of its scratch-off games.

The state selected 61 titles from Media Drop-In's catalog and purchased 40,000 cassettes, which it estimated would take four to six weeks to give away. The cassettes were to be given away with the redemption of eight losing lottery tickets.

But according to Saferin, Washington went through 60,000 cassettes in the first 18 days the game was on the market. Another 50,000 redemptions came in too late and were not fulfilled. Once the public became aware that there were no more tapes available, the instant

(Continued on page 62)

Instructional Music Video Biz Grows

■ BY KIMBERLY NELSON KING

BURBANK, Calif.—Whereas aspiring musicians once had to settle for copping licks off their favorite players' records, they can now relax in the comfort of their TV rooms and watch videos of such virtuosos as Jaco Pastorius, Mark O'Connor, or Vinnie Moore demonstrating their practice techniques and musical skills.

Some of the companies that offer instructional videocassettes by musicians started out audiocassette suppliers and made the logical transition to video in the mid-'80s.

One such label, Woodstock, N.Y.-based Homespun Tapes, had been making instructional audiocassettes for almost two decades before venturing into video in 1984.

Happy Traum, president and co-owner of Homespun, says, "Years ago, I was an active musician and performer while writing books on guitar style on the side. When some of my students needed help while I was on the road, I started making the audiotapes."

The company now sells some 50,000 videotapes annually on a variety of instruments, from Jew's harp to acoustic bass. Among the artists on its roster are Pete Seeger, Doc Watson, Mark O'Connor, and Tony Rice.

40,000-CUSTOMER LIST

Homespun has a list of 40,000 customers and 1,000 stores in the U.S. and in Japan, Europe, and Australia.

One of Homespun's former in-

structors, Arlen Roth, formed his own company 12 years ago. Not surprisingly, Roth's firm, Hot Licks Productions of Pound Ridge, N.Y., also started producing audiotapes and then branched out into video when the format became a mainstream medium.

"Our videos are strongest in guitar, in all of the styles," says George Sheck of Hot Licks. He notes that the company still makes audio-only product, which is not a mere transcription of the video product, but rather a separate entity.

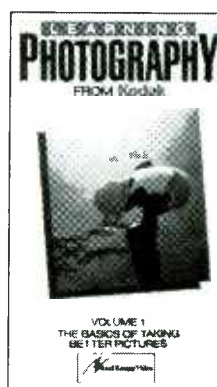
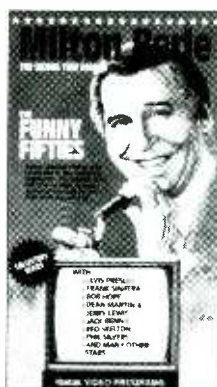
According to Sheck, one-fifth of Hot Licks' business—both domestic and international—is via mail order, while the remainder is done through musical instrument (MI) outlets.

(Continued on next page)



From The Top. Sony Classical and BetaFilm have completed an agreement for the home video release through Sony of 25 installments of the "Young People's Concerts," featuring Leonard Bernstein and the New York Philharmonic. The televised series ran from 1958 to 1972. Sony Classical will begin issuing the hourlong programs in spring 1992. Shown, from left, are Fritz Diekmann, U.S. representative, BetaFilm; Jamie Bernstein-Thomas, daughter of the late conductor; and Guenther Breest, president Sony Classical.

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INSTRUCTIONAL MUSIC VIDEO BIZ GROWING

(Continued from preceding page)

"We're substantially different," says Aida Gurwicz, senior VP of Cherry Lane Video in Port Chester, N.Y. The company's reputation as a leading heavy metal and rock music publishing concern was key to the success of its transition into instructional video. "We're getting our videos into places that have never [marketed and sold] instructional video," she says.

"The core of distribution has usually been through MI stores," says Gurwicz. However, she says Cherry Lane was keen on exploring other sales avenues, such as sheet music outlets. The company's offerings include video magazines showcasing artists of various genres—like heavy metal and country—through interviews and performances. Most list for \$24.98.

One instructional video label, New York-based Drummers' Collective Inc., arose as an adjunct of a private music school. The company was formed 13 years ago strictly as

a learning center for drummers. However, a few years into its existence, the school's founders, Rob Wallis and Paul Siegel, began offering a video library of their instructors at work.

Now DCI produces videos on a variety of instruments and styles,

'Our videos are strongest in guitar, in all of the styles'

says Dave Hakim, one of DCI's principals. "We're now getting into band instruments, so that we can take advantage of the school connection," he says. The school has begun to offer saxophone, trumpet, and flute classes for its students.

DCI also makes specialized programs, like a John Scofield tape that demonstrates how to use basic equipment, or a Jaco Pastorius vid-

eo on left-hand muting techniques for bass.

Hakim says, "We produce, manufacture, and distribute our own product, and reject about 98% of what comes to us from the outside. We've got 70 videos and 20 books. With a mailing list of 60,000-70,000 in the U.S. and Canada alone, and having increased our [stateside] dealer base from 700 to 2,000 active DCI dealers in a two- or three-year period, we see a definite upward trend."

STARS AT WORK

Star Licks of Hollywood is the only leading music video instruction company on the West Coast.

"In terms of the musical instruments field, Star Licks gives an individual the opportunity to see in-depth their favorite artist or guitar hero," says Mark Freed of Star Licks. "They see the stars of today really working, and how their styles are so very different. If an individual is in-

(Continued on next page)

NEWSLINE

Orion Home Video To Benefit From Release Of 12 Films By Parent Co.

Orion Home Video received good news Nov. 18 when its parent company, Orion Pictures, announced it would release 12 films in 1992 whose release was delayed this year because of the company's financial problems. The company also said it was confident it could complete its financial overhaul and begin production on five or six films next year. The movies to be released are "Article 99," with Ray Liotta and Kiefer Sutherland; "Shadows And Fog," a Woody Allen comedy starring Kathy Bates, Jodie Foster, and Madonna; "Love Field," starring Michelle Pfeiffer; "Married To It"; "The Favor"; "RoboCop 3," the next installment in the successful "RoboCop" series; "Clifford," a comedy with Charles Grodin and Dabney Coleman; "Car 54, Where Are You," an update of the '60s TV series; "China Moon"; "Blue Sky," starring Jessica Lange; "The Dark Half," a Stephen King thriller; and "There Goes My Baby." Assuming its parent company does indeed release the films, Orion Home Video will have a supply of potential A titles beginning in the second half of 1992, keeping the company among the ranks of major home video suppliers. However, Orion Pictures is still in danger of bankruptcy, unless it can complete a restructuring of its \$690 million debt load.

Lightyear Ahead Via 'Stories' Repurchase

Lightyear Entertainment has repurchased the entire "Stories To Remember" line from Hi-Tops Video, the company says. Effective immediately, Lightyear will release the line through the newly established Lightyear Video, its video label distributed by BMG. A total of eight titles will be released over the next six months, including two new productions. The repurchase was prompted by the recent sale of future Hi-Tops product to Western Publishing (Billboard, Aug. 3). That arrangement would have left the Lightyear line split between Video Treasures, which has distribution rights to the Hi-Tops catalog, and Western, which would have distributed all new releases. In a statement, Lightyear president Arne Holland said, "We were very unhappy with the pending division of the series between the two distributors. The Stories To Remember programs were intended to be marketed together as a continuing product line, and Lightyear seized this opportunity to take the distribution/marketing operations in-house." The initial "Stories To Remember" titles to be released on the Lightyear Video label will be "Beauty & The Beast," narrated by Mia Farrow; "Baby's Nursery Rhymes," sung by Phylicia Rashad; and "Merlin And The Dragons," narrated by Kevin Kline.

VAI Audio Debuts With Wagner Release

Video Artists International will launch a new audio line, VAI Audio, Saturday (30). Among the initial releases on the label will be a 1936 performance of Wagner's "Tristan Und Isolde" from London featuring Kirsten Flagstad and Lauritz Melchior and conducted by Fritz Reiner. In selecting material for release on the label, VAI will draw on its exclusive agreements with the estates of Eleanor Steber and Mario del Monaco. Included in VAI Audio's initial releases will be Steber's complete 1958 Carnegie Hall recital and Steber's performance of Cassandra in "Les Troyens." Other VAI releases will draw on the Voice Of Firestone collection of broadcasts that began in 1928, and the audio portion of Firestone telecasts, which began in 1948. All the recordings are being digitally remastered and will be released on CD only. List prices will be between \$15.98 and \$17.98.

J2 Gives View Of Elton John Down Under

Cashing in on the publicity surrounding the 25th anniversary of the songwriting career of Elton John and Bernie Taupin, J2 Communications is rereleasing "Elton John Live In Australia." The 95-minute collector's edition release contains 20 of John's greatest hits performed with his band and the Melbourne Symphony Orchestra. List price for the rerelease will be \$14.95.

New Exposure For Playboy Catalog Via Uni

Playboy Video will remarket its 25-title catalog in the wake of its new distribution agreement with MCA subsidiary Uni Distribution, the company says. The catalog had been distributed by HBO Video, under an old distribution deal. In a statement, Playboy Video senior VP/GM Jeff Jenest said, "We enjoyed a successful 'first-run' distribution of our recent catalog through HBO. But these titles continue to be strong sellers and it now makes more sense for us to handle the marketing ourselves and relaunch them through our new distribution partner, Uni Distribution."

Rhino Performs With Lenny Bruce Video

Rhino Home Video has acquired the rights to "The Lenny Bruce Performance Film," the only complete performance film made of the seminal comedian and satirist. Filmed in 1965 in San Francisco, the film focuses on Bruce's widely publicized obscenity trial in New York and captures one of Bruce's last performances. He died in 1966. Also included in the deal is the animated short "Thank You Masked Man," a parody of the Lone Ranger narrated by Bruce. Release plans have not been announced yet.

Billboard.

FOR WEEK ENDING NOVEMBER 30, 1991

Top Special Interest Video Sales™

| THIS WEEK | | | 2 WKS. AGO | | | WKS. ON CHART | | | Compiled from a national sample of retail store sales reports. | | | Suggested List Price | | |
|----------------------|----------|-----|--|--|--|---------------|--|--|--|--|--|----------------------|--|--|
| TITLE | | | Program Supplier, Catalog Number | | | | | | | | | | | |
| RECREATIONAL SPORTS™ | | | | | | | | | | | | | | |
| 1 | 17 | 3 | ★★ NO. 1 ★★ MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189 | | | | | | 19.98 | | | | | |
| 2 | 3 | 39 | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | | | | | | 19.98 | | | | | |
| 3 | 9 | 3 | LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191 | | | | | | 19.98 | | | | | |
| 4 | 5 | 242 | BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ◇ VidAmerica VA 39 | | | | | | 19.98 | | | | | |
| 5 | 4 | 23 | JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020 | | | | | | 19.95 | | | | | |
| 6 | 10 | 7 | WWF SUMMERSLAM '91 Coliseum Video WF095 | | | | | | 59.95 | | | | | |
| 7 | 11 | 40 | HOCKEY-HERE'S HOWE: DEFENSE KVC Entertainment | | | | | | 14.95 | | | | | |
| 8 | 2 | 26 | SPORTS BLOOPER AWARDS ESPN Home Video 850314 | | | | | | 9.95 | | | | | |
| 9 | 12 | 35 | HOCKEY-HERE'S HOWE: GOAL TENDING KVC Entertainment | | | | | | 14.95 | | | | | |
| 10 | 1 | 95 | BASEBALL FUNNIES Simitar Ent. Inc. | | | | | | 14.95 | | | | | |
| 11 | 14 | 32 | HOCKEY-HERE'S HOWE: FORWARDS KVC Entertainment | | | | | | 14.95 | | | | | |
| 12 | 15 | 7 | HOCKEY-HERE'S HOWE: STICK HANDLING KVC Entertainment | | | | | | 14.95 | | | | | |
| 13 | 13 | 11 | HOCKEY-HERE'S HOWE: SHOOTING KVC Entertainment | | | | | | 14.95 | | | | | |
| 14 | 7 | 41 | GOLF YOUR WAY Sports Marketing Group | | | | | | 23.99 | | | | | |
| 15 | 16 | 19 | COACHING HOCKEY KVC Entertainment | | | | | | 14.95 | | | | | |
| 16 | 8 | 42 | FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc. | | | | | | 14.95 | | | | | |
| 17 | 6 | 5 | NFL 25 YEARS SILVER COLLECTION FoxVideo M102824 | | | | | | 19.98 | | | | | |
| 18 | RE-ENTRY | | AMAZING BIFF BAM BOOM ANYTHING GOES SPORTS BLOOPERS ESPN Home Video 850061 | | | | | | 9.95 | | | | | |
| 19 | NEW▶ | | ANDRE AGASSI & NICK BOLLETTIERI: ATTACK SMV Enterprises SPV-49502 | | | | | | 29.98 | | | | | |
| 20 | RE-ENTRY | | ESPN COLLEGE HOOPS BLOOPS ESPN Home Video 850315 | | | | | | 9.95 | | | | | |

| THIS WEEK | | | 2 WKS. AGO | | | WKS. ON CHART | | | Compiled from a national sample of retail store sales reports. | | | Suggested List Price | | |
|---------------------|----------|-----|--|--|--|---------------|--|--|--|--|--|----------------------|--|--|
| TITLE | | | Program Supplier, Catalog Number | | | | | | | | | | | |
| HEALTH AND FITNESS™ | | | | | | | | | | | | | | |
| 1 | 1 | 65 | ★★ NO. 1 ★★ RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616 | | | | | | 19.98 | | | | | |
| 2 | 4 | 147 | JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650 | | | | | | 29.98 | | | | | |
| 3 | 5 | 7 | QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062 | | | | | | 14.95 | | | | | |
| 4 | 3 | 255 | KATHY SMITH'S BODY BASICS JCI Video 8111 | | | | | | 14.95 | | | | | |
| 5 | 2 | 255 | CALLANETICS ◇ MCA/Universal Home Video 80429 | | | | | | 24.95 | | | | | |
| 6 | 8 | 31 | BUNS OF STEEL WITH GREG SMITHEY The Maier Group | | | | | | 14.95 | | | | | |
| 7 | 6 | 109 | BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892 | | | | | | 24.95 | | | | | |
| 8 | RE-ENTRY | | KATHY SMITH'S FAT-BURNING WORKOUT ◇ FoxVideo (Media) FH1059 | | | | | | 19.98 | | | | | |
| 9 | 9 | 57 | JANE FONDA'S LEAN ROUTINE Warner Home Video 654 | | | | | | 29.98 | | | | | |
| 10 | 15 | 3 | QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063 | | | | | | 14.95 | | | | | |
| 11 | 14 | 5 | KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835 | | | | | | 19.98 | | | | | |
| 12 | 13 | 45 | KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732 | | | | | | 19.98 | | | | | |
| 13 | 18 | 43 | GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128 | | | | | | 14.95 | | | | | |
| 14 | 10 | 225 | JANE FONDA'S NEW WORKOUT ◆ Warner Home Video 069 | | | | | | 29.98 | | | | | |
| 15 | 20 | 9 | CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9 | | | | | | 19.95 | | | | | |
| 16 | 12 | 124 | SUPER CALLANETICS ◇ MCA/Universal Home Video 80809 | | | | | | 24.95 | | | | | |
| 17 | 16 | 94 | KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ FoxVideo (Media) | | | | | | 19.98 | | | | | |
| 18 | 7 | 255 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100 | | | | | | 14.95 | | | | | |
| 19 | 17 | 3 | QUICK CALLANETICS-LEGS MCA/Universal Home Video 81061 | | | | | | 14.95 | | | | | |
| 20 | NEW▶ | | JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655 | | | | | | 19.97 | | | | | |

◆ 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.

INSTRUCTIONAL MUSIC VIDEO BIZ GROWING

(Continued from preceding page)

fluent in changing the sound of music, the talent trickles down" via video.

"It's not the complete guitar lesson," cautions Freed. "Our tapes are meant to supplement actual lessons. These tapes bring the style and teaching skills of these particular artists. On a scale of 1-10, if you're a 5 as a player, somebody can influence you via video."

The company started 10 years ago with nine titles and now boasts a catalog of 65 videos. "The tapes aren't sizzle and slash, but do have licks and tricks on them," Freed says. You're really seeing the musician in his true surroundings, taking an individual approach, one-on-one."

Star Licks got started in 1982 as a mail-order house and began store dis-

tribution in 1984. "We deal with approximately 300,000 customers overall, domestic and overseas," says Freed, noting that Japan and Europe are lucrative territories.

SALES VS. RENTAL

While the sell-through market for these companies' instructional products is healthy, all of those interviewed acknowledged a hearty disapproval of rentals.

"Rentals are a concern," says Freed. "We prefer that [musical instrument stores] do not rent the videos, but it's a tough situation. Neither the artist nor the company makes any money from rentals."

"We try not to sell to distributors that will rent the tapes, but we really can't control that," echoes Traum.

"Those stores that we have a personal relationship with generally don't rent them."

DCI goes even further, asking retailers to sign a nonrental agreement. "If a dealer chooses to rent our prod-

'They see the stars of today really working'

uct, we stop supplying them," says Hakim. He notes that retailer feedback to this policy has been "unbelievably positive. Since we cut our rentals, we've cut out 98% of our returns."

Hakim explains that most of the defective tapes returned to DCI were

from accounts that rented the product and had it played repeatedly in different machines.

Hakim adds that renting instructional videotapes is "short-sighted" on the part of the dealer. "At a 30%-40% markup, selling tapes is a lot more profitable than renting them," he observes.

Star Licks, while it doesn't relish rental of its product, has adopted a more tolerant attitude.

"We wouldn't go so far as to prepare a contract," says Freed. "We don't want to alienate the stores. We want to keep the lines of communication open."

Sheck says that Hot Licks doesn't intend to take any chances either. "We've hired a sales force to get on the road and travel from store to store, to find out who's renting our

product," says Sheck.

"Star Licks unfortunately encouraged the rental trend a few years back with 'Rent Me' tags on their tapes," he adds.

Freed of Star Licks explains, "In 1987, a lot of the [musical instrument] stores did not want to take the product on—no one had heard of it. Video instruction was not well-received initially. We were instrumental in blazing the trail through reluctant dealers. Now, video instruction tapes are a standard part of the accessory department."

"We first got the idea of putting the product on consignment for rental," he continues, "and 80% of the stores who took them on consignment started selling them. We initially encouraged the rentals as being the best way to get into a store."

Laserdiscs In Instruct Biz? Vid Suppliers Testing Waters

BURBANK, Calif.—Laserdisc and CD-interactive have the potential to expand the horizons of suppliers of instructional programs on video (see story, page 59).

DCI's Dave Hakim says, "We're just starting to test our systems for laserdisc in Japan, trying out B.B. King and Steve Morse. Since [laserdiscs] are multi-language [because of the separate audio tracks], we can use them in several countries."

Says Mark Freed of Star Licks, "What I'd really like to see is an interactive laserdisc, where the student could play along with what is seen on the video, and be corrected. But considering the cost of CD-I, we're looking for the long-term."

"We wonder about laserdiscs," says George Sheck at Hot Licks Productions. "We wouldn't be a forerunner [of a change in the in-

dustry], but we'd convert over if the marketplace was good."

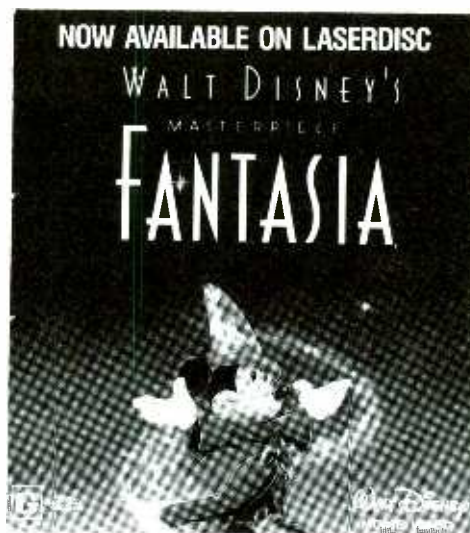
"I'd like to also introduce laserdisc chapter editing," muses Hakim. "Someone will be able to program just the two or three chapters they need for their lesson, and won't have to be fast-forwarding like they would on their VCR. Schools are next [on the agenda] for us—elementary and junior high schools to four-year universities. We want to be in on the video and software publishing education."

"CD-I is a good idea, but it just costs too much," he adds. "The companies designing the new hardware have to realize that unless their new products are cost-effective, schools won't be able to fit them in their budgets. Without the schools, no one will know how to make use of the technology."

KIMBERLY NELSON KING

Going! Going! Gone!

Maybe the others have sold out...but not us!



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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 | Cape Fear (Universal) | 10,261,025 | 924 11,105 | — | 10,461,757 |
| 2 | Curly Sue (Warner Bros.) | 4,203,421 | 1,634 2,572 | 3 | 22,776,629 |
| 3 | All I Want for Christmas (Paramount) | 3,336,175 | 1,507 2,214 | 1 | 8,214,260 |
| 4 | The People Under the Stairs (Universal) | 3,014,320 | 1,838 1,640 | 2 | 15,557,565 |
| 5 | Little Man Tate (Orion) | 2,155,044 | 1,012 2,129 | 5 | 17,272,335 |
| 6 | Billy Bathgate (Buena Vista) | 1,885,771 | 1,177 1,602 | 2 | 12,197,812 |
| 7 | Other People's Money (Warner Bros.) | 1,837,765 | 1,249 1,471 | 4 | 21,118,355 |
| 8 | Highlander 2—The Quickening (Interstar) | 1,581,527 | 1,009 1,567 | 2 | 11,683,272 |
| 9 | Strictly Business (Warner Bros.) | 1,570,201 | 881 1,782 | 1 | 4,724,144 |
| 10 | House Party 2 (New Line Cinema) | 1,281,205 | 1,082 1,184 | 3 | 16,492,757 |

Top Video Rentals

| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS. | | | Year of Release | Rating |
|-----------|-----------|---------------|---|---|---|-----------------|--------|
| | | | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | | |
| | | | ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 2 | 3 | THE SILENCE OF THE LAMBS | Orion Pictures Orion Home Video 8767 | Jodie Foster Anthony Hopkins | 1991 | R |
| 2 | 3 | 3 | ROBIN HOOD: PRINCE OF THIEVES | Morgan Creek Warner Home Video 14000 | Kevin Costner | 1991 | PG-13 |
| 3 | 10 | 3 | FANTASIA | Walt Disney Home Video 1132 | Animated | 1940 | G |
| 4 | 34 | 2 | BACKDRAFT | Universal City Studios MCA/Universal Home Video 81078 | Kurt Russell Robert De Niro | 1991 | R |
| 5 | 1 | 5 | THE GODFATHER PART III | Paramount Pictures Paramount Home Video 32318 | Al Pacino Diane Keaton | 1990 | R |
| 6 | 5 | 3 | CLASS ACTION | FoxVideo 1869 | Gene Hackman Mary Elizabeth Mastrantonio | 1991 | R |
| 7 | 4 | 12 | DANCES WITH WOLVES | Orion Pictures Orion Home Video 8786 | Kevin Costner | 1990 | PG-13 |
| 8 | 33 | 2 | WHAT ABOUT BOB? | Touchstone Pictures Touchstone Home Video 1224 | Bill Murray Richard Dreyfuss | 1991 | PG |
| 9 | 9 | 4 | SWITCH | HBO Video 90550 | Ellen Barkin Jimmy Smits | 1991 | R |
| 10 | 6 | 6 | MADONNA: TRUTH OR DARE | Live Home Video 68976 | Madonna | 1991 | R |
| 11 | 8 | 5 | ONE GOOD COP | Hollywood Pictures Hollywood Home Video 1212 | Michael Keaton | 1991 | R |
| 12 | 30 | 2 | MORTAL THOUGHTS | Columbia TriStar Home Video 50743-5 | Demi Moore Bruce Willis | 1991 | R |
| 13 | 12 | 4 | DEFENDING YOUR LIFE | Warner Bros. Inc. Warner Home Video 12049 | Albert Brooks Meryl Streep | 1991 | PG |
| 14 | 7 | 7 | THE DOORS | Carolco Home Video Live Home Video 68956 | Val Kilmer Meg Ryan | 1991 | R |
| 15 | 11 | 9 | THE HARD WAY | Universal City Studios MCA/Universal Home Video 80123 | Michael J. Fox James Woods | 1990 | R |
| 16 | 13 | 6 | A KISS BEFORE DYING | Universal City Studios MCA/Universal Home Video 81068 | Sean Young Matt Dillon | 1991 | R |
| 17 | 14 | 12 | HOME ALONE | FoxVideo 1866 | Macaulay Culkin Joe Pesci | 1990 | PG |
| 18 | 15 | 15 | AWAKENINGS | Columbia TriStar Home Video 50563-5 | Robert De Niro Robin Williams | 1990 | PG-13 |
| 19 | 16 | 16 | SLEEPING WITH THE ENEMY | FoxVideo 1871 | Julia Roberts Patrick Bergin | 1991 | R |
| 20 | 24 | 2 | STONE COLD | Stone Group Home Video Columbia TriStar Home Video 50723-5 | Brian Bosworth | 1991 | R |
| 21 | 17 | 6 | THE MARRYING MAN | Hollywood Pictures Hollywood Home Video 1150 | Kim Basinger Alec Baldwin | 1991 | R |
| 22 | 19 | 10 | LE FEMME NIKITA | Vidmark Entertainment 5471 | Anne Parillaud Jeanne Moreau | 1990 | R |
| 23 | 18 | 6 | CADENCE | Republic Pictures Home Video 482 | Charlie Sheen Martin Sheen | 1991 | PG-13 |
| 24 | 21 | 15 | NEW JACK CITY | Warner Bros. Inc. Warner Home Video 12073 | Wesley Snipes Ice-T | 1991 | R |
| 25 | 27 | 9 | OSCAR | Touchstone Pictures Touchstone Home Video 1203 | Sylvester Stallone | 1991 | PG |
| 26 | 32 | 3 | THE OBJECT OF BEAUTY | Live Home Video 68948 | John Malkovich Andie MacDowell | 1991 | R |
| 27 | 28 | 18 | MISERY | New Line Home Video Columbia TriStar Home Video 7777 | Kathy Bates James Caan | 1990 | R |
| 28 | 31 | 8 | PERFECT WEAPON | Paramount Pictures Paramount Home Video 32519 | Jeff Speakman | 1991 | R |
| 29 | 20 | 9 | THE FIVE HEARTBEATS | FoxVideo 1868 | Robert Townsend Michael Wright | 1991 | R |
| 30 | 25 | 14 | KING RALPH | Universal City Studios MCA/Universal Home Video 81054 | John Goodman Peter O'Toole | 1991 | PG |
| 31 | 22 | 7 | NOTHING BUT TROUBLE | Warner Bros. Inc. Warner Home Video 12068 | Chevy Chase Dan Aykroyd | 1991 | PG-13 |
| 32 | NEW ► | | IMPROMPTU | Hemdale Home Video 7007 | Judy Davis Hugh Grant | 1991 | PG-13 |
| 33 | 23 | 8 | THE RESCUERS DOWN UNDER | Walt Disney Home Video 1142 | Animated | 1991 | G |
| 34 | 29 | 22 | GOODFELLAS | Warner Bros. Inc. Warner Home Video 12039 | Robert De Niro Joe Pesci | 1990 | R |
| 35 | 39 | 17 | L.A. STORY | Live Home Video 68964 | Steve Martin Victoria Tennant | 1991 | PG-13 |
| 36 | 36 | 3 | THE FIELD | Live Home Video 68965 | Richard Harris Tom Berenger | 1990 | PG-13 |
| 37 | 35 | 9 | EVE OF DESTRUCTION | New Line Home Video 7753 | Gregory Hines Renee Soutendijk | 1991 | R |
| 38 | NEW ► | | V.I. WARSHAWSKI | Hollywood Pictures Hollywood Home Video 1254 | Kathleen Turner | 1991 | R |
| 39 | 37 | 7 | CYRANO DE BERGERAC | Orion Pictures Orion Home Video 5058 | Gerard Depardieu | 1991 | R |
| 40 | 26 | 6 | CAREER OPPORTUNITIES | Universal City Studios MCA/Universal Home Video 81015 | Frank Whaley Jennifer Connelly | 1991 | PG-13 |

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

Home Video

PRIZES FOR LOTTERIES A DROP-IN THE BUCKET

(Continued from page 59)

game, which had already become the biggest seller in Washington's history, collapsed.

At the other end of the spectrum, Ohio leads the nation in instant-winner games, with an average of 23 different games on the market at any given time.

In October, Ohio launched another such game, using Media Drop-In's tapes as a second-chance premium. The stub game requires consumers to redeem four losing stubs. Odds of winning something instantly in the game are one in six, so consumers have to buy 24 tickets to be statistically assured of claiming a video.

Saferin estimates Media Drop-In will ultimately fulfill redemptions of 400,000 tapes. The game had sold \$670,500 worth of tickets in its first week, about twice the average for instant games in Ohio.

Media Drop-In has compiled a catalog of several hundred titles from both special-interest suppliers as well as such studios as RCA/Columbia Pictures, Orion, LIVE, Vestron, and HBO. Media Drop-In purchases the tapes from suppliers on a nonreturnable basis for \$3-\$5 a piece, and then marks them up to the lotteries. It also provides the lotteries with point-of-purchase materials and marketing support.

Most of the tapes are duplicated in the extended play (EP) mode.

(Continued on page 66)

Top Kid Video

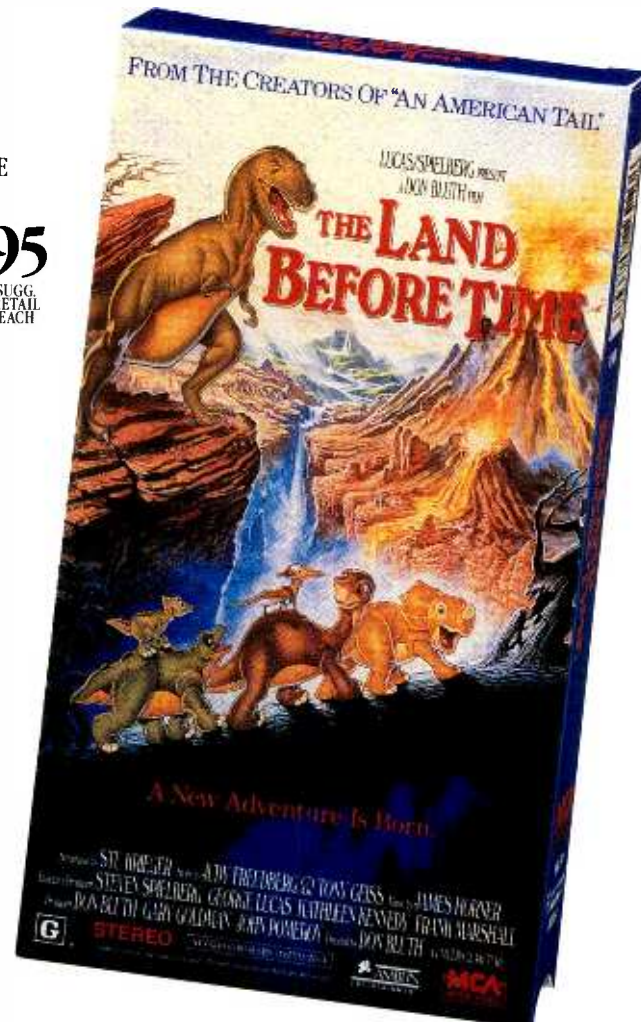
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. | | Year of Release | Suggested List Price |
|-----------|------------|---------------|---|---|--------------------|-------------------------|
| | | | TITLE | Copyright Owner, Manufacturer, Catalog Number | | |
| | | | ★ ★ No. 1 ★ ★ | | | |
| 1 | 2 | 9 | THE RESCUERS DOWN UNDER Walt Disney Home Video 1142 | | 1991 | 24.99 |
| 2 | 1 | 29 | THE JUNGLE BOOK Walt Disney Home Video 1122 | | 1967 | 24.99 |
| 3 | 3 | 170 | ROBIN HOOD◆ Walt Disney Home Video 228 | | 1973 | 29.95 |
| 4 | NEW ► | | FANTASIA Walt Disney Home Video 1132 | | 1940 | 24.99 |
| 5 | 4 | 79 | THE LITTLE MERMAID Walt Disney Home Video 913 | | 1989 | 26.99 |
| 6 | 17 | 3 | THE SIMPSONS CHRISTMAS SPECIAL FoxVideo 1915 | | 1989 | 9.98 |
| 7 | 5 | 61 | PETER PAN Walt Disney Home Video 960 | | 1953 | 24.99 |
| 8 | 10 | 7 | SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217 | | 1991 | 19.99 |
| 9 | 7 | 111 | BAMBI Walt Disney Home Video 942 | | 1942 | 26.99 |
| 10 | 6 | 17 | THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117 | | 1988 | 19.99 |
| 11 | 9 | 322 | DUMBO◆ Walt Disney Home Video 24 | | 1941 | 24.99 |
| 12 | 8 | 181 | AN AMERICAN TAIL◇ Amblin Entertainment/MCA/Universal Home Video 80536 | | 1986 | 29.95 |
| 13 | 12 | 166 | CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099 | | 1973 | 14.95 |
| 14 | 11 | 103 | THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864 | | 1988 | 24.95 |
| 15 | 14 | 63 | ALL DOGS GO TO HEAVEN ◇ MGM/UA Home Video M301868 | | 1989 | 24.98 |
| 16 | 13 | 267 | ALICE IN WONDERLAND◆ Walt Disney Home Video 36 | | 1951 | 24.99 |
| 17 | 20 | 12 | A CHARLIE BROWN CHRISTMAS Hi-Tops Video HT0059 | | 1990 | 9.98 |
| 18 | 15 | 35 | DUCKTALES THE MOVIE Walt Disney Home Video 1082 | | 1990 | 22.99 |
| 19 | NEW ► | | GARFIELD CHRISTMAS SPECIAL CBS/Fox Video/FoxVideo 2866 | | 1987 | 9.98 |
| 20 | 19 | 124 | PETE'S DRAGON◆ Walt Disney Home Video 10 | | 1977 | 24.99 |
| 21 | RE-ENTRY | | HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011 | | 1966 | 14.95 |
| 22 | NEW ► | | THE BABY-SITTERS CLUB CHRISTMAS SPECIAL GoodTimes Home Video 9201 | | 1991 | 12.95 |
| 23 | 21 | 163 | CINDERELLA Walt Disney Home Video 410 | | 1950 | 26.99 |
| 24 | RE-ENTRY | | RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309 | | 1989 | 14.95 |
| 25 | RE-ENTRY | | FROSTY THE SNOWMAN Family Home Entertainment 27311 | | 1989 | 14.95 |

◆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.

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Bring Foreign Vids Closer To Home, VSDA Panel Says

FOREIGN FORUM: Foreign film consultant **Linda Rajotte** urges retailers to encourage customers to "extend themselves in trying foreign films. If they rent something and hate it, offer them another rental free." Rajotte's ideas will be shared as a panel moderator with the **Video Software Dealers Assn.** regional group, **New York/New Jersey Chapter**, Dec. 4 at the Glenpointe Hotel, Teaneck, N.J.

In a departure, the chapter is scheduling a 9 a.m. breakfast meeting. On the panel will be representatives from **Tamarelle**

Films, a division of **Commtron Corp.**; **Canterbury Distribution**; **Ergo Media**; **Interama, Inc.**; **Fox/Lorber Assoc.**; **Kino On Video**; and **Orion Classics**, says **Rich Thorward**, chapter president and head of **Home Video Plus** in Glen Rock, N.J.

MORE XMAS BASHES: VSDA chapters are busily promoting end-of-the-year affairs. The **South Florida Chapter** expects 200 for a 7:30 p.m. party at Russy's on the Intercoastal in Ft. Lauderdale Dec. 11. New president **Tom Forbes**, owner of **Video Superstore** in Wellington, gives the chapter some representation in Miami's farflung northern suburbs ... Also set to celebrate is the **Virginia Chapter** with a casino night at The Lobster Palace, Williamsburg, Va. Dec. 5 ...

ADD FOREIGN AFFAIRS: **Wendy Phoenix** and the people at **Canterbury Distribution** prefer the term "international" to "foreign," when discussing non-American films. "Foreign implies that everything not American is alien, which is not a unifying or positive direction," she says. "But we have found that everybody falls back on the more familiar term for store sections."

For that reason, **Canterbury**, a wing of **Superstore Services**, uses "Foreign" on all the shelf-talkers, starter pre-packs, buttons, *tchackas*, and collateral material it pro-

vides retailers. Among the material, large buttons for store staff proclaim **Canterbury's** motto, "What's So Foreign About Foreign Films?"

The **Sacramento** distributor is now vigorously expanding its foreign film wing after finding the video store candy business too treacherous, **Phoenix** indicates. The firm, under its main logo, **Superstore Services**, made its mark servicing **Blockbuster** the past several years.

Canterbury, where **Phoenix** is VP and **Freyr Thor** marketing manager, was formed in 1990 and now services around 1,000 stores, claims **Phoenix**. **John Merchant**, president, will represent the firm at the **New York** seminar.

STORE MONITOR

by Earl Paige

ADD FOREIGN: **Canterbury** is a large outlet for **New Yorker Video**—a subsidiary of **New Yorker Films**, which is a theatrical distributor of international and art-house American films—and does a lot to familiarize dealers with the foreign genre. One program focuses on directors. A list of eight was selected, with three films to highlight each director's career.

The films selected for the Japanese master **Akira Kurosawa**, for example, are "Dreams," "Ikiru," and "Ran." The three titles for **Francois Truffaut** are "Story Of Adele H.," "Mississippi Mermaid," and "Small Change." Others include **Pedro Almodovar**, "Law Of Desire," "Tie Me Up, Tie Me Down," and "What Have I Done To Deserve This?"; **Jean-Luc Godard**, "First Name: Carmen," "My Life To Live," and "Alphaville"; **Ingmar Bergman**, "Monika," "Fanny And Alexander," and "Persona"; **Andrei Tarkowsky**, "Solaris," "Sacrifice," and "My Name Is Ivan"; and **Luis Buñuel**'s three titles are "A Woman Without Love," "Exterminating Angel," and "Brute."

HOMELESS HASSLE: In California and in Santa Monica particularly, homeless people badgering customers near entrances have been

(Continued on page 66)

Top Video Sales™

| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. | | | Year of Release | Rating | Suggested List Price |
|-----------|-----------|---------------|--|---|-----------------------------------|-----------------|--------|----------------------|
| | | | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | | | |
| | | | ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 3 | FANTASIA | Walt Disney Home Video 1132 | Animated | 1940 | G | 24.99 |
| 2 | 5 | 2 | ROBIN HOOD: PRINCE OF THIEVES | Morgan Creek Warner Home Video 14000 | Kevin Costner | 1991 | PG-13 | 24.98 |
| 3 | 2 | 9 | THE RESCUERS DOWN UNDER | Walt Disney Home Video 1142 | Animated | 1991 | G | 24.99 |
| 4 | 3 | 13 | GHOST | Paramount Pictures Paramount Home Video 32004 | Patrick Swayze Demi Moore | 1990 | PG-13 | 19.95 |
| 5 | 4 | 13 | HOME ALONE | FoxVideo 1866 | Macaulay Culkin Joe Pesci | 1990 | PG | 24.98 |
| 6 | 7 | 29 | THE JUNGLE BOOK | Walt Disney Home Video 0602 | Animated | 1967 | G | 24.99 |
| 7 | 8 | 11 | CITIZEN KANE: 50TH ANNIVERSARY EDITION | Turner Home Entertainment 6097 | Orson Welles Joseph Cotton | 1941 | NR | 19.98 |
| 8 | 9 | 51 | THE TERMINATOR | Hemdale Film Corp. Hemdale Home Video 7000 | A. Schwarzenegger | 1984 | R | 14.95 |
| 9 | 10 | 4 | THE HUNT FOR RED OCTOBER | Paramount Pictures Paramount Home Video 32020 | Sean Connery Alec Baldwin | 1990 | PG | 19.95 |
| 10 | 11 | 9 | PRINCE AND THE N.P.G.: GETT OFF | Warner Reprise Video 38259 | Prince And The N.P.G. | 1991 | NR | 14.98 |
| 11 | 14 | 3 | THE SIMPSONS CHRISTMAS SPECIAL | FoxVideo 1915 | Animated | 1989 | NR | 9.98 |
| 12 | 12 | 57 | PRETTY WOMAN | Touchstone Pictures Touchstone Home Video 1027 | Richard Gere Julia Roberts | 1990 | R | 19.99 |
| 13 | 27 | 2 | 1992 PLAYBOY VIDEO PLAYMATE CALENDAR | Playboy Home Video Uni Dist. Corp. TBV0702 | Various Artists | 1991 | NR | 19.98 |
| 14 | 18 | 79 | THE LITTLE MERMAID | Walt Disney Home Video | Animated | 1989 | G | 26.99 |
| 15 | RE-ENTRY | | SPARTACUS◆ | Universal City Studios MCA/Universal Home Video 81133 | Kirk Douglas Laurence Olivier | 1960 | NR | 19.95 |
| 16 | 13 | 15 | 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 |
| 17 | 22 | 2 | PENTHOUSE: PASSPORT TO PARADISE/HAWAII | Penthouse Video A*Vision Entertainment 50288-3 | Various Artists | 1991 | NR | 19.98 |
| 18 | 15 | 15 | GARTH BROOKS ▲ 4 | Capitol Video 40023 | Garth Brooks | 1991 | NR | 14.95 |
| 19 | 6 | 32 | ROBIN HOOD | Walt Disney Home Video 228 | Animated | 1973 | G | 24.99 |
| 20 | 16 | 2 | PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF | Penthouse Video A*Vision Entertainment 50290-3 | Various Artists | 1991 | NR | 19.98 |
| 21 | 17 | 5 | MARCH OF THE WOODEN SOLDIERS | GoodTimes Home Video 7012 | Stan Laurel Oliver Hardy | 1934 | NR | 19.95 |
| 22 | 20 | 4 | ERIC CLAPTON: 24 NIGHTS | Warner Reprise Video 3-38193 | Eric Clapton | 1991 | NR | 24.98 |
| 23 | 23 | 7 | SIMPLY MAD ABOUT THE MOUSE | Buena Vista Home Video 1217 | Various Artists | 1991 | NR | 19.99 |
| 24 | 31 | 3 | OZZY OSBOURNE: DON'T BLAME ME | SMV Enterprises 19V-49103 | Ozzy Osbourne | 1991 | NR | 19.98 |
| 25 | 39 | 2 | JANE FONDA'S LOWER BODY SOLUTION | Jane Fonda Warner Home Video 655 | Jane Fonda | 1991 | NR | 19.97 |
| 26 | 21 | 59 | THREE TENORS IN CONCERT ▲ 2 | London 071-223-3 | Carreras - Domingo - Pavarotti | 1990 | NR | 24.95 |
| 27 | 35 | 27 | THE MIND'S EYE ● | Miramir MPV6001 | Computer Animated | 1991 | NR | 19.95 |
| 28 | 28 | 2 | RED HOT CHILI PEPPERS: FUNKY MONKS | Warner Reprise Video 3-38281 | Red Hot Chili Peppers | 1991 | NR | 19.98 |
| 29 | 34 | 9 | NATALIE COLE: UNFORGETTABLE | Elektra Entertainment 40135 | Natalie Cole | 1991 | NR | 9.98 |
| 30 | RE-ENTRY | | YESYEARS | A*Vision Entertainment 50250 | Yes | 1991 | NR | 19.98 |
| 31 | 25 | 61 | PETER PAN | Walt Disney Home Video 960 | Animated | 1953 | G | 24.99 |
| 32 | 32 | 20 | IT'S A MAD, MAD, MAD, MAD WORLD | MGM/UA Home Video 302193 | Milton Berle Sid Caesar | 1963 | G | 29.98 |
| 33 | RE-ENTRY | | PLAYBOY: WET & WILD III | Playboy Home Video Uni Dist. Corp. 90625 | Various Artists | 1991 | NR | 19.98 |
| 34 | 24 | 3 | ELTON JOHN/BERNIE TAUPIN: TWO ROOMS | PolyGram Music Video 083589-3 | Various Artists | 1991 | NR | 19.95 |
| 35 | 19 | 59 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES◇ | Warner Home Video 616 | Richard Simmons | 1990 | NR | 19.98 |
| 36 | RE-ENTRY | | K.D. LANG: HARVEST OF SEVEN YEARS | Warner Reprise Video 3-38265 | k.d. lang | 1991 | NR | 19.98 |
| 37 | 33 | 20 | THE NAKED GUN | Paramount Pictures Paramount Home Video 32100 | Leslie Nielsen | 1988 | PG-13 | 14.95 |
| 38 | 26 | 2 | PENTHOUSE: FAST CARS/FANTASY WOMEN | Penthouse Video A*Vision Entertainment 50289-3 | Various Artists | 1991 | NR | 19.98 |
| 39 | 29 | 6 | R.E.M.: THIS FILM IS ON | Warner Reprise Video 3-38254 | R.E.M. | 1991 | NR | 19.98 |
| 40 | 30 | 271 | THE SOUND OF MUSIC◆ | FoxVideo 1051 | Julie Andrews Christopher Plummer | 1965 | G | 24.98 |

● RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

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'Requiem' Rates; 'Don't Look Back' Is Worth A Peek

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• **"Requiem For Dominic" (1991), Hemdale Home Video, prebooks 12/4.**

During the violent 1989 revolution in Romania, Dominic Paraschiv was accused of the terrorist murder of 80 people. Since Dominic was a childhood friend of film director Robert Dornhelm, he returned to Romania to investigate, and ended up making this fact-based film five months after Dominic's execution. It's a spectacular piece of work, brilliantly combining documentary footage of the overthrow of Ceausescu with an intense re-enactment of one man's deter-



by Michael Dare

mined search for the truth. Rent it with "Medium Cool" or "State Of Siege."

• **"Don't Look Back" (1967), Warner Reprise Video, available now.**

D.A. Pennebaker's close-up view of Bob Dylan's 1965 tour of England is a classic rock documentary that hasn't lost a shred of its original vitality. Supercharged by early recognition of his singular genius, Dylan is at his most enigmatic and audacious, savoring his stardom with an energetic sarcasm that has yet to be matched. His provocative intensity defined an era, and it has never been caught as well. This should be mandatory viewing with "Truth Or Dare."

• **"More American Graffiti" (1979), MCA Universal Home Video, available 12/5.**

With a soundtrack featuring Dylan, Donovan, and the Doors, this underrated sequel takes George Lucas' original characters from the early '60s into the late '60s, from innocence into disillusionment, from days of boredom to days of constant change and turbulence. It tells a variety of stories involving Vietnam, student protests, rock'n'roll, and drag racing. Though it's disjointed, just like the decade it covers, it's held together stylistically by some incredibly creative and psychedelic use of split screen. Rent it with the original, or "Apocalypse Now."

• **"TVTV Goes To The Super Bowl" (1976), Subtle Communications, available Monday (25).**

Whatever you think of football, you've got to be amused by this irreverent approach to sports reporting. Rather than concentrating on the game itself, these leading proponents
(Continued on next page)

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2ND FEATURES

(Continued from preceding page)

of guerrilla television sent out cub reporters Bill Murray and Christopher Guest to hang out with everyone on the sidelines. See bikinied football wives talk about how to feed a quarterback. See a linebacker sing "Moon River" in a hotel room. The spectacle of the Super Bowl has never looked so unspectacular. TVTV stands for Top Value Television, and there's nothing on the air today that even comes close to its distinctively entertaining attitude problems. Rent it

with "North Dallas Forty."

• **"Delirious"** (1991), MGM/UA, prebooks 12/5.

In this partially hysterical comedy, John Candy plays a soap-opera writer who wakes up after a car wreck to find himself living in the town where his TV show takes place. His life takes a turn toward the bizarre once he discovers that anything he writes on his typewriter actually takes place. Unfortunately the film gets

frustrating when the real writers don't take this concept as far as they should, letting Candy fulfill only half of the fantasies we know he would pursue with his lovely co-stars, Emma Samms and Mariel Hemingway. But half-baked ideas are better than none, so rent this with "Total Recall," another excursion into a male fantasy world.

• **"Deadly Surveillance"** (1991), Republic Pictures Home Video, pre-

books Tuesday (26).

In this erotic and violent thriller, Michael Ironside plays a detective who discovers his ex-partner is having an affair with the beautiful girlfriend of a drug kingpin he's tailing. With plenty of action and plot twists, this is a splendid tale of corruption and sexual manipulation. Rent it with "Body Heat."

• **"The Closer"** (1991), Academy Entertainment, available 12/12.

Two ambitious young men, played by Michael Paré and Joe Cortese, vie for the opportunity to replace Danny Aiello as the CEO of a multimillion-dollar corporate empire. He bases his choice for his successor upon a variety of vicious psychological games. Based upon a Broadway play, this ruthless piece of anti-capitalist propaganda gives Aiello a chance to show the corrupt underbelly of corporate life. Compare him with Michael Douglas in "Wall Street."

• **"The Brotherhood Of The Rose"** (1988), Vidmark, prebooks Tuesday (26).

Despite a rather plodding production typical of TV movies, this international spy thriller tells a fascinating story of corruption and manipulation. Robert Mitchum plays the head of the CIA with a secret agenda involving adopted orphans who become loyal CIA operatives. Rent it with "The Russia House."

DROP-IN THE BUCKET

(Continued from page 62)

"For the most part, we have to make do with what the studios are willing to make available for use as a premium," Saferin said. Though many studios are reluctant to sell to Media Drop-In for fear of negative retailer reaction, Saferin said such complaints are rare.

"RCA/Columbia just joined up and they were very nervous," he said. "But they got no negative feedback at all from video retailers."

In his presentation here at the Rye Town Hilton, Saferin presented detailed data from three lotteries that used Media Drop-In's services: Washington, Ohio, and Delaware. In all three cases, movies accounted for roughly half the tapes selected by consumers. The rest were special-interest tapes in various categories. Children's video was the second-most-popular category in all three lotteries.

There are currently 35 state lotteries in the U.S. and five provincial lotteries in Canada, according to Saferin. "The lottery business is moving very quickly toward multiple, instant games," Saferin said. "The key for us, if we want to have repeat business, is to keep the selection of titles fresh."

For the Ohio game, Media Drop-In struck a deal with HBO Video for a customized video, "Great Moments In Ohio Sports." As of the first two weeks the game had been on the market, the custom tape was selected by 4.2% of consumers.

STORE MONITOR

(Continued from page 64)

come such a problem that **Odyssey Video** has contracted with a security service. "They act as a buffer between us and the police," says Steve Gabor, president.

"A permanent guard on premises runs \$12 an hour. The service is \$10 a call. The most important factor is to warn the staff never to put themselves in any situation that could be dangerous. Don't argue with the valet, just wait for the service."

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Issue Date: January 4, 1992

Ad Close: December 10, 1991



Meant To Be In The Edison. George Benson, center, was at The Edison mixing his upcoming Warner Bros. album, "Meant To Be In Love," slated for February release. Benson co-produced the album with Charles Wallert, left. Edison chief engineer Gary Chester, right, mixed and recorded Benson's guitar overdubs. The Edison is a division of National Video Center, New York.

Mark IV Withdraws Interface Console Settlement With Soundcraft Pending

■ BY SUSAN NUNZIATA

NEW YORK—An out-of-court settlement is pending in the design right-infringement case brought by Soundcraft Electronics Ltd. against Mark IV Audio and its subsidiaries, Darden Davies Associates and Dynacord.

Mark IV Audio, Buchanan, Mich., has withdrawn its Interface console from worldwide sales after claims by Soundcraft that the board was "strikingly similar" to its 200 Delta in terms of both exterior and electronic design and layout.

The board was to have been introduced to the marketplace under four Mark IV Audio brand names: DDA, Dynacord, Electro-Voice, and Altec. Mark IV plans to relaunch the Interface in 1992 using different circuitry and exterior design, according to Mark IV Audio president Bob Pabst.

"Discussions are continuing be-

tween ourselves and Mark IV concerning acceptable similarities between the [Interface] console and Soundcraft's 200 Delta," says Alison Brett, sales and marketing director for Soundcraft.

"I recognized that the similarities were too great"

Soundcraft is also seeking compensation from Mark IV, but Brett says "this will remain a confidential matter between ourselves and Mark IV."

The alleged infringement was discovered by Soundcraft when the Interface was displayed by Marquee Audio, a U.K. dealer, at the Professional Sound and Light Assn. Exhibi-

tion in early September. Soundcraft was also made aware at that time of other Interface units on display at exhibitions in Australia, Switzerland, and Hong Kong.

Soundcraft then sent a letter of intent to DDA, Hounslow, U.K., Dynacord, Straubing, Germany, and Mark IV Audio asking for the console to be withdrawn from sale, according to Brett.

Pabst was at the Dynacord plant at the time the letter was received and, upon examining the console, says he immediately withdrew it from the market.

"I recognized that the similarities were too great," says Pabst. "Had there been no threat of any sort of legal action, but had it merely been somebody within our organization or one of our customers who had pointed out to me the remarkable similarities of these two products, I would have withdrawn it. We put out products to compete with other manufacturers, but we incorporate more of our own innovation and idea than was reflected" in the Interface.

According to Pabst, discussions are still ongoing between the two companies but a final settlement is due "any day now."

Brett adds, "I hope to bring things to a satisfactory conclusion."

Deutsch & Co. Capture 4 Decades Of Tony Bennett's Artistry Achieving Vocal Consistency Was Key Challenge In Yearlong Project

■ BY JESSE NASH

NEW YORK—Spanning four decades of recording, the "Forty Years: The Artistry Of Tony Bennett" (Sony/Legacy Records) boxed set is the brainchild of producer Didier C. Deutsch.

Released June 28, the set has sold close to 50,000 units and is expected to sell well during the holiday season, according to Sony/Legacy Records executives.

The four-CD boxed set contains Bennett releases ranging from "Boulevard Of Broken Dreams," his first recording (on April 17, 1950), through his latest release, "When Do The Bells Ring For Me," recorded May 18, 1989.

For the compilation, all tracks were worked on at Sony Music Recording Operation Studios in New York and at Hillside Sound Studio in Englewood, N.J. Engineer Mark Wilder handled the remixes in New York and Bennett's son Daegal worked on the material in New Jersey.

Danny Bennett, the singer's manager and son, was executive producer for the project, with Jerry Schulman, Steve Berkowitz, and Don DeVito serving as associate producers.

"What we did was search through the source material—Didier, myself, and Tony—and listen to all the original session reels and decide what we wanted to be mixed," says Wilder. "There was no particular sequence at the time but Tony made the final decision on the choice of material."

Wilder used a Neotec 12-channel board for all his remixes. Although

most of the recordings were three-track, the material also included four- and eight-track masters. The three-tracks "were all balanced at the recording session, which made mixing very easy," says Wilder. Sony Music Recording's two Neve digital Transfer Consoles were used to transfer the material onto Sony 1630 digital tape.

Tracks that were mixed at Hillside were transferred to a 24-track Sony digital tape machine so that Daegal Bennett could accommodate the three-track format. For archival purposes, Bennett's entire catalog was eventually transferred to digital 24-track, according to Wilder.

Finding the original master tapes was a challenge, but not impossible, says Deutsch. "It's always a challenge to find the original source material," he says. "When Tony originally cut a lot of these LPs, a lot of these original three-tracks and four-tracks were put away never to be seen again. So a lot of these tapes haven't been touched literally for 20 to 30 years. But they were all in good condition. In most cases back in the '50s and '60s, CBS always ran two sets of multitracks. And that was good because often the first multitrack was damaged and we'd need the second one."

Wilder says they encountered some shedding problems with the Scotch 201 tape on which many of the early tracks were recorded. "We didn't have that problem with the other tracks because CBS used Scotch 190 and Scotch 120 tape and there was no shedding problem with these types," says Wilder.

The project took almost a year to complete. According to Wilder, every one of Bennett's sessions was pulled up. The compilation "original-

ly was supposed to come out a year ago around Christmas 1990 but it got bumped because we just weren't ready," says Wilder.

The key challenge in the project was keeping Bennett's voice consistent over 40 years of recording. The producers and engineers worked with Frank Leico, who has been Bennett's engineer throughout the years on most of the original recordings.

"We worked together to achieve a consistency in his voice so that Tony felt comfortable with it and so that the listener was never jarred even though the arrangements changed, the technology changed, and the instrumentation changed," says Wilder. "Tony's voice and the characteristics of his voice always remained the same. That helps to put the listener more at ease."

Massenburg Equalization was

used in mixing to achieve a vocal consistency for Bennett, explains Wilder. "Not a lot of it," he says. "Just enough, and still we were able to keep the tracks fairly clean. We did some touch-ups via the Neve DTC and the Sony DAE 3000 during editing. That took care of most of the work."

Wilder adds: "These tracks were balanced to begin with so it didn't take a whole lot to get things into shape."

According to Deutsch, the only real work was in the sequencing. "There was a lot of sequence changing," he says. "Songs would get scrapped and other songs would be used to take their place. I mean, face it, it's not easy trying to piece together 40 years of one artist's work. But we did it and we're all very proud of this boxed set."



Tony Bennett at a session with Ray Charles recording "Everybody Gets The Blues" for Bennett's 1986 release "The Art Of Excellence." The session took place at Larrabee Sound Studios, Santa Monica, Calif.

AUDIO TRACK

NEW YORK

AT HOUSE OF MUSIC, Kool & the Gang completed their first release for Tabu Records. Khalis Bayyan produced for LeJam Productions. Kendal Stubbs and Ron London engineered. Stubbs mixed. Producer John Jansen and Nelson Ayres completed overdubs and mixes on Love Hate's new album for Sony.

Lyvio G completed guest work on Living Colour's "Biscuits" release. The two tracks, "Talkin' Loud And Sayin' Nothing" and "Burning The Midnight Lamp" were recorded and mixed at Right Track Recording.

At Battery, Lyvio G produced and mixed "Ring The Alarm," the 12-inch debut by the Fu-Schnickens (Jive).

LOS ANGELES

STUDIO II had producer Rick Rubin in completing overdubs by Trouble for Def American Records. Chris Kupper engineered.

Elektra act John Eddie tracked overdubs and mixed his album at Indigo Ranch. David Briggs produced, John Hanlon engineered, and Chuck Johnson assisted.

Arnie Acosta mastered U2's (Continued on page 69)

NEW PRODUCTS AND SERVICES

PROARTE DCC: ProArte Records is introducing a DCC release of Peter Nero's work with the Fort Worth Symphony led by music director John Giordano. Available exclusively in Tandy's 7,000 retail stores, the DCC will be unveiled at the January 1992 Winter Consumer Electronics Show in Las Vegas. The project was made specifically for DCC, according to ProArte.

UNITEL ACQUIRES EDITEL: Unitel Video Inc. and Banta Corp., both in New York, reached an agreement in principle for Unitel to purchase a substantial portion of the business and assets of Banta's Editel division, which has operations in New York, Chicago, and Los Angeles. Unitel is purchasing the division for \$19 million.

ANT FARM: Howard Schwartz Recording, New York, became home base to Roy Yokelson and his Antland Productions Inc. Antland, which has signed a long-term agreement with Howard Schwartz, is based in the facility's renovated Studio East. Yokelson was music recording engineer for several feature films, including "Billy Bathgate," "Biloxi Blues," and many Woody Allen features.

BRYSTON AT REDWOOD: Neil Young's Redwood Digital Recording Studios, Woodside, Calif., installed one Bryston 4bpbx 290-watts-per-channel stereo amp and two 7BPBX 800-watt mono amps for its custom monitor system. The system features TAD components and White Instruments passive EQ/crossovers.

CEDAR DISTRIBUTION: Cedar Audio Ltd. appointed AGM Digital Arts Ltd., a Cambridge, U.K.-based distributor, to market its range of sound restoration systems to the film, video, and television industries. In the U.S., a Cedar system was delivered to Pomeroy Audio, in Brooklyn, N.Y., where it has been used on "Toscanini Gershwin Broadcasts," "Jay McShann Band With Charlie Parker," and "King Cole Trio Broadcasts."

VIDEO STATS: Corbell Publishing, Los Angeles, released the third edition of its "Video Industry Statistical Report, 1991-1992." The 150-plus page book covers '91-'92, as well as incorporating five-year statistics and projections.

QSC SUCCESS: QSC Audio Products posted a 23% growth in fiscal 1991 over the previous year. The Costa Mesa, Calif.-based amp manufacturer sold 96 amps to Warner Bros. Movie World in Australia and its products were installed in B.B. Kings Blues Club, Memphis; Opryland, Nashville; and The Shark Club, Los Angeles.

JL MOVES: JL Cooper Electronics moved to expanded headquarters. Its new address is 12500 Beatrice St., Los Angeles, Calif. 90066.

DUPE GROWTH: Musicom, a Portland, Ore.-based audio-recording and duplicating facility, added four slave recorders to its existing eight-slave Versadyne 1500 system. The duplication operation also uses six King 790 loaders, an ITI double-sided labeler, a Rolex on-cassette printer, and Apex inserter.

STUDIO BAR? Mayfair Studios, London, sponsored the refurbishment of the Hammersmith Odeon's artist's bar. The backstage bar at the live concert venue will be renamed The Mayfair Bar.

YAMAHA CHANGE: Donald Palmquist, president of Yamaha Electronics Corp. USA since 1987, has retired after nearly 35 years in the industry. Masaaki (Matt) Ito joined the company as CEO and Roger E. Stange, VP of finance, was promoted to the position of senior VP. In addition, the company has formed a Corporate Planning Office, headed by Tom Graham.

OLAMON AUTONOMY: Olamon Industries terminated its agreement with Swire Magnetics in which Swire handled North American sales for Olamon's audiocassette and related product lines. Olamon, owned by the Penobscot Indian Nation, is based in Old Town, Maine, and manufactures C-Os, cassette-single shells, and Norelco-style audio boxes. The facility now operates autonomously.

SUNKYONG 'HOW TO': Sunkyoung Magnetic/America Inc., Long Beach, Calif., released an eight-page article on "How To Choose the Right Tape for Audio Duplication," written by Joseph Kempler, the company's technical director. The material in the article was originally presented by Kempler at the ITA "How And Why" Seminar in May 1991.

POSTPRO ANNEX: Music Annex, San Francisco, added its second New England Digital PostPro editing system. The new system can be operated from Studio III or Studio IV.

DUPONT VENTURE: DuPont and Teijin Ltd. of Japan entered a 50/50 joint venture to develop, manufacture, and sell polyester film for audio- and videotape applications. Terms of the agreement were not disclosed. The venture, Teijin-DuPont Films, will consist of European and U.S. facilities and will have marketing, technical service, and sales capabilities to meet (Continued on next page)

Billboard.

| STUDIO ACTION | | | | | |
|---|---|---|--|--|--|
| PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOV.23, 1991) | | | | | |
| CATEGORY | HOT 100 | R&B | COUNTRY | RAP | MODERN ROCK |
| TITLE Artist/ Producer (Label) | WHEN A MAN LOVES A WOMAN Michael Bolton/ W.Afanasieff M.Bolton (Columbia) | TENDER KISSES Tracie Spencer/ M.Sherrod P.Sherrod (Capitol) | SHAMELESS Garth Brooks/ A.Reynolds (Capitol) | CAN'T TRUSS IT Public Enemy/ The Bomb Squad (Def Jam) | SMELLS LIKE TEEN SPIRIT Nirvana/ Butch Vig (DGC) |
| RECORDING STUDIO(S) Engineer(s) | RECORD PLANT (Hollywood,CA) Dana Jon Chappelle | CHEROKEE (Hollywood,CA) Matt Sherrod | JACK'S TRACKS (Nashville) Mark Miller | MUSIC PALACE (Hempstead,NY) Bob Fudjinski Kirk Yano | SOUND CITY (Van Nuys,CA) Butch Vig |
| RECORDING CONSOLE(S) | SSL 6000 G Series | Neve VR With Flying Fader | Quad-Eight Coronado | Neve 8128 With Flying Fader | Neve 8028 |
| MULTITRACK RECORDER(S) (Noise Reduction) | Studer A-800 | Otari MTR-90 | MCI JH24 | Studer A-820 | Studer A-800 |
| STUDIO MONITOR(S) | Yamaha NS10M Custom Kinoshita | JBL | Yamaha NS10 | Quested | JBL,Augsberger |
| MASTER TAPE | Ampex 456 | Ampex 456 | Ampex 467 | Ampex 456 | Ampex 456 |
| MIXDOWN STUDIO(S) Engineer(s) | THE PLANT (Sausalito,CA) Mick Guzauski | SOUNDCASTLE (Los Angeles,CA) Elliot Peters Matt Sherrod | JACK'S TRACKS (Nashville) Mark Miller | MUSIC PALACE (Hempstead,NY) Michael Bona Bob Fudjinski | SCREAM (Studio City,CA) Butch Vig Andy Wallace |
| CONSOLE(S) | SSL 4064 G Series | SSL 6000 E Series | Quad-Eight Coronado | Neve 8128 | SSL 4056 G Series |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Studer A-800 | Studer A-820 | Sony 3402 | Studer A-820 | Studer A-827 |
| STUDIO MONITOR(S) | Yamaha NS10M | Augsberger With TAD Components | Yamaha NS10 | Quested | Yamaha NS10 UREI 813B Tannoy NFM8 |
| MASTER TAPE | Ampex 456 | Ampex 456 | Ampex 467 | Ampex 456 | Ampex 456 |
| MASTERING (ALBUM) Engineer | SONY MUSIC Vlado Meller | FUTURE DISC Eddy Schreyer | GEORGETOWN MASTERS Denny Purcell | SONY MUSIC Vlado Meller | MASTERDISK Howie Weinberg |
| PRIMARY CD REPLICATOR (ALBUM) | Sony Manufacturing | Capitol Manufacturing | Capitol Manufacturing | Sony Manufacturing | Uni Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | Sony Manufacturing | Capitol Manufacturing | Capitol Manufacturing | Sony Manufacturing | Uni Manufacturing |

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AUDIO TRACK

(Continued from page 67)

first single, "The Fly," second single, "Mysterious Ways," and the group's upcoming album, "Achtung Baby," at A&M Mastering. Group members Bono and Edge worked closely with Acosta and digital editing engineer Stewart Whitmore. Acosta mastered Barry White's "Put Me In Your Mix" album and Swervedriver's "Raise." Rhino's Bill Inglot and mastering engineer Ken Perry completed projects by Gilbert O'Sullivan, the British Invasion, John Lee Hooker, and the Monkees' boxed set, "Listen To The Band."

NASHVILLE

WARNER BROS./REPRISE act Kevin Welch mixed his second album at Woodland Studios. Welch and Harry Stinson produced, Peter Coleman engineered, and Eric Gorodetzky assisted.

NEW PRODUCTS

(Continued from preceding page)

worldwide demand. Projected sales are more than \$150 million in the first year, according to the company.

KEISTER'S HIP POCKET: Atlantic Records staff producer Shane Keister set up shop in Studio D, the new room at Hip Pocket Recording, New York. Also a composer, arranger, and keyboardist, Keister has worked on a number of projects at Hip Pocket, including Nino Tempo's "Tenor Saxophone," album and Natasha's Brother's "I'll Always Come Back To You."

HIT FACTORY 'JACK' POT: Mastering engineer Jack "Jacko" Adams has joined the Hit Factory London's mastering team. His clients have included Whitney Houston, Frankie Knuckles, Bryan Adams, Yazoo, and Phil Collins.

UCLA COURSES: UCLA Extension, Los Angeles, announced its winter schedule of courses for its certificate program in electronic music. The first weekly course runs Jan. 8 through Feb. 12 and covers "Electronic Music I: Introduction to Synthesis." Other courses include "Introduction to MIDI" started Feb. 19, and "Music Applications for the Macintosh Computer," starting Feb. 24.

SOUNDTRACS IN CHINA: Soundtracs product specialist Peter Jostins presented a series of seminars in Beijing, China, in conjunction with Tom Lee Music. The Surbiton, U.K.-based console maker featured its Megas range of consoles and discussed their applications for video postproduction, multitrack recording, and sound reinforcement.

SENNHEISER GUIDE: Sennheiser, Old Lyme, Conn., introduced a guide to microphones. "Speaking Of Microphones..." offers the basics of mike knowledge and care and maintenance tips.

OTHER CITIES

ROD STEWART was in Criteria, Miami, recording vocals for a Miller Genuine Draft spot. The ad was produced by Steve McAbe for New York-based B.S.B. Advertising. Mike Couzzi engineered, with Keith Rose assisting. Sony Music International label mates Julio Iglesias and Jose Luis Rodriguez spent time recording a duet for El Puma's upcoming record. Spanish

maestro Manuel Alejandro produced, with Rudy Perez and Carlos Alvarez at the board. Andrew Roshberg assisted. Brazilian vocalist Simone completed vocal tracks for her new album. Mazzola produced, with help from Rose.

Luther Vandross cut vocals for an upcoming album in Studio A at Omega Recording in Rockville, Md. Billy Brady engineered. The Scream cut tracks for an upcoming

album with engineer Garth Richardson and staffer Chris Murphy. The 61-piece U.S. Marine Corps Orchestra was in Studio A with producer John Tatgenhorst and studio owner Bob Yesbek recording and mixing music for the upcoming KQED/PBS film "Within These Walls." The film celebrates the 200th anniversary of The White House. Brady engineered.

Lawson Productions, Seattle,

had 20 children in from the African Children's Choir (ranging from 5 to 13 years old) recording six songs for release on the Maranatha! label. Tom Keene produced, assisted at the console by Carol Howell.

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



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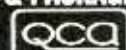
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Update

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.

NOVEMBER

Nov. 20-24, Young Black Programmers Coalition 14th Annual National Convention and Ninth Scholarship Banquet, Hyatt Regency Downtown, Houston. 318-234-6834.

Nov. 22-24, Fourth Annual National Conference of College Broadcasters, Brown Univ., Providence, R.I. Jo-Ann Forgit, 401-863-2225.

Nov. 23, "Getting Serious About The Music Business" Seminar, Holiday Inn Midtown, Philadelphia. 800-829-8007.

Nov. 23-24, Fall Music Conference, sponsored by Mentor Music Group, New England D.J. Assn., and WCGY's Boston Music Showcase, World Trade Center, Boston. Joe Viglione, 617-932-6520.

Nov. 23-24, Doing Music and Nothing Else, Alerton Hotel, Chicago. 312-440-1500.

DECEMBER

Dec. 3, Taping of the 1991 *Billboard* Music Awards, Santa Monica Airport, Santa Monica. 213-271-9770.

Dec. 4, "Copyright and the Entertainment Industry: Latest Law and Developments," seminar presented by Hawksmire Ltd., Hilton Hotel, London. 011-44-71-824-8257.

Dec. 4, Fourth Membership Awards Luncheon of the Los Angeles Chapter of NARAS, honoring Natalie Cole and Capitol-EMI president/CEO Joe Smith, Bel Age Hotel, Los Angeles. Billy James, 818-843-8253.

Dec. 5-9, Music-Vision-Media Trade Fair, Peace & Friendship Stadium, Athens. 011-30-1-7753-857.

Dec. 12, Sixth Annual Salute to the American Songwriter, benefit concert presented by the National Academy of Songwriters, honoring Hal David and Burt Bacharach with NAS Lifetime Achievement Award, Wilshire Ebell Theatre, Los Angeles. 213-463-7178.

Dec. 12, IRTS Christmas Benefit, Waldorf-Astoria, New York. 212-867-6650.

Dec. 26-28, Rap-A-Thon '91, location to be announced, New York. 609-340-5824.

JANUARY

Jan. 9-11, Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4919.

Jan. 11, Genesis Music Group R&B Showcase, Holiday Inn City Center, Chicago. 312-645-0300.

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.

FOR THE RECORD

In the Nov. 16 issue, reference to an agreement between BMI and the USA Network had an incorrect percentage of the cable's gross revenues to be paid to the performance group. The figure is 0.3% . . . In the same issue, the group Sam & Dave should have been among the acts listed for membership in the Rock and Roll Hall of Fame.

A story on DCC in the Nov. 23 issue omitted the Songwriters Guild of America from a list of trade groups lobbying for the Audio Home Recording Act.



'Candide' Camera. Gathered at the advance screening of Leonard Bernstein's "Candide" at New York's Museum of Television and Radio, from left, are David Weyner, president, PolyGram Classics & Jazz; Harry Kraut, executive VP, Amberson Enterprises; Alison Ames, executive producer, Deutsche Grammophon; tenor Jerry Hadley; Jamie Bernstein Thomas; Karen Moody, VP, Deutsche Grammophon; Alexander Bernstein; Nina Bernstein; and Albert Imperato, manager of press and artist relations, Deutsche Grammophon.

NEW COMPANIES

Fair Management, formed by Angela L. Fair. A full-service management company specializing in progressive/modern rock acts. Company focuses on acts with label contracts but will provide service to unsigned acts with high potential. Most recent signings are "Sincera" and "v.berlin." Demos are currently being accepted. 205 Crestwood Lane, Building B, Atlanta, Ga. 30339.

Strader Entertainment Group, formed by Jim Strader. Company provides personal management and production services. Clients include syndicated dance TV show "Dance Explosion," Penthouse Pet Divina Celesta, and comedian Joe Rogan. Company is also supervising production on the feature film "A Shade Of Difference." Seeking agency representation for management clients. Accepting unsolicited material. 23 Tinsel Road, Levittown, Pa. 19056; 215-945-5489.

Promise Productions Inc., formed by Jim Naisby and Cary Cipollini. An independent label. First single: "I Think I've Gone Crazy" b/w "General Lee," by Servaas. 44 Magellan Way, Franklin Park, N.J. 08823; 908-821-9665.

LD Video, formed by Lou Drozen. A home video production, marketing, and distribution company. 6911 Topanga Canyon Blvd., Suite 200, Canoga Park, Calif. 91303; 818-999-2302.

Progressive Broadcast Marketing, L.P., formed by Mick Lloyd, Mike Daniel, Hugh Entekin, and Bev Landstreet IV. A record production and distribution company specializing in telemarketing projects for both U.S. and international markets. First project is a Slim Whitman 20-track gospel package, "20 Precious Memories," currently starting initial runs on U.S. television outlets. International licensees are being lined up, with Quality Special Products in Canada and Grace Music Ltd. in South Africa already

on board for the Whitman project. 1018 17th Ave. South, Suite 11, Nashville, Tenn. 37212; 615-329-9093.

Show & Biz Record Productions Inc., formed by John Henry. Company specializes in artist management, promotions, artist development, and music publishing. Company is currently seeking a distribution deal through a major or independent label. Currently accepting demos in all musical styles, including alternative rock, rap, jazz, R&B, and pop. P.O. Box 810, Englewood, N.J. 07631; 201-871-7273.

Rock City Films Ltd., formed by Bill Davis. A video and film production company specializing in music clips and longform programming. Work just completed on a clip for Patti Austin's "Givin' In To Love," directed by Davis and produced by Rebo Studio for GRP Records. 5 Great Jones St., New York, N.Y. 10012.

GOOD WORKS

TIME TO READ, that's the literacy program that Warner Music Group employees are participating in for the first time, although it was initiated five years ago by parent Time Warner before the merger of the new corporations. The music unit's involvement concerns the busing of students from Wadleigh Arts Jr. High School in Harlem to the Rockefeller Plaza offices once a week. They are given a boxed lunch and then picked up by the employees, who take them to their individual offices at the Atlantic Group, Elektra Entertainment, Warner Bros. Records, Warner Music International, and Warner/Chappell Music, where they are tutored on a one-to-one basis for an hour. Wadleigh was adopted by the group during the 1991 Grammys as an ongoing supplement to the NARAS

LIFELINES

BIRTHS

Boy, Robert Reid, to Greg and Maude Riggie, Oct. 17 in Nashville. He is regional manager of broadcast licensing for SESAC.

Girl, Jennifer Sarah, to John and Jane Silfen Goldman, Oct. 23 in New York. She is an associate at Silfen & Glasser P.C. and counsel to Wild Pitch Records Ltd.

Boy, Dillon James, to John and Karen Ade, Nov. 1 in New York. He is VP and booking agent for national tours at Famous Artists Agency Inc. in New York.

Girl, Sarah Elizabeth, to Dave and Terri Darus, Nov. 4 in Los Angeles. He will be joining Interscope Records as head of national rock promotion Dec. 2 and was formerly national promotion director at Island Records.

Boy, Wesley Vankirk, to Mike and Ruth Raynor, Nov. 4 in Asheville, N.C. He is manager of the Camelot Music store there.

Girl, Rosie, to Bruce and Terri Bromberg, Nov. 14 in Santa Monica, Calif. He is a partner at High-Tone Records.

DEATHS

James Patrick Maloney III, 39, of cancer, Oct. 30 in Duarte, Calif. Maloney was an advertising writer for Warner Bros. Records and a freelance writer for A&M and Capitol Records. Previously, he was associate editor at Music Connection magazine and worked in production and promotions for Paramount Pictures Corp., Brad Lachman Productions, and ABC-TV. He is survived by his wife, Lisa, and a son, James Patrick Maloney IV. Donations in his memory may be made to The City of Hope National Medical Cen-

ter, 1500 E. Duarte Road, Duarte, Calif. 91010.

Lottie Z. Morgan, 66, of natural causes, Nov. 1 in Skokie, Ill. Morgan was VP of domestic sales for Shure Brothers Inc., an Illinois-based manufacturer of audio electronic components. A 29-year veteran of Shure Brothers, Morgan began as a sales correspondent and went on to hold virtually all of the sales positions in the company. In 1980 she became Shure's national sales manager of distributor products, and in 1988 was promoted to VP. She is survived by her husband, two children, and four grandchildren.

Jacques Morali, 44, of complications from AIDS, Nov. 15 in Paris. Morali was one of the most prolific writer/producers of the '70s disco era. As a producer, he first reached the *Billboard* top 20 in 1975 with the Ritchie Family's hits "Brazil" and "The Best Disco In Town." He then produced gold and platinum records by the Village People, including "Macho Man," "YMCA," and "In The Navy." In 1984 Morali returned to his native France and was successful with the break-dance group Break Machine, which had several hit singles throughout Europe and the Far East, including the multiplatinum "Street Dance." He also wrote and produced the Eartha Kitt hits "Where Is My Man" and "This Is My Life," which reached No. 1 throughout Europe and earned several gold and platinum records for Kitt, who wrote and produced songs for Pia Zadora and Patrick Juvet. He is survived by his wife, his parents, and a brother.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

"Grammy In The School." As part of its commitment, the music unit provides instruments for the school band, arranges local field trips for the students, and brings artists to the school to talk to and/or perform for the students.

KID'S STUFF: More than 50 performers from 10 top daytime soaps have recorded a song, "The Eyes Of A Child," to benefit the Child Welfare League of America and Children's Aid Society Foundation in Canada. The recording, to be released on the Quality label in February, will be included on the compilation album "With Love From The Soaps." Soap personalities on the date include Brad Mule, Gloria Loring, Melody Thomas Scott, and Nancy Grahn.

HOT STUFF: Thanks to Def American group the Four Horsemen, the National Hot Rod Assn. will establish a scholarship fund for high

school graduates interested in the fields of media and communications. Lead singer Frank C. Starr, a fan of drag racing, recently presented a \$5,000 check at the association's Winston Finals in Pomona, Calif., to Ken Pyle, director of youth and education at the association.

WITH SINGER Jeffrey Osborne as guest performer, The Brotherhood Crusade will present its 17th annual Walter Bremond Pioneer of Black Achievement Award to Robert Johnson, founder and president of Black Entertainment Television, at ceremonies Dec. 11 at the Beverly Hilton Hotel in Beverly Hills, Calif. The event also serves as a fund-raiser for the Brotherhood Crusade Black United Fund that benefits a variety of nonprofit health, education, and welfare agencies offering free or low-cost services in minority communities throughout Los Angeles county. For more info, call 213-231-2171.

the Medialine

Critical Conditions: Ice Cube's 'Certificate' Spawns Mixed Reports From Music Writers

MELTING THE CUBE: The first critical returns are in on Ice Cube's "Death Certificate." While the rapper's first solo releases were widely admired in the press, some high-profile writers have weighed in with harsh pieces on the album, which has sparked an outcry by the Simon Wiesenthal Center, the Jewish human-rights organization, for a retail boycott (Billboard, Nov. 16).

Citing examples of Cube's lyrics, already reviled by the Wiesenthal Center as anti-Korean and anti-Semitic, **Robert Christgau** also blasts the record's sexism and homophobia and calls the rapper "a straight-up racist, simple and plain, and of course a sex bigot too" in the Nov. 15 Village Voice. In a Nov. 15 L.A. Weekly piece, music editor **RJ Smith** compares Cube with Louisiana gubernatorial candidate and former Klansman **David Duke** and says, "In one year, he's gone from talking shit to shit-for-brains."

The artist's purported political agenda has come under fire as well. Inveighing against the musician's explanation that the album "[proposes] courses of change for African-Americans," Newsday critic **Frank Owen** says, "Perhaps the most offensive aspect of 'Death Certificate' is Ice Cube's attempt to pass off this loathsome nonsense as a radical platform for social change." Says **Jon Pareles** in The New York Times, "It's hard to tell which is more obtuse, Ice Cube's gangster raps or his political statements."

Not all the criticism has been so biting—in fact, some notes of near-apology have been struck. In his Nov. 3 Los Angeles Times review, pop music editor **Robert Hilburn**, while mildly chiding some of the album's lyrical excesses as "clearly misguided," adds, "Rap is one of the few ways mainstream America can plug into the frustrations felt by many in the inner city—and few rappers express that rage as powerfully as Ice Cube."

Hilburn apparently has been paying attention to the party line: In his Voice piece, Christgau notes that Cube's publicist, **Leyla Turkkan** of the New York-based firm Set To Run Public Relations, "regards 'Death Certificate' as an honest expression of black rage."

What goes unmentioned is that rage is an emotion that has fueled racist pronouncements of all stripes. Few critics viewed the "rage" expelled by **Axl Rose** in **Guns N' Roses'** "One In A Million" quite so benignly.

The Blitz



CHRIS MORRIS

AT LEAST ONE WRITER has chosen to virtually ignore all the controversy: **James Bernard**, associate editor of the monthly rap magazine the Source. His airball interview with Ice Cube in the December Source never even acknowledges the possibility that songs like "No Vaseline" and "Black Korea" might incite objections from minority quarters; instead, Bernard blandly accepts Cube's Nation of Islam-derived philosophies about white "devils."

While Bernard does reflect on what he calls the "alarming" aspects of the album in his lead review in the Nov. 15 Entertainment Weekly, he concludes, "I'm not arrogant enough to wag my finger at someone for stridency or incorrect language when many of his friends are dead and many of the rest are either in prison or standing on the corner surrounded by burned out buildings or dying dreams... Even if you disagree with Ice Cube, the rage and anger he channels is very real." The magazine's letter grade for the album: A-

Bernard appears to echo the notions of his Source editor in chief **Jon Shecter**, who is quoted in the New Republic's Nov. 11 cover story on rap music. "There's no place for me to say anything," Shecter says. "Given what I'm doing, my viewpoint has to be that whatever comes of the black community, the hip-hop community, which is the black community, is the right thing. I know my place. The only way in which criticism can be raised is on a personal level, because the way that things are set up, with the white-controlled media, prevents sincere back-and-forth discussion from taking place."

While **David Samuels'** central thesis in the New Republic story—that rap is a deracinated commercial form being made almost exclusively for white audiences—is specious at best, no less specious is Shecter's stunning belief that blind acceptance of an artist's most repugnant ideas is mandated by the supposed inability of white critics to deal fairly with the material. That's a questionable excuse for defanged, buddy-buddy criticism.

If writing about rap, or any music criticism for that matter, ignores or obfuscates about ideologically repellent tendencies in the work, can it be viewed as anything except simple advocacy at best, or the work of clannish mouthpieces at worst? In the end, will "rap criticism" be considered an oxymoron? The jury is out.

bles as an electric keyboard and synthesizer. All of the cast members also are musicians, each taking a turn at virtually every instrument on stage, with mixed results. The best performances are turned in by **Julee Cruise** (of "Twin Peaks" renown) and the versatile **Erin Hill**. However, the real star here is **Gabriel Barre**, who as **Ariel** the robot proves adept at such diverse skills as rollerblading and drum-bashing.

The script borrows occasionally from the Bard himself. When the spaceship's navigation officer is unsure of how many beeps she has detected on her scanner, the Captain predictably replies, "Two beeps or not two beeps, that is the question." The Captain earlier asks: "What light from yonder air lock breaks?" These lines work, others are a stretch. You'll laugh, you'll groan.

The original London cast recording of "Forbidden Planet" is being distributed in the U.S. by **Rincon Records** through **Rhino**; a New York cast album is to be recorded early in '92, and the musical will tour the U.S. at a later date.

KEN SCHLAGER



Gabriel Barre and Erin Hill

ON ★ STAGE

RETURN TO THE FORBIDDEN PLANET

Written and directed by **Bob Carlton**

(Variety Arts Theatre, New York)

Arriving in New York via London's West End, this noisy and entertaining off-Broadway offering is an amalgam of Shakespeare's "The Tempest," Hollywood's "Forbidden Planet," and rock'n'roll's greatest hits of the '50s and '60s. For the most part, this strange brew proves quite enjoyable, thanks mainly to an energetic and multitalented cast.

The play, like the 1956 B-movie that inspired it, is a tale of castaways on a far-off planet. But the story is hardly important here; the staging's the thing. The stage has been done up like the inside of a spaceship; this future-craft is replete with two drum kits, a horn section, and a control board that dou-

IN PRINT

PARTY OUT OF BOUNDS Rodger Lyle Brown (Plume, \$9.95)

The 1986 rockumentary "Athens, Ga. Inside/Out" attempted to capture the pulse of the most vital regional rock scene of the '80s, but failed simply because it came too late. By that time R.E.M. was already well on its way to becoming a superstar attraction, and seminal



Athens acts such as **Pylon** were history.

On the other hand, "Party Out of Bounds" (named after a B-52's song) captures the scene from the ground up. Beginning with a history of the town, Brown concludes with the brilliant observation that Athens became a hotbed for new rock acts simply by coincidence—it wasn't the air, red clay, "the cheap rent, the art school, or the availability of beer and LSD."

Brown takes readers on a trip through Athens back when B-52's front-man-to-be **Fred Schneider** dressed in drag for kicks, **Peter Buck** was a cynical record store clerk, and **Michael Stipe** was a shy adolescent working in the kitchen at **Sambo's** restaurant.

Beyond detailed accounts of the formative years of R.E.M. and the B-52's, Brown also focuses on some lesser-known Athenian delights, including **Pylon**, **Love Tractor**, **Oh-OK**, and the **Method Actors**.

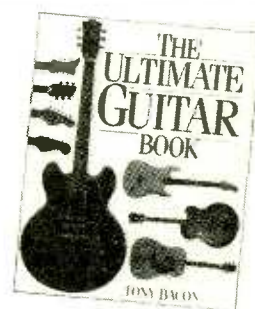
Brown, who lived in Athens from 1977 to 1987, gives the reader an entertaining and informative insider's point of view. For fans of the bands, rock historians, and followers of the indie scene, this is a "Party" worth attending.

CRAIG ROSEN

THE ULTIMATE GUITAR BOOK Tony Bacon (Alfred A. Knopf, \$35)

There have been other fine books about the history of guitar-making—Tom Wheeler's "American Guitars" comes to mind—but none has been quite so handsomely produced or visually enticing as this eyepopper.

Writer **Bacon** walks the reader through the history of the instrument, using concise, sharply written passages to highlight developments in the production of acoustic and electric guitars (including the electric bass and the latest in



synths and MIDI's). The sonic and design breakthroughs of such top manufacturers as **Martin**, **Fender**, and **Gibson** are emphasized.

What makes the book a special treat for guitarists, collectors, and axe freaks is the spectacular full-color presentation, with stunning, crisply reproduced photos of an immense gallery of instruments both classic and rare on display. It's an ideal item to put under the tree this holiday season.

CHRIS MORRIS

Deems Taylor Awards For Music Coverage Announced

LOS ANGELES—Fourteen writers (including **Billboard** editor in chief **Timothy White**), two radio broadcasters, and a team of MTV producers have been named as recipients of ASCAP's annual **Deems Taylor Awards** for distinguished print and media coverage of music in 1990. The winners will be honored at a ceremony at ASCAP Dec. 9.

The awards are given in honor of **Deems Taylor**, the composer, music critic, and editor, who served as ASCAP president from 1942-48. A total of \$5,250 in cash prizes will be distributed to the winners.

The authors of the seven books cited this year are **Laurence Bergreen**, for "As Thousands Cheer: The Life Of Irving Berlin" (Viking); **Fredric Dannen**, for "Hit Men: Power Brokers And Fast Money Inside The Music Business" (Times Books); **Daniel Hertz**, for "Mozart's Operas" (Univ. of California Press); **Carol J. Oja**, for "Colin McPhee: Composer" (Smithsonian Institution Press); **Randy Poe**, for "Music Publishing: A Songwriter's Guide" (Writer's Digest Books); **Joseph P. Swain**, for "The Broadway Musical: A Critical And

Musical Survey" (Oxford Univ. Press); and **White**, for "Rock Lives: Profiles And Interviews" (Henry Holt).

The seven magazine writers honored are **Carol K. Baron**, for "Dating Charles Ives' Music" in *Perspectives Of New Music*; **Bart Bull**, for "Tony! Toni! Tone!" in *Details*; **Bruce Burroughs**, for two pieces on opera in *Da Capo*; **Brian Cullman**, for articles on world music in *Rolling Stone* and *Emerge*; **Leslie Gourse**, for "Women In Jazz" in *Jazz Times*; **Steve Ledbetter**, for his notes for the *Boston Symphony Orchestra*; and **Stan Swocher**, for articles in *Rolling Stone* and the *National Law Journal*.

Radio honorees are pianist **Marian McPartland**, for her series "Marian McPartland's Piano Jazz" on the *South Carolina Education Television* and *Radio Network*, and producer/host **Bruce Duffie** of *WNIB Chicago*, for his ongoing programming of 20th century composers. The MTV production team of **Joel Gallen**, **Bob Small**, **Jim Burns**, and **Alex Coletti** was selected in the TV category for work on "MTV Unplugged," the cable network's acoustic music show.

Radio

Everybody Wins In Tidewater Urban FM Battle

103 Jamz Wows The Churban Competition PD's Younger-Leaning Strategy Pays Big Dividends

■ BY SEAN ROSS

NORFOLK, Va.—It was an unenviable position that Steve Crumbley, PD of urban WOWI (103 Jamz), found himself in this summer. WOWI was down five shares 12-plus over six months. Top 40 WNVZ (Z104) had gone churban in January. Urban/AC WMYK, which was showing some renewed strength, went rock/AC, but not before sending its format and calls to crosstown WKSX.

But WOWI rebounded 8.2-9.3 to reclaim the market lead in the summer Arbitron, even as the former WKSX rose 1.3-5.6. In the first fall Arbitron, it was up to a 10.0 share. Even WOWI's urban/AC AM, WBSK, was up 1.3-2.3. The only real loser was Z104, which fell 6.1-4.3 and has since returned to mainstream top 40.

Notably, Crumbley's strategy differed from that of former WOWI PD Ron Atkins, who faces a similar dilemma at KMJQ Houston. Having been hit by both urban/AC KHYS and churban KBXX, KMJQ became more conservative and more dayparted. But WOWI went younger.

"The thing that helped us in the summer is that we could play rap full-time—not any kind of rap, but the hits," Crumbley says. "Public Enemy doesn't just come up once a night on the rap show. I'll play it in middays if it's justified."

When most urban PDs talk about playing the rap hits in middays, they mean one or two megahits, usually songs that have crossed to top 40. Crumbley can name about 10 raps that play all day, including some harder titles like Queen Latifah's "Fly Girl" or Nice & Smooth's "Hip Hop Junkies." What made this possible, he says, was "having Z104 go chur-

ban for six months. It gave me the leeway to [suggest to management] that we not daypart these things. When we let our dayparting go, the numbers went up and we did not lose 25-54s."

WOWI has been known to emphasize black dance records that do not get much play outside New York and a few other Eastern seaboard markets. Ce Ce Peniston's "Finally" is a major record for WOWI. Trilogy's "Love Me Forev-

'When we let our dayparting go, the numbers went up'

er Or Love Me Not," which was not played by most urbans, is still a recurrent on WOWI.

Crumbley does that because Tidewater "is a little New York. Half the population isn't from here because of the Navy, so you have to put together a very different kind of sound."

That's why WOWI will also play top 40 crossovers that other urban stations ignore. WOWI plays Marky Mark's "Wildside." It plays Prince's "Cream" and Color Me Badd's "All For Love," not just the cuts from those albums that are worked urban. In Norfolk, those songs research well with blacks, and get played in the clubs. WOWI did not play Jesus Jones in regular rotation, but Crumbley did play "Real Real Real" on his mix shows after hearing it in the black clubs.

Urbans faced with churban competition usually drop any pop crossovers, but Crumbley says WOWI leaned only "a little more to the black side" when Z104 was churban. Z104, he says, was "caught between a rock and a hard

place. [Hot AC WMXN] went up immediately because the top 40 audience was saying, 'I don't mind Digital Underground or Heavy D, but what happened to my Bon Jovi and Richard Marx?' If I want to

Changes In Air For Stations WMYK/WMYA Shifts Score Points

NORFOLK, Va.—Sometimes it is just a matter of perspective. Being the No. 2 urban station may not have looked so hot to Paul Lucci, owner of the old WMYK. Although the numbers improved when it

was hiring staffers from the old one, there was not a PD opening at first. Then Tony Fields left for WKKV Milwaukee and Woodson joined July 10.

LUCCI'S RAP

Despite a potentially confusing situation, Woodson says listener movement from the old station to the new ones "happened a lot sooner than I would have expected," especially with no outside promo-

'Apparently somebody finally decided there's a legitimate format here'

tion beyond coverage in the local press. "The fact that Bishop Willis and Paul Lucci cut promos talking about the switch, which we ran every hour for a week and a half, helped. So did the fact that the jocks who were moving over were promoting that fact," Woodson says.

Touch 96 used its namesake satellite format in middays, overnights, and on the weekends this summer. During the local dayparts, Woodson says, there were "probably more similarities than differences" between the old and new WMYKs. Woodson has backed off some of the oldies that his old station used heavily at first. The old WMYK was 70% gold; the new one is 60% current.

Touch 96 plays one or two '60s cuts an hour. Power gold like "Shining Star" by the Manhattans or "That's The Way Of The World" by Earth Wind & Fire come up every three days or so on Touch 96. Image gold like "Love Makes The World Go Round" by Deon Jackson or "It Takes Two" by Gaye & Weston plays about every nine days.

For currents, Woodson will go as hard as a "Romantic" or "Running Back To You," with the rap excised. "Apparently somebody finally decided that there's a legitimate format here," he says. "With artists like Keith Washington, Vesta, Audrey Wheeler, and the resurgence of Barry White, it's easier every day to find music that works in the format."

THE OTHER URBAN/AC

With both stations doing well, there is not a lot of negativity in town—at least not that either urban PD will express publicly. Both feel that their stations have their own niche. Both speak highly of the other's station.

Besides, not only was WOWI able to maintain passable 25-54 numbers, its AM, WBSK, was up also. Better known by its old calls, WRAP, that station was running an odd mix of (Continued on page 76)

NORFOLK, VIRGINIA, MUSIC MONITORS

Shanice, "I Love Your Smile"; Ex-Girlfriend, "You (You're The One For Me)"; Hi-Five, "I Can't Wait Another Minute"; Shirley Murdock, "Stay With Me To-



night"; Geto Boys, "Mind Playing Tricks On Me"; Mariah Carey, "Emotions"; R. Kelly & Public Announcement, "She's Got That Vibe"; Black Box, "Everybody Everybody"; Michael Jackson, "Black Or White"; Mint Condition, "Breaking My Heart"; Rude Boys, "Are You Lonely For Me"; Luther Vandross, "The Rush."

listen to urban, I'll go to WOWI.

"Our sales manager, Carletta Harriell, was a genius. She would go to the agencies and say that if Z104 was getting a CHR buy, we deserved it, too, because we had the same playlist. She'd show them the two playlists without call letters and they'd say these are two black stations."

Z104 is top 40 again. Which is fortunate, because Crumbley admits to spending most of his promotional budget during the spring and summer in hopes of driving Z104 out quickly. WOWI's "\$103,000 Dash For Cash" promotion ran through July. It also had billboards and buscards, although it has not used TV for two years. In August, it staged a listener-appreciation concert with Tony! Toni! Toné!, Ex-Girlfriend, and Naughty By Nature, among other acts.

But this fall, WOWI's biggest promotion is a series of charity track dates and the upcoming "12 Days of Christmas" giveaway. "If I were a new station, I'd be worried about doing it this way," Crumbley says. "Since WOWI has been here 20 years, I figured we could go a few months on our longevity, and by staying active and fresh on the radio."

went from mainstream urban to urban/AC, there were always rumors about WMYK changing format, something it finally did June 21, going to rock/AC.

Then there is the former WKSX, a suburban license that was never much of a factor in Tidewater under its previous churban or Christian/AC formats. When WKSX picked up Satellite Music Network's The Touch this spring and cracked a one share in the spring book, even that was an achievement.

When the old WMYK changed, WKSX struck a local management agreement with crosstown WTZR and put the WMYK calls there. It changed its own calls to WMYA. And it took some staffers from the old station, including Chuck Woodson, who became PD for "Touch 96" and national PD for owner L.E. Willis.

This summer, the simulcast combo was No. 5 in the market. While the new WMYA/WMYK's 5.6 share is slightly behind the 6.0 that Lucci abdicated, it still looks pretty good for an outlet that was not a player before.

Ironically, Woodson did not know he was coming until after the switch. While the new WMYK

R&B, Modern Rock Changes Radio Panel Revised For Charts

NEW YORK—Effective with this issue, Billboard has revised radio reporters for the Hot R&B Singles and Modern Rock Tracks chart panels. Changes in the Hot Adult Contemporary panel take effect next week.

Stations are divided into five weight categories based on their weekly cume audience in the summer 1991 Arbitrons. Weighting is in the following order: platinum, gold, silver, bronze, and secondary.

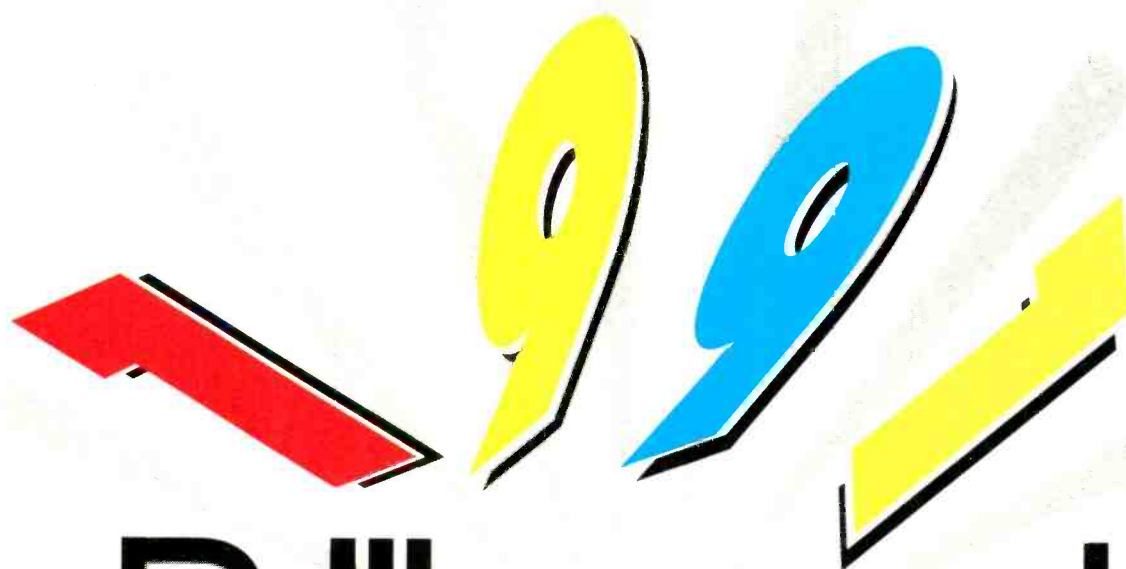
Nine stations were added to the AC panel for a total of 107 reporters. New to the panel are silver reporters WLTE Minneapolis and WUSA Tampa, Fla. New bronze re-

porters are KMGL Oklahoma City; KSFI Salt Lake City; WCRZ Flint, Mich.; WENS Indianapolis; WWSN Dayton, Ohio; WHYN-FM Springfield, Mass.; and KKOZ-FM Albuquerque, N.M.

Two stations were added to the Hot R&B Singles panel for a total of 103 reporters. WWIN-FM Baltimore becomes a silver reporter. WKKV Milwaukee is now a bronze reporter.

KNDD Seattle has been added to the Modern Rock Tracks panel, which now has 34 reporters.

KIOZ San Diego will no longer be reporting to the Album Rock Tracks chart.



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Distinguished Panel. New York's Center for Communications recently sponsored a seminar titled "Who Decides What's on Radio," moderated by Interep chairman Ralph Guild, left. Panelists included, clockwise from top, National Public Radio managing editor John Dinges, Group W president Jim Thompson, WNSR New York VP/programming Bob Dunphy, and ABC Radio Networks VP/programming Corinne Baldassano.

Grateful Dead Goes Coast To Coast Via In-House Net

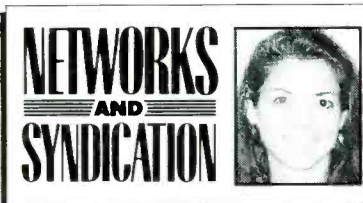
LOS ANGELES—While other bands turn to established radio networks to feed live concerts, Grateful Dead Productions is again putting together its own in-house network—Grateful Dead Coast To Coast Live—for the band's annual New Year's Eve show.

The network more than 20 years ago began to broadcast the show to a few San Francisco Bay area affiliates. Today, the broadcast uses sophisticated technology and is fed to stations around the country, with the possibility of international affiliates.

Grateful Dead sound engineer and producer of the annual broadcast Dan Healy has been with the Grateful Dead organization since the beginning. And, as a former owner of two Northern California radio stations, he knows a thing or two about putting together a network.

"Because of the limited number of tickets [to the live concert], the broadcast offers the audience the ability to at least be with the Grateful Dead acoustically," he says. "It helps serve our audience outside of the ones who get to come and attend the show."

The goal is not to make a profit. Rather, Healy says the broadcast is offered to commercial and noncommercial stations at a reasonable price. Stations that can't afford it may re-



by Rochelle Levy

ceive it gratis. And with the increased station count comes improved sound quality. "The audio will be fully digital [direct] to the stations," says Healy. "In the past, it was digital up to the satellites."

Unistar president of programming Ed Salamon says the Grateful Dead's success with syndicating its own concert is probably indigenous to the uniqueness of that group. "It's a cult band," says Salamon. "It's unusual to find a band that has a very large base for its large concerts, but a very small base in radio [airplay]." And, although Salamon calls the band "very smart and able to capitalize on things that are different about them," he adds, "I don't think our network would be interested in doing that show."

Premiere Radio Networks execu-
(Continued on page 78)

STATIONS MAKE CHANGES FOR THE BETTER

(Continued from page 74)

rap and R&B (similar to a WPAL Charleston, S.C.), before new owner Ragan Henry changed the calls and made it a more conventional urban/AC, something that happened before WMYK modified its format.

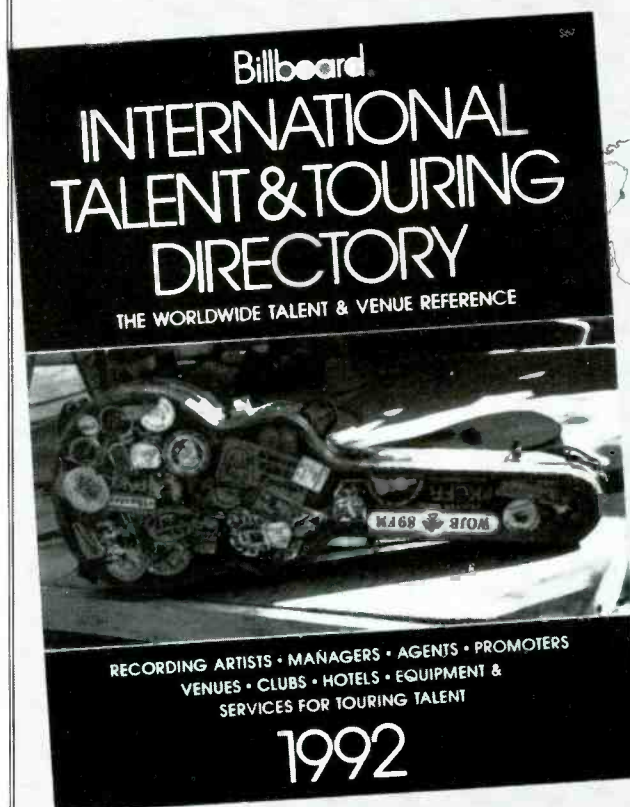
WBSK could have played more oldies instead of going head-on against WMYK. Instead, PD Steve

Crumbley runs a 50/50 gold/current mix and tries to go quickly on currents instead of waiting on them to become hits. WBSK "has a built-in audience that's always going to be there," he says. "WRAP and WBSK have been a part of its audience's life for 20 years. It doesn't bother them it's on AM."

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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 | 2 | 3 | 10 | THAT'S WHAT LOVE IS FOR A&M 1566 | AMY GRANT 1 week at No. 1 |
| 2 | 1 | 1 | 14 | WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020 | MICHAEL BOLTON |
| 3 | 3 | 2 | 10 | SET THE NIGHT TO MUSIC ATLANTIC 4-87607 | ROBERTA FLACK/MAXI PRIEST |
| 4 | 7 | 11 | 5 | KEEP COMING BACK CAPITOL 44753 | RICHARD MARX |
| 5 | 6 | 6 | 9 | I WONDER WHY ARISTA 1-2331 | CURTIS STIGERS |
| 6 | 4 | 4 | 11 | LIVE FOR LOVING YOU EPIC 34-73962 | GLORIA ESTEFAN |
| 7 | 8 | 10 | 7 | BROKEN ARROW WARNER BROS. 4-19274 | ROD STEWART |
| 8 | 12 | 16 | 6 | BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN | PAULA ABDUL |
| 9 | 9 | 9 | 8 | I CAN'T MAKE YOU LOVE ME CAPITOL 44729 | BONNIE RAITT |
| 10 | 5 | 5 | 15 | DON'T WANT TO BE A FOOL EPIC 34-73879 | LUTHER VANDROSS |
| 11 | 20 | 31 | 3 | CAN'T LET GO COLUMBIA 38-74088 | MARIAH CAREY |
| 12 | 14 | 17 | 7 | DOUBLE GOOD EVERYTHING SBK 07370 | SMOKEY ROBINSON |
| 13 | 13 | 15 | 9 | COPPERLINE COLUMBIA ALBUM CUT | JAMES TAYLOR |
| 14 | 17 | 21 | 5 | NO SON OF MINE ATLANTIC 4-87571 | GENESIS |
| 15 | 10 | 8 | 19 | TOO MANY WALLS POLYDOR 867 134-4/PLG | CATHY DENNIS |
| 16 | 18 | 20 | 6 | CONVICTION OF THE HEART COLUMBIA 38-74029 | KENNY LOGGINS |
| 17 | 11 | 7 | 21 | EVERYBODY PLAYS THE FOOL A&M 1563 | AARON NEVILLE |
| 18 | 23 | 24 | 6 | SAVE UP ALL YOUR TEARS Geffen 19105 | CHER |
| 19 | 16 | 13 | 22 | SOMETHING TO TALK ABOUT CAPITOL 44724 | BONNIE RAITT |
| 20 | 29 | 34 | 3 | BEAUTY AND THE BEAST EPIC 34-74090 | CELINE DION/PEABO BRYSON |
| 21 | 15 | 12 | 14 | EMOTIONS COLUMBIA 38-73977 | MARIAH CAREY |
| 22 | 21 | 18 | 23 | (EVERYTHING I DO) I DO IT FOR YOU A&M 1567 | BRYAN ADAMS |
| 23 | 19 | 14 | 15 | THE REAL LOVE CAPITOL 44743 | BOB SEGER & THE SILVER BULLET BAND |
| 24 | 22 | 22 | 10 | SOMETHING GOT ME STARTED EASTWEST 4-98711 | SIMPLY RED |
| 25 | 28 | 46 | 3 | DREAMS TO DREAM MCA 54203 | LINDA RONSTADT |
| 26 | 24 | 23 | 10 | SENZA UNA DONNA LONDON 849 063-4/PLG | ZUCCHERO/PAUL YOUNG |
| ★ ★ ★ POWER PICK ★ ★ ★ | | | | | |
| 27 | 39 | 47 | 3 | DANIEL POLYDOR ALBUM CUT/PLG | WILSON PHILLIPS |
| 28 | 25 | 19 | 18 | ALL I HAVE REPRISE 4-19214 | BETH NIELSEN CHAPMAN |
| 29 | 31 | 36 | 5 | YOU'RE THE STORY OF MY LIFE ELEKTRA 4-64850 | DESMOND CHILD |
| 30 | 26 | 26 | 21 | TIME, LOVE AND TENDERNESS COLUMBIA 38-73889 | MICHAEL BOLTON |
| 31 | 34 | 43 | 4 | WHERE DID MY HEART GO WARNER BROS. 4-19197 | JAMES INGRAM |
| 32 | 27 | 25 | 22 | THE MOTOWN SONG WARNER BROS. 4-19322 | ROD STEWART |
| 33 | 33 | 41 | 5 | TRUE COMPANION ATLANTIC 4-87583 | MARC COHN |
| 34 | 40 | — | 2 | I FALL ALL OVER AGAIN QUALITY 15180 | DAN HILL |
| 35 | 37 | 39 | 3 | SPENDING MY TIME EMI 50366 | ROXETTE |
| 36 | 30 | 27 | 25 | EVERY HEARTBEAT A&M 1557 | AMY GRANT |
| 37 | 38 | 38 | 5 | LOVE OF A LIFETIME EPIC 34-73771 | FIREHOUSE |
| 38 | 46 | — | 2 | SOMEWHERE, SOMEBODY A&M 1577 | AARON NEVILLE |
| 39 | 35 | 32 | 6 | HOLE HEARTED A&M 1564 | EXTREME |
| ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | | | | | |
| 40 | NEW ▶ | 1 | 1 | EVERY ROAD LEADS BACK TO YOU ATLANTIC 87572 | BETTE MIDLER |
| 41 | 36 | 30 | 13 | FOR YOU REUNION 19103/GEFFEN | MICHAEL W. SMITH |
| 42 | 47 | — | 2 | THEN AGAIN RCA 62059 | ALABAMA |
| 43 | NEW ▶ | 1 | 1 | CHANGE ARISTA 1-2362 | LISA STANSFIELD |
| 44 | NEW ▶ | 1 | 1 | BLACK OR WHITE EPIC 34-74100 | MICHAEL JACKSON |
| 45 | NEW ▶ | 1 | 1 | WITH YOU EPIC 34-73713 | TONY TERRY |
| 46 | NEW ▶ | 1 | 1 | THE ONE AND ONLY CHRYSLIS 23730 | CHESNEY HAWKES |
| 47 | 41 | 33 | 12 | WHEN YOU TELL ME THAT YOU LOVE ME MOTOWN 2139 | DIANA ROSS |
| 48 | 48 | 45 | 23 | FADING LIKE A FLOWER EMI 50355 | ROXETTE |
| 49 | 32 | 28 | 16 | SOMEWHERE IN MY BROKEN HEART SBK 05404 | BILLY DEAN |
| 50 | 42 | 40 | 4 | CAN'T STOP THIS THING WE STARTED A&M 1576 | BRYAN ADAMS |

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

Billboard's

PD

of the week

Bill Love
WDOD Chattanooga, Tenn.



You've read a lot about WUSY (US101) Chattanooga, Tenn., over the last couple of years. Under former PD Gregg Mazingo, WUSY was one of the first country stations to downplay older titles in favor of recurrenents, and a lot of other country PDs followed suit.

There was less to say about US101's rival, WDOD-FM (Country 96.5). Once Chattanooga's heritage country station, WDOD was on the wrong side of an ever-widening gap. In the spring, it fell 6.7-3.3 12-plus while WUSY went 19.8-20.4.

But this summer, WDOD rebounded to an 8.2, making it fifth in the market, albeit still well behind WUSY's 18.0 share. While other second country stations have improved their lot by going more current and new-artist-based, WDOD instead went after an older audience, as is evident in 35-64, where it was up 3.8-11.5.

WDOD PD Bill Love arrived in September 1990, after 14 years at WBKR Owensboro, Ky. Love, whose background includes jock shifts at legendary top 40 outlets like WKLO Louisville, Ky., and WPOP Hartford, Conn., was inheriting a station that had been through three morning teams in six years and "a lot of music changes," including one where the music was skewed younger and "the jocks were bringing in their 38 Special records from home."

Love decided that WDOD couldn't fight US101 head-on. "It wouldn't do us any good. They've got the money for billboards. They do TV. They do everything we can't do... So we have to do something else."

Love and MD Skip Phillips cut WDOD's library from 1,200 titles to about 850. They also tried to keep the music up-tempo. But WDOD also made a point of playing one older gold title an hour, and billboard it heavily. And it began positioning itself as "More Country Hits, More Country Gold" (or the other way around if the station was going from an oldie into a current).

By adding the older titles, Love was hoping to pick up the franchise from former country gold AM WDXB, now all-sports WJOC. "We made a lot of phone calls and the No. 1 thing that popped up was play more old songs. Obviously, we couldn't play a lot of old songs; we'd scare off all the younger demos. But we could highlight the classics we were playing. So we added one classic slot an hour and we go back further for oldies than WUSY, which only goes back three to four years."

"We'll go back and play Patsy Cline or 'He'll Have To Go' or 'Behind Closed Doors.' We don't play a lot of that, but when we do, we'll make a big deal out of it. They come [at :08] at the end of a very long sweep [beginning at :35] so hopefully we can keep them listening."

"This is Tennessee. This is where country music came from. There's no reason we can't play 'For The Good

Times,' although we might not get away with it in Baltimore or Pittsburgh. Even the young people like to hear more classics."

WDOD runs three stopsets an hour, if it's sold out, at :08, :16, and :33. US101, Love says, has a fourth hourly stopset around :49. Here is WDOD in middays: Mike Reid, "I'll Stop Lovin' You"; Tammy Wynette, "Stand By Your Man"; Marty Stuart, "Tempted"; George Jones, "She's My Rock"; Little Texas, "Some Guys Get All The Love"; Vince Gill, "Look At Us"; Keith Whitley, "I'm Over You"; Tracy Lawrence, "Sticks & Stones"; and Reba McEntire, "Falling Out Of Love."

WDOD's comeback this summer took place without any outside advertising. Instead, the station had to rely on a lot of tradeouts and street promotion. "We weren't doing much outside the radio station before," Love says. "The big festival in town is the River Bend Festival. Last year the station wasn't there at all. This year we had our van there doing cut-ins and gave away a cruise."

At the moment, WDOD is giving away a trip to a Judds farewell show in Murfreesboro, Tenn., next month. It's also giving away front-row tickets and backstage passes for an upcoming Vince Gill/Patty Loveless show. As is often the lot of a No. 2 country station, WDOD wasn't involved with that show until ticket sales lagged. The first indication that WDOD's status is changing, Love says, is that it was given an exclusive on a recent PPV wrestling event that it sold out, despite the fact that the nearby Atlanta Braves were playing their last World Series game that night.

As you might expect from a 32-year radio veteran, a lot of WDOD's most effective promotions are old war-horses that nobody else had thought to use lately. "We do better in men than women. This is the only country station I've ever been at where your contest winners are 46-year-old guys." So Wednesday on WDOD is ladies day. There are hourly beauty-salon prizes and winners are qualified for bigger prizes like a getaway weekend at a local hotel.

Then there are hourly PSAs cut by members of the charitable organizations themselves and ending with "WDOD cares where it counts." It's an old trick, but Love thinks it was an important part of WDOD's comeback: "It really gave us an image as the community station," he says. "People would go back to work and say, 'I'm going to be on WDOD.'"

Love's goal for WDOD is to reclaim the 35-54 listeners, then spread out. "My first goal is to go back to double digits. The station has never had more than an 11-share in modern times and we're not far away from it now. When we get the audience back that we had, then we start building it from there."

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Radio

NETWORKS AND SYNDICATION

(Continued from page 76)

tive VP/director of programming Tim Kelly calls the Dead "one of the great paradoxes of modern music." He says, "They manage to be extremely successful, have a huge following, and be broadly loved, with very little support from the normal channels. I think they're wonderful, but they've never done it the establishment way."

Live from the Oakland Coliseum, the concert also features Bela Fleck and Babatunde Olatunji and airs from 7 p.m.-2 a.m. (PST). Healy anticipates more than 100 affiliates.

BLOCH BIDS FOR UPI

Financial talk show host and founding member of the Independent Broadcasters Network Sonny Bloch has submitted a formal, \$1 million bid for the UPI Radio Network. Bloch claims he is currently bidding against groups from the U.K. and Colombia, South America. The bidding war may continue for 90 days.

Bloch says he has surveyed UPI's affiliates and looked at the existing talent on board at the network. He calls for "the installation of much more feature and personality-driven broadcasts—without diluting the information and news portion of it." Bloch also says he would add more women's programming. "In a broadcast-news sense, women are ignored on the networks," he says.

AROUND THE INDUSTRY

American Urban Radio Networks is the official name for the new network formed by Sheridan Broadcasting Networks and National Black Network. NBN president Jack Bryant says the deal should be finalized any day now.

North East Satellite Entertainment is now broadcasting nightly from 6 p.m.-6 a.m. to 20 affiliates in Connecticut, New York, and Pennsylvania. A full-service network offering music, on-air personalities, and news, NESE was launched Nov. 13 using a completely digital satellite delivery and automation system. It is targeting a 13-state region from Maine to Michigan.

Also, WSB Atlanta launches a regional N/T network Jan. 1. The first offerings are a three-hour talk show hosted by current middayer Ludlow Porche and a five-minute sports commentary hosted by Larry Munson.

The 50th anniversary of the attack on Pearl Harbor is commemorated by two network radio specials. Charles Kuralt anchors "Remember Pearl Harbor" Nov. 30-Dec. 1 on CBS Radio Networks, while ABC Radio Networks airs a special edition of the American Agenda series Dec. 2, hosted by Sam Donaldson.

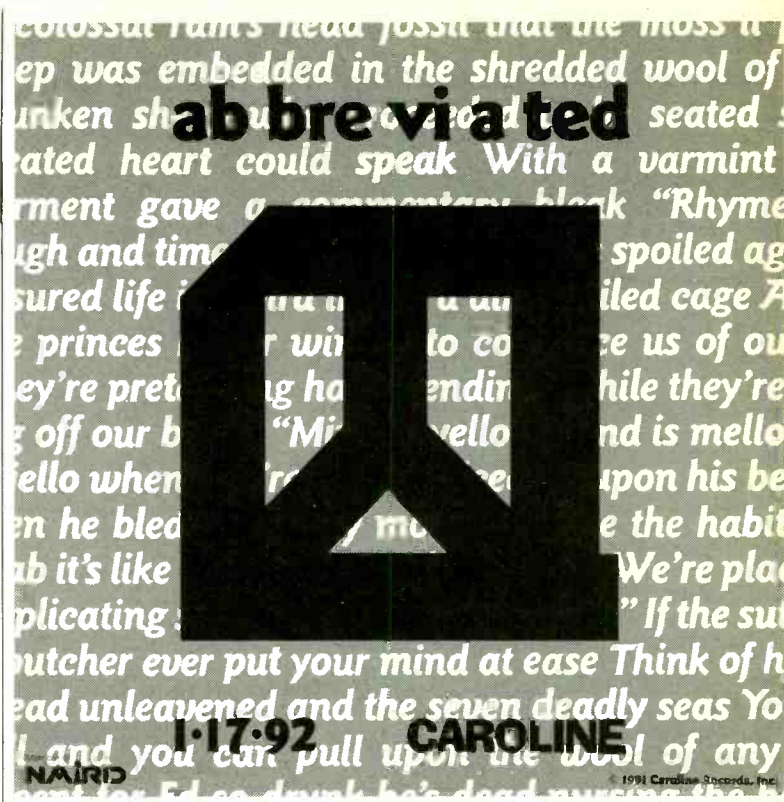
Unistar Radio Networks presents "The Genesis 25th Anniversary Special," airing Dec. 20-22... Global Satellite Network presents a Pink Floyd Thanksgiving special; "Wish You Were Here" was written and produced by Kevin Barry.

Ivy French, formerly with Sotheby's Auction Gallery, has been named affiliate sales Northeast region district director for CBS Radio Networks... Former ProMedia GM Cynthia Grogan is the new program sales manager for ABC Radio Networks.

Album Rock Tracks™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|------------|---------------|---|------------------------------------|
| 1 | 2 | 2 | 9 | ★ ★ NO. 1 ★ ★ GET A LEG UP MERCURY 867 890-4 | JOHN MELLENCAMP |
| 2 | 1 | 1 | 22 | TOP OF THE WORLD WARNER BROS. 4-19151 | VAN HALEN |
| 3 | 5 | 6 | 11 | HEAVY FUEL WARNER BROS. ALBUM CUT | DIRE STRAITS |
| 4 | 3 | 4 | 5 | NO SON OF MINE ATLANTIC 4-87571 | GENESIS |
| 5 | 4 | 3 | 13 | DREAMLINE ATLANTIC ALBUM CUT | RUSH |
| 6 | 7 | 8 | 10 | I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/EASTWEST | THE STORM |
| 7 | 6 | 7 | 11 | INTO THE GREAT WIDE OPEN MCA 54131 | TOM PETTY/HEARTBREAKERS |
| 8 | 10 | 12 | 4 | THE SKY IS CRYING EPIC ALBUM CUT | STEVIE RAY VAUGHAN |
| 9 | 9 | 9 | 5 | SATURDAY NIGHT'S ALRIGHT FOR FIGHTING POLYDOR ALBUM CUT/PLG | THE WHO |
| 10 | NEW ► | 1 | | ★ ★ ★ FLASHMAKER ★ ★ ★ MYSTERIOUS WAYS ISLAND 866 189-4/PLG | U2 |
| 11 | 14 | 16 | 11 | NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC | OZZY OSBOURNE |
| 12 | 11 | 15 | 9 | ANOTHER RAINY NIGHT (WITHOUT YOU) EMI ALBUM CUT | QUEENSRYCHE |
| 13 | 16 | 25 | 7 | ROLL THE BONES ATLANTIC ALBUM CUT | RUSH |
| 14 | 12 | 11 | 14 | SEND ME AN ANGEL MERCURY 868 956-4 | SCORPIONS |
| 15 | 8 | 5 | 6 | THE FLY ISLAND 868 885-4/PLG | U2 |
| 16 | 15 | 13 | 21 | OUT IN THE COLD MCA ALBUM CUT | TOM PETTY & THE HEARTBREAKERS |
| 17 | 20 | 19 | 16 | ENTER SANDMAN ELEKTRA 4-64857 | METALLICA |
| 18 | 26 | 22 | 11 | DON'T CRY Geffen 19027 | GUNS N' ROSES |
| 19 | 21 | 29 | 4 | SHINING STAR ATLANTIC 4-87576 | INXS |
| 20 | 19 | 32 | 5 | SMELLS LIKE TEEN SPIRIT DGC 21673 | NIRVANA |
| 21 | 13 | 10 | 11 | THE FIRE INSIDE CAPITOL ALBUM CUT | BOB SEGER & THE SILVER BULLET BAND |
| 22 | 23 | 26 | 6 | IT'S BEEN A LONG TIME IMPACT ALBUM CUT/MCA | SOUTHSIDE JOHNNY/ASBURY JUKES |
| 23 | 27 | 38 | 5 | PRETZEL LOGIC GIANT ALBUM CUT | THE NEW YORK ROCK & SOUL REVUE |
| 24 | 39 | — | 5 | ★ ★ ★ POWER TRACK ★ ★ ★ SHOT OF POISON RCA 62074 | LITA FORD |
| 25 | 31 | 35 | 5 | THE UNFORGIVEN ELEKTRA ALBUM CUT | METALLICA |
| 26 | 38 | — | 5 | LOVE & HAPPINESS MERCURY ALBUM CUT | JOHN MELLENCAMP |
| 27 | 17 | 14 | 12 | CAN'T STOP THIS THING WE STARTED A&M 1576 | BRYAN ADAMS |
| 28 | 25 | 28 | 9 | THERE'S ANOTHER SIDE GIANT ALBUM CUT | RTZ |
| 29 | 22 | 24 | 10 | NOVEMBER RAIN Geffen ALBUM CUT | GUNS N' ROSES |
| 30 | 36 | — | 3 | CALL IT WHAT YOU WANT Geffen 19113 | TESLA |
| 31 | 29 | 36 | 8 | TO BE WITH YOU ATLANTIC ALBUM CUT | MR. BIG |
| 32 | 18 | 21 | 9 | WHAT ABOUT NOW Geffen 19106 | ROBBIE ROBERTSON |
| 33 | 42 | 46 | 4 | WILD ON THE RUN EPIC ALBUM CUT | TALL STORIES |
| 34 | 28 | 27 | 9 | SLOW RIDE CAPITOL ALBUM CUT | BONNIE RAITT |
| 35 | 30 | 33 | 7 | WATCH YOURSELF DUCK ALBUM CUT/REPRISE | ERIC CLAPTON |
| 36 | 34 | 34 | 7 | THE INNOCENT ISLAND ALBUM CUT/PLG | DRIVIN' N' CRYIN' |
| 37 | 24 | 23 | 11 | WILD HEARTED SON SIRE ALBUM CUT/REPRISE | THE CULT |
| 38 | 33 | 20 | 10 | LIVE AND LET DIE Geffen ALBUM CUT | GUNS N' ROSES |
| 39 | — | — | 2 | ALL SHE WROTE EPIC 34-73984 | FIREHOUSE |
| 40 | — | — | 2 | HELTER SKELTER COLUMBIA ALBUM CUT | AEROSMITH |
| 41 | NEW ► | 1 | | TAKE A CHANCE CAPITOL ALBUM CUT | BOB SEGER & THE SILVER BULLET BAND |
| 42 | 41 | 47 | 6 | GET THE FUNK OUT A&M 1534 | EXTREME |
| 43 | NEW ► | 1 | | GHOST OF A CHANCE ATLANTIC ALBUM CUT | RUSH |
| 44 | 43 | 45 | 6 | WHY MUST I ALWAYS EXPLAIN POLYDOR ALBUM CUT/PLG | VAN MORRISON |
| 45 | 37 | 44 | 12 | WALK THROUGH FIRE ATCO 4-98748 | BAD COMPANY |
| 46 | — | — | 2 | TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT | SMITHEREENS |
| 47 | NEW ► | 1 | | LOVE WALKED IN Geffen ALBUM CUT | THUNDER |
| 48 | NEW ► | 1 | | SOME LIE 4 LOVE POLYDOR ALBUM CUT/PLG | L.A. GUNS |
| 49 | 47 | — | 2 | IN HEAVEN SBK ALBUM CUT | MCQUEEN STREET |
| 50 | 35 | 41 | 10 | PRIMAL SCREAM ELEKTRA 4-64848 | MOTLEY CRUE |

○ 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.



Modern Rock Tracks™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|------------|---------------|--|-----------------------|
| 1 | 3 | — | 2 | ★ ★ NO. 1 ★ ★ MYSTERIOUS WAYS ISLAND 866 189-4/PLG | U2 1 week at No. 1 |
| 2 | 1 | 3 | 11 | SMELLS LIKE TEEN SPIRIT DGC 21673 | NIRVANA |
| 3 | 2 | 4 | 8 | MOVIN' ON UP SIRE 2-40193/WARNER BROS. | PRIMAL SCREAM |
| 4 | 7 | 8 | 4 | SHINING STAR ATLANTIC 4-87576 | INXS |
| 5 | 6 | 9 | 7 | MOVE ANY MOUNTAIN EPIC 34-74044 | THE SHAMEN |
| 6 | 4 | 2 | 11 | GIVE IT AWAY WARNER BROS. 4-19147 | RED HOT CHILI PEPPERS |
| 7 | 11 | 10 | 8 | HAVEN'T GOT A CLUE CHAMELEON ALBUM CUT/ELEKTRA | DRAMARAMA |
| 8 | 9 | 11 | 7 | LOVE TO HATE YOU SIRE 2-40218/REPRISE | ERASURE |
| 9 | 8 | 1 | 6 | THE FLY ISLAND 868 885-2/PLG | U2 |
| 10 | 12 | 12 | 8 | NAKED RAIN DEDICATED 62052/RCA | THIS PICTURE |
| 11 | 15 | 24 | 3 | BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE | THE OCEAN BLUE |
| 12 | 5 | 7 | 12 | THERE'S NO OTHER WAY SBK 97880 | BLUR |
| 13 | 13 | 5 | 9 | THE GLOBE COLUMBIA ALBUM CUT | BIG AUDIO DYNAMITE II |
| 14 | 14 | 15 | 4 | ROCKET MAN POLYDOR ALBUM CUT/PLG | KATE BUSH |
| 15 | 10 | 6 | 7 | LETTER TO MEMPHIS 4 A.D. ALBUM CUT/ELEKTRA | PIXIES |
| 16 | 25 | 30 | 3 | YOU WOKE UP MY NEIGHBOURHOOD ELEKTRA 2-66483 | BILLY BRAGG |
| 17 | 21 | — | 2 | PLANET LOVE BEGGAR'S BANQUET ALBUM CUT/RCA | THE DYLANs |
| 18 | 19 | 22 | 5 | TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT | SMITHEREENS |
| 19 | 20 | 23 | 4 | COAST IS CLEAR CHARISMA ALBUM CUT | CURVE |
| 20 | 16 | 14 | 5 | IN MY HEART MERCURY ALBUM CUT | TEXAS |
| 21 | 27 | — | 2 | HEART OF SOUL SIRE ALBUM CUT/REPRISE | THE CULT |
| 22 | 22 | 21 | 4 | BABY UNIVERSAL VICTORY ALBUM CUT/PLG | TIN MACHINE |
| 23 | 23 | — | 2 | A DREAM LIKE MINE COLUMBIA ALBUM CUT | BRUCE COCKBURN |
| 24 | NEW ► | 1 | | STAR SIGN DGC ALBUM CUT | TEENAGE FANCLUB |
| 25 | 18 | 17 | 6 | CRYING IN MY SLEEP REPRISE 4-19215 | SQUEEZE |
| 26 | NEW ► | 1 | | JESUS BUILT MY HOTROD WARNER BROS. 2-40211 | MINISTRY |
| 27 | NEW ► | 1 | | I GIVE TO YOU Geffen ALBUM CUT | NITZER EBB |
| 28 | NEW ► | 1 | | #1 DOMINATOR ISLAND ALBUM CUT/PLG | TOP |
| 29 | 17 | 16 | 9 | ALIVE AND LIVING NOW CHARISMA ALBUM CUT | THE GOLDEN PALOMINOS |
| 30 | 29 | — | 2 | OCEANSIDE A&M ALBUM CUT | ROBYN HITCHCOCK |

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

MONITORED AIRPLAY NOW USED TO TRACK HOT 100 SINGLES

(Continued from page 5)

play by gross impressions—the number of plays cross-referenced with the number of listeners tuned to the station at that time according to the latest Arbitron information.

To show actual week-to-week strength, rankings shown on the Hot 100 chart for previous weeks are taken from recent test charts done by BDS, not from the previous printed

Hot 100 charts done via the old methodology. The number of weeks on the chart has, however, been carried over from previous conventional charts. Airplay is monitored from Monday

through Sunday (Nov. 11-17 in the case of this week's chart), although that will change to a Wednesday to Tuesday week beginning with the issue of Dec. 14.

Major-Market Reporters For New Hot 100 Chart

The following is a list of top 40 radio stations monitored by Broadcast Data Systems. The BDS information now is used in compiling the Hot 100 Singles chart. The Hot 100 also will include data from 101 stations in smaller markets not monitored by BDS. A list of those small-market stations will appear next week.

WKDD Akron, Ohio
WFLY and WVKZ Albany, N.Y.
KKSS Albuquerque, N.M.
WAPW and WSTR Atlanta
KBTS and KHFI Austin, Texas
WBSB Baltimore
WFMF Baton Rouge, La.
WAPI-FM Birmingham, Ala.
WXKS-FM and WZOU Boston
WKSE Buffalo, N.Y.
WSSX Charleston, S.C.
WYSR Charleston, W.Va.
WCKZ Charlotte, N.C.
WBBM-FM Chicago
WKRQ Cincinnati
WJMO-FM and WPHR Cleveland
WNOK Columbia, S.C.
WNCI and WWHT Columbus, Ohio
KEGL Dallas
WGTZ Dayton, Ohio
KQKS and KRXY Denver
KRND Des Moines, Iowa
WDFX and WHTT Detroit
KPRR El Paso, Texas
WWCK Flint, Mich.
KBOS and KQPW Fresno, Cal.
WGRD Grand Rapids, Mich.
WIXX Green Bay, Wis.
WKSI and WKZL Greensboro, N.C.
WBBO Greenville, S.C.
WNNK Harrisburg, Pa.
WKSS and WTIC-FM Hartford, Ct.
KHMJ and KRBE Houston
WZPL Indianapolis
WAPE Jacksonville, Fla.
KBEQ and KXXR Kansas City, Mo.
WOKI Knoxville, Tenn.
WLAP Lexington, Ky.
KKYK Little Rock, Ark.
KIIS and KPWR Los Angeles

WDJX and WZKS Louisville, Ky.
WMC-FM Memphis
WHYI and WPOW Miami
WKTI and WLUM Milwaukee
KDWB Minneapolis
WABB-FM Mobile, Ala.
WSNX Muskegon, Mich.
WYHY Nashville
WEZB New Orleans
WHTZ, WPLJ, and WQHT New York
WMXN and WNVZ Norfolk, Va.
KJYO and KYIS Oklahoma City
KQKQ and KXKT Omaha, Neb.
WXXL Orlando, Fla.
WEGX and WIOQ Philadelphia
KKFR and KOY-FM Phoenix
WBZZ and WMXP Pittsburgh
WTHH Portland, Maine
KKRZ and KXYQ Portland, Ore.
WPRO-FM and WWKX Providence, R.I.
WDCG Raleigh, N.C.
WRVQ Richmond, Va.
KGGI Riverside, Calif.
WXLK Roanoke, Va.
WPXY Rochester, N.Y.
KSFM and KWOD Sacramento, Calif.
KHTK and WKBQ St. Louis
KISN, KUTQ, and KZHT Salt Lake City
KTFM San Antonio, Texas
KKLQ and XHTZ San Diego
KMEL San Francisco
KHQT San Jose, Calif.
WKRZ and WTLQ Scranton, Pa.
KPLZ and KUBE Seattle
KTUX Shreveport, La.
KHOP Stockton, Calif.
WNTQ Syracuse, N.Y.
WFLZ and WRBQ Tampa, Fla.
WTWR Toledo, Ohio
KRQQ Tucson
KAYI and KMYZ Tulsa, Okla.
WAVA and WRQX Washington, D.C.
WQVV West Palm Beach, Fla.
KKRD Wichita, Kan.
WQXA York, Pa.

Merchandiser Sources Of Billboard Chart Data

The following is a list of merchandisers now reporting to SoundScan. The information is used in compiling these Billboard charts: Hot 100 Singles, Top POS Singles Sales, The Billboard 200 Top Albums, and the Top Country Albums.

NATIONAL & MULTISTATE CHAINS

Camelot Music
Handleman Co. (rack)
Hasting's Books & Music
Musicland Group
Music Plus
National Record Mart
Record Bar (part of Super Club Music Corp.)
Record Shop
Record World
Roundup Music Distributors (rack)
Sight & Sound Distributors (rack)
Sound Warehouse
Starship
Strawberries
Trans World Music Corp.
Turtle's (part of Super Club)
Western Merchandisers (rack)
Wee Three
Wherehouse Entertainment

REGIONAL CHAINS

Appletree (Ill.)
Cat's CDs & Cassettes (Tenn.)
CD Experience (N.Y.)
Compact Disc World (N.J.)
Crow's Nest (Ill.)
Discount Records (Ill.)
Down In The Valley (Minn.)
Flip Side (Ill.)
Future Image/Rainbow (Calif.)
Harbour Records (S.C.)
Homer's Music (Neb.)
Mainstream (Wis.)
Music Visions (St. Louis)
Q Records & Video (Fla.)
Record & Tape Outlet (Ohio)
Record Cellar (Ind.)
Record City (Ill.)
Record Corner (Va.)
Record Exchange (Idaho)
Record Masters (Mass.)
Rose Records (Ill.)
Sounds Familiar (N.C.)
Spec's Music (Fla.)
Star Records (Calif.)
Streetside (Mo.)
Title Wave (Minn.)
Tracks-On-Wax (N.Y.)
Twisters (N.Y.)
Vintage Vinyl (N.J.)
Zia Records (Ariz.)

INDEPENDENT STORES

Act I Records (Placerville, Calif.)
Album Alley (Tupelo, Miss.)
All Day Music (Nogales, Ariz.)
Al's Records (Chicago)
Amoeba Records (Berkeley, Calif.)
An Die Musik (Towson, Md.)
Back Street Records (Indiana, Pa.)
Backdoor Discs & Tapes (Cotati, Calif.)
Banana Records (St. Petersburg)

Barney's Records (Chicago)
Bay Area Records (San Francisco)
Bubbles (Kent, Wash.)
Budget Tapes & Records (Castle Rock, Colo.)
Budget Tapes & Records (Juneau)
Budget Tapes & Records (Topeka)
Budget Tapes & Records (Tulare, Calif.)
Budget Tapes (Missoula, Mont.)
CD Listening Bar (San Juan Capistrano, Calif.)
CDs Plus (Commerce, Texas)
Cactus Records & Tapes (Bozeman, Mont.)
City Discs (San Francisco)
City Records (Pleasanton, Calif.)
Coastal Cassettes & CDs (Beaufort, S.C.)
Compact Disc Den (Cliffside, N.J.)
Compact Discs & Tapes (Santa Barbara, Calif.)
Crandall Audio (Orem, Utah)
Crossroads (Starkville, Miss.)
Dance 2 (Shorewood, Ill.)
Decades (Tullahoma, Tenn.)
Digital Daze (Akron, Ohio)
Disc Exchange (Knoxville, Tenn.)
Hits Records (Flushing, N.Y.)
Hometown (Wasilla, Alaska)
Jack's Music (Red Bank, N.J.)
Joe's Music Vault (Louisville, Ky.)
Magic Platter (Birmingham, Ala.)
Magnolia Thunderpussy (Columbus, Ohio)
Music Box (Newport, R.I.)
Music Emporium (Fenwick Island, Del.)
Music Warehouse (Downers Grove, Ill.)
Nathan Muchnick (Philadelphia)
Now & Then Records (Hazlet, N.J.)
Paradise Records (Baton Rouge)
Periscope (Champaign, Ill.)
Poor Richard's (Avon, Colo.)
Rare Bear (Santa Fe, N.M.)
Record Archive (Rochester, N.Y.)
Record Breakers (Hoffman Estates, Ill.)
Record Cellar (Rock Hill, S.C.)
Record Hunter (New York, N.Y.)
Record Record (Pompton Lakes, N.J.)
Record Service (Champaign, Ill.)
Rhythm & Rap (San Diego)
Salzer's (Ventura, Calif.)
Scotti's (Morristown, N.J.)
Sensuous Sound Systems (Tampa)
Sound Shop (Bossier City, La.)
Sound Traks (Huntington, N.Y.)
Sound Track (Brooklyn, N.Y.)
SoundWave (Reno, Nev.)
Spirit Records (Rancho Cordova, Calif.)
Stereo City (Baltimore)
Summit Records (Gunnison, Colo.)
Sundance (Chico, Calif.)
Telstar (Union City, N.J.)
Toonz (Soldotna, Alaska)
Track One Records (Chicago)
Tune Town (Tewksbury, Mass.)

Monitored Airplay Now Powering Billboard's Radio-Playlist Info

NEW YORK—Beginning with this issue, the Power Playlists for top 40 and country will be based on actual computer monitored airplay, rather than station playlists.

Broadcast Data Systems will provide Billboard with lists of the top 30 records, ranked by airplay, for each station. Power Playlists from all 122 top 40 stations and 110 country monitored stations used for the chart will appear in rotation. The page will now con-

tain 10 top 40 lists and seven country lists each week.

With the debut of the new Power Playlists page, Billboard becomes the first trade magazine to print weekly playlists based on actual airplay rather than reported lists from stations.

The urban Power Playlists will still consist of four rotating lists supplied by the stations. Playlists from 24 urban outlets will rotate.

Hits! in Tokyo
Week of November 10, 1991

- Emotions Mariah Carey
- Old Friends Everything But The Girl
- Let Me Love You, It's O.K. Harry Connick, Jr.
- Romantic Karyn White
- Something Got Me Started Simply Red
- Change Lisa Stansfield
- Cream Prince & The New Power Generation
- Set The Night To Music Roberta Flack with Maxi Priest
- The Fly U2
- Talk Walk Drive Julia Fordham
- Running Back To You Vanessa Williams
- When You Wish Upon A Star Billy Joel
- What About Now Robbie Robertson
- Now That We Found Love Heavy D. & The Boyz
- Saltwater Julian Lennon
- Never Stop The Brand New Heavies
- O.P.P. Naughty By Nature
- Guaranteed Level 42
- You Make Me Feel Brand New Roberta Flack
- (Everything I Do) I Do It For You Bryan Adams
- Do Anything Natural Selection
- No Son Of Mine Genesis
- After The Dance Fourplay
- What You Won't Do For Love Nick Pylas
- Up From The Skies Rickie Lee Jones
- Caribbean Blue Enya
- Make It Happen Mariah Carey
- Don't Cry Guns N' Roses
- The Way I Feel About You Karyn White
- Strollin' Prince & The New Power Generation
- Temptation Corina
- The Sun Doesn't Shine Beats International
- Blue Light, Red Light Harry Connick, Jr.
- Flashback Memories Char Michael Bolton
- You're The Story Of My Life Desmond Child
- Good Vibration Marky Mark & The Funky Bunch
- Never In My Life Cherelle
- The Promise Of A New Day Paula Abdul
- All 4 Love Color Me Badd
- Everybody Plays The Fool Aaron Neville
- Can't Stop This Thing We Started Bryan Adams
- Where Did My Heart Go James Ingram
- I Adore Mi Amor Color Me Badd P.M. Dawn
- For Your Babies Simply Red
- Real Real Real Jesus Jones
- Route 66 Natalie Cole
- Now That The Love Is Over New York Voices
- Sayonara Ryuichi Sakamoto

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

J-WAVE
81.3FM

POWERPLAYLISTS™

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 WIXX

- Green Bay
- 1 Michael Jackson, Black Or White
 - 2 Curtis Stigers, I Wonder Why
 - 3 Nia Peeples, Street Of Dreams
 - 4 Michael Bolton, When A Man Loves A Woman
 - 5 Genesis, No Son Of Mine
 - 6 Bryan Adams, Can't Stop This Thing We Started
 - 7 Paula Abdul, Blowing Kisses In The Wind
 - 8 John Mellencamp, Get A Leg Up
 - 9 Chesney Hawkes, The One And Only
 - 10 Storm, I've Got A Lot To Learn About
 - 11 Amy Grant, That's What Love Is For
 - 12 Richard Marx, Keep Coming Back
 - 13 Prince & The N.P.G., Cream
 - 14 Color Me Badd, All 4 Love
 - 15 Van Halen, Top Of The World
 - 16 Simply Red, Something Got Me Started
 - 17 Boyz II Men, It's So Hard To Say Goodbye
 - 18 Pm Dawn, Set Adrift On Memory Bliss
 - 19 Rod Stewart, Broken Arrow
 - 20 Gloria Estefan, Live For Loving You
 - 21 Rhythm Syndicate, Hey Donna
 - 22 Roberta Flack, Set The Night To Music
 - 23 Tom Petty, Into The Great Wide Open
 - 24 Mariah Carey, Can't Let Go
 - 25 Roxette, Spending My Time
 - 26 Motley Crue, Home Sweet Home
 - 27 Metallica, Enter Sandman
 - 28 Natural Selection Feat. Niki H, Do An
 - 29 Firehouse, Love Of A Lifetime
 - 30 Extreme, Hole Hearted

WTK

- Hartford
- 1 Michael Jackson, Black Or White
 - 2 Color Me Badd, All 4 Love
 - 3 Ce Ce Peniston, Finally
 - 4 Pm Dawn, Set Adrift On Memory Bliss
 - 5 Nia Peeples, Street Of Dreams
 - 6 Paula Abdul, Blowing Kisses In The Wind
 - 7 Kym Sims, Too Blind To See It
 - 8 Shabba Ranks, Housecall
 - 9 Joyce, Within My Heart
 - 10 Toy Blue, I Wanna Be Your Girl
 - 11 Tony Terry, With You
 - 12 C & C Music Factory, Just A Touch Of
 - 13 Natural Selection Feat. Niki H, Do An
 - 14 Naughty By Nature, O.P.P.
 - 15 Prince & The N.P.G., Cream
 - 16 Corina, Whispers
 - 17 Vanessa Williams, Running Back To You
 - 18 UB40, Groovin'
 - 19 Mariah Carey, Can't Let Go
 - 20 Shalane, I Love Your Smile
 - 21 Karyn White, Romantic
 - 22 Kid 'N Play, Ain't Gonna Hurt Nobody
 - 23 Rhythm Syndicate, Hey Donna
 - 24 Curtis Stigers, I Wonder Why
 - 25 Richard Marx, Keep Coming Back
 - 26 Jasmine Guy, Just Want To Hold You
 - 27 Bell Biv DeVoe, Word To The Mutha
 - 28 Stacy Earl, Love Me All Up
 - 29 Jody Watley, I Want You
 - 30 Boyz II Men, It's So Hard To Say Goodbye

KBEQ

- Kansas City
- 1 Bryan Adams, Can't Stop This Thing We Started
 - 2 Tami Show, The Truth
 - 3 Roxette, Spending My Time
 - 4 Michael Bolton, When A Man Loves A Woman
 - 5 Amy Grant, That's What Love Is For
 - 6 Curtis Stigers, I Wonder Why
 - 7 Genesis, No Son Of Mine
 - 8 38 Special, The Sound Of Your Voice
 - 9 Michael W. Smith, For You
 - 10 Michael Jackson, Black Or White
 - 11 Rod Stewart, Broken Arrow
 - 12 Bad Company, Walk Through Fire
 - 13 Mariah Carey, Can't Let Go
 - 14 Paula Abdul, Blowing Kisses In The Wind
 - 15 Richard Marx, Keep Coming Back
 - 16 Bob Seger, The Fire Inside
 - 17 Kenny Loggins, Conviction Of The Heart
 - 18 Van Halen, Top Of The World
 - 19 Robbie Nevil, For Your Mind
 - 20 Bonnie Raitt, Something To Talk About
 - 21 Simply Red, Something Got Me Started
 - 22 Tony Terry, With You
 - 23 John Mellencamp, Get A Leg Up
 - 24 Bad English, Straight To Your Heart
 - 25 Voice Of The Beehive, Monsters And An
 - 26 Extreme, Hole Hearted
 - 27 Nia Peeples, Street Of Dreams
 - 28 Hammer, Addams Groove
 - 29 Jesus Jones, Right Here, Right Now
 - 30 Farm, Groovy Train

KIIS

- Los Angeles
- 1 Color Me Badd, All 4 Love
 - 2 Michael Bolton, When A Man Loves A Woman
 - 3 Tony Terry, With You
 - 4 Angelica, Angel Baby
 - 5 Boyz II Men, It's So Hard To Say Goodbye
 - 6 Prince & The N.P.G., Cream
 - 7 Pm Dawn, Set Adrift On Memory Bliss
 - 8 Mariah Carey, Emotions
 - 9 Natural Selection Feat. Niki H, Do An
 - 10 Gloria Estefan, Live For Loving You
 - 11 Vanessa Williams, Running Back To You
 - 12 Paula Abdul, Blowing Kisses In The Wind
 - 13 Karyn White, Romantic
 - 14 Michael Jackson, Black Or White
 - 15 Seal, Crazy
 - 16 Bryan Adams, (Everything I Do) I Do It
 - 17 Hi-Five, I Can't Wait Another Minute
 - 18 Luther Vandross, Don't Want To Be A F
 - 19 Rod Stewart, Broken Arrow
 - 20 Genesis, No Son Of Mine
 - 21 Richard Marx, Keep Coming Back
 - 22 Naughty By Nature, O.P.P.
 - 23 Ce Ce Peniston, Finally
 - 24 Escape Club, I'll Be There
 - 25 Marky Mark & The Funky Bunch, Good Vi
 - 26 Scorpions, Wind Of Change
 - 27 Paula Abdul, The Promise Of A New Day
 - 28 Boyz II Men, Motown Philly
 - 29 R.E.M., Losing My Religion

WIOQ

- Philadelphia
- 1 Color Me Badd, All 4 Love
 - 2 Pm Dawn, Set Adrift On Memory Bliss
 - 3 Natural Selection Feat. Niki H, Do An
 - 4 Shalane, I Love Your Smile
 - 5 Michael Jackson, Black Or White
 - 6 Boyz II Men, It's So Hard To Say Goodbye
 - 7 Kym Sims, Too Blind To See It
 - 8 Prince & The N.P.G., Cream
 - 9 Joyce, Within My Heart
 - 10 Shabba Ranks, Housecall
 - 11 Atlantic Starr, Love Crazy
 - 12 Jermaine Jackson, Word To The Bad!!
 - 13 Salt-N-Pepa, Let's Talk About Sex
 - 14 Richard Marx, Keep Coming Back
 - 15 Mariah Carey, Can't Let Go
 - 16 Jermaine Jackson, Word To The Bad!!
 - 17 Paula Abdul, Blowing Kisses In The Wind
 - 18 Laissez Faire, In Paradise
 - 19 Corina, Temptation
 - 20 Tika, Louder Than Love
 - 21 Grandmaster Flash, Thinking Of You
 - 22 D.J. Jazzy Jeff & The Fresh Prince, Ruff Ryck
 - 23 Bell Biv DeVoe, Word To The Mutha
 - 24 Lisette Melendez, Together Forever
 - 25 Lisa Lisa & Cult Jam, Forever
 - 26 Tom Petty, Into The Great Wide Open
 - 27 Mariah Carey, Can't Let Go
 - 28 Roxette, Spending My Time
 - 29 Karyn White, Romantic
 - 30 Tracie Spencer, Tender Kisses

KHOP

- Modesto
- 1 Van Halen, Top Of The World
 - 2 Karyn White, Romantic
 - 3 Michael Bolton, When A Man Loves A Woman
 - 4 Richard Marx, Keep Coming Back
 - 5 Rod Stewart, Broken Arrow
 - 6 Bryan Adams, Can't Stop This Thing We Started
 - 7 John Mellencamp, Get A Leg Up
 - 8 Roberta Flack, Set The Night To Music
 - 9 Color Me Badd, All 4 Love
 - 10 Russ Irwin, My Heart Belongs To You
 - 11 Bob Seger, The Fire Inside
 - 12 Simply Red, Something Got Me Started
 - 13 Curtis Stigers, I Wonder Why
 - 14 Guns N' Roses, Don't Cry
 - 15 Michael Jackson, Black Or White
 - 16 Nia Peeples, Street Of Dreams
 - 17 Scorpions, Send Me An Angel
 - 18 Amy Grant, That's What Love Is For
 - 19 Cher, Save Up All Your Tears
 - 20 Firehouse, All She Wrote
 - 21 Genesis, No Son Of Mine
 - 22 Lisa Lisa & Cult Jam, Forever
 - 23 Chesney Hawkes, The One And Only
 - 24 Natural Selection Feat. Niki H, Do An
 - 25 Roxette, Spending My Time
 - 26 Roxette, Fading Like A Flower
 - 27 Paula Abdul, Opposites Attract
 - 28 Bad Company, Hook Through Fire
 - 29 Mariah Carey, Emotions
 - 30 Bobby Brown, My Prerogative

KIUX

- Shreveport
- 1 Color Me Badd, All 4 Love
 - 2 Rod Stewart, Broken Arrow
 - 3 Storm, I've Got A Lot To Learn About
 - 4 Michael Bolton, When A Man Loves A Woman
 - 5 Escape Club, So Fashionable
 - 6 Bob Seger, The Fire Inside
 - 7 Genesis, No Son Of Mine
 - 8 Simply Red, Something Got Me Started
 - 9 Emf, Lies
 - 10 Natural Selection Feat. Niki H, Do An
 - 11 Marc Cohn, True Companion
 - 12 Russ Irwin, My Heart Belongs To You
 - 13 C & C Music Factory, Just A Touch Of
 - 14 Robbie Nevil, For Your Mind
 - 15 Paula Abdul, Blowing Kisses In The Wind
 - 16 Soussie & The Bunches, Kiss Them For Me
 - 17 Bonnie Raitt, I Can't Make You Love Me
 - 18 Belinda Carlisle, Do You Feel Like I
 - 19 Roxette, Spending My Time
 - 20 Cher, Save Up All Your Tears
 - 21 Gloria Estefan, Live For Loving You
 - 22 Richard Marx, Keep Coming Back
 - 23 Dire Straits, Highway To Nowhere
 - 24 Kenny Loggins, Conviction Of The Heart
 - 25 Tony Terry, With You
 - 26 Lenny Kravitz, Stand By My Woman
 - 27 John Mellencamp, Get A Leg Up
 - 28 Garth Brooks, Shameless
 - 29 Roberta Flack, Set The Night To Music
 - 30 Inas, Shining Star

WAVA

- Washington, D.C.
- 1 Michael Jackson, Black Or White
 - 2 Karyn White, Romantic
 - 3 Color Me Badd, All 4 Love
 - 4 Mariah Carey, Emotions
 - 5 Marky Mark & The Funky Bunch, Good Vi
 - 6 Chesney Hawkes, The One And Only
 - 7 Pm Dawn, Set Adrift On Memory Bliss
 - 8 Prince & The N.P.G., Cream
 - 9 Boyz II Men, It's So Hard To Say Goodbye
 - 10 Tony Terry, With You
 - 11 Firehouse, Love Of A Lifetime
 - 12 Amy Grant, That's What Love Is For
 - 13 Richard Marx, Keep Coming Back
 - 14 Mariah Carey, Can't Let Go
 - 15 Nia Peeples, Street Of Dreams
 - 16 Salt-N-Pepa, Let's Talk About Sex
 - 17 Luther Vandross, Don't Want To Be A F
 - 18 Genesis, No Son Of Mine
 - 19 Guns N' Roses, Don't Cry
 - 20 Michael Bolton, When A Man Loves A Woman
 - 21 Extreme, Hole Hearted
 - 22 Roxette, Spending My Time
 - 23 R.E.M., Losing My Religion
 - 24 Cathy Dennis, Touch Me (All Night Long)
 - 25 Seal, Crazy
 - 26 Jesus Jones, Right Here, Right Now
 - 27 Boyz II Men, Motown Philly
 - 28 Maxi Priest, Close To You
 - 29 C & C Music Factory, Gonna Make You S
 - 30 Marky Mark & The Funky Bunch, Wildsid

WYWK

- Dallas
- 1 Garth Brooks, Shameless
 - 2 Reba McEntire, For My Broken Heart
 - 3 Randy Travis, Forever Together
 - 4 Brooks & Dunn, My Next Broken Heart
 - 5 Alabama, Then Again
 - 6 George Strait, The Chill Of An Early
 - 7 Billy Dean, You Don't Count The Cost
 - 8 Trisha Yearwood, Like We Never Had A
 - 9 Reba McEntire, For My Broken Heart
 - 10 Suzy Bogguss, Someday Soon
 - 11 Little Texas, Some Guys Have All The
 - 12 Restless Heart, You Can Depend On Me
 - 13 Davis Daniel, For Crying Out Loud
 - 14 Brooks & Dunn, My Next Broken Heart
 - 15 Steve Wariner, Leave Him Out Of This
 - 16 Vince Gill, Look At Us
 - 17 Tanya Tucker, (Without You) What Do I
 - 18 Collin Raye, Love, Me
 - 19 George Strait, The Chill Of An Early
 - 20 Keith Whitley & Earl Thomas Co, Broth
 - 21 Hal Ketchum, I Know Where Love Lives
 - 22 Dolly Parton, Eagle When She Flies
 - 23 Sammy Kershaw, Cadillac Style
 - 24 Remingtons, A Long Time Ago
 - 25 Judds, John Deere Tractor
 - 26 Travis Tritt, Anytime
 - 27 Joe Diffie, New Way (To Light Up An O
 - 28 Tracy Lawrence, Sticks And Stones
 - 29 Sawyer Brown, The Dirt Road
 - 30 Doug Stone, A Jukebox With A Country

WTLQ

- Wilkes-Barre/Scranton
- 1 Boyz II Men, It's So Hard To Say Goodbye
 - 2 Bryan Adams, Can't Stop This Thing We Started
 - 3 Extreme, Hole Hearted
 - 4 Paula Abdul, Blowing Kisses In The Wind
 - 5 Prince & The N.P.G., Cream
 - 6 Michael Bolton, When A Man Loves A Woman
 - 7 Michael Jackson, Black Or White
 - 8 Simply Red, Something Got Me Started
 - 9 Mariah Carey, Emotions
 - 10 Nia Peeples, Street Of Dreams
 - 11 Curtis Stigers, I Wonder Why
 - 12 Blue Train, All I Need Is You
 - 13 Natural Selection Feat. Niki H, Do An
 - 14 Amy Grant, That's What Love Is For
 - 15 Color Me Badd, All 4 Love
 - 16 Naughty By Nature, O.P.P.
 - 17 Mariah Carey, Can't Let Go
 - 18 Richard Marx, Keep Coming Back
 - 19 Chesney Hawkes, The One And Only
 - 20 Guns N' Roses, Don't Cry
 - 21 Salt-N-Pepa, Let's Talk About Sex
 - 22 Roberta Flack, Set The Night To Music
 - 23 Firehouse, Love Of A Lifetime
 - 24 Karyn White, Romantic
 - 25 Lisa Stansfield, Change
 - 26 Color Me Badd, I Adore Mi Amor
 - 27 Michael Bolton, Time, Love And Tender
 - 28 Scorpions, Wind Of Change
 - 29 Hi-Five, I Can't Wait Another Minute
 - 30 Marky Mark & The Funky Bunch, Wildsid

WXXS

- Boston
- 1 Karyn White, Romantic
 - 2 Vanessa Williams, Running Back To You
 - 3 Tony Terry, With You
 - 4 Salt-N-Pepa, Let's Talk About Sex
 - 5 Natural Selection Feat. Niki H, Do An
 - 6 Ce Ce Peniston, Finally
 - 7 Roberta Flack, Set The Night To Music
 - 8 Nia Peeples, Street Of Dreams
 - 9 Amy Grant, That's What Love Is For
 - 10 After 7, Nights Like This
 - 11 Boyz II Men, It's So Hard To Say Goodbye
 - 12 Michael Bolton, When A Man Loves A Woman
 - 13 Pm Dawn, Set Adrift On Memory Bliss
 - 14 Mariah Carey, Can't Let Go
 - 15 Michael Jackson, Black Or White
 - 16 Nia Peeples, Street Of Dreams
 - 17 Lisette Melendez, A Day In My Life (W
 - 18 Amy Grant, That's What Love Is For
 - 19 Hi-Five, I Can't Wait Another Minute
 - 20 Jasmine Guy, Just Want To Hold You
 - 21 Paula Abdul, Blowing Kisses In The Wind
 - 22 Lisa Lisa & Cult Jam, Forever
 - 23 Color Me Badd, All 4 Love
 - 24 Brand New Heavies Featuring N, Never
 - 25 Corina, Temptation
 - 26 Kym Sims, Too Blind To See It
 - 27 Aaron Neville, Everybody Loves The Po
 - 28 Heaven D & The Boyz, Now That We Foun
 - 29 Extreme, Hole Hearted
 - 30 Tevin Campbell, Tell Me What You Want

COUNTRY

WYNK

- Baton Rouge
- 1 Garth Brooks, Shameless
 - 2 Randy Travis, Forever Together
 - 3 Alabama, Then Again
 - 4 Billy Dean, You Don't Count The Cost
 - 5 Patty Loveless, Hurt Me Bad (In A Rea
 - 6 George Strait, The Chill Of An Early
 - 7 Trisha Yearwood, Like We Never Had A
 - 8 Reba McEntire, For My Broken Heart
 - 9 Suzy Bogguss, Someday Soon
 - 10 Little Texas, Some Guys Have All The
 - 11 Restless Heart, You Can Depend On Me
 - 12 Davis Daniel, For Crying Out Loud
 - 13 Brooks & Dunn, My Next Broken Heart
 - 14 Steve Wariner, Leave Him Out Of This
 - 15 Rob Crosby, Still Burnin' For You
 - 16 Vince Gill, Look At Us
 - 17 Tanya Tucker, (Without You) What Do I
 - 18 Collin Raye, Love, Me
 - 19 George Strait, The Chill Of An Early
 - 20 Keith Whitley & Earl Thomas Co, Broth
 - 21 Hal Ketchum, I Know Where Love Lives
 - 22 Dolly Parton, Eagle When She Flies
 - 23 Sammy Kershaw, Cadillac Style
 - 24 Remingtons, A Long Time Ago
 - 25 Judds, John Deere Tractor
 - 26 Travis Tritt, Anytime
 - 27 Joe Diffie, New Way (To Light Up An O
 - 28 Tracy Lawrence, Sticks And Stones
 - 29 Sawyer Brown, The Dirt Road
 - 30 Doug Stone, A Jukebox With A Country

KSCS

- Dallas
- 1 Garth Brooks, Shameless
 - 2 Reba McEntire, For My Broken Heart
 - 3 Randy Travis, Forever Together
 - 4 Brooks & Dunn, My Next Broken Heart
 - 5 Alabama, Then Again
 - 6 George Strait, The Chill Of An Early
 - 7 Billy Dean, You Don't Count The Cost
 - 8 Trisha Yearwood, Like We Never Had A
 - 9 Reba McEntire, For My Broken Heart
 - 10 Suzy Bogguss, Someday Soon
 - 11 Little Texas, Some Guys Have All The
 - 12 Restless Heart, You Can Depend On Me
 - 13 Davis Daniel, For Crying Out Loud
 - 14 Brooks & Dunn, My Next Broken Heart
 - 15 Steve Wariner, Leave Him Out Of This
 - 16 Vince Gill, Look At Us
 - 17 Tanya Tucker, (Without You) What Do I
 - 18 Collin Raye, Love, Me
 - 19 George Strait, The Chill Of An Early
 - 20 Keith Whitley & Earl Thomas Co, Broth
 - 21 Hal Ketchum, I Know Where Love Lives
 - 22 Dolly Parton, Eagle When She Flies
 - 23 Sammy Kershaw, Cadillac Style
 - 24 Remingtons, A Long Time Ago
 - 25 Judds, John Deere Tractor
 - 26 Travis Tritt, Anytime
 - 27 Joe Diffie, New Way (To Light Up An O
 - 28 Tracy Lawrence, Sticks And Stones
 - 29 Sawyer Brown, The Dirt Road
 - 30 Doug Stone, A Jukebox With A Country

WMUS

- Muskegon
- 1 Little Texas, Some Guys Have All The
 - 2 Patty Loveless, Hurt Me Bad (In A Rea
 - 3 Brooks & Dunn, My Next Broken Heart
 - 4 Garth Brooks, Shameless
 - 5 Randy Travis, Forever Together
 - 6 Alabama, Then Again
 - 7 Davis Daniel, For Crying Out Loud
 - 8 Trisha Yearwood, Like We Never Had A
 - 9 Billy Dean, You Don't Count The Cost
 - 10 Vince Gill, Look At Us
 - 11 Suzy Bogguss, Someday Soon
 - 12 Remingtons, A Long Time Ago
 - 13 Sammy Kershaw, Cadillac Style
 - 14 Restless Heart, You Can Depend On Me
 - 15 Rob Crosby, Still Burnin' For You
 - 16 Tanya Tucker, (Without You) What Do I
 - 17 Judds, John Deere Tractor
 - 18 George Strait, The Chill Of An Early
 - 19 Lionel Cartwright, Leap Of Faith
 - 20 Mary Chapin Carpenter, Going Out Toni
 - 21 Steve Wariner, Leave Him Out Of This
 - 22 Keith Whitley & Earl Thomas Co, Broth
 - 23 Collin Raye, Love, Me
 - 24 Reba McEntire, For My Broken Heart
 - 25 Marty Stuart, Tempted
 - 26 Mark Chesnutt, Broken Promise Land
 - 27 Alan Jackson, Someday
 - 28 Oak Ridge Boys, Baby On Board
 - 29 Diamond Rio, Mirror Mirror
 - 30 Pam Tillis, Put Yourself In My Place

KIKK

- Houston
- 1 Travis Tritt, Anytime
 - 2 Reba McEntire, For My Broken Heart
 - 3 Patty Loveless, Hurt Me Bad (In A Rea
 - 4 Alan Jackson, Someday
 - 5 Davis Daniel, For Crying Out Loud
 - 6 Brooks & Dunn, My Next Broken Heart
 - 7 Trisha Yearwood, Like We Never Had A
 - 8 Randy Travis, Forever Together
 - 9 Garth Brooks, Shameless
 - 10 George Strait, The Chill Of An Early
 - 11 Little Texas, Some Guys Have All The
 - 12 Remingtons, A Long Time Ago
 - 13 Garth Brooks, Shameless
 - 14 Pam Tillis, Put Yourself In My Place
 - 15 Sammy Kershaw, Cadillac Style
 - 16 Doug Stone, A Jukebox With A Country
 - 17 Sawyer Brown, The Walk
 - 18 Diamond Rio, Meet In The Middle
 - 19 Keith Whitley & Earl Thomas Co, Broth
 - 20 Roy Rogers & Clint Black, Hold On Pra
 - 21 Paul Overstreet, Ball And Chain
 - 22 Mark Chesnutt, Broken Promise Land
 - 23 Mark Chesnutt, Your Love Is A Miracle
 - 24 Dwight Yoakam, Nothing's Changed Here
 - 25 Tanya Tucker, (Without You) What Do I
 - 26 Joe Diffie, New Way (To Light Up An O
 - 27 Collin Raye, Love, Me
 - 28 Mary Chapin Carpenter, Down At The Tw
 - 29 Ricky Van Shelton, I Am A Simple Man
 - 30 Diamond Rio, Mama Don't Forget To Pra

WVWK

- Knoxville
- 1 Alan Jackson, Someday
 - 2 Steve Wariner, Leave Him Out Of This
 - 3 Trisha Yearwood, Like We Never Had A
 - 4 Mary Chapin Carpenter, Down At The Tw
 - 5 Travis Tritt, Anytime
 - 6 Billy Dean, You Don't Count The Cost
 - 7 Doug Stone, A Jukebox With A Country
 - 8 Keith Whitley & Earl Thomas Co, Broth
 - 9 Vince Gill, Look At Us
 - 10 Clint Black, Where Are You Now
 - 11 Randy Travis, Forever Together
 - 12 Restless Heart, You Can Depend On Me
 - 13 Tracy Lawrence, Sticks And Stones
 - 14 Garth Brooks, Shameless
 - 15 Alabama, Then Again
 - 16 Lee Greenwood, Between A Rock And A H
 - 17 Reba McEntire, For My Broken Heart
 - 18 Brooks & Dunn, My Next Broken Heart
 - 19 Remingtons, A Long Time Ago
 - 20 Collin Raye, Love, Me
 - 21 George Strait, The Chill Of An Early
 - 22 Tanya Tucker, (Without You) What Do I
 - 23 Patty Loveless, Hurt Me Bad (In A Rea
 - 24 Mike Reid, I'll Stop Loving You
 - 25 J.P. Pennington, Old Familiar Ring
 - 26 Matraca Berg, It's Easy To Tell
 - 27 Kentucky Headhunters, Only Daddy That
 - 28 Davis Daniel, For Crying Out Loud
 - 29 Diamond Rio, Mirror Mirror
 - 30 Ricky Van Shelton, Keep It Between Th

WAMZ

- Louisville
- 1 Garth Brooks, Shameless
 - 2 Randy Travis, Forever Together
 - 3 Ricky Van Shelton, Keep It Between Th
 - 4 Davis Daniel, For Crying Out Loud
 - 5 Billy Dean, You Don't Count The Cost
 - 6 Alan Jackson, Someday
 - 7 George Jones, You Couldn't Get The P
 - 8 Reba McEntire, For My Broken Heart
 - 9 Vince Gill, Look At Us
 - 10 Doug Stone, A Jukebox With A Country
 - 11 Collin Raye, Love, Me
 - 12 Mark Chesnutt, Broken Promise Land
 - 13 Remingtons, A Long Time Ago
 - 14 Brooks & Dunn, My Next Broken Heart
 - 15 Restless Heart, You Can Depend On Me
 - 16 Tracy Lawrence, Sticks And Stones
 - 17 Diamond Rio, Mama Don't Forget To Pra
 - 18 Patty Loveless, Hurt Me Bad
 - 19 Trisha Yearwood, Like We Never Had A
 - 20 Tanya Tucker, (Without You) What Do I
 - 21 George Strait, The Chill Of An Early
 - 22 Paul Overstreet, I I Could Bottle Th
 - 23 Dolly Parton, Eagle When She Flies
 - 24 Sammy Kershaw, Cadillac Style
 - 25 Alabama, Then Again
 - 26 Little Texas, Some Guys Have All The
 - 27 Travis Tritt, The Whiskey Ain't Worki
 - 28 Sawyer Brown, The Dirt Road
 - 29 Suzy Bogguss, Someday Soon

WSM

- Nashville
- 1 Garth Brooks, Shameless
 - 2 Alan Jackson, Someday
 - 3 Travis Tritt, Anytime
 - 4 Patty Loveless, Hurt Me Bad (In A Rea
 - 5 Ricky Van Shelton, Keep It Between Th
 - 6 George Jones, You Couldn't Get The P
 - 7 Little Texas, Some Guys Have All The
 - 8 Collin Raye, Love, Me
 - 9 Dolly Parton, Eagle When She Flies
 - 10 Diamond Rio, Mirror Mirror
 - 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.)



- New York
- 1 Rude Boys, Are You Lonely For Me
 - 2 Patti LaBelle, Feels Like Another One
 - 3 Tracie Spencer, Tender Kisses
 - 4 Gerald Levert, Private Line
 - 5 Damian Dame, Right Down To It
 - 6 Fourplay Featuring El DeBarge, After
 - 7 Atlantic Starr, Love Crazy
 - 8 Chris Walker, Giving You All My Love
 - 9 Eric Gable, Can't Wait To Get You Hom
 - 10 Heavy D & The Boyz, Is It Good To Yo
 - 11 Geto Boys, Mind Playing Tricks On Me
 - 12 Public Enemy, Can't Truss It
 - 13 Chubb Rock, Just The Two Of Us
 - 14 Tevin Campbell, Tell Me What You Want
 - 15 Ce Ce Peniston, Finally
 - 16 Luther Vandross, The Rush
 - 17 Public Enemy, Can't Truss It
 - 18 Public Enemy, Can't Truss It
 - 19 Public Enemy, Can't Truss It
 - 20 Public Enemy, Can't Truss It
 - 21 Public Enemy, Can't Truss It
 - 22 Public Enemy, Can't Truss It
 - 23 Public Enemy, Can't Truss It
 - 24 Public Enemy, Can't Truss It
 - 25 Public Enemy, Can't Truss It
 - 26 Public Enemy, Can't Truss It
 - 27 Public Enemy, Can't Truss It
 - 28 Public Enemy, Can't Truss It
 - 29 Public Enemy, Can't Truss It
 - 30 Public Enemy, Can't Truss It



- Philadelphia
- 1 P.D.: Joe Tamburro
 - 2 Patti LaBelle, Feels Like Another One
 - 3 Rude Boys, Are You Lonely For Me
 - 4 Chris Walker, Giving You All My Love
 - 5 Eric Gable, Can't Wait To Get You Hom
 - 6 BeBe & CeCe Winans Featuring Mavis St
 - 7 Phyllis Hyman, Living In Confusion
 - 8 Fourplay Featuring El DeBarge, After
 - 9 Barry White, Put Me In Your Mix
 - 10 Peabo Bryson, Closer Than Close
 - 11 Atlantic Starr, Love Crazy
 - 12 Eric Gable, Can't Wait To Get You Hom
 - 13 Ready For The World, Can He Do It (Li
 - 14 Shirley Murdock, Stay With Me Tonight
 - 15 Shalane, I Love Your Smile
 - 16 Rodney, I Love Your Smile
 - 17 Shmoky Robinson, Double Good Everythi
 - 18 Tevin Campbell, Tell Me What You Want
 - 19 Tracie Spencer, Tender Kisses
 - 20 Vanessa Williams, The Comfort Zone
 - 21 The Brand New Heavies, Stay This Way
 - 22 Arthur Baker Featuring Al Green, Leav
 - 23 Tony! Toni! Toné!, House Party II (I
 - 24 Jermaine Jackson, You Said, You Said
 - 25 Keith Washington, Make Time For Love
 - 26 J.T. Taylor (Duet With Stephanie Mill
 - 27 Lisa Stansfield, Change
 - 28 Luther Vandross, The Rush
 - 29 Prince And The N.P.G., Insatiable
 - 30 George Strait, The Chill Of An Early
 - 31 Jody Watley, I Want You
 - 32 Karyn White, The Way I Feel About You
 - 33 Michael Jackson, Black Or White
 - 34 Keith Sweat, Keep It Comin'
 - 35 Vesta, Do Ya
 - 36 Ricki, My Heart Beats
 - 37 Richard Marx, Keep Coming Back
 - 38 Cheryl "Peppsi" Ruffalo, Ain't No Way
 - 39 The Temptations, The Jones
 - 40 Ex-Girlfriend, You (You're The One Fo
 - 41 Whitney Houston, I Belong To You
 - 42 J.C. Lodge, Home Is Where The Heart Is
 - 43 Boyz II Men, Uuh Ahh
 - 44 Small Change, This Must Be Love
 - 45 Kevin Owens, Such Good Love
 - 46 Roger, (Everybody) Get Up
 - 47 Gene Rice, Love Is Calling You
 - 48 Level III, Groove Ya
 - 49 EX Entouch, She Used 2 B My Girl
 - 50 Ann G, Get A Life
 - 51 EX R. Kelly And Public Announcement, She
 - 52 EX Patti Austin, Givin' In To Love
 - 53 EX Marva Hicks, One Good Reason



- Atlanta
- 1 Jodeci, Forever My Lady
 - 2 Damian Dame, Right Down To It
 - 3 O'Jays, Keep On Loving Me

- P.D.: Mike Roberts
- 1 Jodeci, Forever My Lady
 - 2 Damian Dame, Right Down To It
 - 3 O'Jays, Keep On Loving Me

- 4 Jennifer Holiday, I'm On Your Side
- 5 Patti LaBelle, Feels Like Another One
 - 6 Tracie Spencer, Tender Kisses
 - 7 BeBe & CeCe Winans, Addictive Love
 - 8 Luther Vandross, Don't Want To Be A F
 - 9 BeBe & CeCe Winans Featuring Mavis St
 - 10 Shabba Ranks, (Featuring Maxi Priest),
 - 11 Mariah Carey, Emotions
 - 12 Fourplay Featuring El DeBarge, After
 - 13 Chris Walker, Giving You All My Love
 - 14 Shalane, I Love Your Smile
 - 15 The S.O.S. Band, Sometimes I Wonder
 - 16 Barry White, Put Me In Your Mix
 - 17 Vanessa Williams, The Comfort Zone
 - 18 Gerald Levert, Private Line
 - 19 Bell Biv DeVoe, Word To The Mutha
 - 20 Peabo Bryson, Closer Than Close
 - 21 Rude Boys, Are You Lonely For Me
 - 22 Atlantic Starr, Love Crazy
 - 23 Michael Jackson, Black Or White
 - 24 Geto Boys, Mind Playing Tricks On Me
 - 25 Tony! Toni! Toné!, House Party II (I
 - 26 Hammer, 2 Legit 2 Quit
 - 27 Lisa Stansfield, Change
 - 28 Tevin Campbell, Tell Me What You Want
 - 29 Luther Vandross, The Rush
 - 30 Jody Watley, I Want You
 - 31 Phyllis Hyman, Living In Confusion
 - 32 P.M. Dawn, Set Adrift On Memory Bliss
 - 33 Jermaine Jackson, You Said, You Said
 - 34 Keith Sweat, Keep It Comin'
 - 35 Prince And The N.P.G., Insatiable
 - 36 Public Enemy, Can't Truss It
 - 37 Mariah Carey, Can't Let Go
 - 38 Naughty By Nature, O.P.P.
 - A39 Steve Wonder, These Three Words
 - A40 Tony Terry, Everlasting Love



- Miami
- 1 Tracie Spencer, Tender Kisses
 - 2 Barry White, Put Me In Your Mix
 - 3 Ready For The World, Can He Do It (Li
 - 4 Hammer, 2 Legit 2 Quit
 - 5 Patti LaBelle, Feels Like Another One
 - 6 Peabo Bryson, Closer Than Close
 - 7 Phyllis Hyman, Living In Confusion
 - 8 Damian Dame, Right Down To It
 - 9 BeBe & CeCe Winans Featuring Mavis St
 - 10 Tony! Toni! Toné!, House Party II (I
 - 11 Chris Walker, Giving You All My Love
 - 12 Cherelle, I Love In My Life
 - 13 Roger, (Everybody) Get Up
 - 14 Shalane, I Love Your Smile
 - 15 Shirley Murdock, Stay With Me Tonight
 - 16 P.M. Dawn, Set Adrift On Memory Bliss
 - 17 B Angie B, Sweet Thang
 - 18 Smokey Robinson, Double Good Everythi
 - 19 Tevin Campbell, Tell Me What You Want
 - 20 Luther Vandross, The Rush
 - 21 Vanessa Williams, The Comfort Zone
 - 22 Whitney Houston, I Belong To You
 - 23 Gerald Levert, Private Line
 - 24 Richard Marx, Keep Coming Back
 - 25 Kid 'N Play, Ain't Gonna Hurt Nobody
 - 26 Atlantic Starr, Love Crazy
 - 27 Hi-Five, Just Another Girlfriend
 - 28 Ruff, Everytime My Heart Beats
 - 29 Nia Peeples, Street Of Dreams
 - 30 Keith Sweat, Keep It Comin'
 - 31 Michael Jackson, Black Or White
 - 32 Heavy D & The Boyz, Is It Good To Yo

WPOW PD Held On Felony Drug Charges; LMA Gives Unistar First Hot Country Outlet

WPOW (Power 96) Miami PD **Bill Tanner** is out on \$3,200 bail following his arrest Nov. 19 for three felony and two misdemeanor drug-related charges. Tanner, who was arrested at his home in Plantation, Fla., following what the police there describe as an "ongoing investigation," is charged with felony possession of 32 tabs of LSD as well as possession of some cocaine residue and the cultivation of marijuana. The two misdemeanor charges are for possessing marijuana residue and narcotic paraphernalia. A 16-year-old male was also arrested at Tanner's house on separate drug charges. At press time, WPOW was still waiting to meet with Tanner and his lawyers before commenting.

LMA'S: SACTO GETS HOT COUNTRY

EZ's Country **KRAK-AM-FM** Sacramento, Calif., has reached a local management agreement with classic rock outlet **KLCQ** that sees the latter station becoming **KQBR** (K-Bear). The station is currently running its own current-based country format, but after Jan. 1 it will become the charter affiliate for Unistar's new Hot Country format. That's the good news for fans of the younger-targeted country format. The bad news is that **WAXF** Youngstown, Ohio—which was doing a country/rock hybrid—has gone dark, although it may be back shortly in some other form. **WAXF** PD **Ken Lovejoy** is now doing afternoons at album **WRKU**.

Several weeks after entering into a joint sales arrangement, country **KXIX** and AC **KEZQ** Little Rock, Ark., are now sharing a TV commercial. In a spot that resembles the recent Heineken/Amstel Light campaign, a female listener appears on both sides of the screen. On one side, she's wearing

a cowboy hat. On the other side, she isn't. Both halves of the screen feature identical scripts, except for the call letters.

As part of its LMA with AC rival **WRVR**, soft AC **WEZI** Memphis will go all Christmas music on Thanksgiving Day before unveiling its real format at the end of the year; **WEZI** has applied for the calls **WFGI**... All-sports **WSKR** Atlantic City, N.J., is now simul-



by Sean Ross with
Phyllis Stark & Rochelle Levy

casting similarly formatted **WIP** Philadelphia from 6 a.m.-6 p.m.

WRCK and **WFRG-FM** Utica, N.Y., which entered into a sales agreement several weeks ago, will now be simulcasting their AMs. Oldies **WTLB** will join simulcast country outlet **WFRG**. The latter will change calls to **WZLB**. Both will go adult standards.

PROGRAMMING: TONI ST. JAMS

Longtime **KJMS** (101 Jams) Memphis MD/midday host **Toni St. Jams** has been upped to PD at the urban outlet, replacing **George Hamilton Cook**... Former urban **WDZZ** Flint, Mich., PD **Kris McClendon** didn't end up in the record business as announced but is instead the new PD of urban/AC **WMXD** Detroit, replacing charter PD **Paul Christy**.

Former **KVI** Seattle PD **Mike**

Webb will be the new PD of cross-town adult standards outlet **KIXI** when that station's sale to Sandusky takes effect. **Webb** programmed **KIXI** several years ago. Meanwhile, Sandusky's former AM, **KLSY**, has been sold to the Country Gold Network, which is already operating its country oldies format on nearby **KJUN** Puyallup, Wash., and **KTOL** Olympia, Wash., and which should close shortly on **KENU** Enumclaw, Wash.

WLIF Baltimore PD **Bob Moke** exits for a yet to be announced position. No replacement has been named.

This was only "99% certain" at press time, according to GM **Rich Gray**, but look for Unistar oldies outlet **KGLD** St. Louis to finish a transition to all-sports by the end of the year. One hint: **KGLD** will carry the St. Louis Cardinals' triple-A farm team, the Louisville (Ky.) Redbirds, next year. That makes it, the station says, the first major-market station to carry play-by-play from one of its major-league team's farm clubs.

Lots of changes in Columbus, Ohio, this week: Simulcast oldies AM **WCOL** picks up Satellite Music Network's **Kool Gold**. Also, full-service AC **WLOH** will pick up Unistar/CNN Headline News by the end of the year. And new country outlet **WXXM** is now known as **WRVF** (The River)... Longtime top 40 **WJRZ** Ocean County, N.J., has gone classic hits.

Albany, N.Y., which has gotten several new FM's over the last year, gets another one this week as **WRAV** (Mix 94) signs on with Jones satellite hot AC. **John Daniels**, most recently the midday host at **WSSV** Saratoga Springs, N.Y., will be PD/mornings. **Bob Costello** from nearby **WSCM** Cobleskill,

newsline...

JACK ADAMSON, major-market radio group president for Bonneville Broadcasting, has been named CEO for the parent Bonneville Broadcasting System, replacing **Jim Opsitnik**.

ROY ANDERSON is upped from business manager to GM at **KEZK-AM-FM** St. Louis, replacing **Mark Dorsey**, who goes to Cable Ad Net. Also, **Bob Burch** from **KOCD** Joplin, Mo., replaces **Steve Jankowski** as PD.

SALES: Canadian group broadcaster **Moffat Communications** has announced that it will sell its 10 radio stations and concentrate on its TV and cable interests; **WLRN** Louisville, Ky., from a court-appointed receiver to **Greyhound Financial Corp.**'s **Desert Communications II**.

N.Y., is the new GM. **WRAV** hopes to be 80% locally programmed within a year.

Look for **EZ Communications'** regional VP/programming **Doug McGuire** to relocate from his current perch at **KMXX** Phoenix to **EZ** headquarters in Washington, D.C.... AC **KLSI** (Mix 93) Kansas City, Mo., has changed calls to **KMXV**... **WSM-FM** Nashville PD **Kevin O'Neal** is now consulting country **WXTU** Philadelphia.

Former **WWIN** Baltimore OM **Don Brooks** signs on his new FM, **WTTH** Atlantic City, N.J., with **SMN's** urban/AC **The Touch**. **Brooks** will handle PD duties for now. **Larry Hicks**, last with urban rival **WUSS**, is the ND... Adult alternative **KKVU** Omaha, Neb., has become "soft classic rock" **KKCD** (CD105.9). **Tom Sleeper** remains PD. **Joe Blood** goes from afternoons to mornings.

Oldies **WCIL** Carbondale, Ill., switches to **SMN** adult standards. At top 40 **WCIL-FM**, late-nighter **Jim Fishback** is out; weekender **Rich Higgins** replaces him... Morning man **Mike Mehling** is upped to PD/afternoons at **WBHV** (B103) State College, Pa., replacing **Jim Richards**. He will hire a new morning host.

Eight album and modern rock

outlets have teamed up for an *ad hoc* network called **BOB** (Broadcasters On Budgets). The eight stations feed each other actualities and live reports from their markets; for more information, contact **KBCO** Denver ND **Peter Finch**.

STATIC: SKID MARX ON WRQN

The Toledo Blade reports that recent top 40-to-oldies convert **WRQN** is the target of listener complaints to the FCC that it failed to award a prize given away before its format change. **WRQN** GM **Bob Lafferty** told the Blade that Capitol Records had withdrawn the Richard Marx tickets it offered the station because it was no longer top 40. Capitol's **Frank Palombi** claims he made three separate attempts to give **WRQN** its tickets. **Palombi** says he dealt with **WRQN** through former PD **Ken Benson**, who was already estranged from the station when this incident took place; **Benson**, **Palombi** says, told him that **Lafferty** wasn't interested in the tickets. **WRQN** owner **Jon Sinton** calls that story "unadulterated bullshit" and denies any such conversation took place.

Then there's the war between top 40 **WBSB** (B104) Baltimore and N/T rival **WBAL**. Last week, B104 morning team **Larry Wax & Chris Emry** launched an inflatable doll over a busy freeway. This week they launched an inflatable turkey. Then, according to B104 PD **Todd Fisher**, who swears that this is a true story, **WBAL's** traffic airplane deliberately flew into the turkey at 3,200 feet, destroying it. Pieces of the turkey are now resting comfortably in the Baltimore suburb of Towson.

The Rockford, Ill., Register-Star reports that the school board has instructed drivers not to play top 40 **WZOK** on its buses, following a complaint about song lyrics from the mother of a second grader. On a similar note, three L.A. TV stations have banned a spot for AC **KLIT** during which the message "Always wear a condom" appears on screen. GM **Bill Ward** says the station has received only one complaint call about the spot—from a mother who objected to her children seeing it during a TV movie. They were watching "The Terminator."

PEOPLE: R.I.P. FERGUSON, ANTHONY

Sorry to report the cancer death Nov. 13 of influential journalist **Carl Ferguson** at age 50. **Ferguson**, most recently an anchor at **WLBB** New York, was ND during the '70s at Washington R&B outlets **WOL** and **WOOK-FM**. **Ferguson** was a proponent of advocacy journalism at a time when most other urban stations were moving away from hard news. He also fostered a number of broadcasters, including this author, whose first internship was at **WOOK**. Also, sad news about **WUSY** Chattanooga, Tenn., morning man and former country programmer **Jon Anthony**, who died of a heart attack Nov. 17 at age 45.

WNEW-FM New York morning man **Dave Herman** goes to afternoons at classic rock rival **WXRK**. **Pete Fornatale** goes to middays, **Meg Griffin** moves to nights, **Tony Pigg** goes to swing. **Jo Maeder** is out (212-969-0109). Ironically, as **Herman** moves to the classic rock format, New York Newsday quotes him as blasting his former employer for being too conservative. "They had us all selling the image of a station known for its hipness, when the new records they play are the safest new records." At least **WXRK**, he says, is "really far more honest."

Longtime **WYNY** (Country 103.5) New York

MD **Steve Blatter** goes to the newly created director of programming position for syndicator **MJI** Broadcasting. No replacement has been named. In other network news, former **KMOX** St. Louis programmer **Kevin Young** has been named executive producer for ABC's **ESPN Radio** Network.

After his much publicized exit from **KJR** Seattle several weeks ago, **Gary Lockwood** is now doing mornings for classic rock **KZOK**. **Vic The Dude** returns to evenings. **Brian Gregory** is out... Several days after announcing that she would stay on with new morning team **Drew & Zip**, co-host **Lynne Woodison** is out at album **WRIF** Detroit. Also, **Steve Kostan** is upped from the research department to the MD post at **WRIF**.

At AC **KJQY** (Sunny 103.7) San Diego, morning host **Kenny Noble** and overnigher **Joe Cox** (619-660-6077) are out. No replacements have been named... **KOY-FM** (Y95) APD/p.m. driver **Steve Goddard** is out... Veteran personality **Kris Erik Stevens** is now doing weekends on oldies **KCBS-FM** Los Angeles.

Legendary **KRLA** Los Angeles personality **Art Laboe** is now hosting a weekend shift for churban **KGGI** Riverside, Calif.... P.M. driver **Tim Meadows** goes to mornings at top 40 **WKSI** Greensboro,

N.C. OM **Rich Bailey** moves from late middays to afternoons... At album **WUFX** Buffalo, N.Y., **Amy LaPenna** joins as programming assistant/promotions director from the programming assistant job at rival **WKSE**.

After 40 years on-and-off at **WHBC** Canton, Ohio, morning co-host **Bob Krahling** will retire in January. No replacement has been named. Across town, easy **WDPN** morning host **Mike Jackson** is now co-hosting mornings on top 40 **WDJQ** with PD **Jerry Vincent**... If you're a former **WPLJ** New York staffer, you can attend the second annual **WPLJ** reunion at 7 p.m. Dec. 6 at Hart's Restaurant in midtown Manhattan. For more information, call **Al Reinoso** at **WYNY**.

At country **WHLZ** Florence, S.C., **Kent Comp-ton**, from oldies rival **WWFN** (Fun 100), is the new morning man, replacing **Doug Enlow**... Overnigher **Brian Jefferies** is out at top 40 **KGOR** Scottsbluff, Neb.... Midday host **Dr. Ken Davis** is the new MD at album **WZNF** Champaign, Ill.; **Chris Heil** stays on for middays... MD **Tina Simonet** is upped to APD at top 40 **KRGY** Brownsville, Texas; her assistant, **Jesse DeLeon**, becomes MD.

Single Reviews

EDITED BY LARRY FLICK

POP

► **GEORGE MICHAEL & ELTON JOHN** Don't Let The Sun Go Down On Me (4:27)
PRODUCER: George Michael
WRITERS: E. John, B. Taupin
PUBLISHERS: Big Pig. PRS
Columbia **74086** (c/o Sony) (cassette single)

Dramatic cover of EJ's 1974 classic was recorded live at London's Wembley Stadium in March 1991. Tune will be part of a four-song maxicassette and CD, and a portion of the artists' proceeds will go to a number of charities. Michael's and John's voices are a perfect match, and should have little trouble sprinting up top 40 and AC playlists.

► **JERMAINE JACKSON** Word To The Badd!! (5:14)
PRODUCERS: The LaFace Family
WRITERS: L.A. Reid, D. Simmons, J. Jackson, L. Lopes
PUBLISHERS: Kear/Epic/Solar Songs/Sony/Greenskirt, BMI; Black Stallion/April/Pebbitone, ASCAP
Arista **4011** (c/o BMG) (cassette single)

"You Said, You Said" barely had a chance to catch on before this controversial tune started heating up radio airwaves. Lyrically biting and bitter new-jacker that appears to take critical stabs at brother Michael will continue to raise eyebrows and translate into healthy sales action—especially since it is not on Jackson's current "You Said" set.

► **NAUGHTY BY NATURE** Everything's Gonna Be Alright (4:14)
PRODUCERS: Naughty By Nature
WRITERS: B. Brown, K. Gist, A. Criss, B. Marley
PUBLISHERS: Naughty/Island, ASCAP
Tommy Boy **999** (12-inch single)

Follow-up to platinum single "O.P.P." is not as light and fluffy, though it will establish rap act as lyricists to be reckoned with. Story lines about surviving fatherless homes seem to be all the rage at the moment. Here, topic is handled with an intelligent and optimistic hand. Contact: 212-722-2211.

► **CATHY DENNIS** Everybody Move (3:42)
PRODUCERS: Cathy Dennis, Phil Bodger, Shep Pettibone
WRITERS: C. Dennis, T. Britten, M. Leeson
PUBLISHER: not listed
Polydor **575** (c/o PLG) (cassette single)

After the soft and pleasing "Too Many Walls," Dennis returns to her dance roots for an instantly contagious pop/house twirler. Already racking up club adds, fourth shot from hit-packed "Move To This" debut album sounds like another sure-fire multiformat smash.

BAD ENGLISH FEATURING JOHN WAITE The Time Alone With You (4:54)
PRODUCER: Ron Nevison
WRITERS: J. Waite, D. Warren, J. Cain
PUBLISHERS: Sony Songs/Wild Crusade, BMI; Realsongs/Iron John, ASCAP
Epic **74091** (c/o Sony) (cassette single)

Supergroup alters its moniker to further showcase the soon solo Waite. Musically, it returns to the booming (and somewhat overwrought) power-ballad formula of previous chart hits. Could click with those who hanker for something safe and familiar.

VEIN Always (5:06)
PRODUCERS: Lynn "PeeWee" Hamilton, Perrian "Slic" Jordan, Dezz
WRITERS: S. Winters
PUBLISHERS: Biggest Hit, ASCAP; Little Dexter, BMI
REMIXERS: Marcus "The Slice" Schulz, Dezz, PeeWee
Wide Angle **128** (cassette single)

Bass-dominated pop/houser has intriguing whispered vocals and a crossover radio-ready hook. Track runs a bit long, but is certainly worth the attention. Contact: 612-870-4933.

R & B

► **BABYFACE** Mary Mack (no timing listed)
PRODUCERS: L.A. Reid, Babyface
WRITERS: D. Bristol, K. Roberson, Babyface
PUBLISHERS: Epic/Solar/Hip Chic, BMI
REMIXERS: Vincent Herbert, Kiyamma Griffin
Solar/Epic **74543** (c/o Sony) (cassette single)

Previously unreleased cut from multitalented artist's remix album, "A Closer Look," is a percolating new-jack ditty that is punctuated with a kickin' chorus and chunky beats. Look for instant adds at urban radio, with popsters quickly following suit. Lots of fun.

► **LISA FISCHER** So Intense (4:10)
PRODUCER: Narada Michael Walden
WRITERS: E. Mohawk, R. Cantor, N.M. Walden, C. Richardson
PUBLISHERS: Bok/Stone & Muffin/Geffen/Ensign/Pure Delight/Harrinder, BMI; Gratitude Sky, ASCAP
REMIXER: Keith Cohen
Elektra **8474** (cassette single)

Third single and title track from Fischer's excellent debut album is romantic R&B slow jam. Soft-focus production tone nicely complements her breathy performance and smooth instrumentation. A shoo-in for continued urban approval, look for this one to reignite flame at top 40 radio.

DERRICK Still Loving You (no timing listed)
PRODUCER: Shiro
WRITER: Shiro
PUBLISHER: not listed
Shiro **19311** (cassette single)

Seductively slow hip-hop beat provides a necessary edge to Derrick's amorous style and song's familiar R&B/ballad stance. Although market is currently glutted with Romeo love songs, this has the potential to rise above the pack. Contact: 213-656-0144.

COUNTRY

► **RICKY VAN SHELTON** After The Lights Go Out (3:18)
PRODUCER: Steve Buckingham
WRITER: W. McPherson
PUBLISHER: Songs Of PolyGram, BMI
Columbia **74104** (c/o Sony) (7-inch single)

Shelton is at his best when he offers classic country weepers such as this one. He possesses a rich voice and convincing delivery.

► **PAUL OVERSTREET** If I Could Bottle This Up (3:49)
PRODUCERS: Brown Bannister, Paul Overstreet
WRITERS: P. Overstreet, D. Dillon
PUBLISHERS: Scarlet Moon/Nocturnal Eclipse, BMI
RCA **62106** (c/o BMG) (7-inch single)

A change of pace (if not of subject matter) for Overstreet. Tune sounds more like an old-time music hall number than a country song—and it sounds very good.

NEW & NOTEWORTHY

STATE OF ART Understanding (4:03)
PRODUCERS: State Of Art
WRITERS: R. Jones, N.J. Wright, B. Bashir
PUBLISHERS: MCA/Zubaidah/WB/Carrumba/Bilshir, ASCAP; Roydor, BMI
REMIXER: Salaam Remi
40 Acres & A Mule Musicworks 74040 (c/o Sony) (cassette single)

First release on new label headed up by Spike Lee is a silky slice of Soul II Soul-inspired swing/funk. Vocals by Norma Jean Wright are a pure delight, adding depth to tune's optimistic and spiritual lyrics. Fine for urban formats, while remixes by Salaam Remi could translate into club activity.

► **CONWAY TWITTY** Who Did They Think He Was (3:46)
PRODUCERS: Conway Twitty, Dee Henry
WRITERS: R. Leigh, P. McManus
PUBLISHERS: EMI-April/Lion-Hearted/Crystal Bay, ASCAP
MCA **54281** (c/o Uni) (7-inch single)

A slow and stately look at the burdens borne by cultural, political, and religious heroes.

► **GEORGE JONES** She Loved A Lot In Her Time (3:12)
PRODUCER: Kyle Lehning
WRITERS: R. Boudreaux, S. Hugin, K. Williams
PUBLISHERS: Sony Tree/Thanxamillion/Sony Cross Keys, BMI/ASCAP
MCA **54272** (c/o Uni) (7-inch single)

Jones tenders a moving tribute to a mother's persevering love.

► **RONNIE McDOWELL & THE RHYTHM KINGS** When A Man Loves A Woman (no timing listed)
PRODUCERS: Buddy Killen, Ronnie McDowell, Joe Meador
WRITERS: C. Lee, A. Wright
PUBLISHERS: Pronto/Quinvy, BMI
Curb **79124** (CD promo)

McDowell offers a sincere-but-restrained reading of this overly covered standard.

EDDIE LONDON Uninvited Memory (3:57)
PRODUCERS: Ronnie Rogers, Warren Peterson
WRITERS: W. Robinson, L. Boone, J. Greenbaum
PUBLISHERS: Alabama Band/Wildcountry/Warner Bros., ASCAP
RCA **62103** (c/o BMG) (7-inch single)

Romantic, picturesque, and powerful. This tune has "standard" written all over it.

FREDDY FENDER It's All In The Game (2:54)
PRODUCER: Steve Gibson
WRITERS: C.G. Dawes, C. Sigman
PUBLISHERS: Larry Spier/Major Songs
Reprise **19143** (c/o Warner Bros.) (7-inch single)

Even though such country acts as Tom T. Hall, Merle Haggard, and Slim Whitman have charted with this pop evergreen, Fender gives it his own listenable spin.

PAT SHEA The Lord May Take Me (2:20)
PRODUCER: Bobby Randall
WRITER: P. Shea
PUBLISHER: Bill Butler, BMI
Mercury **594** (c/o PolyGram) (CD promo)

Shea's voice is fine, but this working-man's lament has been done to death.

DANCE

NEON LIGHTS FEATURING FONDA RAE Keep On Dancin' (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Scorpio **9019** (12-inch single)

Italian production team dresses underrated disco diva Rae in bright'n'festive hi-NRG/house rhythms. Track is preceded by respectable import action, which bodes well for its domestic possibilities. Contact: 800-782-7769.

COLONEL ABRAMS You Don't Know (6:08)
PRODUCERS: Carl Evans, Colonel Abrams, Morston Freeman
WRITERS: C. Evans, E. Kennedy, Miles, C. Abrams
PUBLISHERS: C.E./AACI Songs/Acid Jazz, ASCAP
REMIXER: Freddy Bastone
Acid Jazz/Scotti Bros. **75294** (c/o BMG) (12-inch single)

Fans of Abrams' previous hits will be pleased upon discovering this sleaze-speed R&B/houser. His assertive delivery is offset by nifty trumpet lines, a muscular bass line, and caressing background harmonies.

ADAMSKI Born To Be Alive (5:27)
PRODUCER: Adamski
WRITERS: Adamski, Soho
PUBLISHERS: Discord/PolyGram International, ASCAP
REMIXERS: Adamski, A.U.
MCA **54283** (c/o Uni) (12-inch single)

Keyboard wizard previews his upcoming album, "Naughty," with a moody and appealing hip-hop-influenced jam that features muselike

vocals by Soho. Flipside is a down-tempo techno-funk duet with Jimi Polo, "Never Goin' Down."

ST. ETIENNE Only Love Can Break Your Heart (6:53)
PRODUCER: St. Etienne
WRITER: N. Young
PUBLISHER: not listed
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
Warner Bros. **40196** (12-inch single)

European act reinterprets Neil Young tune into a glowing swing/hip-hop jam. Variety of remixes take aim at urban and club programmers. Strongest chance for success is the house-ified "Masters At Work" dub by "Little" Louie Vega and Kenny "Dope" Gonzalez.

AC

► **TONI CHILDS** I Want To Walk With You (4:19)
PRODUCERS: David Ricketts, Toni Childs, Gavin Mackillop
WRITER: T. Childs
PUBLISHERS: Moon Skin/MCA/48-11/Almo, ASCAP; Self Control Limited, BMI
REMIXER: Mark McKenna
A&M **7316** (c/p PGD) (CD single)

Childs' style is reminiscent of Phoebe Snow on this lyrically intense midtempo cut from her current "House Of Hope" album. Staccato, reggae-spiced rhythms and a fluid keyboard melody work well and offer promise for exposure at both AC and album rock levels.

ROCK TRACKS

► **STEVIE NICKS** Love's A Hard Game To Play (4:16)
PRODUCER: Bret Michaels
WRITERS: B. Michaels, P. Schunk
PUBLISHERS: Willesden, BMI/Schunk Songs, ASCAP
REMIXER: Chris Lord-Alge
Modern **4282** (c/o Atlantic) (cassette single)

Second new track from Nicks' greatest-hits set, "Timespace," is an acoustic-anchored rock ballad, co-written and produced by Poison's Bret Michaels. Introspective lyrics are given depth by the singer's distinctive, emotional rasp. A natural for album rock radio, track also deserves a shot at top 40.

► **MR. BIG** To Be With You (3:21)
PRODUCER: Kevin Elson
WRITERS: E. Martin, D. Grahame
PUBLISHERS: EMI-April/Eric Martin Songs/Dog Turner/Tasmanian Compositions, ASCAP
Atlantic **4211** (cassette single)

Headbangers get folkly on this harmonious strummer. Hand-clapping, sing-along chorus entices, while front man Eric Martin's voice has rarely sounded sweeter. The right push could turn this into a multiformat surprise. From the band's current set, "Lean Into It."

DAN REED NETWORK Long Way To Go (3:32)
PRODUCERS: Bruce Fairbairn, Dan Reed
WRITER: D. Reed
PUBLISHERS: Mind & Body/PolyGram, ASCAP
Mercury **587** (c/o PolyGram) (CD promo)

Funk'n'rollers continue their bid for radio acceptance with a sparsely executed ballad. Reed's worldly delivery is at the center of a well-textured trade-off between stark acoustic-guitar riffs and cool synths.

► **PME** Haute Sexy D. (no timing listed)
PRODUCER: Keith Holland
WRITERS: V. Davis, G. Meadmore, D. Opseth
PUBLISHER: Bozette
Arnoeba **01** (7-inch single)

Sex-crazed transvestite duo is fast becoming the darling of underground L.A. rock scene. Four-cut single illustrates why this is so, as PME vamps its way through raw, double-entendre raves with gruff charm. Strictly for college and alternative radio. Contact: 5337 La Cresta Ct.,

Los Angeles, Calif. 90038-4001.

LOUDHOUSE Super Soul Killer (3:49)
PRODUCER: Joel Martin
WRITERS: M. Cross, K. Mugwump
PUBLISHERS: Virgin Songs/Loudhouse Tunz/Bonesville, BMI
Virgin **4299** (CD promo)

Fuzzy, furious funk'n'roller should play well in the alternative sector. Dig the psychedelic guitar, taunting, bratty vocals, and pulsating bass. Melody is easy to follow and leads directly into an inescapable hook.

RAP

► **SIR MIX-A-LOT** One Time's Got No Case (4:15)
PRODUCER: Sir Mix-A-Lot
WRITERS: Sir Mix-A-Lot, S. Wonder
PUBLISHERS: Songs Of PolyGram International/Mix-A-Lot, BMI
Def American **40221** (c/o Warner Bros.) (12-inch single)

Rapper makes his label debut with a terse take on racial discrimination from the police. Purists will note that he hasn't softened his verbal attack, though overall presentation is now slick enough to promise a broader audience.

► **YO-YO** Girl, Don't Be No Fool (3:59)
PRODUCERS: Sir Jinx, Ice Cube, The Funky Hip-Hop Punch
WRITERS: Ice Cube, Sir Jinx, The JB's
PUBLISHERS: Gangsta Boogie/WB, ASCAP; Dynatone/Unichappell, BMI
REMIXERS: Ice Cube, DJ Pooh, Boogiemann
EastWest (c/o Atlantic) (12-inch single)

Fourth single from femme rapper's acclaimed "Make Way For The Motherlode" is an emancipating rave-up demanding better treatment for women. Swaggering, confident phrasing is well-suited to track's aggressive, shuffling beat. Be aware.

► **SLICK RICK** It's A Boy (3:27)
PRODUCER: Vance Wright
WRITERS: R. Walters, V. Wright
PUBLISHERS: Def Jam/Vance Wright, ASCAP; Def American, BMI
Def Jam/Columbia **74120** (c/o Sony) (cassette single)

Rick sounds like a changed man as he offers thoughtful rhymes about fatherhood and responsibility. Video features cameo appearances by his son Chuck D, MC Search, and LL Cool J, among others. Laidback bass line supports lightly jazzy keyboards.

► **DJ QUIK** Quik Is The Name (2:46)
PRODUCER: DJ Quik
WRITER: D. Blake
PUBLISHERS: Protoons/Total Trak, ASCAP
Profile **5349** (cassette single)

Quik should keep his chart and sales momentum rolling with this fun and somewhat silly description of his best attributes as a lyricist and lover. Try and sit out jam's wriggling beat foundation.

► **QUEEN LATIFAH** Latifah's Had It Up To Here (4:43)
PRODUCERS: Naughty By Nature
WRITERS: D. Owens, V. Brown, K. Gist, A. Criss
PUBLISHERS: T-Boy/Queen Latifah/Naughty, ASCAP
Tommy Boy **506** (12-inch single)

Latifah continues to prove why she's regarded as one of the leading women in rap with this tough street jam. Wriggling beat sneaks up the spine, while clever lyrics pique the brain. Should turn her into the radio star she should be.

TIM DOG Step To Me (Radio Edit) (4:45)
PRODUCERS: Bobby Crawford, Tim Dog
WRITER: Tim "Tim Dog" Blair
PUBLISHER: Tim Dog, BMI
Ruffhouse/Columbia **4265** (c/o Sony) (12-inch single)

A melodic, straightforward rap pounds the bass with relentless precision. Lyrics are self-aggrandizing, as Tim Dog takes a few potshots at the competition. Good boom-box material.

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.

**GEORGE
MICHAEL**



**ELTON
JOHN**

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CD 5 AND CASSETTE MAXI-SINGLE ALSO INCLUDE I BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER),
FREEDOM (BACK TO REALITY MIX), AND IF YOU WERE MY WOMAN.

SEE GEORGE MICHAEL ON THE MTV 10TH ANNIVERSARY SHOW
NOVEMBER 27 ON ABC.

PRODUCED & ARRANGED BY GEORGE MICHAEL
MANAGEMENT: KAHANE ENTERTAINMENT

ON COLUMBIA

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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
NOVEMBER 30, 1991

SoundScan
■■■■■

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|--------------|-----------|---------------|---|--|---------------|
| 1 | 1 | 1 | 10 | GARTH BROOKS ▲ ⁴ CAPITOL 96330* (10.98) 8 weeks at No. 1 | ROPIN' THE WIND | 1 |
| 2 | 2 | 3 | 3 | HAMMER CAPITOL 98151 (10.98) | TOO LEGIT TO QUIT | 2 |
| 3 | 3 | 2 | 3 | ICE CUBE PRIORITY 57155 (10.98) | DEATH CERTIFICATE | 2 |
| 4 | NEW ▶ | 1 | 1 | GENESIS ATLANTIC 82344* (10.98) | WE CAN'T DANCE | 4 |
| 5 | 4 | 9 | 8 | NIRVANA DGC 24425/GEFFEN (9.98) | NEVERMIND | 4 |
| 6 | 5 | 4 | 9 | GUNS N' ROSES GEFFEN 24420 (10.98) | USE YOUR ILLUSION II | 1 |
| 7 | 6 | 5 | 14 | METALLICA ▲ ³ ELEKTRA 61113 (10.98) | METALLICA | 1 |
| 8 | 13 | 12 | 30 | MICHAEL BOLTON ▲ ³ COLUMBIA 46771 (10.98 EQ) TIME, LOVE AND TENDERNESS | TIME, LOVE AND TENDERNESS | 1 |
| 9 | 12 | 13 | 63 | GARTH BROOKS ▲ ⁵ CAPITOL 93866* (9.98) | NO FENCES | 4 |
| 10 | 8 | 10 | 27 | BOYZ II MEN ▲ ² MOTOWN 6320* (9.98) | COOLEYHIGHARMONY | 3 |
| 11 | 11 | 8 | 9 | MARIAH CAREY ▲ COLUMBIA 47980 (10.98 EQ) | EMOTIONS | 4 |
| 12 | 7 | 6 | 7 | PRINCE PAISLEY PARK 25379*/WARNER BROS. (10.98) | DIAMONDS & PEARLS | 3 |
| 13 | 9 | 7 | 9 | GUNS N' ROSES GEFFEN 24415 (10.98) | USE YOUR ILLUSION I | 2 |
| 14 | 10 | — | 2 | STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 47390 (9.98 EQ) | SKY IS CRYING | 10 |
| 15 | 15 | 17 | 23 | NATALIE COLE ▲ ³ ELEKTRA 61049 (13.98) | UNFORGETTABLE | 1 |
| 16 | 14 | 16 | 8 | BRYAN ADAMS A&M 5367* (10.98) | WAKING UP THE NEIGHBOURS | 6 |
| 17 | 17 | 14 | 21 | BONNIE RAITT ▲ CAPITOL 96111 (10.98) | LUCK OF THE DRAW | 2 |
| 18 | 19 | 20 | 17 | COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98) | C.M.B. | 3 |
| 19 | 16 | 11 | 7 | MOTLEY CRUE ELEKTRA 61204* (12.98) | DECADE OF DECADENCE | 2 |
| 20 | 20 | 18 | 7 | REBA MCENTIRE MCA 10400* (10.98) | FOR MY BROKEN HEART | 13 |
| 21 | 18 | 15 | 7 | PUBLIC ENEMY DEF JAM 47374/COLUMBIA (10.98 EQ) APOCALYPSE 91... THE ENEMY STRIKES BLACK | APOCALYPSE 91... THE ENEMY STRIKES BLACK | 4 |
| 22 | 26 | 28 | 27 | PAULA ABDUL ▲ ² CAPTIVE 91611*/VIRGIN (10.98) | SPELLBOUND | 1 |
| 23 | 22 | 21 | 11 | NAUGHTY BY NATURE ● TOMMY BOY 1044* (9.98) | NAUGHTY BY NATURE | 16 |
| 24 | 23 | 19 | 4 | VARIOUS ARTISTS POLYDOR 845750*/PLG (10.98) TWO ROOMS: SONGS OF ELTON JOHN/BERNIE TAUPIN | TWO ROOMS: SONGS OF ELTON JOHN/BERNIE TAUPIN | 19 |
| 25 | 21 | 22 | 9 | OZZY OSBOURNE ● EPIC ASSOCIATED 46795/EPIC (10.98 EQ) | NO MORE TEARS | 7 |
| 26 | 27 | 27 | 37 | AMY GRANT ▲ ² A&M 5321 (9.98) | HEART IN MOTION | 10 |
| 27 | 24 | 23 | 8 | HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ) | BLUE LIGHT, RED LIGHT | 21 |
| 28 | 25 | 34 | 12 | JODECI ● MCA 10198* (9.98) | FOREVER MY LADY | 25 |
| 29 | 29 | 29 | 25 | TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98) | IT'S ALL ABOUT TO CHANGE | 22 |
| 30 | 31 | 31 | 47 | C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ) | GONNA MAKE YOU SWEAT | 2 |
| 31 | 28 | 30 | 17 | MARKY MARK & THE FUNKY BUNCH ● INTERSCOPE 91737*/EASTWEST (10.98) | MUSIC FOR THE PEOPLE | 28 |
| 32 | 30 | 35 | 8 | RED HOT CHILI PEPPERS WARNER BROS. 26681* (10.98) | BLOOD SUGAR SEX MAGIK | 14 |
| 33 | 35 | 40 | 82 | GARTH BROOKS ▲ ² CAPITOL 90897 (9.98) | GARTH BROOKS | 22 |
| 34 | 32 | 24 | 22 | VAN HALEN ▲ ² WARNER BROS. 26594* (10.98) FOR UNLAWFUL CARNAL KNOWLEDGE | FOR UNLAWFUL CARNAL KNOWLEDGE | 1 |
| 35 | 33 | 25 | 12 | SOUNDTRACK ● MCA 10286* (10.98) | THE COMMITMENTS | 8 |
| 36 | 41 | 33 | 36 | R.E.M. ▲ ³ WARNER BROS. 26496 (9.98) | OUT OF TIME | 1 |
| 37 | 37 | 32 | 12 | BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98) | THE FIRE INSIDE | 7 |
| 38 | 39 | 45 | 7 | JAMES TAYLOR COLUMBIA 46038* (10.98 EQ) | NEW MOON SHINE | 37 |
| 39 | 46 | 50 | 39 | FIREHOUSE ▲ EPIC 46186* (9.98 EQ) | FIREHOUSE | 21 |
| 40 | 40 | — | 2 | RICHARD MARX CAPITOL 95874* (10.98) | RUSH STREET | 40 |
| 41 | 34 | 37 | 19 | GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98) | WE CAN'T BE STOPPED | 24 |
| 42 | 42 | 41 | 20 | TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98) | INTO THE GREAT WIDE OPEN | 13 |
| 43 | 36 | 26 | 6 | JOHN MELLENCAMP MERCURY 510151* (10.98 EQ) | WHENEVER WE WANTED | 17 |
| 44 | 44 | 39 | 51 | EXTREME ▲ A&M 5313 (9.98) | EXTREME II PORNOGRAFFITI | 10 |
| 45 | 43 | 43 | 20 | TRISHA YEARWOOD ● MCA 10297* (9.98) | TRISHA YEARWOOD | 31 |
| 46 | 54 | 56 | 37 | VINCE GILL ● MCA 10140* (9.98) | POCKET FULL OF GOLD | 46 |
| 47 | 47 | 46 | 29 | LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) | POWER OF LOVE | 7 |
| 48 | 48 | 47 | 63 | QUEENSRYCHE ▲ EMI 92806 (9.98) | EMPIRE | 7 |
| 49 | 45 | 36 | 10 | DIRE STRAITS WARNER BROS. 26680 (10.98) | ON EVERY STREET | 12 |
| 50 | 51 | 51 | 7 | P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98) OF THE HEART, OF THE SOUL & OF THE CROSS | OF THE HEART, OF THE SOUL & OF THE CROSS | 50 |
| 51 | NEW ▶ | 1 | 1 | POISON CAPITOL 98046* (15.98) | SWALLOW THIS LIVE | 51 |
| 52 | 53 | 48 | 19 | D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98) | HOMEBASE | 12 |
| 53 | 55 | 52 | 27 | ALAN JACKSON ▲ ARISTA 8681* (9.98) | DON'T ROCK THE JUKEBOX | 17 |
| 54 | 38 | — | 2 | QUEENSRYCHE EMI 97048* (40.98) | OPERATION: LIVECRIME | 38 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|--------------|-----------|---------------|--|----------------------------------|---------------|
| 55 | 58 | 58 | 34 | ROD STEWART ▲ WARNER BROS. 26300* (9.98) | VAGABOND HEART | 10 |
| 56 | 49 | 38 | 6 | THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98) | SPORTS WEEKEND | 22 |
| 57 | 57 | 62 | 23 | SKID ROW ▲ ATLANTIC 82242* (10.98) | SLAVE TO THE GRIND | 1 |
| 58 | 56 | 49 | 11 | RUSH ● ATLANTIC 82293* (10.98) | ROLL THE BONES | 3 |
| 59 | 52 | 42 | 12 | BELL BIV DEVOE ● MCA 10345 (10.98) WBBD - BOOTCITY! THE REMIX ALBUM | WBBD - BOOTCITY! THE REMIX ALBUM | 18 |
| 60 | NEW ▶ | 1 | 1 | BETTE MIDLER ATLANTIC 82329* (10.98) | MUSIC FROM "FOR THE BOYS" | 60 |
| 61 | 50 | 44 | 5 | DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98) | SONS OF THE P | 44 |
| 62 | 62 | 63 | 75 | MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ) | MARIAH CAREY | 1 |
| 63 | 67 | 72 | 20 | SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98) ROBIN HOOD: PRINCE OF THIEVES | ROBIN HOOD: PRINCE OF THIEVES | 5 |
| 64 | 63 | 59 | 89 | THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98) | SHAKE YOUR MONEY MAKER | 4 |
| 65 | 60 | 60 | 26 | RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ) | BACKROADS | 23 |
| 66 | 65 | 68 | 91 | ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ) | PHANTOM OF THE OPERA HIGHLIGHTS | 55 |
| 67 | 69 | 67 | 54 | SCORPIONS ▲ ² MERCURY 846908 (9.98 EQ) | CRAZY WORLD | 21 |
| 68 | 73 | 69 | 6 | ERIC CLAPTON DUCK 26420*/REPRISE (23.98) | 24 NIGHTS | 38 |
| 69 | 70 | 64 | 6 | GEORGE WINSTON WINDHAM HILL 11107 (10.98) | SUMMER | 55 |
| 70 | 77 | 78 | 124 | MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ) | SOUL PROVIDER | 3 |
| 71 | 74 | 76 | 10 | THE JUDDS CURB 61018*/RCA (9.98) | GREATEST HITS VOL. TWO | 66 |
| 72 | NEW ▶ | 1 | 1 | LISA STANSFIELD ARISTA 18679* (10.98) | REAL LOVE | 72 |
| 73 | 76 | 79 | 53 | MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98) | THE IMMACULATE COLLECTION | 2 |
| 74 | 61 | 55 | 4 | SOUNDTRACK MCA 10397 (10.98) | HOUSE PARTY II | 55 |
| 75 | 71 | 73 | 41 | JESUS JONES ▲ SBK 95715* (9.98) | DOUBT | 25 |
| 76 | 64 | 54 | 5 | ERASURE SIRE 26668*/REPRISE (10.98) | CHORUS | 29 |
| 77 | 68 | 66 | 20 | HEAVY D. & THE BOYZ ● MCA 10289 (9.98) | PEACEFUL JOURNEY | 21 |
| 78 | 79 | 90 | 35 | DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ) | EAGLE WHEN SHE FLIES | 24 |
| 79 | 101 | 115 | 20 | TANYA TUCKER CAPITOL 95562* (9.98) | WHAT DO I DO WITH ME | 57 |
| 80 | 59 | 53 | 6 | SCARFACE RAP-A-LOT 57167/PRIORITY (9.98) | MR. SCARFACE IS BACK | 51 |
| 81 | 75 | 77 | 50 | NINE INCH NAILS TVT 2610 (9.98 EQ) | PRETTY HATE MACHINE | 75 |
| 82 | 81 | 83 | 15 | BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) | GLOBE | 76 |
| 83 | 78 | 75 | 63 | REBA MCENTIRE ▲ MCA 10016 (9.98) | RUMOR HAS IT | 39 |
| 84 | 87 | 89 | 47 | SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) | BLACK'S MAGIC | 38 |
| 85 | 85 | 84 | 54 | CLINT BLACK ▲ ² RCA 2372* (9.98) | PUT YOURSELF IN MY SHOES | 18 |
| 86 | 83 | 70 | 11 | STEVIE NICKS MODERN 91711*/ATLANTIC (10.98) | TIMESPACE: BEST OF STEVIE NICKS | 30 |
| 87 | 88 | 85 | 12 | RANDY TRAVIS WARNER BROS. 26661* (9.98) | HIGH LONESOME | 43 |
| 88 | 91 | 94 | 42 | GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ) | INTO THE LIGHT | 5 |
| 89 | 82 | 65 | 10 | TESLA ● GEFFEN 24424 (9.98) | PSYCHOTIC SUPPER | 13 |
| 90 | 72 | — | 2 | INXS ATLANTIC 82294* (14.98) | LIVE BABY LIVE | 72 |
| 91 | 125 | — | 2 | D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98) | AIN'T NO DOUBT ABOUT IT | 91 |
| 92 | 89 | 91 | 17 | SHABBA RANKS EPIC 47310 (9.98 EQ) | AS RAW AS EVER | 89 |
| 93 | 84 | 71 | 24 | CANDY DULFER ● ARISTA 8674* (9.98) | SAXUALITY | 22 |
| 94 | 93 | 88 | 131 | BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98) | NICK OF TIME | 1 |
| 95 | 103 | 118 | 91 | HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98) | PLEASE HAMMER DON'T HURT 'EM | 1 |
| 96 | 107 | 128 | 5 | BARRY WHITE A&M 5377 (9.98) | PUT ME IN YOUR MIX | 96 |
| 97 | 102 | 121 | 33 | ROXETTE ▲ EMI 94435* (10.98) | JOYRIDE | 12 |
| 98 | 86 | 86 | 8 | A TRIBE CALLED QUEST JIVE 1418* (9.98) | LOW END THEORY | 45 |
| 99 | 66 | 57 | 3 | BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98) | PRINCE OF DARKNESS | 57 |
| 100 | 108 | 114 | 188 | ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ) | PHANTOM OF THE OPERA | 33 |
| 101 | 96 | 100 | 6 | ALABAMA RCA 61040* (9.98) | GREATEST HITS, VOL. 2 | 96 |
| 102 | 90 | 81 | 28 | LORRIE MORGAN RCA 3021* (9.98) | SOMETHING IN RED | 71 |
| 103 | 113 | 125 | 8 | BARBRA STREISAND ● COLUMBIA 44111* (59.98 EQ) | JUST FOR THE RECORD... | 38 |
| 104 | 80 | 74 | 25 | N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98) | EFIL4ZAGGIN | 1 |
| 105 | 92 | 80 | 7 | SIMPLY RED EASTWEST 91773* (10.98) | STARS | 79 |
| 106 | 115 | 129 | 10 | KENNY LOGGINS COLUMBIA 46140* (9.98 EQ) | LEAP OF FAITH | 71 |
| 107 | 106 | 107 | 79 | VAN MORRISON ● MERCURY 841970 (9.98 EQ) | THE BEST OF VAN MORRISON | 41 |
| 108 | 117 | — | 2 | PAUL SIMON WARNER BROS. 26737* (24.98) PAUL SIMON'S CONCERT IN THE PARK | PAUL SIMON'S CONCERT IN THE PARK | 108 |
| 109 | 94 | 98 | 32 | MARC COHN ATLANTIC 82178* (9.98) | MARC COHN | 49 |

○ 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.

Lives have been lost * People on the wrong track * Forgetting

from * It aint about the money * So commit yourself and those you love

hopes and dreams * They never look back * To a time of pride and self-

belief * We gotta get back * And remember where we come



Jody Watley

The affair did not begin quietly.

Jody Watley's debut album struck a chord with millions, surpassing Platinum and earning a Grammy Award. With each successive release, with a Gold video and a sold-out world tour, the spotlights grew in number and intensity.

Now, serving as writer, producer and performer, Jody Watley releases Affairs of the Heart.

Featuring collaborations with Andre Cymone, David Morales and others, the new album celebrates "love, togetherness, communication and commitment."

For Jody Watley, her fans and her music, it's the affair of a lifetime.

Affairs of the Heart

MCA-40355

Featuring the first single and Andy Morahan-directed video

"I Want You"

MCACS-54137

Single Written by Jody Watley and Andre Cymone

Produced by Andre Cymone

Album Executive Producer: Jody Watley

Management: Kahane Entertainment

MCA.

FOR WEEK ENDING NOVEMBER 30, 1991

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|---|---------------|
| 110 | 100 | 105 | 23 | THE KLF ARISTA 8657* (9.98) | WHITE ROOM | 39 |
| (111) | 116 | — | 2 | PET SHOP BOYS EMI 97097* (13.98) | DISCOGRAPHY - COMPLETE SINGLES COLLECTION | 111 |
| 112 | 95 | 82 | 20 | BEBE & CECE WINANS CAPITOL 92078* (9.98) | DIFFERENT LIFESTYLES | 74 |
| 113 | 104 | 106 | 8 | FOURPLAY WARNER BROS. 26656* (9.98) | FOURPLAY | 104 |
| (114) | 114 | 117 | 86 | WILSON PHILLIPS ▲ ⁵ SBK 93745 (9.98) | WILSON PHILLIPS | 2 |
| (115) | NEW ► | | 1 | MICHAEL CRAWFORD ATLANTIC 82347* (10.98) | PERFORMS ANDREW LLOYD WEBBER | 115 |
| 116 | 99 | 97 | 20 | SEAL ● SIRE 26627*/(WARNER BROS. (9.98) | SEAL | 24 |
| 117 | 118 | 111 | 39 | ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98) | COOLIN' AT THE PLAYGROUND YA' KNOW! | 7 |
| (118) | NEW ► | | 1 | YANNI PRIVATE MUSIC 82093* (9.98) | IN CELEBRATION OF LIFE | 118 |
| (119) | 174 | 169 | 4 | CURTIS STIGERS ARISTA 18660* (9.98) | CURTIS STIGERS | 119 |
| (120) | 124 | 178 | 4 | ROBERTA FLACK ATLANTIC 82321* (10.98) | SET THE NIGHT TO MUSIC | 120 |
| 121 | 123 | 112 | 62 | VINCE GILL ▲ MCA 42321 (9.98) | WHEN I CALL YOUR NAME | 67 |
| 122 | 119 | 103 | 5 | SOUNDTRACK SBK 97722* (10.98) | COOL AS ICE | 89 |
| 123 | 112 | 92 | 27 | EMF ▲ EMI 96238 (9.98) | SCHUBERT DIP | 12 |
| (124) | 135 | 174 | 4 | ROY ROGERS RCA 53024 (10.98) | TRIBUTE | 124 |
| (125) | 129 | 126 | 72 | HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) | WE ARE IN LOVE | 22 |
| 126 | 121 | 110 | 124 | DON HENLEY ▲ ³ GEFFEN 24217 (9.98) | THE END OF THE INNOCENCE | 8 |
| 127 | 97 | 93 | 7 | ROBBIE ROBERTSON GEFFEN 24303 (10.98) | STORYVILLE | 69 |
| 128 | 105 | 101 | 7 | PATTI LABELLE MCA 10439 (9.98) | BURNIN' | 78 |
| 129 | 109 | 87 | 10 | KARYN WHITE WARNER BROS. 26320* (10.98) | RITUAL OF LOVE | 53 |
| 130 | 111 | 99 | 8 | VAN MORRISON POLYDOR 849026* /PLG (17.98 EQ) | HYMNS TO THE SILENCE | 99 |
| 131 | 120 | 104 | 13 | VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) | THE COMFORT ZONE | 84 |
| (132) | NEW ► | | 1 | LITA FORD RCA 61025* (9.98) | DANGEROUS CURVES | 132 |
| 133 | 127 | 102 | 12 | NEIL DIAMOND COLUMBIA 48610 (10.98 EQ) | LOVESCAPE | 44 |
| 134 | 122 | 108 | 23 | AARON NEVILLE A&M 5354* (9.98) | WARM YOUR HEART | 44 |
| 135 | 98 | 61 | 4 | SLAYER DEF AMERICAN 26748*/WARNER BROS. (19.98) | LIVE - DECADE OF AGGRESSION | 55 |
| 136 | 131 | 122 | 40 | ENIGMA ▲ CHARISMA 91642* (9.98) | MCMXC A.D. | 6 |
| 137 | 128 | 116 | 5 | GERALD LEVERT EASTWEST 91777* (10.98) | PRIVATE LINE | 111 |
| (138) | 151 | 158 | 163 | PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98) | FOREVER YOUR GIRL | 1 |
| 139 | 130 | 113 | 4 | TINA TURNER CAPITOL 97152* (13.98) | SIMPLY THE BEST | 113 |
| 140 | 139 | 132 | 61 | CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ) | IN CONCERT | 35 |
| 141 | 136 | 139 | 61 | AC/DC ▲ ² ATCO 91413 (9.98) | THE RAZORS EDGE | 2 |
| 142 | 140 | 142 | 54 | PHIL COLLINS ▲ ATLANTIC 82157 (14.98) | SERIOUS HITS...LIVE! | 11 |
| 143 | 145 | 133 | 66 | YANNI ▲ PRIVATE MUSIC 2067* (9.98) | REFLECTIONS OF PASSION | 29 |
| 144 | 138 | 130 | 61 | L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) | MAMA SAID KNOCK YOU OUT | 16 |
| 145 | 133 | 119 | 25 | DIAMOND RIO ARISTA 8673* (9.98) | DIAMOND RIO | 84 |
| 146 | 110 | 96 | 3 | SOUTHSIDE JOHNNY IMPACT 10445*/MCA (9.98) | BETTER DAYS | 96 |
| 147 | 147 | 140 | 68 | TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98) | COUNTRY CLUB | 70 |
| (148) | 154 | 154 | 22 | CHER ● GEFFEN 24369* (10.98) | LOVE HURTS | 48 |
| 149 | 132 | 124 | 32 | ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ) | FACELIFT | 42 |
| 150 | 148 | 153 | 5 | GEORGE JONES MCA 10398* (9.98) | AND ALONG CAME JONES | 148 |
| 151 | 126 | 95 | 8 | THE CULT SIRE 26673*/REPRISE (10.98) | CEREMONY | 25 |
| 152 | 143 | 134 | 35 | GEORGE STRAIT ● MCA 10204* (9.98) | CHILL OF AN EARLY FALL | 45 |
| 153 | 152 | 184 | 3 | THE STORM INTERSCOPE 91741*/EASTWEST (9.98) | THE STORM | 152 |
| (154) | 163 | 192 | 150 | SOUNDTRACK ▲ ³ ATLANTIC 81933 (9.98) | BEACHES | 2 |
| 155 | 153 | 148 | 88 | ALAN JACKSON ▲ ARISTA 8623 (9.98) | HERE IN THE REAL WORLD | 57 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--------------------------------------|---------------|
| 156 | 150 | 138 | 50 | SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ) | DANCES WITH WOLVES | 48 |
| (157) | 165 | 165 | 70 | THE JUDDS ▲ CURB 8318/RCA (9.98) | GREATEST HITS | 76 |
| (158) | 167 | 173 | 26 | HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98 EQ) | 20 | 136 |
| 159 | 142 | 131 | 11 | RATT ATLANTIC 82260* (10.98) | RATT & ROLL 8191 | 57 |
| 160 | 141 | 123 | 33 | LENNY KRAVITZ ● VIRGIN 91610* (9.98) | MAMA SAID | 39 |
| 161 | 156 | 150 | 99 | UB40 ▲ VIRGIN 91324 (9.98) | LABOUR OF LOVE II | 30 |
| 162 | 158 | 151 | 130 | CLINT BLACK ▲ ² RCA 9668 (9.98) | KILLIN' TIME | 31 |
| (163) | 170 | 167 | 103 | HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ) | MUSIC FROM "WHEN HARRY MET SALLY..." | 42 |
| (164) | 171 | 186 | 60 | BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98) | SOME PEOPLE'S LIVES | 6 |
| 165 | 144 | 143 | 6 | SOUNDGARDEN A&M 5374 (9.98) | BADMOTORFINGER | 95 |
| 166 | 162 | 156 | 102 | KENNY G ▲ ARISTA 8613 (13.98) | LIVE | 16 |
| 167 | 149 | 137 | 58 | CHRIS ISAAK ▲ REPRISE 25837 (9.98) | HEART SHAPED WORLD | 7 |
| 168 | 134 | 149 | 3 | 2ND II NONE PROFILE 1416* (9.98) | 2ND II NONE | 134 |
| 169 | 161 | 144 | 7 | KID 'N PLAY SELECT 61206/ELEKTRA (9.98) | FACE THE NATION | 144 |
| 170 | 155 | 136 | 27 | ICE-T ● SIRE 26492*/WARNER BROS. (9.98) | O.G. ORIGINAL GANGSTER | 15 |
| 171 | 146 | 147 | 40 | DJ QUIK ● PROFILE 1402 (9.98) | QUIK IS THE NAME | 29 |
| (172) | 193 | 162 | 4 | NEIL YOUNG & CRAZY HORSE REPRISE 26671* (19.98) | WELD | 154 |
| (173) | NEW ► | | 1 | COLLIN RAYE EPIC 47468* (9.98) | ALL I CAN BE | 173 |
| (174) | 186 | 191 | 25 | VARIOUS ARTISTS ● WALT DISNEY 60616* (9.98) | FOR OUR CHILDREN | 31 |
| 175 | 137 | 109 | 3 | PAUL MCCARTNEY CAPITOL 97615* (10.98) | CHOBA B CCCP | 109 |
| 176 | 173 | 189 | 3 | RESTLESS HEART RCA 61041* (9.98) | BEST OF RESTLESS HEART | 173 |
| (177) | 199 | — | 13 | DOUG STONE EPIC 47357* (9.98 EQ) | I THOUGHT IT WAS YOU | 82 |
| 178 | 177 | 175 | 9 | PATTY LOVELESS MCA 10336* (9.98) | UP AGAINST MY HEART | 151 |
| (179) | RE-ENTRY | | 62 | VANILLA ICE ▲ ⁷ SBK 95325* (9.98) | TO THE EXTREME | 1 |
| (180) | 187 | 196 | 3 | STEVE WARINER ARISTA 18691* (9.98) | I AM READY | 180 |
| 181 | 160 | 145 | 21 | ANTHRAX ● MEGAFORCE 848804/ISLAND (9.98) | ATTACK OF THE KILLER B'S | 27 |
| 182 | 172 | 168 | 24 | VANILLA ICE ● SBK 96648* (10.98) | EXTREMELY LIVE | 30 |
| 183 | 169 | 120 | 10 | JOHN LEE HOOKER POINTBLANK 91724*/CHARISMA (9.98) | MR. LUCKY | 101 |
| (184) | 189 | 180 | 19 | NAT KING COLE CAPITOL 93590* (7.98) | COLLECTOR'S SERIES | 86 |
| 185 | 168 | 181 | 6 | PIXIES ELEKTRA 61118* (9.98) | TROMPE LE MONDE | 92 |
| (186) | NEW ► | | 1 | TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ) | PENICILLIN ON WAX | 186 |
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WM. MORRIS AGENCY MOVES URBAN/RAP ACTS TO CONTEMPORARY DIVISION

(Continued from page 10)

press statement, Alen underscores the strengthening of the agency's urban/rap division by pointing out that in October, four of the top five R&B singles acts—Vanessa Williams, Karyn White, Color Me Badd, and Naughty By Nature—are William Morris clients.

One essential change is that the urban/rap area, once operated as a separate division, now is integrated under the contemporary music banner, with each individual artist handled according to their audience appeal.

"Rather than segregate it and have it as a separated department, we merged it with the contemporary group," says John Marx, VP and head of the contemporary music department. "What we found is [when we operated urban/rap music as a separate division] we were limiting the scope of opportunities for those artists. The agents that were booking them were looking at them as black acts selling to a more narrow market than we are approaching it now."

Says Alen: "The main reason for the change is that the buyers for urban and rap music, especially urban, are the same ones buying the contem-

porary artists. They are appearing in the same clubs, using the same buyers, like Nederlander and Pace. So we felt we could maximize our strength to have the same agents sell to them . . . It's really just moving things around slightly to match what's happening in the marketplace."

Marx remains in his post with expanded responsibilities in the urban/rap area. Jeff Frasco, formerly with Triad, joins the company as head of West Coast urban/rap, while Cara Lewis continues to head East Coast urban/rap responsibilities.

In addition, Jon Podell now heads the East Coast contemporary music group; Shelly Schultz has been named head of development for the contemporary music group. Nick Caris, formerly of the International Talent Group, joins as an agent in the contemporary music group in New York.

Other agents in the contemporary music division are Steve Martin, Toby Ludwig, John Harrington, Marc Friedenberg, and Guy Richard. Alen and Jorge Pinos handle international bookings.

Cara Lewis, who has handled the

bulk of William Morris' rap artists for the past two years, adds that the reorganization provides more general support, and says, "This is great because everyone is involved. I now have seven people on the East Coast and seven on the West Coast."

William Morris represents more than 100 urban and rap-oriented acts. Some of the other artists on the roster are Public Enemy, Bobby Brown, Queen Latifah, Digital Underground, Crystal Waters, Aretha Franklin, the Family Stand, Chuckii Booker, BeBe & CeCe Winans, Stevie Wonder, Ice-T, and Ice Cube.

Although the agency has had a number of black agents in the past, their departures in recent months have, ironically, left the company without any African-American staffers.

With other agencies, particularly New York-based Famous Artists, specializing in up-and-coming R&B, rap, and dance acts, some may perceive the William Morris restructuring as yet another stab at "getting it right." The urban/rap division, established roughly four years ago, has gone through a few incarnations in terms of personnel, including a set-up as a freestanding division.

Asked whether William Morris was in the process of playing catch-up, Marx replies, "Five years ago William Morris was being viewed by most of the music community as [an entity] that was on their way out of business as it pertains to music if something wasn't done. The company recognized that, that's why they brought me in five years ago to reorganize the contemporary music and get the R&B division started.

"We are cognizant of where we are and where we're going," Marx continues. "We have made some impressive gains with regard to new clients and new agents, and we have a new level of awareness and acceptance of where the agency is."

However, one industry competitor comments: "I don't think the company considers that area of music to be that significant. Urban/rap is still a step-child to them. In the past 10 years rap has been a significant part of the business, and they have only begun to pay attention in the last few years."

BETWEEN THE BULLETS



by Geoff Mayfield

BATTLE OF THE BIG GUYS: Hammer improves on last week's sales by better than 10% to earn a third consecutive bullet on The Billboard 200 Top Albums, which helps him close the gap between his latest title and the No. 1 slot. But, steady **Garth Brooks**—who essentially holds even with last week's sales—remains in front by more than 30,000 units. Hammer's effort to unseat Brooks could be thwarted by U2, predicted by some industryites to become the next act to open at No. 1 . . . As anticipated, **Genesis** makes an impressive debut, clocking in at No. 4. But, to put things in perspective, Brooks' current tally—in the neighborhood of 175,000 units—is almost double the sales earned by Genesis.

BACK PAGES: Both Brooks and Hammer see older titles benefit from exposure generated by their new ones. Brooks' "No Fences" vaults back into the top 10 (12-9), while his first set jumps two places to No. 33. And Hammer's "Please Hammer Don't Hurt 'Em," which spent 21 weeks at No. 1 in 1990 (back in the days when he still had M.C. in his moniker), is catching a second wind. Two weeks ago, when Hammer's "Too Legit To Quit" debuted at No. 2, the previous set slid back one place to No. 118. But it has now bulleted two weeks in a row, moving 118-103 last week and 103-95 this week.

WEEP NOT for Nirvana. The gap that stands between the upstart power trio and Genesis is one of the smallest margins we've seen in the 28 weeks Billboard has used the point-of-sale system. It appears that **Ice Cube**, whose sales drop by more than 30,000 units, will likely fall out of the top five next week. If that happens, expect Nirvana to hold at No. 5, or possibly move back up to No. 4 . . . **Bryan Adams** also manages a "backward bullet" at No. 16. In Adams' case, his position is affected by a combination of the Genesis debut and a rebound by **Natalie Cole**, who picks up a bullet while holding at No. 15.

BUSTING LOOSE: On a 65% increase in unit sales, rookie **Curtis Stigers** soars ahead 55 places to No. 119. He jumps 161-98 at **The Musicland Group** and ranks No. 56 at **Spec's Music**. Arista says his debut is also seeing steady growth at rack leader **The Handleman Co.**

GIVING THE GIFT: Since there are only 20 shopping days between Thanksgiving and Christmas, and since Hanukkah starts early this year, are some consumers getting an early start on gift shopping? Two titles that suggest as much are the **Barbra Streisand** box and "For Our Children," the all-star project that benefits the Pediatric AIDS Foundation. Streisand's "Just For The Record . . ." bullets for a second straight week, and has moved ahead 22 places during that span. "For Our Children," which has earned **Little Richard** the first gold record of his career, has bulleted for three consecutive weeks.

UPDATE: W.H. Smith's U.S. music web, Philadelphia-based **Wee Three**, has just joined the SoundScan reporting pool.

Billboard.

FOR WEEK ENDING NOVEMBER 30, 1991

Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 122 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|--------------------------------|--------------------------------------|-----------|-----------|----------|--------------------------------|-------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 9 | WHEN A MAN LOVES A WOMAN | MICHAEL BOLTON (COLUMBIA) | 38 | 51 | 3 | I LOVE YOUR SMILE | SHANICE (MOTOWN) |
| 2 | 10 | 2 | BLACK OR WHITE | MICHAEL JACKSON (EPIC) | 39 | 36 | 11 | A DAY IN MY LIFE (WITHOUT YOU) | LISETTE MELENDEZ (FEVER/COLUMBIA) |
| 3 | 2 | 9 | SET ADRIFF ON MEMORY BLISS | P.M. DAWN (GEE STREET/ISLAND/PLG) | 40 | 39 | 6 | HOUSECALL | SHABBA RANKS/MAXI PRIEST (EPIC) |
| 4 | 4 | 8 | ALL 4 LOVE | COLOR ME BADD (GIANT) | 41 | 40 | 4 | TELL ME WHAT YOU WANT ME... | TEVIN CAMPBELL (QWEST/WB) |
| 5 | 9 | 9 | BLOWING KISSES IN THE WIND | PAULA ABDUL (CAPTIVE/VIRGIN) | 42 | 45 | 3 | JUST A TOUCH OF LOVE | C&C MUSIC FACTORY (COLUMBIA) |
| 6 | 8 | 13 | IT'S SO HARD TO SAY GOODBYE... | BOYZ II MEN (MOTOWN) | 43 | 44 | 8 | SOMETHING GOT ME STARTED | SIMPLY RED (EASTWEST) |
| 7 | 5 | 10 | CREAM | PRINCE & THE N.P.G. (PAISLEY PARK) | 44 | 53 | 5 | SPENDING MY TIME | ROXETTE (EMI) |
| 8 | 3 | 16 | ROMANTIC | KARYN WHITE (WARNER BROS.) | 45 | 47 | 4 | ANGEL BABY | ANGELICA (QUALITY) |
| 9 | 6 | 14 | EMOTIONS | MARIAH CAREY (COLUMBIA) | 46 | 41 | 16 | JUST WANT TO HOLD YOU | JASMINE GUY (WARNER BROS.) |
| 10 | 7 | 17 | DO ANYTHING | NATURAL SELECTION (EASTWEST) | 47 | 33 | 17 | EVERYBODY PLAYS THE FOOL | AARON NEVILLE (A&M) |
| 11 | 17 | 6 | CAN'T LET GO | MARIAH CAREY (COLUMBIA) | 48 | 55 | 4 | FOREVER MY LADY | JOCELYN (MCA) |
| 12 | 13 | 9 | THAT'S WHAT LOVE IS FOR | AMY GRANT (A&M) | 49 | 38 | 13 | REAL REAL REAL | JESUS JONES (SBK) |
| 13 | 15 | 5 | KEEP COMING BACK | RICHARD MARX (CAPITOL) | 50 | 74 | 2 | KEEP IT COMIN' | KEITH SWEAT (ELEKTRA) |
| 14 | 12 | 16 | HOLE HEARTED | EXTREME (A&M) | 51 | 50 | 19 | LOUDER THAN LOVE | TKA (TOMMY BOY) |
| 15 | 11 | 7 | STREET OF DREAMS | NIA PEEPLES (CHARISMA) | 52 | 56 | 10 | DON'T CRY | GUNS N' ROSES (Geffen) |
| 16 | 19 | 20 | WITH YOU | TONY TERRY (EPIC) | 53 | 52 | 20 | TIME, LOVE AND TENDERNESS | MICHAEL BOLTON (COLUMBIA) |
| 17 | 20 | 11 | FINALLY | CE CE PENITON (A&M) | 54 | 60 | 5 | TOP OF THE WORLD | VAN HALEN (WARNER BROS.) |
| 18 | 14 | 18 | LOVE OF A LIFETIME | FIREHOUSE (EPIC) | 55 | 65 | 2 | I WANNA BE YOUR GIRL | ICY BLU (GIANT) |
| 19 | 22 | 4 | NO SON OF MINE | GENESIS (ATLANTIC) | 56 | 66 | 2 | WORD TO THE BADD!! | JERMAINE JACKSON (LAFACE/ARISTA) |
| 20 | 16 | 12 | CAN'T STOP THIS THING WE... | BRYAN ADAMS (A&M) | 57 | 59 | 8 | GROOVY TRAIN | THE FARM (SIRE/REPRISE) |
| 21 | 21 | 14 | LET'S TALK ABOUT SEX | SALT-N-PEPA (NEXT PLATEAU) | 58 | 58 | 8 | GET A LEG UP | JOHN MELLENCAMP (MERCURY) |
| 22 | 18 | 19 | GOOD VIBRATIONS | MARKY MARK (INTERSCOPE/EASTWEST) | 59 | 73 | 2 | IN MY DREAMS | THE PARTY (HOLLYWOOD/ELEKTRA) |
| 23 | 26 | 9 | SET THE NIGHT TO MUSIC | ROBERTA FLACK/MAXI PRIEST (ATLANTIC) | 60 | 62 | 5 | 2 LEGIT 2 QUIT | HAMMER (CAPITOL) |
| 24 | 30 | 7 | LIVE FOR LOVING YOU | GLORIA ESTEFAN (EPIC) | 61 | 49 | 10 | WHISPERS | CORINA (CUTTING/ATCO) |
| 25 | 25 | 17 | RUNNING BACK TO YOU | VANESSA WILLIAMS (WING/MERCURY) | 62 | 48 | 7 | TENDER KISSES | TRACIE SPENCER (CAPITOL) |
| 26 | 24 | 14 | O.P.P. | NAUGHTY BY NATURE (TOMMY BOY) | 63 | 54 | 14 | WORD TO THE MUTHA | BELL BIV DEVOE (MCA) |
| 27 | 23 | 15 | DON'T WANT TO BE A FOOL | LUTHER VANDROSS (EPIC) | 64 | — | 1 | THE WAY I FEEL ABOUT YOU | KARYN WHITE (WARNER BROS.) |
| 28 | 28 | 12 | THE ONE AND ONLY | CHESNEY HAWKES (CHRYSALIS) | 65 | 70 | 2 | LOVE CRAZY | ATLANTIC STARR (REPRISE) |
| 29 | 34 | 9 | I WONDER WHY | CURTIS STIGERS (ARISTA) | 66 | 63 | 6 | WITHIN MY HEART | VOYCE (ATCO) |
| 30 | 27 | 17 | SOMETHING TO TALK ABOUT | BONNIE RAITT (CAPITOL) | 67 | 64 | 2 | KISS YOU BACK | DIGITAL UNDERGROUND (TOMMY BOY) |
| 31 | 29 | 19 | I ADORE MI AMOR | COLOR ME BADD (GIANT) | 68 | — | 1 | SAVE UP ALL YOUR TEARS | CHER (Geffen) |
| 32 | 31 | 20 | WIND OF CHANGE | SCORPIONS (MERCURY) | 69 | 67 | 7 | RING MY BELL | D.J. JAZZY JEFF/FRESH PRINCE (JIVE) |
| 33 | 37 | 4 | TOO BLIND TO SEE IT | KYM SIMS (I.D./ATCO) | 70 | 69 | 3 | IS IT GOOD TO YOU | HEAVY D. & THE BOYZ (UPTOWN/MCA) |
| 34 | 42 | 4 | BROKEN ARROW | ROD STEWART (WARNER BROS.) | 71 | — | 1 | MYSTERIOUS WAYS | U2 (ISLAND/PLG) |
| 35 | 35 | 8 | WILDSIDE | MARKY MARK (INTERSCOPE/EASTWEST) | 72 | 68 | 6 | LIES | EMF (EMI) |
| 36 | 46 | 3 | LOVE ME ALL UP | STACY EARL (RCA) | 73 | — | 1 | I WANT YOU | JODY WATLEY (MCA) |
| 37 | 43 | 5 | CHANGE | LISA STANFIELD (ARISTA) | 74 | — | 1 | THEN CAME YOU | T.P.E. (MCMAC) |
| | | | | | 75 | 72 | 12 | WALK THROUGH FIRE | BAD COMPANY (ATCO) |

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

| | | | | | | | | | | | | | | | | | |
|----|----|----|----------------------------------|----------------------------------|----|----|----|----|----|----|----|----|----|----|----|------------------------------|------------------------------|
| 1 | 2 | 2 | (EVERYTHING I DO) I DO IT FOR... | BRYAN ADAMS (A&M) | 14 | 13 | 18 | 14 | 19 | 15 | 14 | 19 | 16 | — | 1 | THE MOTOWN SONG | ROD STEWART (WARNER BROS.) |
| 2 | 1 | 2 | MOTOWNPHILLY | BOYZ II MEN (MOTOWN) | 15 | 14 | 19 | 17 | 10 | 17 | 17 | 10 | 18 | 15 | 23 | HOLD YOU TIGHT | TARA KEMP (GIANT) |
| 3 | 3 | 3 | I CAN'T WAIT ANOTHER MINUTE | HI-FIVE (JIVE/RCA) | 16 | — | 1 | 19 | 21 | 26 | 18 | 12 | 20 | 18 | 12 | UNBELIEVABLE | EMF (EMI) |
| 4 | 4 | 4 | I'LL BE THERE | THE ESCAPE CLUB (ATLANTIC) | 17 | 17 | 10 | 19 | 17 | 17 | 19 | 17 | 21 | 19 | 17 | I LIKE THE WAY | HI-FIVE (JIVE/RCA) |
| 5 | 5 | 8 | RIGHT HERE, RIGHT NOW | JESUS JONES (SBK) | 18 | 15 | 23 | 20 | 34 | 22 | 20 | 34 | 23 | — | 22 | I'VE BEEN THINKING ABOUT YOU | LONDONBEAT (RADIOACTIVE/MCA) |
| 6 | 6 | 7 | TEMPTATION | CORINA (CUTTING/ATCO) | 19 | 21 | 26 | 24 | 13 | 24 | 24 | 13 | 25 | 16 | 29 | GONNA MAKE YOU SWEAT | C&C MUSIC FACTORY (COLUMBIA) |
| 7 | — | 1 | NOW THAT WE FOUND LOVE | HEAVY D. & THE BOYZ (UPTOWN/MCA) | 20 | 18 | 12 | 25 | 16 | 29 | 16 | 29 | | | | | |
| 8 | 9 | 14 | I WANNA SEX YOU UP | COLOR ME BADD (GIANT) | | | | | | | | | | | | | |
| 9 | 7 | 2 | TOO MANY WALLS | CATHY DENNIS (POLYDOR/PLG) | | | | | | | | | | | | | |
| 10 | 12 | 14 | LOSING MY RELIGION | R.E.M. (WARNER BROS.) | | | | | | | | | | | | | |
| 11 | 11 | 2 | CRAZY | SEAL (SIRE/WARNER BROS.) | | | | | | | | | | | | | |
| 12 | 8 | 4 | FADE LIKE A FLOWER | ROXETTE (EMI) | | | | | | | | | | | | | |
| 13 | 10 | 4 | EVERY HEARTBEAT | AMY GRANT (A&M) | | | | | | | | | | | | | |

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.



Made In The Shade. "On A Sunday Afternoon," the latest single by Lighter Shade Of Brown, debuts this week on Billboard's Hot 100 at No. 85. The song has created a resurgence for the album "Brown & Proud," a title that drew steady sales during the summer on the West Coast. The Pacific region continues to be Shade's strongest pocket of support.



Groovin'. Infectious Grooves, an alternative outfit that is two parts Suicidal Tendencies and one part Jane's Addiction, is building a fan base as the warmup act on the current tour by label mate Ozzy Osbourne. The pairing is a natural one, as Osbourne contributed vocals to the Grooves' song "Therapy." The band's debut draws reports from all eight regions.



Unmasked. Michael Crawford found immediate celebrity when he introduced the lead character of "The Phantom Of The Opera" on Broadway in 1988. Stage fame didn't lead to significant album sales on previous projects for two other labels, but his new collection of Andrew Lloyd Webber songs on Atlantic is making a big splash.

GRADUATION: With a 125-91 move on The Billboard 200 Top Albums, **D.J. Magic Mike** becomes the third artist in Popular Uprisings' six-week history to graduate from the Heatseekers chart. Artists become ineligible for the Heatseekers list when they climb into the top half of The Billboard 200, the top 25 spots on the Top R&B Albums or Top Country Albums, or the top 5 of one of our other popular-format album charts.

Two weeks ago, the Magic one became the first artist to place more than one album on Heatseekers. Thus, his graduation removes more than one title from the chart. Along with his newest, "Ain't No Doubt About It," two older titles, "Bass Is The Name Of The Game" and "D.J. Magic Mike & Royal Posse" are also removed from the Heatseekers chart. However, another title on which D.J. Magic Mike is featured, "Back To Haunt You," remains a Heatseeker, because the artist of record is actually **Vicious Base**.

Last week, "Ain't No Doubt About It" was the No. 1 Heatseeker in the South Atlantic, South Central, and East North Central regions. This week, it ranks No. 8 for Miami-based Florida chain Spec's Music. Like the recent **Ice Cube** album, early sales on "Ain't" have come virtually on cassette alone. The compact disc version wasn't available until the title's third week on the street, and, at press time, vinyl LPs have not been distributed.

FAMILIAR FACES: Amid the rappers and alternative acts who populate much of the Heatseekers list, two prominent names stand out on this week's chart. Broadway star **Michael Crawford** enters the list at No. 1, while movie star **Dudley Moore** clocks in as a pianist at No. 38.

What are these guys doing here? Well, like 30-year veteran **Nana Mouskouri**, neither Crawford nor Moore have ever charted a solo recording in the higher reaches of Billboard's charts.

Although Crawford was featured on the Original London

Cast recording of "Phantom Of The Opera," which peaked at No. 33 on The Billboard 200, and the "Phantom Of The Opera Highlights" set, which peaked at No. 55, Crawford's previous solo albums did not fare as well. His much-ballyhooed Columbia title, "Songs From The Stage," had only a two-week chart

run in 1988, peaking at No. 192. Crawford's release on Quality, "The Phantom Unmasked," had success in some markets, but never charted.

By contrast, this new package—which, appropriately, features the music of **Andrew Lloyd Webber**—scorches onto The Billboard 200 at No. 115, and seems an excellent candidate to graduate from Heatseekers within the next week or two.

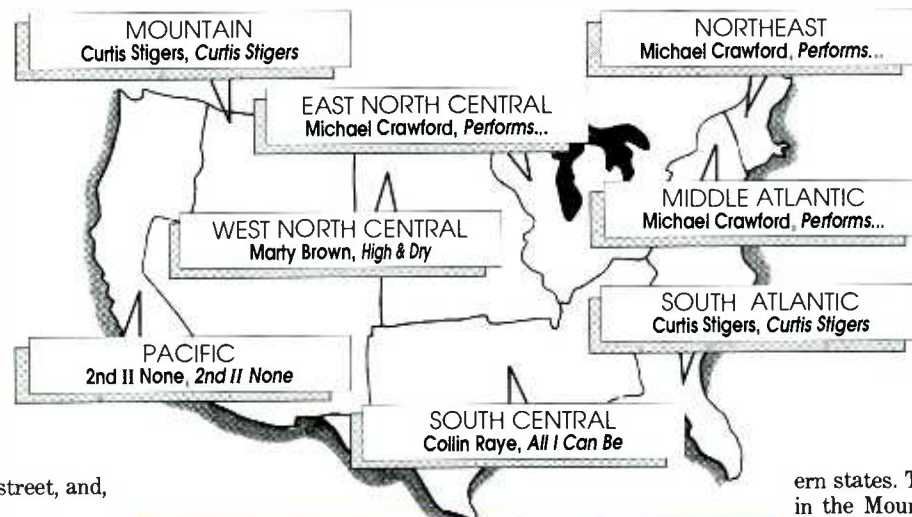
Moore is no novice when it comes to recording. He has released at least 17 albums for various labels since 1978, although none have reached the chart plateaus that would make him ineligible for Heatseekers.

PROGRESS REPORTS: **Francesca Beghe** has scored the opening-act slot on the current wing of the **Michael Bolton** tour. The first date was Nov. 20 in New York; the swing, which continues throughout December, will also travel to such Eastern and Midwestern markets as Philadelphia, Cleveland, and Minneapolis. A return trip for Beghe to "The Tonight Show" is also in the works... **Lighter Shade Of Brown's** new Heatseekers run is being charged entirely by sales in West-

ern states. The album goes 4-3 in the Pacific region and 11-10 in the Mountain states. Similarly, Shade's label, Quality, is planting a base for **Angelica** in the West. Although she ranks No. 12 in the Pacific, her debut album has not yet spread to other regions.

HIGH JUMPERS: **Curtis Stigers** sees a whopping 65% increase in sales. The only other Heatseeker from last week's chart to gain more than 1,000 units over the prior week is **Collin Raye**.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

| MOUNTAIN | NORTHEAST |
|---|--|
| 1. Curtis Stigers, Curtis Stigers | 1. Michael Crawford, M. Crawford Performs... |
| 2. Collin Raye, All I Can Be | 2. Blacksheep, A Wolf In Sheep's Clothing |
| 3. Chris LeDoux, Western Underground | 3. Lisette Melendez, Together Forever |
| 4. The Storm, The Storm | 4. Crash Test Dummies, Crash Test Dummies |
| 5. Nemesis, Munchies For Your Bass | 5. Curtis Stigers, Curtis Stigers |
| 6. M.C. Breed & D.F.C., M.C. Breed & D.F.C. | 6. Buddy Guy, Damn Right I've Got The Blues |
| 7. Tim Dog, Penicillin On Wax | 7. Blues Traveler, Travelers & Thieves |
| 8. 2nd II None, 2nd II None | 8. Marcia Griffiths, Carousel |
| 9. Blues Traveler, Travelers & Thieves | 9. The Storm, The Storm |
| 10. A Lighter Shade Of Brown, Brown & Proud | 10. Tim Dog, Penicillin On Wax |

BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|--|-----------|---------------|---|------------------------------------|
| COMPILED FOR WEEK ENDING NOVEMBER 30, 1991 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan | | | | |
| 1 | — | — | MICHAEL CRAWFORD ATLANTIC 82347* (10.98) | PERFORMS ANDREW LLOYD WEBBER |
| 2 | 5 | 6 | CURTIS STIGERS ARISTA 18660* (9.98) | CURTIS STIGERS |
| 3 | 3 | 6 | THE STORM INTERSCOPE 91741*/EASTWEST (9.98) | THE STORM |
| 4 | 2 | 5 | 2ND II NONE PROFILE 1416 (9.98) | 2ND II NONE |
| 5 | 13 | 4 | COLLIN RAYE EPIC 47468* (9.98) | ALL I CAN BE |
| 6 | — | — | TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ) | PENICILLIN ON WAX |
| 7 | 4 | 4 | BLACKSHEEP MERCURY 848368 (9.98) | A WOLF IN SHEEP'S CLOTHING |
| 8 | 8 | 6 | TONY TERRY EPIC 45015 (9.98 EQ) | TONY TERRY |
| 9 | 9 | 6 | BUDDY GUY SILVERTONE 1462* (9.98) | DAMN RIGHT I'VE GOT THE BLUES |
| 10 | 12 | 5 | INFECTIOUS GROOVES EPIC 47402 (9.98 EQ) | PLAGUE THAT MAKES YOUR BOOTY |
| 11 | 10 | 6 | M.C. BREED & D.F.C. S.D.E.G. 4103*/CHIBAN (9.98) | M.C. BREED & D.F.C. |
| 12 | 6 | 3 | NITZER EBB GEFEN 24456* (9.98) | EBBHEAD |
| 13 | 7 | 6 | BLUES TRAVELER A&M 15373* (9.98) | TRAVELERS & THIEVES |
| 14 | 18 | 6 | NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6.98 EQ) | GOD FODDER |
| 15 | 20 | 6 | PRIMUS INTERSCOPE 91659*/EASTWEST (9.98) | SAILING THE SEA OF CHEESE |
| 16 | 11 | 6 | NANA MOUSKOURI PHILIPS 510229* (10.98 EQ) | ONLY LOVE - BEST OF NANA MOUSKOURI |
| 17 | 16 | 6 | NEMESIS PROFILE 1411 (9.98) | MUNCHIES FOR YOUR BASS |
| 18 | 19 | 6 | TRACIE SPENCER CAPITOL 92153 (9.98) | MAKE THE DIFFERENCE |
| 19 | 37 | 6 | MARTY BROWN MCA 10330* (9.98) | HIGH AND DRY |
| 20 | 15 | 6 | LISETTE MELENDEZ FEVER 46945/COLUMBIA (9.98 EQ) | TOGETHER FOREVER |

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 | 24 | 2 | CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98) | CYPRESS HILL |
| 22 | 28 | 2 | BLUR SBK 97880* (9.98) | LEISURE |
| 23 | 17 | 6 | SCHOOL OF FISH CAPITOL 94557 (9.98) | SCHOOL OF FISH |
| 24 | 22 | 6 | CRASH TEST DUMMIES ARISTA 8677* (9.98) | GHOSTS THAT HAUNT ME |
| 25 | — | — | THE CHIEFTANS RCA VICTOR 60824*/RCA (9.98) | BELLS OF DUBLIN |
| 26 | 21 | 6 | THE FARM SIRE 26600*/REPRISE (9.98) | SPARTACUS |
| 27 | 32 | 3 | SUZY BOGDUSS CAPITOL 95847* (9.98) | ACES |
| 28 | — | — | A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98) | BROWN & PROUD |
| 29 | 33 | 5 | HAL KETCHUM CURB 77450* (9.98) | PAST THE POINT OF RESCUE |
| 30 | 23 | 6 | SMASHING PUMPKINS CAROLINE 1705* (9.98) | GISH |
| 31 | 26 | 6 | CHRIS LEDOUX CAPITOL 96499* (9.98) | WESTERN UNDERGROUND |
| 32 | — | — | BILLY BRAGG ELEKTRA 61121* (10.98) | DON'T TRY THIS AT HOME |
| 33 | 31 | 5 | PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ) | TEN |
| 34 | — | — | DEATH RELATIVITY 2036* (9.98) | HUMAN |
| 35 | 25 | 3 | VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98) | BACK TO HAUNT YOU |
| 36 | — | — | NATURAL SELECTION EASTWEST 91787*/ATLANTIC (10.98) | NATURAL SELECTION |
| 37 | 27 | 6 | VOICE OF THE BEEHIVE LONDON 828 253*/PLG (9.98 EQ) | HONEY LINGERS |
| 38 | — | — | DUDLEY MOORE GRP 9661* (9.98) | SONGS WITHOUT WORDS |
| 39 | 36 | 6 | WHITE TRASH ELEKTRA 61053* (9.98) | WHITE TRASH |
| 40 | — | — | CHRIS WALKER ELEKTRA 61136* (9.98) | FIRST TIME |

STATIONS FEAR CENSUS-FIGURE FALLOUT

(Continued from page 1)

12-plus listeners in the first fall Arbitrend—the first place the new figures were used. KKBT had been steadily gaining shares in every Arbitron book since summer 1990.

"Los Angeles lost approximately 20% of African-Americans," says Kiley. When the first trend came in, "we knew pretty much right away that either a decent portion of the Los Angeles area had disappeared or that something drastic had happened."

"[There] is an issue that's bigger than black radio or radio in general, and that is that the U.S. government has blown it again," says WVAZ (V103) Chicago president/GM Barry Mayo. "Nobody believes that the black population has gone down in these markets. Every other bit of research shows just the opposite, and that's criminal."

Although Arbitron retains an outside company to update population estimates every fall, updates for the past decade have been based on the 1980 census, according to Jay Guyther, Arbitron's VP of sales & marketing/radio station services. "This was the first year we were able to use the 1990 benchmark," Guyther says.

"We knew in the fall the new numbers go in, but we had no idea how much of a factor it would be," Kiley says. "Needless to say, we were not pleased."

But Kiley and Mayo are quick to point out that the fault does not lie with Arbitron. "This one is a Department of Commerce Census Bureau problem," Kiley says. "Arbitron must go with the numbers given to them by the department."

Despite the dramatic population shifts, Guyther says he does not anticipate any major changes with the implementation of the 1990 data because of the annual updates, which are compiled by Market Statistics, Inc. "If Market Statistics has been doing a good job updating the 1980 census, you shouldn't see any more significant changes than you do year to year, but it has the potential to vary market to market," he says.

While Guyther says Arbitron would quickly incorporate the new figures if the 1990 census was revised, he is not as certain as Kiley and Mayo that the census figures are incorrect. "Who's to say that the 1980 census didn't overcount and now this census is more accurate," he says, pointing to Miami, where the Hispanic population was up in the new census. "A lot of people felt in Miami that the old number [for Hispanics] was not accurate [and that it is more accurate now]," he says.

Perhaps as a result, top 40/dance outlet WPOW (Power 96) had its best month in recent memory in the first fall Arbitrend. New York's dance outlet WQHT (Hot 97) also had its best recent month, going 4.2-4.6. Similarly formatted KPWR Los Angeles was up slightly, 3.5-3.7.

In New York, WHTZ (Z100) director of marketing and research Stu Naar notes that four or five years ago, the black population in the market outnumbered the Hispanic audience by about 600,000 people. Based on the new census data, Naar predicts that in another year or two, those ethnic popula-

tions will be about equal.

A CALL FOR CALM

Not all urban outlets were down in the first Arbitrend. In Atlanta, Summit Communications' WVEE (V103) was up 12.7-14.3 12 plus, and the new Census figures credit Atlanta with a significantly higher black population than previously thought. Co-owned WRKS New York and rival WBSL were both up, despite the changes. Summit VP/operations Mary Catherine Sneed cautions that "everyone needs to calm down and forget about the first trend."

Top 40 programmers, who already have little to be calm about, have known that demography is not on their side for some time. Thus, they see the implementation of the new numbers as one more potential problem.

Consider Boston, where both top 40 leader WZOU (6.1-6.5) and rival WXKS-FM (5.0-4.9) were off, while hot AC WBMX rose 4.0-4.6. There, the teen population has shrunk by 48,400 persons. At the same time, the number of 25-44-year-old women grew by 38,600, while the number of men in the same demo increased by 45,700.

Some PDs are trying to put a positive spin on the new numbers. Even though WBMX PD Greg Strassell thinks the new figures are behind his rise and his rivals' drops, he insists having fewer teens in his market is really good news for his competitors because "some of the teens that went away went into 18-34 cells. Sometimes that demo is a little more salable than teens."

KPWR PD Rick Cummings thinks the new population figures will simply speed up the defection from the format of second and third top 40s in a market, a trend that had been taking place nationally, anyway, for the last few years.

ECKSTINE IS NOW THE ONE & ONLY MERCURY CHIEF

(Continued from page 10)

upcoming releases by four of its platinum-selling acts: Bon Jovi, Def Leopard, Kiss, and Tony! Toni! Toné! All are expected to issue new product in 1992.

Eckstine says Mercury is looking to hire a senior-level marketing executive to fill the void left by Bone's departure. When the joint presidency was established early this year, the aim was to tap into Eckstine's strengths in artist development while taking advantage of Bone's marketing savvy (Billboard, Jan. 26).

CLUB DJs PUT SPIN ON SOUND-SYSTEM TOURS

(Continued from page 10)

The act toured with the Giant Steps Posse, a mobile jazz-soul nightclub from New York.

The evening is divided between the two acts, creating what Giant Steps co-founder Maurice Bernstein calls a "contrast between live and immediate music and prerecorded grooves." One number, for example, features a live rapper and flutist, while a DJ spins break beats on a turntable.

The idea of a sound-system tour

Clock Ticking On China's Copyright Policy

11th-Hour Talks On Increased Protection Continue

■ BY BILL HOLLAND

WASHINGTON, D.C.—Pressure on the People's Republic of China to adopt a higher level of copyright protection is intensifying as the Chinese near the Tuesday (26) deadline imposed by the U.S. that could result in trade restrictions against the last remaining Communist giant.

Vague hints of a copyright breakthrough with the Chinese have filtered back to the U.S. following weeks of tough discussions in Beijing on a number of topics by Secretary of State James Baker and U.S. Trade Representative Carla Hills.

Chinese representatives were to engage in another round of negotiations with USTR officials here Nov. 21 and 22. High on the list of topics is action on the pledge by China to join the International Berne Copy-

right Convention in May 1992 and the creation of higher standards of protection for U.S. computer programs, motion pictures, videos, and sound recordings, including rental rights.

If there is no further progress at the conclusion of the talks, USTR officials may announce the start of trade sanctions. Although the Bush administration does not favor sanctions with China, the recently toughened U.S. trade law mandates Section 301 trade sanctions if there is no resolution following bilateral discussions.

Baker told the press on his return to the U.S. earlier this month that while no progress was made on the issue of human rights, there had been "some movement" by Chinese officials on trade issues.

U.S. officials are keeping quiet

about the substance and details of the trade negotiations talks with Baker and Hills, and even copyright industry insiders are not sure what progress has been made.

"Nobody knows at this point exactly what the Chinese said to Baker," says Eric Smith, general counsel of the International Intellectual Property Alliance. "Baker did receive a proposal from them."

The proposal came after the Chinese had consistently refused U.S. negotiation demands to adopt a higher level of protection for foreign products.

On April 26, the USTR announced it had identified China as one of the priority countries that do not adequately protect U.S. copyrighted goods and began further investigation and trade negotiations.

U.S. MUSIC BIZ PRODS JAPAN ON ANTI-COPYING LEGISLATION

(Continued from page 6)

Murphy has been invited to speak about home recording legislation by the Japanese Society for Rights of Authors, Composers and Publishers; the Japanese Coalition on the Home Taping Problem; and the EIAJ.

He will be joined on the trip by copyright coalition partner George David Weiss, president of the Songwriters Guild of America. The duo also will meet with a number of top Japanese officials, including those from the Ministry of International Trade.

Although recommendations have come from two important groups, Murphy says that still more work has to be done to convince the government. "We've got to build a consensus and get all the parties to understand and agree to make this work," he says. "And that's always hard work."

While in Tokyo, Murphy will also

sign a new reciprocal agreement between the NMPA's Harry Fox Agency and JASRAC (the collection agency there) and will also speak on other copyright issues, such as increased protection and enforcement.

Japanese equivalent legislation would open the door—and clear legal clouds—there to what is expected to be a hugely profitable consumer electronics and record company digital music market, and bring that government closer in yet another area of copyright protection to the level the U.S. has long sought.

Introduction of such legislation still leaves the issue of Japan's 6,000-plus CD rental shops as a major source of contention.

Japan's new copyright law, which does not contain royalty or digital equipment enactment provisions, takes effect Jan. 1, 1992.

That new law contains important provisions—including extended protection against unauthorized rental—that are the result of nearly five years of discussions and meetings, both here and in Tokyo, with the U.S. Trade Representative, and the RIAA.

In April, Japan ducked the growing threat of retaliation through the U.S. trade law's Section 301, by revising its copyright law to extend the

term of protection from 30 to 50 years for foreign recordings.

The law offers greater protection (including retroactive protection to post-1968 releases) for foreign sound recordings and closes a loophole for unauthorized compilations.

It also calls for a one-year, no-rental window on new foreign releases, which U.S. industry officials still find unsatisfactory.

Further, the politically powerful rental store owners, according to officials here and abroad, may ignore or not comply with the new law's rental protection provisions.

The USTR and the Recording Industry Assn. of America have communicated to the Japanese that any action after Jan. 1 to impede these new rights could result in serious trade tensions.

With the Jan. 1 deadline for the new law fast approaching, RIAA officials are planning to fly to Japan once again, this time to address the issue of rental protection, and will soon announce the details of that upcoming visit.

Officials here hint that the general message to the rental shop owners will be short and sweet: obey your country's new law or suffer the consequences.

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LIVE & Carolco OK Merger Terms, Report Large Losses

■ BY DON JEFFREY

NEW YORK—LIVE Entertainment Inc. and Carolco Pictures Inc. have agreed as expected to merger terms, while both companies are reporting huge third-quarter losses arising from deals by LIVE, which is 54%-owned by Carolco, to get out of the rackjobbing business and increase its video library.

The merger, which must be approved by shareholders of both companies, will create a new company called Carolco Entertainment Inc. The companies decline to say what will be the structure of the new entity or what will happen to LIVE's management. A Carolco spokesman said such matters are "all under review."

For the three months that ended Sept. 30, LIVE, which operates music retail chains and a home video supplier, reports that revenues fell 21.5% to \$85.6 million from \$109.1 million a year ago. Its net loss was \$40.9 million, compared with a net profit of

\$7.95 million last year.

The huge loss for LIVE is attributed to several factors, the biggest of which are a \$15 million writedown associated with the acquisition of most of the assets of Vestron, including its video library, and a \$22.5 million non-recurring charge for reserves to cover bad debts and other expenses linked to the sale of the rackjobber Lieberman Enterprises to Handleman Co.

LIVE's loss is also the result of lower revenues. The company attributes this decline to a "significant decrease" in sales of the animated "Teenage Mutant Ninja Turtles" videos, high sales in last year's comparable quarter from the "Ninja Turtles" feature film on home video, and weak retail sales at LIVE's Strawberries and Waxie Maxie music chains.

Carolco, a movie production company, also reports a huge quarterly net loss, of \$43.7 million, compared with a net profit of \$1.4 million last year. Revenues increased 82.6% to \$165.5

million from \$90.6 million.

In its income statement for the third quarter, Carolco included in its results all the revenues, costs, and losses from LIVE. Thus, the charges associated with the Vestron acquisition and the Lieberman sale contribute to Carolco's as well as LIVE's loss. In addition, Carolco took a \$5 million charge for the settlement of a shareholder suit and booked undisclosed increases in the amortization charges for previously released films.

Carolco's revenues were up sharply because they included LIVE's results for the first time. Revenues from feature films, Carolco's principal business, fell 10.6% to \$79.5 million. This drop occurred despite Carolco's release of "Terminator 2: Judgment Day," the biggest-grossing feature film of 1991 with \$200 million in U.S. box-office revenues.

The agreed-upon terms of the merger are essentially unchanged from proposed revisions made by

LIVE last week. The holder of each share of LIVE will receive 2.5025 shares in the new company; the holder of each share of Carolco Pictures will receive one share in the new entity.

But, because Carolco's stock has declined in value in the weeks since the original merger terms were announced, Carolco's board had to agree to a LIVE proposal to add a sweetener for LIVE shareholders: a contingent value right that, when exercised, will assure them that their current shares are valued at no less than \$14 each. The agreement also states that the maximum value a LIVE shareholder will receive is \$20 for each share he now holds.

At press time, closing prices on the New York Stock Exchange were \$10 a share for LIVE and \$3.875, a new 52-week low, for Carolco. At that price, without the contingent value right, the deal would be worth only \$9.69 a share to LIVE stockholders.

Handleman Sees Earnings Rise In 2nd Quarter

TROY, Mich.—The Handleman Co., the largest rackjobber in the U.S., has reported a net income of \$12.6 million, or 38 cents per share, on sales of \$278.9 million in the company's fiscal second quarter, ended Oct. 26. The earnings per share represent a 3-cent increase over last year's results for the same period.

The company's revenues increased 28% over last year's second fiscal quarter, but the total includes sales at accounts gained from Handleman's acquisitions of Lieberman Enterprises on July 26 and Sight & Sound Distributing Co. on April 26. If sales from accounts gained in acquisitions are excluded, revenues were basically flat for the company's second quarter, when compared with the same period last year.

Gross profit margin slipped slightly to 24.6%, down from 24.7% in the second quarter last year, while selling, general, and administrative expenses were 15.3% of net sales in the second quarter, compared with 15.7% in that time frame in 1991.

In breaking out revenues, the company reported that music sales were \$138.4 million, video revenues were \$104.7 million, computer software sales were \$11 million, and book sales were \$14.2 million.

For the first six months of 1992, Handleman generated \$445.6 million in sales, while net income was \$18.1 million, or 55 cents per share.

Handleman's stock closed at \$16 a share on the New York Stock Exchange Nov. 21.

In releasing its financial results, Handleman noted that its acquisition of Lieberman resulted in the company servicing 1,100 stores for Wal-Mart, its second largest customer. Wal-Mart, which acquired the rackjobbing operation of Amarillo, Texas-based Western Merchandisers, has notified Handleman that the Michigan-based company will lose about 270 of the stores it now services for the department store chain, while picking up about 120 new outlets during 1992.

ED CHRISTMAN

SUPER CLUB PARENT PHILIPS INVESTING IN BLOCKBUSTER

(Continued from page 1)

Blockbuster and Philips make no mention of Super Club, the broad consensus among analysts who follow Blockbuster is that the agreement between the companies is a precursor to a more far-reaching pact that would include Philips' interest in Super Club. Philips owns 51% of Super Club, a music and video retailer that operates close to 600 stores in Europe and the U.S., including the Record Bar and Turtle's music chains and the Video Towne and Alfalfa Video/Movies at Home video chains.

Blockbuster operates 1,010 video stores and has 924 franchised locations in North America, South America, the Far East, and Europe.

In a statement, Philips president Jan Timmer said, "Cooperating with Blockbuster... will give Philips the opportunity to benefit from Blockbuster's wide expertise and skills." Blockbuster chairman H. Wayne Huizenga added, "We anticipate that, as an additional benefit of this relationship, Blockbuster will promote Philips' recently introduced compact disc interactive systems and software [CD-I] in its company-owned stores."

Neither company would comment

further on the deal.

Says Keith Benjamin, an entertainment analyst with Ladenburg, Thalmann & Co., "There are theoretically other ventures [the companies] could get involved in jointly, but does anyone seriously believe we're not talking about Super Club?"

The 6 million shares, valued at \$11 a share, would represent 3.6% of Blockbuster's outstanding shares. Should Philips exercise its right to develop joint ventures, it will have the further option of purchasing 5 million shares of Blockbuster at \$11 a share.

A spokesman at Fort Lauderdale, Fla.-based Blockbuster says the option of developing joint ventures or purchasing stock belongs to Philips. He declines comment on whether Blockbuster has a preference as to how Philips invests the funds.

On word of the deal, Blockbuster's stock rose three-eighths Nov. 18 to 11 1/2. By press time Nov. 20, the stock had fallen to 11 1/8.

"There are two major benefits to the deal from Blockbuster's perspective," Benjamin says. "One, they have a huge company valuing their stock at \$11; and two, while they have

not specified what these joint business opportunities might be, it doesn't take an MBA or a subscription to Billboard to know that if you were Philips, and were stuck with an investment in Super Club, you would be delighted to have someone take it off your hands, at least operationally. And who would you rather have operate your stores than Blockbuster?"

Darrell Baldwin, president and CEO of Super Club's U.S. operation, says, "We have not had any indication at this point that [the deal] would affect us one way or the other."

A Blockbuster spokesman says, "No impact is intended or anticipated on Super Club as a competitor."

SUBSTANTIAL LOSSES

Philips took control of Super Club in March, upping its stake from 21% to 51%, after Super Club posted substantial losses in 1990. Recently, Super Club N.V., the Dutch parent of the U.S. operation, postponed a private placement offer intended to raise \$210 million after minority shareholders objected to the structure of the offering. About 70% of Super Club's revenues are derived from its U.S. operations.

Craig Bibb, an analyst with PaineWebber, notes that the CD-I connection is important to Blockbuster in terms of the video specialty retailer's long-term competitiveness.

VIDEO GENERIC-AD CAMPAIGN HITS SNAG

(Continued from page 6)

30,000-40,000 outlets and these people are hurting out there," he adds. "Studio heads have a job, and that's all they have on the line. Dealers out there have their whole lives on the line. I'm happy that it's gotten to the point where I'm so upset so that maybe I can get this thing going. I want to light a fire under these [studio] guys."

According to another major studio executive: "It doesn't serve anyone's purpose to vent anger this way. This [campaign] is a very, very big picture concept. We're talking about a full-fledged campaign that may cost between \$15 million and \$30 million. You don't roll it out with

a test unless you have a plan to follow up with that test. That's a problem right now. We don't have a plan to follow up. And we really don't know how it gets funded. We don't know how much it will cost if it rolls out. The worst thing that could happen is create a successful test and not be able to do anything about it."

This executive continues, "The primary reason for research is that we still don't have a definitive reason why rental activity has fallen off. What if one of the main reasons is that customers don't like the retail environment? Will we send customers back into stores just to remind them of why they stopped

renting? That's also a concern.

"A \$30 million awareness campaign is not going to happen within a year or year-and-a-half. You can't go out with something this big and fly by the seat of your pants. You can't have someone who is the president of VSDA confine his thinking to that of a small retailer. VSDA represents all kinds of different retailers. Isn't [Ballstadt] soliciting all kinds of retailers to sit on the board? Yet, he isn't thinking about the awareness campaign on that scale."

Assistance in preparing this story was provided by Paul Sweeting.

SONY CITES COLUMBIA HOUSE FLUX IN SALES SLIDE

(Continued from page 6)

would have shown a domestic sales increase of 34% and an international jump of 25%. "Japan had the smallest increase," he said, "but all areas were up."

For its last fiscal year, which ended March 31, revenues for Sony's music operations totaled \$3.36 billion, of which \$565.8 million, or 17%, came from Columbia House (Billboard, June 1).

In addition, notes the spokesman, the SMEI contribution to the music-operations total was reduced due to a 7% fall in the value of the dollar relative to the yen. (All dollar amounts reported by Sony were calculated at 133 yen to the dollar, the Tokyo exchange rate as of Sept. 30). Consolidation of sales volume from European countries was also reduced by foreign-exchange losses of up to 15% against the powerful yen.

Despite its distribution of "Terminator 2: Judgment Day," which has

grossed more than \$200 million in the U.S., Sony's filmed entertainment revenues—which include movies and home video—dropped 8.1% to \$481.7 million for the quarter. The division's volume sank 7.1% to \$930.3 million for the first fiscal half.

The company spokesman says that, without the increase in the yen's value, the film division's revenues would have declined only 2% for the second quarter.

During its first fiscal quarter, Sony was sharing the revenue of RCA Columbia Pictures Home Video with RCA Corp., a division of GE. Since June 1, the home video company has been wholly owned by Sony.

Overall, Sony Corp.'s sales rose 5% to \$7.136 billion for the quarter, and 3.9% to \$13.6 billion for the six-month period. Its operating income for the quarter dropped 35.9% to \$354.9 million, and that for the first half decreased 13.3% to \$338.6 million.

KOPPELMAN BEGINS TASK OF RESTRUCTURING EMI LABELS

(Continued from page 1)

lis; Ron Fair, senior VP, A&R/staff producer, EMI; and Don Rubin, senior VP of A&R, SBK.

The fates of other key executives at the three labels have not yet been disclosed. Informed sources say SBK executive VP/GM Daniel Glass, Chrysalis president John Sykes, and Chrysalis vice chairman Joe Kiener will all assume key executive positions within EMI Records Group North America.

Other sources speculate that Glass will be named to oversee a combined promotion, marketing, and sales effort for the three labels. Koppelman merely comments, "Daniel [Glass] has been an integral part of the success of SBK. He had a history at Chrysalis before that, is a spectacular record executive, and will play a significant role in the future [of the company]."

By press time, Sykes and Kiener were unavailable for comment.

Meanwhile, there have been rumors that Capitol-EMI's Smith may

depart the company when his contract expires. Some sources say that will be in June, but Smith says his contract actually runs into 1993. "I have a year and a half to go and I've been asked to extend my contract," says Smith. "I run this company from here, have been for the last five years, and hopefully will be long into the future."

THE NEW STRUCTURE

Under the structure of the EMI Records Group, Koppelman reports to EMI Music president and CEO Jim Fifield.

Responding to rumors that each label would be headed by a GM, Koppelman says no label presidents or GMs will be appointed. "We're working on the structure and we'll be making those announcements in the next couple of weeks," he says.

One thing has already been decided: A separate marketing person directly tied to each label will be placed in the new centralized marketing department. "From an image point of view, and music point of view, that will keep the labels' integrity," says Koppelman.

In addition, he stresses, "The three A&R heads of each label are in place and they will continue with

business as usual. We'll be making other announcements as we move forward."

In a prepared statement issued Nov. 19, Koppelman said, "I regret that the consolidation will mean reducing the number of people currently employed by the three labels, but I am lucky to have such a strong

The 3 A&R heads will continue with business as usual

pool of creative talent to draw from as we build the new organization."

According to Fifield, there will be "significant layoffs" in New York. At a Nov. 19 press conference in London, the EMI chief noted that 10%-20% of the 90-employee Chrysalis staff in London would be dismissed as that company is brought into the EMI fold. (See story, page 6.) Comparing the U.S. and U.K. situations, Fifield stated, "We're talking an order of magnitude 10 times greater than what we have here [in London]."

The first of the U.S. cuts came Nov. 15 with the firing of EMI Rec-

ords president Sal Licata, who had held the position for four years. Although few details were available on when the remainder of the staff cuts would begin, some sources said they could start as early as Nov. 22, while others noted that it could be three to four weeks before the axe starts falling.

Koppelman declined further comment on the expected layoffs.

According to Koppelman, EMI's parent company, Thorn-EMI, was satisfied with the company's profits, which showed a 12% increase in the first half of the company's 1991-92 financial year, beginning April 1.

However, Koppelman says, there was a "tremendous duplication" of functions at the three East Coast labels. He sees the restructuring as the realization of a goal to be the next record company with "two tremendous" label operations on both the East and West coasts.

WHO WILL STAY?

At press time, few details on the restructuring had been revealed within the companies. According to one source, Glass reportedly assured the SBK staff that they would stay on. The source also says that personnel at Chrysalis and

EMI were being interviewed to determine who would remain with the new company.

Glass denies he told his staff their positions were secure. However, he adds, "I'm going to have people given the opportunity to go into another department or field of interest. One promo person has expressed interest in going into sales, and there's a good chance he'll be part of the regional sales staff. I want people to do what they want to do."

At the other EMI labels, however, there is still a great deal of uncertainty. "I don't know anything about what's going on," says one EMI Records USA employee. "I don't even know if I'm going to have a job next week."

Another well-placed EMI staffer reports that some preliminary dialogs had been held between Koppelman and small groups of people from various departments, but the source was still unclear on the fate of his own department or position. "It's all so sudden," he says.

Assistance in preparing this story was provided by Jeff Clark-Meads in London, Irv Lichtman in New York, and Craig Rosen in Los Angeles.

EMI WANTS VIRGIN

(Continued from page 6)

flirting with new boyfriends—this week a group of them called the Rolling Stones—than actually getting married. Anyhow, our tastes are far too expensive for your normal guy." (See story, page 1.)

Virgin spokesman Will Whitehorn reiterates the company's position that it has received a number of unsolicited offers over the last 20 years but that they have all been rejected. He declares, "There have been no talks between EMI and Virgin."

He contends that, because of Thorn-EMI's size and its public listing, the rules of the London Stock Exchange would require it to announce its intention to acquire or merge with Virgin "four or five months" ahead of any meaningful negotiations. He says such was the case when EMI first began talking to the Chrysalis Group about acquiring half of Chrysalis Records.

THE STALKER

Asked whether EMI is buying Virgin, Fifield says, "I don't know. Branson says it is not for sale."

However, he adds, "I am a stalker and I want to be involved in anything that's going down. If something develops, it develops. Branson owns the company. He decides the time scale."

Fifield continues, "It's hard not to be interested in Virgin." Describing EMI as in "advanced foreplay" with Virgin, he says, "These things take a long time."

He says he has had discussions with Virgin but points out he also had talks with Geffen and that SBK has had conversations with Jobete Music. "Does that mean Jobete is for sale?" he asks.

"Discussions do not make a deal. Only when two people say 'yes' does a deal happen."

"All I know is that Richard Branson says Virgin is not for sale. What am I going to say? That it is?"

The Virgin Music Group consists of six core labels: Virgin, Virgin Classics, 10, Circa, Charisma, and Cardiac. In addition, there is a music publishing company and a U.K. recording studios group encompassing the Olympic, Townhouse, and Manor complexes. The labels have affiliates in 20 countries.

JEFF CLARK-MEADS

EMI MUSIC BUYS OUT CHRYSALIS FOR \$30 MILLION PLUS DEBT DUTIES

(Continued from page 6)

economy was better, we could have made a go of it."

EMI bought its original 50% share in Chrysalis for \$79 million and could have paid out up to \$25 million more to the label through 1993, depending on profit and volume growth. Chrysalis has over the past two years averaged annual worldwide revenues of \$170 million.

In the six months to Sept. 30, EMI's sales increased 1.5% to \$837.4 million to produce a profit of \$88.9 million, up 12%. The company says both its record and music publishing arms produced their best-ever results.

On the publishing side, Fifield says, half of the operation's growth

was achieved organically, the other half coming from the acquisition of Filmtrax.

Fifield says he has spent \$30 million improving efficiency at EMI and installing the professionalism it previously lacked. Because of such measures as better working conditions at its European factories and improved information systems, he says, profitability is now at around 11%, up from the 5% when he took over. The target, he says, is still 13%.

Fifield says that in pricing, he keeps "a keen eye" on his competition but that his company's product will remain "at the highest level in the market." He adds, "We're look-

ing to reduce discounts wherever appropriate. The Hammer album went out without any discounts whatsoever."

He also points to Garth Brooks' "Ropin' The Wind," which, he says, is the first superstar-priced product to come out of Nashville.

Citing the acts that helped produce the company's results, Fifield singles out Bonnie Raitt, EMF, Jesus Jones, Bob Seger, and Roxette. He contends that the second half should be even stronger, as it will include albums from Hammer, Tina Turner, and Richard Marx.

Fifield says the absorption of Chrysalis as a separate label in the EMI Music fold will "strengthen Chrysalis' competitive position and enable them to be more effective."

He adds that managements will now be more prepared to sign worldwide deals with Chrysalis because, through EMI, the label has a valid global presence, particularly with its new strength in North America. (See story, page 1.)

Wright is now nonexecutive chairman of Chrysalis Records, reporting to Fifield. Fifield says Wright will be mainly involved with artist relations, primarily overseeing the transition from the old Chrysalis to the new EMI structure. Subsequently, he will be involved in A&R and all creative

areas.

Though Wright remains head of the Chrysalis Group with its television, music publishing, and other interests, he comments, "I am a record man and will always be a record man."

Wright's contract contains a two-year non-compete clause, and he comments, "I expect that my new role is a situation which may go on for a lot longer than two years. I want to make this work. I want to be an important player."

He adds, though, that if the liaison does not work, he will start another record company. "That would be a second choice, but I would do it."

"I am 47 years old. I have another 20 years of working life. I'm feeling fit and well and active and I intend to stay that way." Of the publishing company, he says, "I will take that with me to the grave."

Chrysalis Records International, including the U.K. company, will continue to be run by London-based president Paul Conroy, who will report to Rupert Perry, managing director of EMI Records U.K.

Of job losses at the U.K. arm, Conroy says they may run to about 10% of the 90-member staff and will be centered in the noncreative functions. Fifield adds that the total of cuts may be 20% of posts.

THE CAREER THAT BANDIER BUILT

(Continued from page 6)

SBK for \$295 million. Koppelman took over as chairman/CEO of EMI Music Publishing and Bandier became vice chairman of the company. The acquisition created what Bandier holds to be the world's largest music publishing firm, although some might say that it is a tough choice between EMI and Warner/Chappell. Neither publishing unit discloses revenues.

With his new appointment, Bandier becomes the sole steward of the publishing unit, following years in which he and Koppelman have produced record profits for the company, according to Jim Fifield, president, CEO of parent EMI Music. Bandier says no imminent changes are in store, but admits that he will be looking at the firm's structure to insure that it maintains its "creatively driven" momentum and to "self-improve where we can."

There is one immediate change following from the overall U.S. restructuring of EMI holdings (see story, page 1). Terri Santisi, chief financial officer, has moved over to the newly formed EMI Music North America with Koppelman. Brian Bush, who

handles the U.S., Latin America, and Pacific areas for the company, has been named acting chief financial officer. Irwin Robinson, president/chief operating officer, reports to Bandier, who, in turn, reports to Jim Fifield.

Bandier, a lawyer, says he intends to take on a more visible role in fighting for copyright protection in defense of both publisher and writer rights. In his former post, involving both label and music publishing management, he made a strong stand against the controlled composition clause, a stipulation in writer/artist contracts that enables labels to pay a lower than statutory mechanical rate for songs. As a result, SBK Records reportedly has been paying full statutory rate to artists appearing on the label.

Bandier, who oversees a staff of 400 worldwide, indicates he is always in the market for "terrific copyrights" to feed his U.S. operation and 22 wholly owned firms around the world.

As for his new relationship with his old partner Koppelman: "We've sort of split up," he says. "But, then again, our offices are only separated by a sliding glass door."

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Black Radio Group Says Sony Discriminates Against Format

■ BY JANINE McADAMS

NEW YORK—Sony Corp. of America has been notified by the National Assn. of Black Owned Broadcasters that more than 180 member radio stations will "withdraw support" of all Sony Music product due to what it calls a "discriminatory pattern" of business with African-Americans.

In a letter to Michael P. Schulhof, vice chairman of Sony Corp. of America, NABOB executive director James Winston states that member stations will not add Sony product to their playlists until Sony Corp. executives meet with NABOB to discuss solutions to the problems it sees.

According to Winston's letter, NABOB had considered boycotting all Japanese companies and products last year, after a Japanese government official made denigrating comments about African-Americans in the press that enraged many black civic and business leaders.

The recent leak of Michael Jackson's "Black Or White" (Epic) single to top 40 radio in several markets angered a number of owners of urban radio stations. According to NABOB, they believed that Sony Music Entertainment's Epic Records had purposely leaked the single to top 40 outlets ahead of its release to urban and other stations.

Winston cites the Jackson leak as part of a discriminatory pattern of distribution "which results in black-owned and black-programmed sta-

tions being given late distribution of major new releases." His letter also criticizes Sony for what the organization sees as a dwindling number of black employees and executives at Sony Music and lack of advertising on black-owned media.

Sony had no comment on NABOB's charges.

Alluding to the boycott threat, Winston says, "We won't do anything until [Sony] has a chance to respond. Different stations are doing different things; it hasn't become a national boycott yet."

Skip Finley, the organization's Northeastern regional representative and president of WKYS Washington, D.C., says that black-owned and black-programmed stations have agreed not to add any new Sony product—which includes Columbia, Epic, and all CBS-associated labels—to their playlists, and that some have already begun barring Sony product. If Sony does not agree to the meeting, he says that stations will remove all Sony titles from the air.

Finley adds that many stations also complained about late distribution by Epic of "Power Of Love" by Luther Vandross. "If they are willing to do business without us, we can certainly do business without them... We do not mean to hurt many of the African-American artists signed to the company, but we would like to see them speak to executives at Sony about their treatment of black businesses and the black community."

STONES SATISFIED WITH MEGABUCKS VIRGIN DEAL

(Continued from page 1)

be transferred from Columbia, Rolling Stones Records' current distributor, to Virgin in March 1993.

The band signed with Virgin as a free agent, since its contract with Columbia Records expired earlier this year.

Virgin was officially mum on the cost of securing the Stones' recording rights and lucrative catalog, but published reports speculating about the pact have valued it in the region of \$35 million-\$45 million.

That sum would place the Stones squarely in the upper area of the superstar megadeals made this year (Billboard, Sept. 14). Michael Jackson's multimedia joint venture with Sony is said to be worth \$50 million to him. His sister Janet's Virgin contract has been estimated at \$33 million-\$50 million. Hard rock acts have also been scoring heady money: Motley Crue's new Elektra deal is believed to be worth \$35 million, while Aerosmith re-upped with Columbia for an estimated \$25 million.

The Stones re-established themselves as one of the world's premier concert attractions with their international Steel Wheels/Urban Jungle Tour in 1989-90. The group has also maintained a track record as a dependable yet unspectacular record-selling commodity since signing its Columbia contract, widely estimated to be worth \$28 million, in 1983.

The Stones' biggest commercial success during the band's eight-year tenure at Columbia was "Steel Wheels," which sold 2 million copies in 1989 as the Stones embarked on their first tour in eight years. Two other studio albums, "Undercover" (1983) and "Dirty Work" (1986), were

certified platinum. The group's last album for Columbia, the live set "Flashpoint," was issued this year and was certified gold. Three of the group's Columbia-distributed singles hit the top 10 on Billboard's Hot 100 Singles chart.

Some knowledgeable observers are skeptical about the reported high price tag on the Stones deal.

"The only way you can evaluate this is to look at the sales pattern of the catalog," one source says.

Using potential worldwide sales of 13 million units of new and catalog albums for the life of the Virgin deal as a yardstick, he adds, "It's a little tough to figure. Even if the catalog sells a few million a year worldwide, you're hedging your bets. It's risky, but [Virgin] has made risky deals in the past."

Says another source, "[\$35 million] seems like a stretch, but maybe [Virgin was] stretching. It possibly was important to them."

The Virgin-Stones pact does not include rights to the pre-1971 Stones catalog, which is owned by the group's former manager, Allen Klein, and distributed through PolyGram.

Lead vocalist Mick Jagger's solo releases are also not included in the Virgin deal; numerous sources say that the singer, who issued two commercially disappointing albums on Columbia, has been negotiating with Atlantic about a new solo contract.

The Stones were preceded at Virgin by the band's guitarist Keith Richards, whose 1988 solo debut, "Talk Is Cheap," went gold for the label. Coincidentally, Virgin is releasing a live Richards album and home video this month.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

CAMELOT STICKERS N.W.A. ALBUM

According to a Camelot source, Camelot Music has complied with a legal opinion rendered by Ohio law enforcement officials that N.W.A.'s controversial rap album, "Efil4zaggin," shouldn't be sold to minors. As part of the agreement, the North Canton, Ohio-based chain placed a "Prohibition" sticker on the album.

LEEDS LEVY EXITS MCA PUBLISHING

Leeds Levy, for the past 11 years president of MCA Music, left the post suddenly Nov. 15. Though Levy and parent MCA Music Entertainment acknowledge his departure, there was no elaboration beyond that point. However, sources indicate he resigned because he did not agree with personnel cuts demanded by his boss, Al Teller. The MCA Inc. unit is said to be on the brink of major across-the-board staff cuts. Meanwhile, Mike Stewart, the veteran publishing figure, was said to be in line to replace Levy. Stewart, whose relationship to Teller goes back to their days at the United Artists label and music publishing divisions, has been a consultant to MCA Music.

KONOWITCH EXIT FROM MTV?

Despite rampant rumors, MTV emphatically denied at press time that VP of talent and music Abbey Konowitch was leaving the 24-hour music video channel—perhaps invol-

untarily. MTV spokeswoman Carole Robinson says, "The rumors about Abbey leaving are not true." Konowitch did not return calls... Steve Tipp is leaving his post as VP of alternative music at Columbia Records to return to Los Angeles, where he had worked for Warner Bros. Records before joining Columbia in 1989. No replacement has been named.

RECORD WORLD DEAL LOOKS SET

The Musicland Group was set to complete its acquisition of Record World Nov. 22. In the days leading up to Nov. 22, Musicland, apparently in the final phases of due diligence, was taking inventory in the warehouse of the Port Washington, N.Y.-based chain, sources say. Meanwhile, label credit managers were keeping their fingers crossed that the deal would close without a hitch because it would allow them to recoup most of the money owed to them by Record World.

JACKSON ALBUM A PREMATURE HIT

Ready for its Tuesday (26) release, 30,000 CDs, cassettes, and LPs of Michael Jackson's new album, "Dangerous," were stolen at gunpoint Nov. 20 from a Los Angeles Profit By Air terminal. Valued at \$400,000, the albums were to be distributed to a Los Angeles retail account. According to authorities, three men with shotguns broke in

and tied up Profit By Air employees. One was struck and forced to the ground.

RHINO/ATLANTIC DEAL IN WORKS

With Rhino Records' current distribution pact with CEMA up in early 1992, Bulletin has learned that Rhino president Richard Foos and executive VP Bob Emmer were at Atlantic Records in New York at press time negotiating a deal that would see Rhino releases distributed through the WEA web. CEMA is said to still be interested, as are some other major distributor organizations.

ERATO BUYOUT NEARS

Warner Music International is reportedly on the verge of acquiring all the assets of French classical label Erato, of which it already owns 20%, with the balance divided between Erato GM Frederic Sighler (12%), movie producer Daniel du Plantier (50%), and three French banks.

TWO MORE IMAGE DIGIPAKS

Following its first Laserdisc Digipak release of "The Silence Of The Lambs" Wednesday (27) at a list of \$29.95, Image Entertainment plans to market two more titles in the package in December. They are Orion's "F/X 2," with a list of \$34.95, and Turner's "The Thing," with a list of \$49.95.

Action Jackson; Genesis Dawns At No. 4

MICHAEL JACKSON'S "Black Or White" vaults from No. 35 to No. 3 in its second week on the Hot 100. That's the highest that any single has climbed in just two weeks since the Beatles' "Let It Be" in 1970, which was No. 2 in its second week.

The controversy surrounding the "Black Or White" video has doubtlessly boosted the single. That has been a familiar refrain in the past year with hits ranging from Madonna's "Justify My Love" to Garth Brooks' "The Thunder Rolls." Indeed, it seems likely that Jackson—as shrewd and savvy as anyone in the business—had just such precedents in mind when he added the sex'n'violence coda to the "Black Or White" video.

The skyrocketing success of "Black Or White" overshadows the entry at No. 78 of Jermaine Jackson's public rejoinder to his famous brother, "Word To The Badd!!!"

GENESIS' "We Can't Dance" is the top new entry on The Billboard 200 Top Albums chart at No. 4. It's the trio's fifth consecutive top 10 album, which is its entire output since "Abacab" in 1981. Genesis' last album, "Invisible Touch," spent two months in the top five and yielded five top-five singles.

Though it has been more than five years since the release of "Invisible Touch," Genesis star Phil Collins has maintained a high profile. Between solo and group projects, Collins has had an album on the market in nine of the last 11 Christmas sales seasons.

FAST FACTS: Garth Brooks' "Ropin' The Wind" logs its eighth week at No. 1 on The Billboard 200. Only one album—"Mariah Carey"—has had a longer run at No. 1 this year. Carey's album topped the chart for 11 weeks. In addition, Brooks' "No Fences" rebounds to No. 9 in its 63rd week on The Billboard 200. With Guns N' Roses' "Use Your Illusion I" slipping to

No. 13, Brooks is the only artist with two albums in the current top 10.

Richard Marx's "Rush Street" is so far not living up to its title. It holds at No. 40 in its second week on The Billboard 200. Marx's last album, "Repeat Offender," hit No. 1 and spawned back-to-back No. 1 singles.

Poison's "Swallow This Live" debuts at No. 51. The band's last three albums reached the top three and have sold a combined total of 12 million copies in the U.S.

Bette Midler's album of music from her near-certain box-office hit "For The Boys" bows at No. 60. Midler's

last two albums went top 10 and multiplatinum. In addition, each yielded a chart-busting, platinum single. The first single from the new album, "Every Road Leads Back To You," enters the Hot Adult Contemporary chart at No. 40. It was written by Diane Warren, who also did the honors on current hits by fellow divas Roberta Flack and Cher.

Lisa Stansfield's sophomore album, "Real Love," opens at No. 72. The British singer's 1990 debut, "Affection," went top 10 and platinum.

Three artists have three albums each on The Billboard 200. Garth Brooks and Harry Connick Jr. you know about; the identity of the third may surprise you: Michael Crawford. The "Phantom Of The Opera" star bows at No. 115 with "Michael Crawford Sings Andrew Lloyd Webber." The "Phantom" cast album rebounds to No. 100; an album of "Phantom" highlights is No. 66.

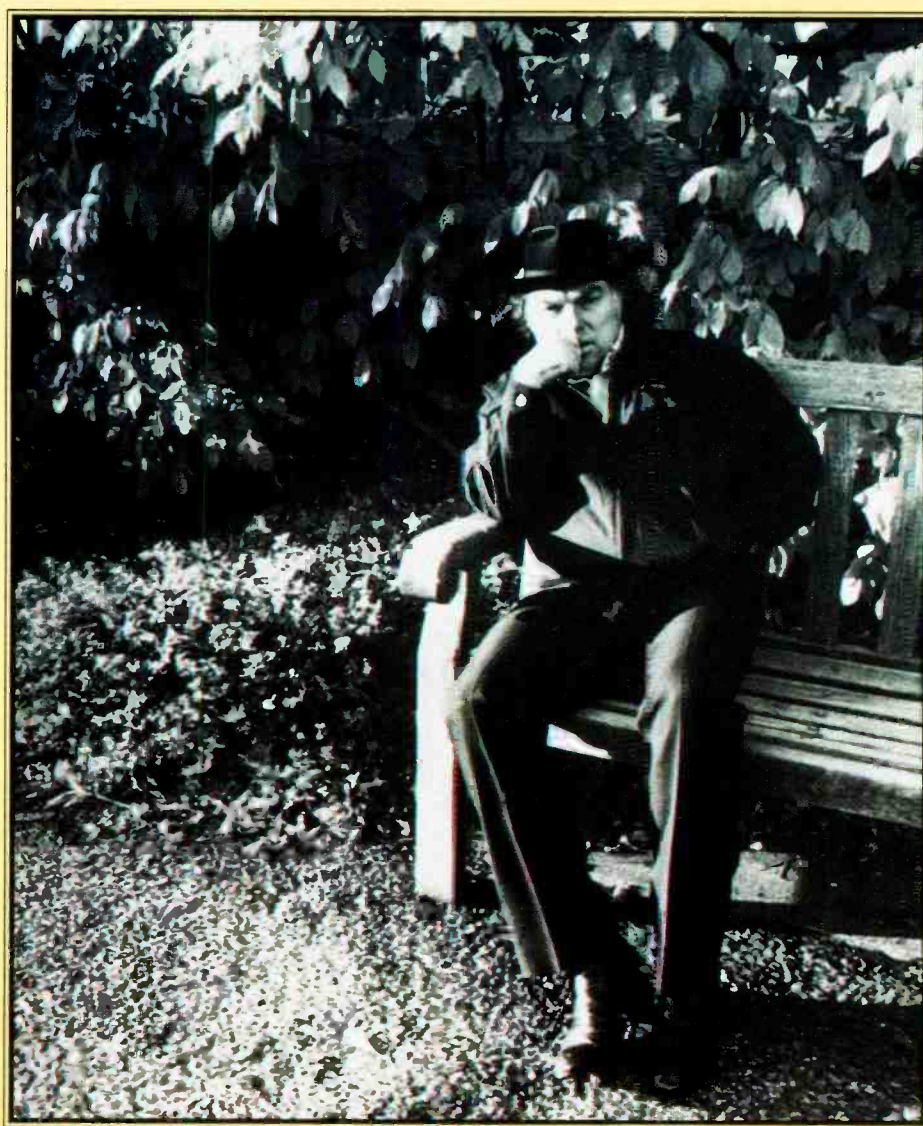
Color Me Badd lands its third straight top 10 hit on the Hot 100 as "All 4 Love" leaps from No. 21 to No. 7... Hammer's "2 Legit 2 Quit" single kicks in this week, sprinting from No. 36 to No. 19.

The Rude Boys land their second No. 1 hit on the Hot R&B Singles chart with "Are You Lonely For Me." The group rang the bell in March with "Written All Over Your Face."



by Paul Grein

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