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FOLLOWS PAGE 34

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

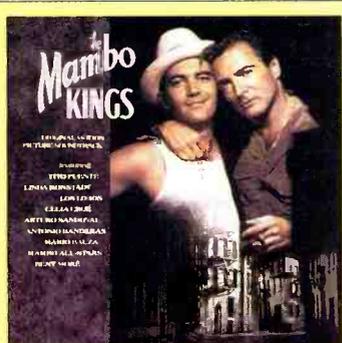
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YULE RUSH DISPELS RECESSION BLUES

Music Retailers Sing Praises Of Last-Minute Holiday Shoppers

BY ED CHRISTMAN and CRAIG ROSEN

NEW YORK—With music sales turning soft for most of December after a strong opening on the Thanksgiving weekend, most accounts say the holiday selling season was saved at the last minute by, well, the arrival of Christmas.

"It was the most last-minute Christmas I have ever seen," says Bob Say, VP at seven-unit, Reseda, Calif.-based Moby Disc. "Basically sales were kind of down and depressed. I didn't see any big upswing in sales until the weekend [before Christmas]."

Arnie Bernstein, executive VP at

The Musicland Group in Minneapolis, agrees. "Next year I hope the consumer comes Christmas shopping earlier," he says. "We are all getting older, and I don't know if our hearts can withstand another late Christmas

QUEEN RULES EUROPEAN HOLIDAY SALES, PAGE 5

like this one. We were looking at a pretty dismal Christmas until the end. But in the last few days, the customer really shopped."

For the month of December, Musicland enjoyed a positive comparable-store sales ratio for its 810 music stores, Bernstein reports. "But if

(Continued on page 75)

Christmas Finally Arrives For Video; Laser Shows Its Strength

BY EARL PAIGE and EDWARD MORRIS

LOS ANGELES—Video retailers are generally pleased with holiday sales and rentals, although many chains needed a last-minute pre-Christmas rush to equal or better last year's numbers. Sell-through was particularly strong at a number of chains; specific bright spots included sales of used videos and laserdiscs.

"We caught up at the end," says Ann Loeff, president of the 58-store, Miami-based Spec's Music & Video. She says the final four days allowed the web to barely exceed the same-store total volume video results of a year ago. Even the last few hours be-

fore Christmas were crucial, Loeff continues, noting that her free-standing stores stayed open until 8 p.m. Christmas Eve.

Another chain that relied on 11th-hour business was the 92-unit, Los Angeles-based Music Plus organization. While declining to be more specific, advertising director Angie Diehl says, "December 23 and 24 were

(Continued on page 75)

GLOBAL MUSIC PULSE

Meet Milena: The First Lady Of Bulgarian Rock

PAGE 30

New POS Charts: Everything You Wanted To Know

BY GEOFF MAYFIELD

LOS ANGELES—More than half a year ago, in the May 25, 1991, issue, Billboard drew the industry's attention—and the ire of some record company executives—when it adopted the point-of-sale methodology for compilation of the Billboard 200 Top Albums and the Top Country Albums charts. In the seven months since that momentous conversion to piece-count data, fears that were initially expressed about the impact the new system would have on The Billboard 200 have been allayed by the chart's behavior. (See Between The Bullets, page 78.)

Nevertheless, many in the industry

(Continued on page 78)

40,000-Year-Old Culture Surfaces On Aussie Chart

BY GLENN A. BAKER

SYDNEY—While Australia has made its mark on the international music scene with such stellar acts as AC/DC, INXS, Midnight Oil, Men At Work, Split Enz, and Kylie Minogue, it has taken nearly a century of recording for the aboriginal music of the vast southern continent to reach the ears of its white settlers.

Until 1991, there had only ever been two hit aboriginal artists in this country: Jimmy Little, who

made No. 1 in 1963 with the religious ballad "Telephone To Glory," and boxing champ Lionel Rose, who did the same in 1970 with the cash-in pop ditty "I Thank You."

Until recently, no aboriginal band had charted or enjoyed more than moderate sales, and no metropolitan commercial radio station had even contemplated programming indigenous black rock music. This despite

the fact that there are at least a hundred aboriginal entities currently performing and/or recording

(Continued on page 12)



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RIAA's Berman Lays Down Law In Japan Says C'right Revisions To Be Enforced Or Else

■ BY STEVE McCLURE

TOKYO—Recording Industry Assn. of America president Jay Berman has sent a clear message to the Japanese record rental industry: Comply with Japan's revised copyright law, or we'll see you in court. Not coincidentally, the Japanese rental industry has banned rental of foreign repertoire for three months.

The revised law, which went into effect Jan. 1, grants foreign record companies the right to authorize or prohibit rental for one year following release, and to collect remuneration thereafter. Japanese rental shop owners say they initially believed foreign firms would go along with their domestic counterparts and accept a "gentlemen's agreement" whereby rental is banned for one and eventually three weeks following release. But such is not the case.

Berman and RIAA VP of international Neil Turkewitz visited Tokyo Dec. 10-13 to meet with government and industry officials and to answer questions about the 5,800 letters sent by the RIAA to Japanese rental shops, informing them of foreign producers' rights under the revised law.

"We're going to enforce our right," Berman told Billboard here Dec. 13. "I think the RIAA and IFPI would be authorized to do certain things on behalf of... members, from Jan. 1 if we have to, and we're already set to do that."

Berman made it clear that "certain things" include going to court, if Japanese rental stores rent foreign product without authorization.

"I'm not happy about being reduced to having that as the only alternative," he said. "It would be enormously difficult for us to win, but we are going to make them pay an incredible price internationally. They're not going to get away with screwing us out of our right, unless we agree to

it. And as far I know right now, no one's agreeing to be screwed."

In an apparent attempt to forestall legal action, the Japan Record Rental Commerce Trade Assn., as expected, has asked its 5,500 member stores not to rent new foreign releases for the first three months of the year. Meanwhile, the rental trade group plans to negotiate with representatives of the multinational record companies. The first such talks are reportedly scheduled for Jan. 13 in New York.

The association wants to make a deal

similar to the one it has with Japanese record companies, whereby the outlets have since Aug. 1 been prohibited from renting new domestic albums (but not singles) for one week following release. The rental window extends to two weeks on Aug. 1, 1992, and to three weeks Jan. 1, 1993.

The rental group says Jan. 13 is the kick-off date for talks, although at press time it was not clear which multinational label officials it plans to meet then. "During the three-month period, we will negotiate energetically [with foreign companies] to get

(Continued on page 17)

DCC Hardware, Software To Take Center Stage At CES

This story was prepared by Jim McCullaugh in Los Angeles and Susan Nunziata in New York.

LOS ANGELES—The digital compact cassette will be firmly positioned as a new consumer hardware and software format during the Jan. 9-12 Winter Consumer Electronics Show in Las Vegas.

Philips Consumer Electronics, one of the technology's chief advocates, will show retailers a preproduction model—the DCC900—which will "definitely ship" during the third quarter of 1992, according to a source close to Philips. Suggested retail price is expected to be in the \$700-\$800 range.

At the same time, it is expected that several other hardware suppliers—including Matsushita's Technics division, Marantz, and Tandy/Radio Shack—will

show DCC prototypes which are expected to ship subsequent to the Philips model.

Industry observers claim the format's future is bright, given the joint development and marketing efforts of Philips and Matsushita.

Moreover, the music industry is expected to show its support for the format by showcasing more than 500 prerecorded DCC titles at the Philips booth. Software will be available during the third quarter to coincide with the Philips launch.

One music industry observer indicates that suggested list for DCC software titles will be "\$1 less than conventional CDs to give the format a marketing edge."

Meanwhile, despite a sluggish economy that has taken its toll on the entire consumer electronics industry, the other

(Continued on page 77)

THIS WEEK IN BILLBOARD

PEEPLS COURTS APPEAL

Nia Peeples may still be best known as the former host of "The Party Machine"—but that's changing fast. As Larry Flick finds, people are now talking about Peeples the singer. **Page 13**

COUNTRY ACTS CASHING IN

The strength of the country music market has given acts a bit more muscle in negotiating deals with labels. And, as Edward Morris reports, it has also sparked a previously unseen competition to sign artists. **Page 21**

A TOUCH OF CLASSICAL

Deutsche Grammophon is readying more than a half-dozen new Leonard Bernstein recordings for release later this year. Is Horowitz has details. **Page 24**

GERMANY SINGS '91's PRAISES

The German music industry is looking back fondly on 1991, a year in which it anticipates posting a 10%-plus increase in total sales. It is looking forward with excitement toward '92, a year in which it hopes to exploit the potential for German music. And it is looking hard to find a consensus on the question of various formats. Wolfgang Spahr reports. **Page 29**

SOFT AC'S NEW 'START'

The soft AC radio format, which traditionally relied on other formats to "start" new records, is now taking the lead in finding new music. Sean Ross studies the situation. **Page 63**

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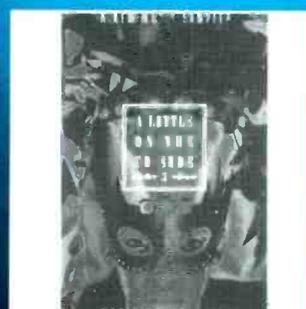
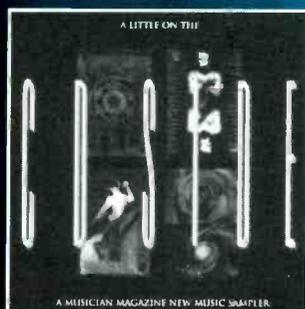
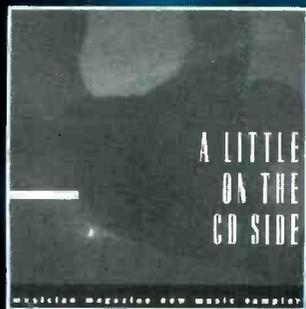
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“Customer response was immediate!”

Gintas Buineucius, Manager, Rose Records, North Riverside, IL

MUSICIAN

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Queen Rules Euro Holiday Sales

With 'Fantasia' Tops In Video Tallies

This story was prepared by Adam White in London, Emmanuel Le-grand in Paris, Willem Hoos in Amsterdam, David Stansfield in Milan, and Ellie Weinert in Munich.

LONDON—The word on holiday business in Europe is upbeat. Initial reports from home entertainment retailers in EC markets indicate a bright Christmas performance for prerecorded music, and an even brighter picture for sell-through video.

Queen appears to have reigned in album sales, particularly their two "Greatest Hits" compilations on EMI. In the wake of the death of Queen's lead singer, Freddie Mercury, the British group has stolen some—but not all—of the thunder from blockbuster releases by Michael Jackson ("Dangerous") and U2 ("Achtung Baby"). In home video, Disney's "Fantasia" appears to have been the most animated sales performer.

In the U.K., a spokeswoman for W.H. Smith—the country's single largest retailer of music—says December started strong, slowed down, then returned to its peak during Christmas week. She declines to be

specific, but says business is ahead of last year's.

Top performers were by Queen ("whatever we could get our hands on") and Michael Jackson. In video, "Fantasia" led the pack, with notable activity for "The Little Mermaid," "Home Alone," and "Ghost." W.H. Smith has 291 High Street outlets selling music, among other merchandise; holiday results from its specialist music chain, Our Price, were not available at press time.

For the 14 Virgin Megastores in the U.K., business in December "came up to expectations," according to product and marketing controller John Taylor. "We are substantially up on last year on a same-store basis," he says, while declining to provide a percentage estimate.

The chain's top 10 yule albums included Queen's "Greatest Hits II" and "Greatest Hits I" at Nos. 1 and 3, respectively, with Simply Red's "Stars" posted second, and "Dangerous" ranked fifth. The Jackson release held up very well, says Taylor, and remains steady. Also in the top 10: Tina Turner, Lisa Stansfield, U2, and Simon & Garfunkel. One disappointment: Dire Straits' "On Every Street," which has sold "less than we

thought it would," comments Taylor. "Fantasia" and "Home Alone" showed the way in video, he adds.

RELATIVELY GOOD SEASON

Tower Records' managing director of European operations, Ken Sockolov, reports that the U.S.-based web's U.K. stores in London and Glasgow registered a 10% same-store increase in business compared to 1990. "We're not unhappy, considering the general state of the economy," he says.

Queen titles were dominant, Sockolov adds, while "Dangerous" and "Achtung Baby" performed "maybe more than we expected." A surprise bonus was sales action on "The Definitive Simon & Garfunkel," a new Sony Music compilation backed by TV advertising. That set benefited from a Christmas televising of Paul Simon's Central Park program—"which didn't, however, do a lot for Paul's own albums," notes Sockolov.

Some of Tower's upturn is attributable, Sockolov says, to Sunday trading in December at its capital flagship store in Piccadilly Circus. The chain recently had an injunction lifted against the outlet's Sunday opening. Its other stores in London and Glasgow. (Continued on page 77)



Here's To Sony. Sony executives raise a toast in honor of Sony Classical being named Billboard's No. 1 classical label for 1991. Shown, from left, are Harold Fein, VP/GM, Sony Classical U.S.A.; Guenther Breest, president, Sony Classical; Norio Ohga, president/CEO, Sony Corp.; and Michael P. Schulhof, chairman, Sony Music Entertainment Inc.

Mexico Makes Massive Tape Raid Under New Law

BY JOHN LANNERT

MIAMI—The Mexican government, acting for the first time on that country's recently passed copyright laws, seized approximately 650,000 alleged counterfeit audiocassettes during a Dec. 14 raid in a Mexico City suburb.

Initiated by the administration of Mexican President Carlos Salinas de Gortari, the 16-hour sweep of Tepito involved 95 law enforcement officers who uncovered five alleged counterfeit cassette manufacturing facilities and warehouses. Also confiscated in the haul were 250,000 blank tapes, 11 professional recording machines, and enough material to fabricate an additional 500,000 illegal cassettes.

No arrests were made at the time of the seizures, but law enforcement officers have named four individuals who are set to declare their participation in the illegal manufacturing operation. They then will be arrested, charged, and tried for violation of the Mexican copyright law, tax law, trademark law, and Mexican customs regulations.

If convicted, the alleged counterfeiters will face six months to six years in jail. They also could be fined from \$160 to \$1,600 each. But Gabriel Abaroa, a representative of IFPI, the international record label group, says that it could take up to a year before a trial takes place.

Mexico's copyright laws were enacted last July 9, after 2½ years of discussions spearheaded by the Recording Industry Assn. of America. Representatives of the U.S. and Mexican administrations, plus members of Congress and Mexican recording industry officials, also participated in the talks that led to the legislation.

Under the new legislation, statutory protection is given to Mexican and U.S. sound recording copyright owners. The bill extends to all copyright owners exclusive reproduction and distribution rights for 50 years, exclusive rental rights, and upgraded criminal and civil penalties for copyright infringement.

Abaroa hails the new copyright legislation but acknowledges that stamping out piracy in Mexico will be a challenging, long-term project.

"The authorities are not informed, because [copyright] is really a new thing [here]," says Abaroa, "so we are starting by teaching the judges and the attorney general to know what this crime is."

Among the alleged counterfeits were approximately 50 Hispanic titles from artists recording for the Mexican affiliates of Sony, Capitol-EMI Music, WEA, and BMG. The U.S. labels represented in the haul include Sony Music, Columbia, Epic Group, Warner Music, WEA, Elektra, BMG, Capitol-EMI Music Inc., and PolyGram.

Rhino, Fox Settle 'Rabbit' C'right Suit

BY DON JEFFREY

NEW YORK—Rhino Home Video and 20th Century Fox have reached an out-of-court settlement of a suit charging that Rhino infringed on Fox copyrights in releasing the original Crusader Rabbit cartoons on home video.

With the agreement, Rhino is allowed to release two video compilations of the popular cartoon series created and produced by Jay Ward and broadcast on television from 1949-51.

But Army Schorr, VP/GM of Rhino Home Video, says that Rhino has been granted rights to sell just 7,500 copies of each of the two videos, "Crusader Rabbit Versus The State Of Texas" and "Crusader Rabbit Versus The Pirates."

"After that, they're removed from the market and are no longer available," he says. The videos are priced at \$12.95 each.

As part of the settlement, Schorr adds, Rhino agreed to put the name of 20th Century Fox on all the packaging. According to the suit, Rhino had credited a predecessor company in the copyright notice on the products.

In its suit filed in U.S. District Court in New York in September, Fox claimed that Rhino had infringed Fox's copyrights on 195 four-minute black-and-white episodes of the early cartoon series. Fox also said it had granted rights to an affiliate TV station in California to broadcast the cartoons in 1992 and that Rhino's actions amounted to unfair competition. Moreover, the company charged that Rhino's proposed video release interfered with Fox's plans to colorize the (Continued on page 77)

Philips Acquires Dutch Videoland Megachain

EINDHOVEN, the Netherlands—Philips has acquired Videoland, a 190-unit Dutch home video chain, three months after the liaison between the two was first publicly revealed (Billboard, Oct. 9).

Videoland, which has 185 franchisees trading as both Videoland and Cinerent and five owned stores in Holland, is expected to announce revenues of approximately \$62 million for 1991.

A Philips spokesman says, "The 100% involvement of Philips in Videoland will allow us to achieve our goals with the group without having to deal with minority shareholders. Videoland founder and managing director Nico Broersen will continue to head the operation."

Referring to both of Philips' subsidiary video chains, the spokesman continues, "We want to establish an operational collaboration between Super Club and Videoland, and this 100% stake is a consequence of Philips' commitment to grow in the video software field." He reaffirms that Philips is also negotiating a \$66 million investment in Blockbuster or a 50% stake in U.K.-based Cityvision.

The spokesman says that Videoland will play an instrumental role in introducing the franchise concept for Super Club in Belgium. Super Club and Videoland will also join forces in the area of central buying and joint promotion.

MARC MAES

Carolco Offers Bondholders 65% Of Value For Notes

BY PAUL SWEETING

NEW YORK—In a move to bolster its shaky finances by reducing its overall debt, Carolco Pictures is seeking to purchase 100% of its outstanding, 14% senior notes in cash for 65 cents on the dollar in a take-it-or-leave-it offer to bondholders.

If 100% of the outstanding notes are not tendered by the bondholders, the company plans to purchase a bare majority of the notes for a "partial purchase price" of \$660-\$850 for each \$1,000 in principal amount. As of Dec. 24, the face value of the notes outstanding was \$67.5 million.

The offer, which also seeks to free Carolco from certain restrictive financial covenants associated with the notes, expires Jan. 28. After that date, Carolco would need permission

from its banks to purchase the notes.

According to analysts, the banks are unlikely to grant the company that leeway, raising the possibility that the value of the notes in the hands of the bondholders could fall, or that the notes might never be paid off by the company.

"I would think the banks would be more interested in having Carolco pay down its bank debt," says Steven Hill, entertainment analyst with San Francisco-based Sutro & Co.

Carolco is already technically in default on its obligations under its credit agreements with the banks and is currently negotiating with the banks to obtain waivers of those defaults.

The funds for the repurchase of the notes are to come from an escrow account the company established with its principal lenders after com-

pleting a \$65 million private placement in November. That month, Carolco purchased \$10.7 million worth of the notes, leaving it with an escrow amount of \$44.2 million after commissions, fees, and interest. Carolco is entitled to withdraw that money from the accounts for purchase of the outstanding notes until Jan. 30.

In order for Carolco to withdraw the funds after Jan. 30, the escrow agreement with its principal lenders would have to be amended.

Some analysts see in the offer an effort by the financially strapped Carolco to use the specter of the banks to strong-arm its bondholders.

In a press release, Carolco warns that if it is unable to obtain the necessary waivers from the banks, the company "may not be able to borrow additional funds needed for comple-

tion of films in process."

Carolco has four films slated for theatrical release in 1992. "Basic Instinct," starring Michael Douglas, and "Universal Soldier," with Dolf Lundgren and Jean-Claude Van Damme, have completed principal photography and are scheduled for second-quarter release. "Charlie" and "Cliff Hanger" are slated for later in the year.

Carolco's films are released on video through LIVE Entertainment, of which Carolco owns 53%.

In its release, Carolco says it is also negotiating for additional capital infusions or credit support from its four major foreign partners, Canal Plus, Carlton, RCS, and Pioneer.

Assistance in preparing this story was provided by Ed Christman.

Be True To Your Facts: The Case Of Brian Wilson

EXACTLY 110 YEARS AGO, in a lecture delivered in New York in January 1882, the Irish author Oscar Wilde made a now-famous assertion: "Music is the art which most completely realizes the artistic idea, and is the condition to which all the other arts are constantly aspiring."

Many people in the music industry would tend to concur with Wilde, incorporating his outlook to explain why so many people zealously seek proximity to this potent profession and the artists who fuel it.

Last autumn I wrote a Billboard "White Paper" ("Breakaway: The Battle For Brian Wilson's Publishing Millions," Oct. 5, 1991) about the dubious autobiography of Beach Boy Brian Wilson (filled with previously published material, sometimes taken virtually verbatim) and the disturbing questions of manipulation and undue influence it unwittingly raised concerning those around Wilson. Most suspicious were the aims of recently defrocked California therapist Eugene Landy. Depicted as a hero in the book (whose copyright he co-owns), Landy had gone from treating the severely troubled Wilson to serving as his songwriting collaborator and business partner.

Indeed, despite more than a decade of assurances that he meant only to rehabilitate Wilson and then to bid him adieu, Landy had so thoroughly entwined himself in the artist's private and professional affairs that, by 1990, he had become the focal point of a fierce, family-waged court battle over the conservatorship of Wilson. A Dec. 5, 1991, settlement in the case included provisions for a "lengthy separation" (reportedly two years) between Wilson and Landy, plus the appointment of an outside conservator said to be a retired L.A. Superior Court judge.

One writer has chosen to be an outspoken champion of Eugene Landy. In the Dec. 13, 1991, cover story of BAM Magazine, Bill Holdship chooses for the second time in four months to denounce the latest exponents of anti-Landy "propaganda": i.e., parties who have dared criticize Landy's relationship with Wilson and/or doubted the veracity of Brian's autobiography, among them Rolling Stone, The San Francisco Chronicle, The Washington Post, and Diane Sawyer of ABC-TV's "Prime Time Live," as well as Billboard and myself. Holdship has every journalistic right to critique the findings of the aforementioned, and for this reason alone I commend the BAM article to your attention.

Holdship saved much of his sarcastic criticism for me, whom he termed "that bastion of Brian Wilson knowledge," while ignoring the substance of my arguments in my Billboard story as well as those in a Dec. 4 Washington Post article by Richard Harrington in which I was quoted. For these reasons, Holdship's cover story, like his piece that preceded it, smacks more of strident

advocacy than objective reporting, and he casually obscures his own actions in order to strengthen a point for his readers. I take exception to two specific acts of distortion:

1. THE HOLDSHIP VERSION: Holdship writes in a preface on the contents page of BAM's Brian Wilson issue that "In late October, I wrote an angry letter to Billboard Magazine, criticizing the publication for Timothy White's very one-



by
**Timothy
White**

sided attack on Dr. Eugene Landy and Wilson's autobiography, "Wouldn't It Be Nice" . . . White's piece is factually inaccurate (i.e., nowhere in the book does Brian claim he's 'cured') . . . I dared Billboard to print my letter; of course, they didn't, choosing instead to run nothing but positive letters, congratulating White on his 'courageous' and 'extraordinary' piece."

THE FACTS: Holdship makes it appear that Billboard suppressed all negative letters about my Wilson article and deliberately rejected his as a result. The truth is, we published a *full page* of letters in the Nov. 2 Billboard that included one sharply negative note from Lance Freed of Rondor Music, the A&M-affiliated publishing firm currently being sued by Brian Wilson, who claimed I had been critical of the company's day-to-day administration of Brian's song catalog. (In fact, I had said nothing whatsoever

on the subject.)

Yet up until that point, Freed's was the sole negative letter Billboard had received. Nearly two weeks *after* the Billboard issue containing the full page of Wilson letters had been published and circulated on newsstands, we received Holdship's letter, whose central argument was the writer's disbelief that we hadn't received any letters supporting Eugene Landy. (To this day, Billboard has not received a single other letter in support of Landy.)

And yes, as he repeats in BAM, Holdship also took issue in his letter with the absence of the word "cured" in Brian's alleged autobiography, a specious dodge that distorts the actual phraseology and the focus of my Billboard argument, which was presented as follows: ". . . The autobiography supports the theory that Brian Wilson is now his own man, cured of physical and mental dependencies and free of undue influence, while at the same time this precise issue is being contested in a conservatorship case pending in Los Angeles Superior Court." As Landy himself stated in my interview with him for the Billboard story, he and Brian are currently trying to "prove to the industry and his family that Brian is really well."

In his letter, Holdship also engaged in outright nonsense by stating that I had once written an article "in either *Crawdaddy* or *Musician*" in which I had made fun of how Brian Wilson eats. In truth, no such article exists.

Billboard has a long history of running negative letters. But since Holdship's epistle was chiefly a baseless attack on the integrity of our letters page itself rather than an analysis of my article, and since

he had lied in the letter in a clumsy attempt to smear me in the eyes of hardcore Beach Boys fans, his late-arriving missive was shelved.

2. THE HOLDSHIP VERSION: Holdship's BAM cover story includes a sidebar headlined "Dr. Landy Answers His Critics," an unintentionally hilarious/revealing rationalization in which Landy admits that he advised Wilson to cut

'The BAM cover story smacks more of strident advocacy than objective reporting'

Brian's own daughters out of his will. Landy also insists that "Timothy White is full of shit." Why so? Because, as Landy tells Holdship, Landy had once purportedly "put singer Barry McGuire together with Barry Kane to create a folk duo before the twosome joined the New Christy Minstrels in the early '60s. And when [Landy] used 'Eve of Destruction' as a reference point for McGuire [in the Billboard interview], White printed it as though Landy was claiming to have worked on that song himself. 'I wish I'd have taped that conversation,' he says."

THE FACTS: While Holdship made no attempt to get my side of the details, the truth is that my entire conversation with Eugene Landy *was* taped—by me. The Landy quote in question from my Billboard article ("I worked my way through school cutting records. I cut 'Eve Of Destruction' with Barry McGuire—remember that? That

was for Horizon Records; I was a producer for Horizon Records") is exactly and precisely what Landy said in our talk, with no edits, changes, or contextual omissions of any sort. And Landy's claim was neither prefaced nor followed by any digressive remarks by Landy about one Barry Kane, the existence of a folk duo prior to the Christy Minstrels, or any other mention of Barry McGuire. Period. Moreover, Landy's unsolicited statement was offered in a bragging tone, as if to certify his supposed credentials as a veteran producer and record-maker. In short, Holdship recklessly bought Landy's lame alibi without attempting to double-check Landy's imaginary assertions. Meanwhile, Landy is trapped on tape making the outrageous boast that later prompted "Eve Of Destruction" composer/producer P.F. Sloan to write Billboard a letter calling Landy's words "a big lie and a fabrication of his own ego."

Some people in the industry—certain journalists included—might prefer that the public record not be fortified by this degree of deep background. Whether or not I am "a bastion of Brian Wilson knowledge," I have at least reported extensively on Wilson and Landy since 1975. (I interviewed Brian just hours after his first session with Landy in 1976, Brian volunteering an account of much of what had taken place; according to Landy himself, I was also the first writer to assert—in the August 1985 issue of *Musician*—that Landy had likely saved Wilson's life). Thus, I try to provide readers with an informed perspective.

During my interview with Landy for Billboard, he became openly alarmed when I said I'd been going through the many hours of tapes and transcripts from my 15-year span of talks with him, exclaiming, "I hope you're not gonna use old transcripts!" But I did—to disclose the web of contradictions, subterfuges, and blatant misrepresentations Landy has spun throughout his relationship with Brian Wilson, many of which recur in the autobiography in whose royalties Landy now shares. Whether Landy or Holdship like it or not, journalists like Harrington at The Washington Post are combing through their old Wilson-Landy files just as I did, and their new, connective insights into the Landy modus are becoming increasingly damning.

This process is called deductive reasoning—part of what used to be an intensive pursuit known as music journalism—and its aspiration is to ensure that the credit for artistic ideas goes only to those who actually deserve it. However, as with musicians, the work of music journalists demands a rugged independence from the flattery of rascals. As Oscar Wilde also asserted: "A man who does not think for himself does not think at all."

Nina Ossoff
Elmsford, N.Y.

LETTERS

SHORTSIGHTED VIEW

I was truly disappointed to read Hector La Torre's Commentary (Billboard, Dec. 14) criticizing the audio home recording bill currently pending before Congress. As a "record producer," he should realize that the long-term benefits of this bill for artists, producers, songwriters, and other music creators heavily outweigh the shortsighted considerations he lists as reasons for withholding his support.

I'm a songwriter and demo producer, and I've had some modest success getting my songs covered by about a dozen different recording artists. I haven't had a top 10 hit yet, but I'm hopeful that someday I will. In the meantime, I hold down two jobs to support my songwriting career.

There is no doubt in my mind that audio home taping has already diminished my royalty income, and that's why I'm an ardent supporter of the home recording royalty bill. Today, when people tape an album at home containing one of my songs instead

of buying the album, I get *nothing*. My songwriter colleagues and I agree that we work too hard at what we do to ignore that kind of injustice. And home taping is a problem that is bound to get worse when everyone has the ability to make perfect digital copies.

La Torre says that creators and recorders of original music will never stand for having to pay royalties on the blank digital tapes that we use to record our demos and masters. Is he seriously suggesting that I forego a chance to collect home-taping royalties for the sake of a potential savings of something like nine cents buried in the cost of a blank digital tape?

La Torre also denigrates the SCMS solo-copying system as bothersome to original music producers, a view that I once shared. After making an inquiry, however, I found out that, under the proposed legislation, exemptions are made for "professional" digital recorders that will not contain SCMS. I have also learned that

certain new digital microphones will not encode my recordings, allowing me to mix down, master, and digitally duplicate my music without SCMS blocks if I so choose. The huge benefit of SCMS, of course, is that it will help to prevent multi-generational copying of albums—like when one purchased album serves as the source to supply an entire college dorm or high school class with perfect copies.

I'm not an expert, but from everything I've read, the audio home recording bill deserves the support of all creators in the music business. Sure, there are things that could be more beneficial to our interests, but this bill is a compromise after a very long struggle. I don't think we can reasonably expect everything to have gone our way. All I know is that digital audio home taping threatens my career, and this legislation goes a long way toward diminishing that danger.

Artists & Music

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

Aussies 'Commit' To Soul Music Boom Attributed To Film's Soundtrack

BY GLENN A. BAKER

SYDNEY—A quarter-century late, Australia has fallen under the thrall of classic soul music.

The country's major FM rock stations are pumping out updated versions of "Mustang Sally," "Try A Little Tenderness," "Show Me," and "When Something Is Wrong With My Baby." Platinum soul albums occupy the top 10. Premier Oz rocker Jimmy Barnes is in the midst of a soul-revue tour of theaters. The Neville Brothers recently left new fans swooning in the wake of their long

overdue first concert tour of Australia. And a Ray Charles boxed set made it into the top 20.

This fiercely funky environment has emerged from a coalition of unrelated circumstances. Chief among them is the popularity of the MCA soundtrack to Alan Parker's film "The Commitments," about the adventures of a young, ill-fated Irish soul band. "Frankly, we thought it would be a longer-term project," admits Stuart Rubin, managing director of BMG Arista/Ariola, which markets MCA here. "But, for radio, the songs stack up real well at the

moment, and they reach the kids who are their target audience."

As a result, "The Commitments" climbed into the top three of the album charts, reaching platinum (75,000 units) along the way. Adds Rubin, "It's all become very stylish. We're now going to television with it, and I don't think that double platinum is out of the question."

Charlie Fox, program director of Sydney's highest-rated station, 2MMM-FM, says, "We got onto it because it reflects the rock'n'roll spirit, and because everyone at the station
(Continued on page 12)

Sony Sues DG Over Bernstein Recordings

BY PHYLLIS STARK

NEW YORK—Sony Classical has filed suit against Deutsche Grammophon, parent PolyGram Records Inc., and Harry J. Kraut, executor of the estate of the late Leonard Bernstein. The suit charges the defendants with breach of contract, misappropriation, unfair competition, and conspiracy in the use of Bernstein's recordings of Gustav Mahler's Eighth and Tenth Symphonies, released last fall on DG. According to the suit, the recordings were made while Bernstein was under contract to Sony.

Bernstein's contract with Sony, then CBS, ran from 1959 until 1976 when the contract was terminated in part and amended in part, according to the suit. During the period from 1965-68, Bernstein recorded all nine of Mahler's completed symphonies for Sony. The Adagio of Mahler's uncompleted Tenth Symphony was recorded in 1974. The following year, he conducted the Vienna Philharmonic in another performance of the Eighth Symphony for a live broadcast on ORF, the Austrian Radio Network.

Under the terms of his contract, Bernstein was prohibited from rerecording "any composition that had previously been recorded by, and appeared in the current catalog of, CBS until December 31, 1980," the suit states.

But late in his career, Bernstein, who had undergone "a substantial change both in his appearance and in his stylistic approach to Mahler's music... determined to revisit the Mahler symphonies and entered into a project with DG whereby, over a period of years, Bernstein would schedule public concert performances of the... Mahler symphonies," according to the suit. Bernstein died in October 1990 before he could record the Eighth or Tenth Symphony for DG.

According to the suit, "On or about September 1991, Sony learned that DG had acquired the 1975 Bernstein-
(Continued on page 75)



Curtis Shows Why. Arista recording artist Curtis Stigers celebrates after his show at New York's Bottom Line, where he performed songs from his self-titled debut album, including the hit single "I Wonder Why." Shown, from left, are BMG chairman/CEO Michael Dornemann; Stigers; Arista president Clive Davis; and BMG International president/CEO Rudi Gassner.

New Kids Photos Focus Of Copyright-Infringement Suit

BY DON JEFFREY

NEW YORK—A professional photographer has filed suit against New Kids On The Block, charging that its managers violated a copyright agreement on the use of photos she took of the group before it became famous.

Bette Marshall, the photographer, alleges in a complaint filed in December in U.S. District Court in New York that she is sole owner of the copyrights on photos she took of New Kids in September 1989 and that limited uses of the pictures were spelled out in an invoice she submitted for the work.

Since then, she alleges, the photographs have appeared without her authorization on such New Kids merchandise as buttons, books, posters, trading cards, and tablecloths.

According to the court filing, Dick Scott Entertainment, the management firm for New Kids, claims to have made an oral contract with Marshall that granted the managers broader rights to the photos than

were stated previously in her invoice.

Federal Judge Robert P. Patterson has denied a motion by New Kids' attorneys to move the suit from federal to state court. The lawyers argued that it is a contract dispute rather than copyright infringement. In his written opinion, Patterson stated: "To accept [Dick Scott Entertainment's] version would permit any alleged copyright infringer to defeat subject matter jurisdiction by making a bland allegation that use of copyrighted material was within the terms of an oral license agreement."

The question of whether state or federal court has jurisdiction is important in terms of the amount of damages that can be awarded. In copyright-infringement suits, awards can be significantly higher.

Marshall is seeking injunctive relief and monetary damages and her lawyers have demanded a jury trial.

James Cinque, attorney for Marshall, says of the amount sought in damages: "We haven't quantified it
(Continued on page 78)

Joplin Heirs Say Play Takes A Piece Of Janis

LOS ANGELES—Janis Joplin's heirs plan to appeal a Dec. 16 ruling in favor of the producers of "Janis," a play staged in the Seattle area last summer, claiming they have exclusive rights over portrayals of the late rock-blues belter.

In a ruling issued in U.S. District Court in Seattle, Judge John C. Coughenour dismissed a right of publicity claim by Joplin's heirs. In a lawsuit filed July 24, Joplin's heirs contended they have "the exclusive right to exploit commercially the name, likeness, and style of Janis Joplin."

According to Robert Gordon, the Corte Madera, Calif.-based executor of the Joplin estate, another play titled "Love, Janis," produced by Texas Lion Productions—also a plaintiff in the lawsuit—is set to open on Broadway during the 1992-93 season. A book of letters from Joplin with the same title is set for publication in late 1992 on Random House's Villard imprint.

Gordon says the decision likely will be appealed to the Ninth Circuit Court of Appeals. "It was a Wash-

ington state federal court judge interpreting a California statute," says Gordon. "And his interpretation was much too restrictive."

In his decision, Judge Coughenour said the ruling should be based on California law, since that is where Joplin lived.

The lawsuit claimed that in Act II of the play, in a blatant imitation of a Joplin concert, singer Duffy Bishop performed a 45-minute set featuring 11 Joplin tunes.

Coughenour ruled that Act I and Act II of "Janis" cannot be viewed separately: "Because Act II of 'Janis' occurs in the context of Act I and therefore constitutes only a portion of the entire play, plaintiffs have no right to publicity under California law," Coughenour said in his ruling.

An antitrust countersuit brought by the playwright and producers was dismissed by Coughenour.

A trial on the Joplin estate's remaining claims of copyright infringement, unfair competition, and unjust enrichment is scheduled for Dec. 7, 1992.
CRAIG ROSEN

New Year Ushers In Albums By Old Faves, Up & Comers

BY LARRY FLICK

NEW YORK—1992 kicks off with an array of new music releases that focus on longtime critical favorites and promising newcomers.

On "Magic & Loss," Lou Reed's first solo album since 1989's "New York," the singer/songwriter offers another of his literate conceptual pieces. This time, Reed is said to take the listener on a journey into a person's death. The Sire album is due Jan. 14 and album rock and alternative radio are being serviced with the first emphasis track, "What's Good," shortly.

Jules Shear moves from I.R.S. Records to Polydor with "The Great Puzzle" Jan. 28. Shear, who has penned hits for artists including Cyndi Lauper and the Bangles, offers what he calls his first "real record" in years. His last album, "The Third Party," was recorded with only an acoustic guitar; the new album features such veteran session players as Tony Levin on bass and guitarist Stewart Smith. The first emphasis track, "The Sad Sound Of The Wind," is picking up adds at alternative radio.

Former Ultravox front man Midge Ure also switches labels for the Jan. 28 release of "Pure," his first album in three years. Although Ure's primary audience has been in the alternative sector, his new label, RCA, is planning an extensive campaign to secure his new single, "Cold, Cold

Heart," a place in the pop mainstream.

The dance music scene will heat up this month with several long-awaited albums. A&M ingenue Ce Ce Peniston follows her highly popular club and radio hit, "Finally," with a debut album of the same name Jan. 28. Peniston is in the midst of a U.S. concert
(Continued on page 70)

Limited-Run CD Packages Prove Hard Sell

BY CRAIG ROSEN

LOS ANGELES—Several major labels continue to support priority releases with commercially available special edition compact discs in hopes of giving something extra to hardcore fans.

Reaction to these high-ticket limited editions at retail, however, is lukewarm at best.

Recent special-edition releases include Michael Jackson's "Dangerous" on Epic. The nine-by-nine-inch package is designed like a pop-up 3-D children's book and includes a gold CD. Capitol issued a
(Continued on page 71)

Master Mistake Mars Steely Dan CDs Inferior Tapes Used By MCA On 7 Discs

BY DAN LEVITIN

LOS ANGELES—MCA Records accidentally used inferior master tapes in the manufacturing of seven Steely Dan compact discs, the label has admitted.

All of Steely Dan's original albums, from 1972's "Can't Buy A Thrill" through 1980's "Gaucho," were transferred to CD from the proper master tapes for their initial run in 1985; but subsequent pressings, including current warehouse and retailer stock, were made from faulty masters.

Billboard learned of the mistake as MCA was assembling "Steely Dan Gold—Expanded Edition." The new release, however, was mastered from the proper tapes. Modeled after 1982's vinyl compilation, "Steely Dan Gold," the set also includes two Donald Fagen solo cuts written for film soundtracks, as well as a rare live version of "Bodhisattva" from the group's 1974 tour.

Andy McKaie, VP of catalog development and special products A&R for MCA, says the first seven Steely Dan CDs will be "remanufactured from the proper masters and re-

leased chronologically, two at a time," beginning in early 1992. The new CDs will bear a "digitally remastered" sticker.

"We made a mistake and we'll fix it," McKaie explains. "We're committed to getting the right product out there. There have been other errors which we also fixed, involving CDs from Elton John and the Who." There have been no consumer complaints about the Steely Dan CDs, he adds.

The tapes used to master the inferior Steely Dan CDs were the original analog masters; but, according to Roger Nichols, one of Steely Dan's recording engineers, they were in terrible shape, due to improper storage, and had poor fidelity. In 1981, Nichols meticulously transferred them to new 3M digital masters, in anticipation of demand for CD catalog reissues. Although MCA used the new digital masters for an initial run in 1985, subsequent runs were mistakenly made from the old analog masters, which had been steadily deteriorating.

Ironically, Mobile Fidelity Sound Labs, manufacturer of high-quality, gold-plated CDs that sell for twice

the price of standard CDs, was also furnished the wrong masters by MCA and used them for its Ultradisc releases of "Aja" and "Gaucho."

Nichols' immediate reaction was one of disgust. "What pisses me off is to spend 20 years doing this, and spending two years on 'Gaucho' alone. Two years, every fucking day in the studio, and it comes to this. I have no reason to continue. I quit. I'm quitting the music business."

Steely Dan's recordings are considered by experts to contain some of the finest engineering of all time. "Gaucho" won the best-engineering (Continued on page 61)



'Weird' Show. Capitol recording artist Lloyd Cole chats with label executives backstage at Los Angeles' Wadsworth Theatre, where he performed as part of his current national tour in support of his second solo album, "Don't Get Weird On Me, Babe." Cole is scheduled to make his live U.S. television debut on "Late Night With David Letterman" this month. Shown, from left, are Tim Devine, VP of A&R; Marcia Edelstein, VP of creative services; Lou Mann, senior VP of sales; Derek MacKillop, Cole's manager; Cole; Hale Milgrim, president; and Tommy Steele, VP of art and design.

The Judds' PPV Show May Build A Record Early Returns Suggest B'cast Is Most Successful Yet

NASHVILLE—Based on preliminary reports, officials at Viewer's Choice say they believe the Dec. 4 pay-per-view telecast of the Judds' final concert in Murfreesboro, Tenn., was the most successful musical event in pay-per-view history. Viewer's Choice was exclu-

sive national pay-per-view distributor of the Kodak-sponsored show, which marked Naomi Judd's retirement from the stage.

Jim English, senior VP of programming for Viewer's Choice, says early returns indicate the show will surpass both the New Kids On The Block and Rolling Stones pay-per-view events. The New Kids show was distributed by DIR Broadcasting and the Stones show by Showtime Event Television. Neither company would reveal final viewer figures.

English says Viewer's Choice polled 180 cable systems that represent approximately 6 million homes (roughly a third of the addressable pay-per-view households). He says it can take up to six months to receive all reports. However, he adds, "We are very, very confident that the results will be in excess of a 1.0 buy or 200,000 [subscribers]," he adds. Suggested retail price for viewing the Judds show was \$24.95.

Several days prior to the show, USA Today reported that Wynonna Judd had laryngitis. The pa-

per never indicated the show would be canceled. But English says cable systems were hit with a barrage of calls from consumers attempting to cancel their orders, fearing the show would be canceled and they would be billed. "We were assured by the Judds' management that Wynonna would sing. So, our sales force went back to cable, and they went back to the consumer and basically said, 'They tell us she is going to sing. Stay with it. If there is no concert, you're not going to be billed.'"

When radio and television media began to call and inquire whether Wynonna would sing or not, Viewer's Choice put a statement out on the UPI and API newswires in order to try to turn the tide. In the end, English says, "I don't think it affected the show in the least."

Both Chuck Thompson of the Ken Stilts Company (the Judds' management company) and English confirm there are negotiations on releasing the show for home video.

DEBBIE HOLLEY

BMI Extends Pact With Radio Group

NEW YORK—BMI and the Radio Music License Committee, which have been negotiating a new music license agreement for radio stations since July, have agreed to extend the current licenses until a new five-year agreement is reached. The current licenses would have expired Jan. 1.

While neither side will disclose what issues are in dispute or how far apart they are, RMLC executive director David Fuellhart says that "both BMI and RMLC are hopeful the negotiation will be completed quickly, within six to eight months."

A previous RMLC negotiation with ASCAP, which was resolved last spring, took 18 months to finalize.

But Fuellhart says the agreement on the license extension bodes well for the success of the new license negotiation. "It was an easy thing for us both to agree on, so that is an encouraging sign for us," he says.

A letter dated Dec. 7 was sent to all commercial stations outlining the terms and conditions of the interim agreement, which include the extension of all terms of the existing contracts through the interim license period. When the new license is ne-

gotiated, its terms and conditions will be retroactive to Jan. 1, 1992.

Although signing the interim agreement binds a station to agree to the terms and conditions of the new license, stations must sign it to be eligible to play BMI music after Jan. 1.

The new license will likely include a clause regarding local marketing agreements for the first time. The clause would serve as a reminder that licenses must be signed for all stations, whether or not they are simulcast or part of an LMA.

PHYLLIS STARK

EXECUTIVE TURNTABLE

RECORD COMPANIES. Mercury Records in New York appoints **David Einstein** national manager of rock promotion/East Coast. He was in rock promotion at RCA Records. **Michael Idlis** is named national manager of rock promotion/West Coast. Formerly he worked in promotion for Mercury in Boston. **Cheryl Valentine** is appointed national metal promotion manager. She was national director of metal promotion for Relativity.

WEA Corp. in Boston promotes **Dann Cotter** to sales manager, **Peter Strickland** to field sales manager, **Bob Shaw** to sales rep, and **Bobby Hall** to in-house marketing rep. They were, respectively, field sales manager, sales rep, in-house marketing rep, and singles specialist.

Harry Akaki is appointed marketing and public relations manager for Nastymix Records in Seat-

tle. He was retail editor of The Urban Network magazine.

DISTRIBUTION. Island Records' independent distribution arm has transferred its functions to PolyGram Group Distribution under the name of ILS. ILS will operate independently of PGD and act as a means of alternative distribution. **Pat Monaco** is appointed VP and GM of ILS in New York. He was VP of Island Records.

Sony Music Distribution in New York promotes **Sandie Minasian**

to director of Epic sales, **Jed Corenthal** to associate director of Columbia single sales, **Barry Mog** to branch manager of the Southeast branch, based in Atlanta, and **Jay Lucas** to sales manager of the New England branch, based in Lexington, Mass. They were, respectively, associate director of Columbia Label sales, account service representative for the New York branch, branch manager of the New England branch, and sales representative of the Kansas City branch.

RELATED FIELDS. **Howard Shephard** is promoted to managing director of Sony Broadcast & Communications Ltd. in Basingstoke, England. He was director of sales and marketing for the company.

NARAS in Burbank, Calif., names **Yolanda McFarlane** office manager and **Stephen DeKeater** management information systems director. They were, respectively, property manager for the Ratkovich Co., and an independent consultant.

Marty Diamond is named director of client and project development for International Talent Group in New York. He was VP of artist development and video for Arista Records.

Neil Andison is promoted to GM of Mark IV Audio Canada in Gananoque, Ontario. He was national sales manager for the company.

Applied Research & Technology Inc. (ART) in Rochester, N.Y., promotes **Angelo Biasi** to advertising and media relations. He was a customer service representative.



EINSTEIN



IDLIS



VALENTINE



MONACO



MINASIAN



CORENTHAL



MOG



LUCAS



Rush On A Roll. After their most recent sold-out performances at New York's Madison Square Garden Dec. 6 and 7, the members of Rush were presented with Gold Ticket Awards to commemorate the sale of more than 100,000 tickets at the Garden from 1981-91. The band is on tour promoting its current Atlantic Records album, "Roll The Bones." Pictured, from left, are Alex Lifeson, Rush; Ron Delsener, Ron Delsener Enterprises; Geddy Lee and Neil Peart, Rush; and Bruce Moran, Madison Square Garden.

Enya Faces Music Thru Feelings Irish Artist's 'Moon' Makes Int'l Waves

■ BY CATHERINE APPLEFELD

NEW YORK—For Irish composer/artist Enya, the process of creating the complex melodies of her richly textured songs is guided less by formula than feeling.

"I believe that when you're in the studio there should be no whys, whens, or wheres," she says. "You should go with what feels right, especially with this music."

Enya's music—an amalgam of scores of vocal tracks carpeted by a cascade of synthesizer waves—seems to have struck a chord with

audiences around the world. "Shepherd Moons," Enya's debut on Reprise Records in the U.S., follows the lead of 1988's highly successful Geffen album "Watermark" both in terms of style and international appeal. The disc bowed at No. 1 on the U.K. albums chart in mid-October and this week rises to No. 37 with a bullet on The Billboard 200 Top Albums chart.

"Shepherd Moons" also continues a collaboration between Enya and the husband/wife team of producer Nicky Ryan and lyricist Roma Ryan. The triumvirate has been working together for nearly 10 years, since Enya left Irish folk ensemble Clannad to begin composing on her own.

"I find it difficult working with other musicians," she says of her split with Clannad. "I know from experience when they play, they play with their feeling, and it restricts me because I know I want to play in a particular way."

Even with her own compositions, Enya is keenly aware—and wary—of outside influences. She does not listen to any other music

while composing, fearful that it could hamper her creativity. "Some people think I am a snob," she says, "but I think it is not being very creative to listen to other music" while working.

However, "Shepherd Moons"

FACT FILE

Artist	Enya
Label	Reprise
Album	Shepherd Moons
Producer	Nicky Ryan
Key Track	Caribbean Blue
Management	Aigle Music, Dublin

does contain treatments of two songs from earlier eras—"Marble Halls," written for an 1843 Irish opera, and the Shaker hymn "How Can I Keep From Singing."

"At first I thought, 'How could I feel so strongly about somebody else's melody and lyrics,'" recalls Enya. But the two tracks eventually won her over because of their universal appeal. "These songs are

(Continued on page 11)

KROQ Stages Merry Little Acoustic Show; Hawkins Speaks In 'Tongues'; Amos Arrives

This week's column was written by Craig Rosen in Los Angeles and Thom Duffy in New York.

INFLUENTIAL MODERN ROCK station KROQ Los Angeles held its third annual "Acoustic Christmas" benefit for the homeless Dec. 21 at the Universal Amphitheatre and the Beat was there.

The seven-act, five-hour fest gave fans a chance to see some promising newcomers and alternative rock veterans on the same bill, while contributing to a worthy cause. Although the length of the show was a bit trying and the between-set banter from the KROQ airstaff quickly became tiresome, the event was certainly a treat.

Highlights included show-opener **Alison Moyet**, backed by a lone acoustic guitar player, following up a version of "Situation" (the 1982 hit she sang lead on as a member of **Yaz**) with a surprisingly rocking take of **Led Zeppelin's** "Rock And Roll."

Other standouts: England's **This Picture**, proving it can back its fine debut album live... **School Of Fish's** version of "Rudolph The Red-Nosed Reindeer"... The **Smithereens'** set as a trio with drummer **Dennis Diken** on bongos... **Wonder Stuff** frontman **Miles Hunt's** observation that the set of snow-capped pines was "like walking into the fucking 'Twilight Zone,' and the band's cover of the **Jam's** "That's Entertainment"... Ex-Bunynyman **Ian McCulloch's** unearthing of a few Echo gems... and a surprisingly warm finale by the high priestess of (post-)punk, **Siouxsie**, and her **Banshees**, with nary a synthesizer in sight.

THE BOXED SETS are pushed aside, the superstar albums are piled high, and the fourth-quarter rush is behind us at last. So the Beat's attention turns to a few of the albums vying for attention in the months ahead... Exuding cool New York attitude, ambition, and style, singer **Sophie B. Hawkins** comes on like a '90s sister to **Madonna**, **Melanie**, and **Patti Smith** on her striking Columbia Records debut album, "Tongues And Tails." The disc is a sonically busy but ear-catching affair with touches of wah-wah and township jive guitar, church chimes, and street noise rising above textured layers of keyboards. "Damn, Wish I Were Your Lover" will be the lead-off single from this March release. And check out that Dylan cover. Expect Columbia to make some noise with this newcomer... **Fungo Mungo** is the latest funk'n'roll outfit to follow **Faith No More** out of the San Francisco Bay area. While this band opens its Island Records debut, "Humungous," with the sort of simple-minded sexual sentiment you'd expect from **Van Halen** on "Time," it hits stride on "Hype Is Stupid," indicting the consumer culture while laying down grunge-funk-

punk-rap-and-roll with the best of them... With video-genic good looks and the musical sensibility of a young **Jon Bon Jovi**, Scottish rock singer/songwriter **Vincent Rocco** was wooed by several major labels in the past year with Elektra Entertainment nabbing the deal. His debut album, "Hell Or Highwater," will bow this month, preceded by the single "Rescue Me"... If **Elton John's** Madman Across the Water were a woman, she'd likely sound like **Tori Amos**, whose debut album, "Little Earthquakes," is set for release from Atlantic Records.

Amos arrives from North Carolina via Britain, where her songs of emotional turmoil and stormy piano playing earned her reams of critical notice (as well as the inevitable comparisons to **Kate Bush**). **Davitt Sigerson** produced six of the tracks on Amos' debut album... L.A.-based **Rebel Train** steams through heartland rock territory on its Atco/EastWest debut album, "Seeking Shelter," due in late

January and produced by **Danny Kortchmar** and **Stan Lynch** of **Tom Petty's Heartbreakers**.

SIGNINGS: Atlanta's heavy metal **Jackyl** to Geffen, signed by A&R exec **John David Kalodner**. A debut album is due in '92... Munich funk'n'rollers **Freaky Fokin Weirdots** to Arista... The Australian aboriginal group **Yothu Yindi**, which showcased this past summer at the New Music Seminar (Billboard, July 27), to Hollywood Records... Rapper **May May**, black rockers **Mother's Finest**, and country punk act **Blackbird**, featuring former members of **Rank & File**, each to Scotti Bros. Records.

ON THE ROAD: Flying in the face of the tough touring climate, **Rod Stewart** is extending his "Vagabond Heart" tour with a 1992 leg due to open Saturday (11) in Louisville, Ky. Stewart also will perform in Australia and New Zealand in the spring... **Ozzy Osbourne**, after healing at home during the holidays from his foot injuries (Billboard, Dec. 14), will resume his Theatre Of Madness tour Sunday (5) at the Sunrise Theater in Sunrise, Fla... **Debbie Gibson** makes her Broadway debut in "Les Miserables" Tuesday (7), in the role of the young girl, Eponine, and will sing the part through March 29.

MORE NEW-ALBUM NOTES: Col. **Bruce Hampton & the Aquarium Rescue Unit** make their debut Tuesday (7) on Capricorn Records with an album recorded live at the Georgia Theatre in Athens, Ga., produced by **Johnny Sandlin** with **Chuck Leavell** of the **Allman Brothers** playing keyboards... "The Great Puzzle" marks **Jules Shear's** major-label solo debut on PolyGram, due this month.



Dan Hill Back With Quality's Russ Regan 'All Over Again'

■ BY DEBORAH RUSSELL

LOS ANGELES—Quality Records' founder Russ Regan and singer/songwriter Dan Hill are experiencing a dramatic dose of *déjà vu* these days.

Regan signed the Canadian troubadour to 20th Century Records back in 1975, hitting pay dirt in 1977 with Hill's top-five pop single "Sometimes When We Touch." Now, some 16 years later, Hill is back on the charts

with the top 20 AC single "I Fall All Over Again." And what's more, he's back with Regan, on the Quality Records roster.

"It's so ironic, because Russ really opened the gateway to America for me back in '75," says Hill, whose Quality debut, "Dance Of Love," shipped in October. "I think it's wonderful our destinies are once again intertwined, especially in a business where relationships can be severed so fast."

Hill's last major chart success came in 1987 with the Columbia top 10 single "Can't We Try" (a duet with **Vonda Sheppard**). He spent his recent years outside the limelight writing songs for **Jeffrey Osborne**, **George Benson**, **Tina Turner**, and **Celine Dion**, among others. The hiatus from the public eye was a welcome relief, Hill says, offering him the chance to hone his songwriting craft sans the pressures that come with a high profile.

(Continued on page 11)

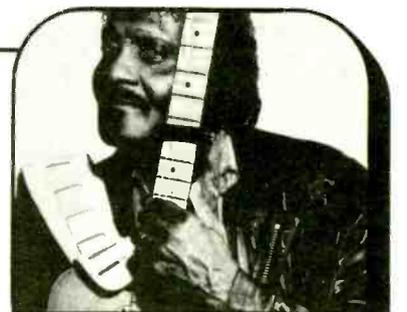


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ARTISTS IN CONCERT

JUAN LUIS GUERRA Y LA 440

Sam Houston Coliseum, Houston

WITH A DEFT combination of intriguing lyrics, soaring vocal harmonies, and rippling percussions, Juan Luis Guerra held sway in front of a boisterous audience Dec. 9.

Guerra's captivating and infectious Caribbean rhythms made the two-hour show go by in a flash, but he amply displayed why he is the No. 1 salsa artist in the country. And probably, for that matter, the world.

A bold statement to be sure, but even those unfamiliar with Guerra and his charismatic 440 band needed only to see his concert here to witness this artist's appeal.

Opening with "Rosalia" from his latest Karen/BMG album, "Bachata Rosa," Guerra got the crowd excited early on. And though he poured through other unfamiliar songs from previous albums, there was hardly a song to which the audience did not respond, clapping, swaying, and swinging. A master showman, Guerra first enticed, then entranced them.

After 45 minutes, the band delved

into a climax-building "home stretch." Guerra elicited the first of many loud standing ovations with the lovely, romantic tale "Burbujas de Amor (Love Bubbles)," his major hit from last year. He launched into "Como Abega Al Panal (Like A Bee To The Hive)," sure to become a standard in the salsa canon. A captivating tale of forbidden love, its fast, urgent percussion is punctuated by sharp brass licks.

The fans got back on their feet with the sensuous brass riffs in "Cartas De Amor (Love Letters)," as Guerra sang, "No me interesa la perestroika, ni Larry Bird... solo quiero otra vez ('I'm not interested in perestroika, or Larry Bird... just love me again')." With its rippling percussions and red-hot horns piping over the sound system, "Cartas" struck a responsive chord in the by-now sweat-drenched crowd, which seemed to have a similar sentiment. They, too, were not in the mood to hear about taxes or politics, but simply for great dancing music that spoke to the feet and the hips. Guerra more than obliged. The fact that the

music also spoke to the mind was like gravy. Guerra's original songs are wide-ranging in that respect, covering themes of love, solitude, reflection, and politics.

He jackhammered into his encore, covering his hits like "Billirubina (Billirubin)," "A Pedir Su Mano (To Ask For Her Hand)," and a reprise of "Billirubina." The crowd was on its feet the last 45 minutes and seemed thirsty for much more even as Guerra and company gave their fourth goodbyes and walked off-stage.

RAMIRO BÚRR

KENNY KIRKLAND

Kimballs East, Emeryville, Calif.

RECENT EFFORTS by Kenny Kirkland have left little doubt that this pianist, known for his work as a sideman with the Marsalis brothers and Sting, could step out on his own. Now on tour behind his GRP solo debut album, which has hit No. 5 on the Top Jazz Albums chart, the pianist has truly risen to the occasion.

It's unusual these days to find a leader who's not as concerned about what he plays as he is about the overall musicality of the situation. Judging from this Dec. 1 club engagement, what is most impressive about Kirkland sometimes is the way he lays out and the way he picks his spots. His ideas flow cleanly, they're followed through on completely, and you always know what he means. On Wayne Shorter's "Ana Maria," the pianist searched until he found inspiration, his fingers hopping the keys with a proper mix of determination and glee. During a solo, he would hit a dissonant chord as if just to keep the ears of those listening honest.

True to his debut album, the second half of the set had a Latin theme. Kirkland got right in the groove on the Bud Powell tune "Celia," and Don Alias emerged to show off an incredible pot of fingers and hands. Kirkland also chose tunes by McCoy Tyner, Keith Jarrett, and Thelonius Monk. Charnett Moffett offered an exuberant, supportive performance, always moving, often grinning at the

fine action around him, and getting a rise out of the house with his slapping and popping on upright bass. Drummer Jeff "Tain" Watts brought his usual great ears and a singular will to push things forward, and saxman Kenny Garrett drained every last breath of passion out of his horn, screeching, squatting, and shouting.

ROBIN TOLLESON

THE SMITHEREENS

VINNIE JAMES

THE COWSILLS

The Roxy, West Hollywood

A LITTLE BIT OF Jersey came to Los Angeles Dec. 17, as the Smitheereens played a hearty helping of no-frills rock'n'roll on a bill to benefit the Pediatric AIDS Foundation while on tour behind their current Capitol album "Blow Up."

The unassuming, down-and-dirty four-piece band from the Garden State, who always have placed substance over style, is at its best in intimate club settings, where the sweat flies and the energy buzzes with palpable brilliance.

Blasting off with the early hit "Behind The Wall Of Sleep," Pat DiNizio and the guys ripped through a rau-

cous set of familiar favorites from their Capitol catalog, including "Only A Memory," "Blues Before And After," "Evening Dress," "Yesterday's Girl," "Cigarette," and "House We Used To Live In."

The band really kicked into high rock'n'roll gear on "Time And Time Again," as guitarist Jim Babjak wailed his way through an ear-splitting jam driven by the Dennis Diken/Mike Mesaros powerhouse rhythm section. "Blood And Roses" exploded into its own swirling orgy of guitar pyrotechnics and beautifully bashing, smashing drums. The band wrapped the set with the infectious "Top Of The Pops."

One needn't be familiar with every Smitheereens tune to enjoy a live performance. This is one of those bands who have succeeded in creating an identifiable sound, a musical signature steeped in the best roots rock tradition.

Opening acts Vinnie James and the Cowsills melded perfectly with the program. James engaged the audience with his stripped-down solo set, strumming passionate, soulful tunes from his RCA debut, "All American Boy." The acoustic troubadour was

(Continued on next page)



AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	Palacio De Los Deportes (Sports Palace) Mexico City	Dec. 18-20	\$1,549,233 (4,740,652,980 Mexican pesos) \$53/\$33/\$23	43,823 54,000	Ogden Presents Ocesa
PAUL SIMON	National Auditorium Mexico City	Dec. 11-12	\$614,660 (1,880,859,600 Mexican pesos) \$60/\$45/\$33	14,663 18,000	Ogden Presents Ocesa
JUAN LUIS GUERRA Y 440	The Paramount New York	Nov. 26-28	\$589,402 \$44/\$40/ \$35/\$30	15,466 17,400	Cardenas/Fernandez & Associates David Maldonado Prods.
GUNS N' ROSES SOUNDGARDEN	Centrum in Worcester Worcester, Mass.	Dec. 5-6	\$560,700 \$20	28,035 two sellouts	Don Law Co.
CHRISTMAS IN AMERICA: KENNY ROGERS MARK CHESNUTT THE MCCARTERS	Valley Forge Music Fair Devon, Pa.	Dec. 15-18	\$387,530 \$31	14,660 sellout	Music Fair Prods.
ROD STEWART	Tacoma Dome Tacoma, Wash.	Dec. 10	\$351,590 \$39.50/\$25	12,863 14,500	Bauer/Kinnear Enterprises
GARTH BROOKS TRISHA YEARWOOD CHRIS LEDOUX	Charlotte Coliseum Charlotte, N.C.	Dec. 14	\$345,480 \$15	23,395 sellout	Varnell Enterprises
JUAN LUIS GUERRA Y 440	Universal Amphitheatre Universal City, Calif.	Nov. 23-24	\$332,664 \$31/\$27.50	10,889 12,000	Cardenas/Fernandez & Associates Ventura Prods.
BARRY MANILOW	Symphony Hall Phoenix	Dec. 12-15	\$314,875 \$35/\$25	9,675 10,316	Evening Star Prods.
LUTHER VANDROSS SINBAD LISA FISHER SOUNDS OF BLACKNESS	Maple Leaf Gardens Toronto	Dec. 12	\$308,490 (\$352,758 Canadian) \$49.50/\$32.50/ \$22.50	9,287 12,000	MCA Concerts Canada

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Oil, Chisel Help Snag T-Shirt Ring ACME Sues Aussie Pirate Outfit

SYDNEY—Midnight Oil and Cold Chisel joined Australia's ACME Merchandising in suing—and eventually shutting down—a T-shirt bootlegging operation based just outside Sydney.

Sales of illegal merchandise in Australia may total as much as \$10 million. The legitimate market for music-related material is worth an estimated \$50 million.

ACME initiated the suit after obtaining illicit T-shirts featuring AC/DC, Van Halen, the Cure, Midnight Oil, and Cold Chisel,

among others, from a Sydney-area retailer. The bootlegger and printer involved were put out of the merchandising business, according to ACME.

"We were staring down the barrel of thousands of unlicensed shirts of poor quality flooding the market," says the firm's managing director, Tony Blain.

The action was brought under copyright statutes and common law. Attorneys Tress Cocks & Maddox acted for ACME.



Los Lobos Down South. Appearing as featured headliner and the sole North American act on the bill, Los Lobos gave its first South American performance in Caracas, Venezuela, at the Festival De Rock Iberoamerica. The largest such event ever held in Venezuela, with 55,000 tickets sold for a gross of more than \$733,000, the event also featured top acts from Latin America and Spain. Backstage after the show, from left, are Tom Chauncey of the Rosebud Agency, which books Los Lobos; band members David Hidalgo and Louie Perez; promoter Claudio Mendoza of Togtron Productions; and band members Cesar Rosas, Conrad Lozano, and Steve Berlin.

Songwriters Have The Bottom Line In Series Tour

GOIN' AROUND SITTIN' Around: **International Talent Group**, booker for such clients as **Genesis**, the **Cure**, **Shawn Colvin**, and **Tin Machine**, hopes that talk won't be cheap—in content, that is—among songwriters, as it has arranged a touring version of a successful series at New York's **Bottom Line** called "In Their Own Words (A Bunch Of Songwriters Sittin' Around Singing)." Developed by the club's **Allan Pepper** and **Stanley Snadowsky**, along with **WXRK** New York DJ mainstay **Vin Scelsa**, the on-going series, which began in May 1990, has featured four or five writers or artists/writers performing



by Irv Lichtman

and commenting on their material, whether a hit, a near hit, a should've-been-a-hit or a new song. The most recent event took place Dec. 7 when **David Olney**, **Greg Trooper**, **Townes Van Zandt**, and **Mac McAnally** appeared.

Marty Diamond, director of client acquisitions at **International Talent Group**, says the time is particularly relevant to such a project.

"It's our answer to the tightening of radio and lower promotion budgets at labels," he says. "It's a credible vehicle to get singer/songwriters out to the public on a collective basis. It's like a live biography. What is the motivation behind a songwriter's creativity?"

From a career standpoint, **Diamond** notes that the **Bottom Line** series has opened further doors of collaborations. "When **John Wesley Harding** and **Joey Ramone** appeared on the same bill, they went afterward to **Joey's** house and began writing together. It was the same for **Don Henry** and **Greg Trooper**."

In detailing further the tour plans—to be finalized sometime in January—**Diamond** says the initial run in the East is a "test drive to make sure it works." The goal is to do five or six shows a week, with ticket prices running about \$15.

INTRO TO A SUIT: In a rarer type of copyright infringement suit, coupled with claims of unfair competition, in New York federal court, **Bourne Music** and songwriter **Irving Gordon** contend that producer **Arif Mardin** is giving listeners of **Roberta Flack's** new **Atlantic** album, "Set The Night To Music," the impression that he is an author of the standard "Unforgettable," introduced in the '50s by the late **Nat King Cole** and the title song of his daughter **Natalie's** smash album of the same name on **Elektra**.

Bourne and **Gordon**, citing **Mardin**, **Atlantic**, and **Flack** as defendants in the action, make their

claims as a result of an introduction to the song penned by **Mardin** and copyrighted by him, through the company **Deniz Music (BMI)**. Among the detailed charges is that the introduction has "deceived purchasers and prospective purchasers that the . . . work is co-written, sponsored and/or approved by **Irving Gordon** when, in fact, it is not." Part of the label copy reads, "Special Intro. ('Unforgettable') written by **Arif Mardin**; **Deniz Music, BMI**."

While one cannot copyright a title, the use by another author of the title of an established copyright, such as "Unforgettable," in a manner that could be perceived to trade on the popularity of the original song could be judged in violation of law.

SAMPLING SUIT: **Jellybean Productions** and **House of Fun Music** claim in U.S. district court in New York that a hit dance-club recording, 1985's "Love's Gonna Get You" by **Jocelyn Brown (Warner Bros.)** was sampled without permission of the copyright owners on an **EastWest** recording released last summer, "Deputy Of Love" by **J.T.** The plaintiffs have sued **EastWest**, its parent **Atlantic Records**, **Gene Finley**, a writer, **J.T.**, and two publishing firms, **Funky Feet Publishing** and **Da Funk Music**. They claim that negotiations with the defendants, to allow the sampling, ended without agreement and that the defendants went ahead with release of the sampled recording.

EXCEEDING THE BENCHMARK: **AMOA**, the jukebox trade group, and performing rights groups **ASCAP**, **BMI**, and **SESAC** have good news for jukebox locations, which also happens to be good news for the performing rights groups. Because jukebox operators have surpassed the revenue benchmark established for 1991, their music license fees have been slightly reduced. Per jukebox, with the 1991 rates cited in parentheses for comparison, the 1992 rates are as follows: first jukebox, \$271 (\$272); second through 10th jukeboxes, \$51 (\$52); 11th-plus jukeboxes, \$44 (\$45).

PRINT ON PRINT: The following are the best-selling folios from **Hal Leonard Publications**:

1. **Bon Jovi**, Slippery When Wet
2. **Steve Vai**, Passion And Warfare
3. **Barry Manilow**, Because It's Christmas
4. **Jimi Hendrix**, Radio One
5. **Stevie Ray Vaughan**, Lightnin Blues

ARTISTS IN CONCERT

(Continued from preceding page)

able to fill the club with only a voice and guitar, no small feat.

The reunited **Cowsills** blasted through a powerful rock'n'roll set of all new tunes. Wild man **John Cowsill** is arguably the best drummer this city has to offer. The unsigned **Cowsills**, appearing on the bill at the **Smithereens'** invitation, also jumped on stage to lend backing vocals to **Babjak's** tune "Now And Then." Their own signature harmonies can be heard on this **Smithereens'** track from "Blow Up." **DEBORAH RUSSELL**

VOICE OF THE BEEHIVE
THE ODDS
The Palace
Hollywood, Calif.

THIS SOLD-OUT double bill provided the perfect Thanksgiving eve pop feast. For headliner **Voice Of The Beehive** it was a homecoming, as Valley-girls-turned-London-transplants **Tracey Bryn Belland** and **Melissa Brooke Belland** returned to L.A. to play in front of an ecstatic crowd (which included their father, former **Four Preps** member **Bruce Belland**).

For opening act the **Odds**, it was a chance to expose material from their overlooked **Zoo Entertainment** debut, "Neopolitan."

VOB, which recently enjoyed a nine-week run on the **Heatseekers** Album Chart with "Honey Lingers," offered a set of often insightful, infectious pop, juxtaposed with playful campiness. While **Tracey** sang about life as an independent woman in the modern rock hit "Monsters And Angels," **Melissa** high-stepped around the stage in a pink tutu and silver platform boots, swinging her waist-length flaming-red braids.

Highlights included a surprise cover

er of U.K. band **James'** "Sit Down" and "Adonis Blue," in which members of the **Odds** paraded across the stage in various stages of undress.

Vancouver, British Columbia's the **Odds** proved to be a fine power-pop outfit in the **dB's** mold, with two capable singer/songwriters in guitarists **Steven Drake** and **Craig**

Northey. From "Domesticated Blind" to "Wendy Under The Stars" (the tale of a young man who loses his virginity the night **Elvis** died), the **Odds** showed off a knack for meaningful and tuneful story-telling. The band is currently on the road with **Warren Zevon** as his opening act and backing band. **CRAIG ROSEN**



ARCHIVE Turns Five. At a fifth-anniversary celebration for the **ARChive** of Contemporary Music in New York, director **Jonathan Demme** hosted a benefit party for the nonprofit music library, featuring a performance of "Scary Songs" by pioneering performance artist **Laurie Anderson** and an after-dinner dance with **Fred Schneider** of the **B-52's** as DJ. Pictured, from left, are **Demme**, **ARChive** founder and director **B. George**, **Anderson**, and **Schneider**.

HILL BACK WITH QUALITY'S REGAN 'ALL OVER AGAIN'

(Continued from page 9)

But when the opportunity arose to make a deal with **Regan's** independently distributed **Quality**, **Hill** was quick to jump back in the ring. "Dance Of Love" is a tougher, more rock-oriented album than fans may expect, with hard-edged vocals, searing guitars, and a driving rhythm section.

"Quality is a sort of family, it's like we're partners," says **Hill**. "I find I'm

pulling for the record as much for [the **Quality** staff] as I am for myself."

Regan is equally excited about the reunion. "I'm thrilled with **Dan Hill**," he says. "I believed in him in 1975 and I believe in him now."

Hill is set to begin a three-month tour of Canadian theaters this month and a U.S. tour is in the planning stages. Meanwhile, the 37-year-old artist is on the "meet-and-greet" circuit, showing up at record retail conventions and proving to the public "that I'm not in a walker yet. I still feel like I'm just beginning."

And it is a beginning of sorts, as **Hill** admits the music business has dramatically changed since he first hit the pop charts in 1976. **MTV** has had a dramatic impact on the record industry, but the low-key singer/songwriter says he remains true to his strengths.

"When I first started, there was more of an emphasis on the songs, and less emphasis on the visual," **Hill** says. "I'll never be a video icon, so for me, the songs have to be killer songs, now more than ever."

ENYA FACES MUSIC THRU HER FEELINGS

(Continued from page 9)

[hundreds of] years old and they could have been written today," she explains.

While **Enya's** music is often considered "new age," she is evasive when it comes to defining it in terms of distinct genre. "It is difficult when you spend a lot of time working on the music and then there are only so many bins [in music stores] and unfortunately one of them is chosen for you," she says. "But I can't think that far into the business side of it or else it would affect how I work in the studio."

"Shepherd Moons" was recorded over a two-year period, almost

entirely in Ireland, using equipment purchased with profits from "Watermark." **Enya** was also involved in construction of a recording facility outside of her hometown of **Dublin** that is near completion. "It's important to work [near home] because when I work in the studio I have to discipline myself," she says. "It's nice to be able to finish at the same place you started. You can feel stronger about the music."



ENYA.

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40,000-YEAR-OLD CULTURE SURFACES ON AUSTRALIAN CHART

(Continued from page 1)

music that ranges from straight-ahead rock to singer/songwriter folk to country music to hypnotic ancient chants.

If all Western popular rhythm music has sprouted on one vine rooted somewhere in Africa, the indigenous sound of Australia may well be, perversely, the newest music the world has heard for a long time. It is the relatively untainted music of the oldest surviving human culture on the planet, a culture believed by some to be 40,000 years old. Although recently grafted onto commercial Western forms to facilitate its exposure, the music is neither African nor South American nor Asian. It is so intertwined with a spiritual, instinctive life of nomadic isolation that, in its purest form, it is not even music as generally understood.

The late Bruce Chatwin, author of "Songlines," wrote of "a labyrinth of invisible pathways which stretch to every corner of Australia." He explained that "Aboriginal creation myths tell of the legendary totemic ancestors who create themselves and then set out on immense journeys across the continent, singing the name of everything that crosses their path and so singing the world into existence... A songline changes language from one people to the next, but the melody remains constant over colossal distances: so that, in theory at least, a man can sing his way across a landscape without ever having been there."

Over the past five years, many aboriginal music makers have watched global markets hungrily devour the Gipsy Kings, Ladysmith Black Mambazo, Les Negresses Vertes, Milton Nascimento, Silvio Rodriguez, and Youssou N'Dour. With the aid of powerful, sympathetic white supporters, such as Midnight Oil, some of them have come to believe their time has arrived.

FLAGSHIP GROUP

If it has, then the flagship of the movement is unquestionably Yothu Yindi, who, with its recent top 10 single, "Treaty," and two stirring albums, has broken down the barriers that have excluded aboriginal bands from the rock mainstream. The band comes from the Gove Peninsula in remote Arnhem Land, 600 kilometers east of the northern city of Darwin, and its name means, respectively, "great one" and a nephew or child.

Its stage presence is mesmerizing. A performance begins with the dance movements of four feather-clad and ochre-daubed tribesmen who interpret classic tales of the creation of landforms, the courtships of young adults, instances of magic, and the flight of the gudurrka (brolga) bird, the life giver that swoops down from the sun to feed in swamplands.

Accompanied by the ethereal, unfamiliar, and sometimes discordant throb of yidake (didgeridoo or large wind pipe) and bilma (clapsticks), the dancers/traditional musicians render audiences spellbound until five electric rock musicians—three of them white men who have been given "skin names" and adopted into tribes—and three female singers take the stage, and tens of thousands of years of undocumented time dissolve under the

weight of a fluid, seductive rhythm base.

When Yothu Yindi's heady, frothy brew was presented to American audiences at 36 concerts on Midnight Oil's 1989 Diesel And Dust To Big Mountain tour, it was an interesting case of cultural cross-pollination.

WALKING A FINE LINE

Certainly, the band's stage and record presentation of ancient aboriginal culture must be seen as a bold, brave step. Not that many years ago, aboriginal actor David Gulpilil (a star of "Crocodile Dundee") found himself

Until 1991, there had only ever been two hit aboriginal artists in Australia

seriously at odds with tribal elders, horrified by the wide exposure he was giving to aspects of sacred rituals. With Gulpilil only recently being recognized by his own people for the integrity of his work, Yothu Yindi leader Manuway Yunupingu, a revolutionary schoolteacher and potential leader of the powerful Gumatj clan, is conscious of the fine line he has to walk.

The band has been subjected to criticism, even from peers. Joe Geia, former leader of prominent aboriginal band No Fixed Address, claimed he had always been too afraid of superstitious repercussions to paint his face in traditional designs and perform traditional dances. "I believe that if you do," he warned, "something will go wrong with you or your family." Strict clan rules govern almost every aspect of aboriginal music, making it a minefield for record companies accustomed to standard means of exploitation.

Nevertheless, Mushroom Records, home of Jimmy Barnes, the Angels, Minogue, and Jason Donovan, devoted all its promotional might to the Yothu Yindi breakthrough, and has worked equally hard to launch sometimes chilling singer/songwriter Archie Roach. This effort paid off early

this year at the ARIA awards (Australia's Grammys), when Roach, nominated in four categories, walked away with the statues for best new talent and best indigenous album for his "Charcoal Lane" set.

Featuring guest turns by Neil and Tim Finn of Crowded House, Paul Kelly of the Messengers, and Vika and Linda Bull of the Black Sorrows, "Charcoal Lane" was highlighted by "They Took The Children Away," which dealt with the government-approved act of forcibly separating aboriginal children from their parents under the policy of assimilation. Roach was taken from his family by a policeman at age 7 and never saw his parents again.

REVIVED CULTURE

Similar to Roach in some respects is Kev Carmody, just signed by Festival Records. His second album, "Eulogy (For A Black Person)," is a collection of up-tempo, sometimes Dylanesque, life-affirming declarations of a revived aboriginal culture. Like so many of his peers, Carmody reflects the confidence that has emerged from a decade of land-rights programs, the handing back of sacred sites, and regional self-determination.

It is a confidence also evident in the enormous strides taken by aboriginal sand painting and bark artists in recent times. While alcoholism and petrol-sniffing remain debilitating social problems in many aboriginal communities, the pride that comes with national and international acceptance of music and art is at least a step toward redressing the tragedy of two centuries of largely insensitive, white control of aboriginal life.

One of the most impressive initiatives in the development of aboriginal music has been the establishment of the CAAMA label, distributed nationally by PolyGram and heralded by a 19-track CD, "From The Bush," featuring contributions from Areyonga Desert Tigers, Blekbal Mukik, Titjalka Desert Oaks Band, and the Waruk Band.

CAAMA records its artists in one of the world's most unique recording studios: Located at the foot of the MacDonnell Ranges near Alice Springs, it lies in the dead heart of

Australia, where silence doesn't have to be obtained by insulation materials.

PATH BROKEN BY OTHERS

For all of the recent proliferation of labels, bands, aboriginal rock festivals, airplay, chart positions, and record sales, aboriginal rock recording did not begin in the early '90s. The path leading to Yothu Yindi's success was paved by a number of influential bands over the past decade. Chief among them: the Warumpi Band and its album "Big Name, No Blankets"; No Fixed Address, and its anthem,

The flagship of the movement is Yothu Yindi with its top 10 hit 'Treaty'

"We Have Survived"; Us Mob, who wrote the title song and starred in the acclaimed 1981 feature film "Wrong Side Of The Road"; and Coloured Stone, which has recorded four respectable-selling albums of engaging "Koori country music." They remain revered pioneers to many young aboriginal musicians.

The process of winning over white Australia has been slow. Not that it has daunted Yothu Yindi's Yunupingu, the first aborigine from his part of the world with a college degree (Bachelor of Education). He reasons, "If you draw on your history, on your way of thinking as an aboriginal and as a person of Australia, but equally respect Balanda [white] culture in order to cope, you've got somewhere to stand and be."

In pursuit of this recognition, Yothu Yindi refused to sign a U.S. contract with Disney's Hollywood Records until label A&R manager Claudia Stanton came to Arnhem Land to meet with the tribal elders and present her bona-fides. Aboriginal music is very much a music of place; take away that place and the essence of the music evaporates.

The spirit of place is certainly important to Scrap Metal, recently invited by Jimmy Barnes to support him

on a national tour and long endorsed by Midnight Oil. Scrap Metal resides in the northwestern pearling port of Broome, the furthest that people from the east coast can travel without passports. The nearest capital city, Perth, is 1,375 miles away and the nearest town, 150 miles. Yet this has not stopped the band (which boasts 23 children among its members) from recording four albums, undertaking four swings through the major cities of the eastern seaboard and being filmed for a national television special, "From Broome To The Big Smoke."

Scrap Metal stands apart from the rest of Australia's aboriginal band community, not only geographically, but also musically. Broome was a legendary melting-pot port, a brawling, gambling, whoring frontier town where the strict guidelines of breeding etiquette were not always observed. Today it boasts an extraordinary racial mix and the members of Scrap Metal, in keeping with the town's tradition, are able to claim rich bloodlines indeed. While predominantly aboriginal, they are also part Chinese, Filipino, Malay, French, and Scottish. Their music is as textured as their background and as striking as the enveloping Broome contrast of richly red soil, white powder sand, and brilliant blue water.

The buoyant rock/country/reggae/pop music of Scrap Metal reflects little of the "Land Rights Now!" rage and the "they took the children away" lament of aboriginal rock. This is one act that has effectively bridged white and black culture in this country—by refusing to acknowledge that there was ever any distinction in the first place.

[A note on the aboriginal flag in the Billboard Report logo on Page 1: According to Billboard Australian writer Katherine Tulich, the flag is sometimes called the Land Rights Flag, but aborigines regard it as a symbol of aboriginal affinity with the land, rather than their claim to more territory. The golden central circle on the flag represents the sun uniting the aboriginal people (depicted by the black upper half) with the earth (the red lower half).]

AUSSIES 'COMMIT' TO SOUL MUSIC

(Continued from page 7)

who saw the film was raving about it. Our research has shown an interest in soul music for about five years now. It probably began to happen with "The Big Chill," and then it really took hold with the 'Good Morning Vietnam' soundtrack, which finally exposed [artists] like James Brown in this country.

"We picked five songs from 'The Commitments' album, played them as an 'Electric Lunch' bracket one day, and the phones went crazy. It became very obvious that our listeners want to hear soul music at the moment."

Radio acceptance of this soundtrack was an added bonus for Roadshow Film Distributors, which worked closely with BMG on a cross-promotion strategy prior to the film's late-September release. The cam-

paign included ticket giveaways through major retail chains Brashs, Chandlers, and Virgin, and the magazine Music '91.

The result has been a box-office take of more than \$2 million. "The first week wasn't fantastic," says Roadshow's Dallas Winnem, "but once word of mouth had a chance to spread, it just took off."

No sooner had the Parker soundtrack started moving up the charts than Mushroom Records released contemporary rocker Jimmy Barnes' "Soul Deep" album, recorded at his home studio last January. It shipped platinum, debuted at No. 1 and cemented the new boom firmly into place.

Barnes' offering sees him whip through classics originally associated with Jackie Wilson, Al Green, Stevie

Wonder, Sam & Dave, Ike & Tina Turner, the Four Tops, Marvin Gaye & Tammi Terrell, Wilson Pickett, and Joe Tex.

Although the release of a genre album was a gamble for an artist of Barnes' stature, he appears to have pulled it off. The album is his fastest mover ever, with more than 100,000 sales to date, and his soul revue concerts (with an incorporated set by Johnny Diesel) have drawn strong reviews.

Barnes has been recording the occasional soul song since his days with Cold Chisel, and is now very much responsible for taking it to an enthusiastic young audience. "Soul music," he told Billboard, "is the purest form of emotional expression in song. It's the singer's way of expressing love. Soul is a way of opening up emotion-

ally, of releasing emotion."

Those buying "The Commitments" soundtrack and the Barnes album also appear to be investigating some of the music that inspired those projects, albeit with prompting from television. Castle Communications and Sony Music recently joined forces to market a \$40, three-CD Ray Charles anthology with the help of a TV commercial. Some 20,000 sets were sold and the title went top 20 on the albums chart.

"The chart entry came as a surprise," says Castle's commercial manager, Dougie Dudgeon. "I think it was helped along by the general awareness of great soul music at the moment, and a curiosity about where the sound came from."

Charles has toured Australia often
(Continued on page 18)



WHERE ANGELS DARE TO TREAD: When Sony Distribution hired a black music field staff early in '91, all of the major labels followed suit with their own urban marketing/product development staffs. This resulted in the highest rate of employment for blacks in distribution in industry history. In 1988, only WEA had a complete staff, while CEMA was covered in a few branches and had begun to staff up. Spurred by increased sales of R&B music as well as changes in Billboard's R&B retail reporting process, other companies began to follow WEA's example. There is still only one African-American branch manager: MCA's **Ben Sheats**. There would have been two, except that **Steve Corbin**, previously Sony's first and only African-American branch manager, has accepted the newly created PGD position of VP of sales and marketing, black music. One of Corbin's first duties is to hire regional sales managers. Will wonders never cease!

CONGRATULATIONS TO Kirk Bonin on his promotion to senior director, urban marketing, for Arista. Bonin was formerly director, urban marketing. His duties include the creation, coordination, and implementation of all field marketing for Arista's black product, as well as overseeing daily sales. Bonin is also responsible for the sales and marketing of a majority of Arista's crossover artists, and serves as liaison to BMG Distribution's urban staff.

SANTA IN THE HOOD: Every year, Billboard publishes a Top Christmas Albums chart. R&B titles rarely chart here, since they may not be hot chain store and rack items. An informal survey of retailers around the country reveal many strong R&B Christmas sellers. **Beverly Taylor** of The Joy Of Music in Cleveland reports two annual nest-sellers: "Give Love At Christmas" by the **Temptations** (Motown) and "Merry Christmas Baby" by **Charles Brown** (King), which quickly sold out. Other strong titles include "He Is Christmas" by **Take 6** (Reprise) and "Home For Christmas" by the **O'Jays** (EMI). This year Atlantic offered "It's Christmas Time Again" (Stax), featuring **Isaac Hayes**, the **Emotions**, **Little Johnny Taylor**, **Rufus Thomas**, **Albert King**, and others. A strong gospel offering is A&M's "The Essence Of Christmas, featuring such Benson artists as **Commissioned**, **Vanessa Mitchell**, **Albertina Walker**, **Carman**, **Thomas Whitfield**, and **CeCe Winans**. Atlantic's new "Soul Christmas," with tracks by **Joe Tex**, **Luther Vandross**, and **Donny Hathaway**, among others, is a strong seller, as is the new "Christmas" by **Stephanie Mills** (MCA). **Royce Fortune** of Fortune Records in Los Angeles reports that the following are "working for his cash register": The O'Jays, Mills, the Temptations, Take 6, "Happy Holiday To You" by the **Whispers** (Capitol), "Christmas Time" by **Patti LaBelle** (MCA), "Santa Claus Got A Brand New Bag" by **James Brown** (Rhino), and "The Spirit Of Christmas" by **Ray Charles** (Columbia). **Randy Coleman Jr.** of B.J. Music Center in Greenville, S.C., adds, "Two of the best Christmas releases that I've ever seen came out this year: The Atlantic 'Soul Christmas' and the Ichiban 'Blues At Christmas'... It appeals to everybody because it is up-tempo and a fresh approach to Christmas music. [Both titles] have taken the market by storm." Coleman has been able to get "Soul Christmas" on CD, but it sells out as soon as he gets it in.

HOT R&B SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 102 REPORTERS	TOTAL ON CHART
STAY THIS WAY BRAND NEW HEAVIES DELICIOUS...	0	0	2	2	73
BABY HOLD ON TO ME GERALD LEVERT ATCO EASTWEST	0	0	2	2	66
I CAN'T STOP THINKIN' Z'LOOKE ORPHEUS	0	0	2	2	29
MAKE YA BODY MOVE CHILL DEAL BOYZ PUMP	0	0	2	2	9
THESE THREE WORDS STEVIE WONDER MOTOWN	0	0	1	1	98
UUH AHH BOYZ II MEN MOTOWN	0	0	1	1	94
EVERLASTING LOVE TONY TERRY EPIC	0	0	1	1	88
MAKE TIME FOR LOVE KEITH WASHINGTON QWEST	0	0	1	1	81
LOVE IS CALLING YOU GENE RICE RCA	0	0	1	1	77
LET'S STAY TOGETHER GUY MCA	0	0	1	1	77

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	5	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	3	1	1	I LOVE YOUR SMILE	SHANICE	1
2	3	BLACK OR WHITE	MICHAEL JACKSON	5	2	3	THE COMFORT ZONE	VANESSA WILLIAMS	2
3	6	KEEP IT COMIN'	KEITH SWEAT	6	3	2	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE	7
4	1	THE COMFORT ZONE	VANESSA WILLIAMS	2	4	4	LOVE CRAZY	ATLANTIC STARR	9
5	2	2 LEGIT 2 QUIT	HAMMER	4	5	5	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	3
6	4	I LOVE YOUR SMILE	SHANICE	1	6	6	2 LEGIT 2 QUIT	HAMMER	4
7	9	INSATIABLE	PRINCE AND THE N.P.G.	8	7	8	THE RUSH	LUTHER VANDROSS	12
8	8	KISS YOU BACK	DIGITAL UNDERGROUND	13	8	7	LIVING IN CONFUSION	PHYLLIS HYMAN	10
9	16	CAN'T LET GO	MARIAH CAREY	14	9	9	BLACK OR WHITE	MICHAEL JACKSON	5
10	11	CHANGE	LISA STANSFIELD	15	10	10	INSATIABLE	PRINCE AND THE N.P.G.	8
11	7	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE	7	11	11	CAN HE DO IT	READY FOR THE WORLD	11
12	13	CAN HE DO IT	READY FOR THE WORLD	11	12	12	KEEP IT COMIN'	KEITH SWEAT	6
13	27	STAY	JODECI	18	13	13	I WANT YOU	JODY WATLEY	16
14	17	I WANT YOU	JODY WATLEY	16	14	14	CHANGE	LISA STANSFIELD	15
15	10	LIVING IN CONFUSION	PHYLLIS HYMAN	10	15	15	CAN'T LET GO	MARIAH CAREY	14
16	12	LOVE CRAZY	ATLANTIC STARR	9	16	16	UUH AHH	BOYZ II MEN	17
17	25	UUH AHH	BOYZ II MEN	17	17	17	THESE THREE WORDS	STEVIE WONDER	23
18	20	ALL THROUGH THE NIGHT	STONE-LOC	19	18	19	THE WAY I FEEL ABOUT YOU	KARYN WHITE	22
19	24	THE RUSH	LUTHER VANDROSS	12	19	20	I BELONG TO YOU	WHITNEY HOUSTON	25
20	14	PRIVATE LINE	GERALD LEVERT	20	20	18	(EVERYBODY) GET UP	ROGER	21
21	30	JUST THE TWO OF US	CHUBB ROCK	31	21	21	KISS YOU BACK	DIGITAL UNDERGROUND	13
22	26	FINALLY	CE CE PENISTON	28	22	22	MAKE TIME FOR LOVE	KEITH WASHINGTON	24
23	15	PUT ME IN YOUR MIX	BARRY WHITE	33	23	23	STAY	JODECI	18
24	29	MIND PLAYING TRICKS ON ME	GETO BOYS	42	24	26	EVERLASTING LOVE	TONY TERRY	29
25	28	MAKE TIME FOR LOVE	KEITH WASHINGTON	24	25	24	PRIVATE LINE	GERALD LEVERT	20
26	37	SHE'S GOT THAT VIBE	R. KELLY	26	26	25	SET ADRIFT ON MEMORY BLISS	P.M. DAWN	27
27	18	CAN'T TRUSS IT	PUBLIC ENEMY	38	27	27	ALL THROUGH THE NIGHT	STONE-LOC	19
28	23	(EVERYBODY) GET UP	ROGER	21	28	28	YOU (YOU'RE THE ONE FOR ME)	EX-GIRLFRIEND	35
29	21	FEELS LIKE ANOTHER ONE	PATTI LABELLE	40	29	29	SHE'S GOT THAT VIBE	R. KELLY	26
30	32	FOREVER MY LADY	JODECI	39	30	30	LET'S STAY TOGETHER	GUY	37
31	33	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ	49	31	31	STAY THIS WAY	THE BRAND NEW HEAVIES	30
32	38	THE WAY I FEEL ABOUT YOU	KARYN WHITE	22	32	32	LOVE IS CALLING YOU	GENE RICE	43
33	22	I'LL TAKE YOU THERE	BEBE & CECE WINANS	34	33	33	GIVING YOU ALL MY LOVE	CHRIS WALKER	32
34	19	GIVING YOU ALL MY LOVE	CHRIS WALKER	32	34	34	GROOVE YA	LEVEL III	41
35	39	STAY THIS WAY	THE BRAND NEW HEAVIES	30	35	35	THE JONES'	THE TEMPTATIONS	47
36	—	THESE THREE WORDS	STEVIE WONDER	23	36	36	I'LL TAKE YOU THERE	BEBE & CECE WINANS	34
37	—	GROOVE WITH IT	BIG DADDY KANE	36	37	37	GROOVE WITH IT	BIG DADDY KANE	36
38	—	I BELONG TO YOU	WHITNEY HOUSTON	25	38	38	FINALLY	CE CE PENISTON	28
39	—	BREAKIN' MY HEART	MINT CONDITION	44	39	39	SO INTENSE	LISA FISCHER	50
40	31	SET ADRIFT ON MEMORY BLISS	P.M. DAWN	27	40	40	BABY HOLD ON TO ME	GERALD LEVERT	60

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
4 2 LEGIT 2 QUIT (Bust-It, BMI)	ASCAP/Heritage, ASCAP
70 ADDAMS GROVE (Bust-It, BMI/Orion, ASCAP)	ASCAP/Heritage, ASCAP
7 AFTER THE DANCE (Jobete, ASCAP)	ASCAP/Heritage, ASCAP
7 AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caiber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)	ASCAP/Heritage, ASCAP
92 AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)	ASCAP/Heritage, ASCAP
65 ALL NIGHT ALL DAY (Inter Coastal, BMI/Pac Jam, BMI)	ASCAP/Heritage, ASCAP
19 ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP)	ASCAP/Heritage, ASCAP
67 ARE YOU LONELY FOR ME (Trycep, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)	ASCAP/Heritage, ASCAP
61 BE A FATHER TO YOUR CHILD (Fred & Barney, BMI)	ASCAP/Heritage, ASCAP
55 BE TRUE TO YOURSELF (Protoons, ASCAP/Greedy Greg, ASCAP)	ASCAP/Heritage, ASCAP
5 BLACK OR WHITE (Mijack, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP)	ASCAP/Heritage, ASCAP
44 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP)	ASCAP/Heritage, ASCAP
11 CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)	ASCAP/Heritage, ASCAP
14 CAN'T LET GO (M Carey, BMI/WB, ASCAP/Wallyworld, ASCAP/Sony Songs, BMI)	ASCAP/Heritage, ASCAP
38 CAN'T TRUSS IT (Def American, BMI)	ASCAP/Heritage, ASCAP
59 CAN'T WAIT TO GET YOU HOME (MCA, ASCAP/Bush Burnin', ASCAP)	ASCAP/Heritage, ASCAP
84 CHANGED (EMI April, ASCAP/Monty Seward, ASCAP)	ASCAP/Heritage, ASCAP
15 CHANGE (Careers-BMG, BMI)	ASCAP/Heritage, ASCAP
94 COLD SWEAT (Cykus, BMI/BMG, ASCAP)	ASCAP/Heritage, ASCAP
56 COLOR ME BADD (Hip City, BMI/Hi-Frost, BMI/HK, BMI)	ASCAP/Heritage, ASCAP
2 THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stupid, ASCAP/Almo, ASCAP) HL/CPP	ASCAP/Heritage, ASCAP
29 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI)	ASCAP/Heritage, ASCAP
21 (EVERYBODY) GET UP (Troutman's, BMI/Saja, BMI/Warner-Tamerlane, BMI/Gamson, ASCAP)	ASCAP/Heritage, ASCAP
93 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI)	ASCAP/Heritage, ASCAP
48 EVERYTIME MY HEART BEATS (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)	ASCAP/Heritage, ASCAP
40 FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri, BMI/Budsky, BMI)	ASCAP/Heritage, ASCAP
28 FINALLY (Wax Museum, BMI/Mainlot, BMI)	ASCAP/Heritage, ASCAP
39 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Sure!, ASCAP)	ASCAP/Heritage, ASCAP
53 GET A LIFE (Black Hat, ASCAP)	ASCAP/Heritage, ASCAP
63 GET READY (Dyad, BMI/Yah Mo, BMI)	ASCAP/Heritage, ASCAP
32 GIVING YOU ALL MY LOVE (CCW, ASCAP/Rogli, ASCAP)	ASCAP/Heritage, ASCAP
74 GIVIN' IN TO LOVE (Rodsongs, ASCAP/Almo, ASCAP)	ASCAP/Heritage, ASCAP
82 GO TO THE HORSE'S MOUTH (O Dad, BMI/North Star, BMI)	ASCAP/Heritage, ASCAP
36 GROOVE WITH IT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)	ASCAP/Heritage, ASCAP
41 GROOVE YA (Money In The Bank, BMI/Jon Gass, ASCAP)	ASCAP/Heritage, ASCAP
97 HEART TO HEART (Sula, ASCAP/WB, ASCAP/Heritage, ASCAP)	ASCAP/Heritage, ASCAP
45 HOME IS WHERE THE HURT IS (E.Sharp, ASCAP)	ASCAP/Heritage, ASCAP
72 HOUSECALL (Aunt Hilda, BMI/Shadows, BMI/Maxi, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP)	ASCAP/Heritage, ASCAP
100 HOUSE PARTY II	ASCAP/Heritage, ASCAP
88 HOW TO FLOW (Nice & Smooth, ASCAP)	ASCAP/Heritage, ASCAP
25 I BELONG TO YOU (Virgin Songs, BMI/Rightsong, BMI/Franne Gee, BMI)	ASCAP/Heritage, ASCAP
95 I CAN'T STOP THINKIN' (ABOUT YOUR LOVE) (MCA, ASCAP/Bush Burnin', ASCAP/Mikel Moco, ASCAP/Strick-Luck, ASCAP)	ASCAP/Heritage, ASCAP
34 I'LL TAKE YOU THERE (Irving, BMI)	ASCAP/Heritage, ASCAP
1 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)	ASCAP/Heritage, ASCAP
78 IN & OUT OF LOVE (Virgin Songs, BMI/Morning Crew, BMI)	ASCAP/Heritage, ASCAP
8 INSATIABLE (Controversy, ASCAP/WB, ASCAP)	ASCAP/Heritage, ASCAP
49 IS IT GOOD TO YOU (Colgems-EMI, ASCAP)	ASCAP/Heritage, ASCAP
57 IT'S NOT YOUR MONEY (Bust-It, BMI)	ASCAP/Heritage, ASCAP
81 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP	ASCAP/Heritage, ASCAP
16 I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP)	ASCAP/Heritage, ASCAP
47 THE JONES' (Whole Nine Yards, ASCAP/Wokie, ASCAP)	ASCAP/Heritage, ASCAP
31 JUST THE TWO OF US (ADRA, BMI/Howie Tee, BMI/Getalodofatso, BMI)	ASCAP/Heritage, ASCAP
6 KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Ensign, BMI) WBM/CPP	ASCAP/Heritage, ASCAP
13 KISS YOU BACK (GLG Two, BMI/Pubhowyaike, BMI/Willesden, BMI/Bridgeport, BMI)	ASCAP/Heritage, ASCAP
52 LATIFAH'S HAD IT UP 2 HERE (T-Boy, ASCAP/Queen Latifah, ASCAP/Naughty, ASCAP)	ASCAP/Heritage, ASCAP
37 LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP)	ASCAP/Heritage, ASCAP
10 LIVING IN CONFUSION (Gamble-Huff, ASCAP/Virgin, ASCAP/Terry Burrus, BMI)	ASCAP/Heritage, ASCAP
9 LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP)	ASCAP/Heritage, ASCAP
43 LOVE IS CALLING YOU (Stanton's Gold, BMI/April Joy, BMI/Generic, BMI/Island, BMI)	ASCAP/Heritage, ASCAP
58 LOVE STORIES (Virgin Songs, BMI/Morning Crew, BMI)	ASCAP/Heritage, ASCAP
86 LUXURY OF LOVE (Garlic Gulch, BMI/Chubu, BMI/Irving, ASCAP/Write By The Sea, ASCAP/Reata, ASCAP)	ASCAP/Heritage, ASCAP
24 MAKE TIME FOR LOVE (Chicago Bros., BMI/Warner-Tamerlane, BMI)	ASCAP/Heritage, ASCAP
99 MEET ME IN THE MIDDLE (Shakeji, ASCAP/Aquarian Fire, BMI)	ASCAP/Heritage, ASCAP
42 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)	ASCAP/Heritage, ASCAP
80 NEVER IN MY LIFE (Gratitude Sky, ASCAP/Streamline Moderne, BMI/Virgin Songs, BMI)	ASCAP/Heritage, ASCAP
68 NICE & SLOW (Red Man, ASCAP/Virgin, ASCAP/Black Eye, ASCAP/Kee-Drick, BMI)	ASCAP/Heritage, ASCAP
89 NO REASON (Frytown, BMI/Diz Is Muzik, BMI)	ASCAP/Heritage, ASCAP
69 ONE GOOD REASON (Number Nine, ASCAP/Tunes-R-U, ASCAP)	ASCAP/Heritage, ASCAP
77 O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP	ASCAP/Heritage, ASCAP
83 POOR GEORGIE (Top Biliin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI)	ASCAP/Heritage, ASCAP
79 POP THAT COOCHIE (Pac Jam, BMI/2 Live, BMI)	ASCAP/Heritage, ASCAP
20 PRIVATE LINE (Trycep, BMI/Willesden, BMI)	ASCAP/Heritage, ASCAP
33 PUT ME IN YOUR MIX (Seven Songs, BMI/Two Sioux, BMI)	ASCAP/Heritage, ASCAP
85 RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	ASCAP/Heritage, ASCAP
12 THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Mill, ASCAP)	ASCAP/Heritage, ASCAP
27 SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP)	ASCAP/Heritage, ASCAP
26 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Banjasha, BMI)	ASCAP/Heritage, ASCAP
50 SO INTENSE (Bok, ASCAP/Stone & Muffin, ASCAP/Geffen Again, BMI/Pure Delight, BMI/Harrinder, BMI/Gratitude Sky, ASCAP/Ensign, BMI/Randy Michelle, BMI)	ASCAP/Heritage, ASCAP
54 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI)	ASCAP/Heritage, ASCAP
30 STAY THIS WAY (Varry White, ASCAP/London, ASCAP/Mudside, BMI)	ASCAP/Heritage, ASCAP
18 STAY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM	ASCAP/Heritage, ASCAP
62 STEADY MOBBIN' (Gangsta Boogie, ASCAP/Street Knowledge, BMI)	ASCAP/Heritage, ASCAP
98 SUCH GOOD LOVE (Mo Kids, BMI/Jonyro, BMI/Orange Man, BMI)	ASCAP/Heritage, ASCAP
90 SWEET THANG (MCA, ASCAP)	ASCAP/Heritage, ASCAP
3 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP)	ASCAP/Heritage, ASCAP
46 TENDER KISSES (Zodroc, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM	ASCAP/Heritage, ASCAP
23 THESE THREE WORDS (Stevland Morris, ASCAP)	ASCAP/Heritage, ASCAP
66 THE THING THAT U DO (Zomba, ASCAP) WBM	ASCAP/Heritage, ASCAP
96 THINKING OF YOU (SOH, ASCAP/Creative Funk, ASCAP)	ASCAP/Heritage, ASCAP
73 THIS MUST BE LOVE (Gotta Getcha, BMI/Pri, BMI/Angora, ASCAP)	ASCAP/Heritage, ASCAP
71 THIS TIME (George's, BMI/Stone Diamond, BMI/Blair Vizzion, BMI)	ASCAP/Heritage, ASCAP
64 UNDERSTANDING (MCA, ASCAP/Zubaidah, ASCAP/WB, ASCAP/Carrumba, ASCAP/Bilshir, ASCAP/Roydor, BMI)	ASCAP/Heritage, ASCAP
17 UUH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)	ASCAP/Heritage, ASCAP
22 THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Souppd, ASCAP/ATV, BMI)	ASCAP/Heritage, ASCAP
51 WHAT GOES AROUND COMES AROUND (Miss Bessie, ASCAP)	ASCAP/Heritage, ASCAP
60 WHAT'S ON YOUR MIND (FROM HOUSE PARTY II) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)	ASCAP/Heritage, ASCAP
91 WORD TO THE BADD!! (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI/EMI Blackwood, BMI/Black Stallion, ASCAP/Pebbitone, ASCAP)	ASCAP/Heritage, ASCAP
76 YOU CALLED & TOLD ME (FROM STRICTLY BUSINESS) (EMI April, ASCAP/Across 110th Street, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP)	ASCAP/Heritage, ASCAP
87 YOU MAKE ME FEEL BRAND NEW (Warner-Tamerlane, BMI)	ASCAP/Heritage, ASCAP
35 YOU (YOU'RE THE ONE FOR ME) (Forceful, BMI/Willesden, BMI)	ASCAP/Heritage, ASCAP

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JAN. 11, 1992

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	1	4	5	★ ★ No. 1 ★ ★ MICHAEL JACKSON EPIC 45400 (10.98 EQ) 2 weeks at No. 1	DAINGEROUS	1
2	2	3	29	JODECI ● MCA 10198 (9.98)	FOREVER MY LADY	1
3	4	2	13	PRINCE & THE N.P.G. ▲ PAISLEY PARK 25379/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
4	3	1	8	ICE CUBE PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
5	7	12	5	KEITH SWEAT ELEKTRA 61216* (10.98)	KEEP IT COMIN'	5
6	5	5	10	GERALD LEVERT ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	5
7	6	6	9	HAMMER CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	6
8	9	10	32	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
9	12	11	14	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
10	8	7	25	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
11	11	8	13	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
12	10	9	11	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
13	14	14	12	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	12
14	13	13	18	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	12
15	20	30	6	TEVIN CAMPBELL QWEST 26291*WARNER BROS. (9.98)	T.E.V.I.N.	15
16	15	16	26	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
17	16	18	12	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
18	23	28	14	CYPRESS HILL COLUMBIA 47889 (9.98 EQ)	CYPRESS HILL	18
19	21	20	13	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	13
20	17	15	15	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
21	19	19	26	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
22	22	24	34	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
23	18	17	12	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
24	28	35	6	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	24
25	24	22	25	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
26	25	23	8	SOUNDTRACK MCA 10397* (9.98)	HOUSE PARTY 2	23
27	26	21	30	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
28	34	34	17	NAUGHTY BY NATURE ● TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
29	29	36	6	LISA STANSFIELD ARISTA 18679* (10.98)	REAL LOVE	29
30	30	27	10	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
31	31	33	10	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	31
32	27	25	8	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
33	37	64	5	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	33
34	32	29	10	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
35	40	43	7	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	35
36	36	26	11	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
37	33	32	10	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
38	42	48	32	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
39	38	38	7	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	38
40	54	76	5	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	40
41	35	31	13	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
42	43	39	14	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
43	59	56	28	NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
44	55	55	22	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98)	C.M.B.	10
45	50	51	9	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	39
46	57	67	4	TONE-LOC DELICIOUS VINYL 510609 (9.98)	COOL HAND LOC	46
47	60	—	2	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	47
48	46	50	8	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	46
49	48	53	26	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	48

50	39	46	7	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	39
51	45	37	14	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
52	49	45	8	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45
53	51	44	10	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
54	70	72	16	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	36
55	44	41	25	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
56	41	42	37	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
57	64	61	37	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
58	61	47	29	PEABO BRIVSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
59	53	49	17	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
60	58	57	38	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ)THE BRAND NEW HEAVIES		17
61	52	52	18	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
62	56	54	24	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
63	47	40	32	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
64	65	65	7	SOUNDTRACK MCA 10428 (10.98)	STRICTLY BUSINESS	64
65	63	58	30	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
66	66	68	20	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
67	73	71	7	U.M.C.'S WILO PITCH 97544/EMI (9.98)	FRUITS OF NATURE	67
68	69	63	67	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
69	67	62	32	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
70	72	69	22	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
71	76	73	10	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
72	68	59	17	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
73	62	60	23	VESTA A&M 5347 (9.98)	SPECIAL	15
74	71	66	40	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
75	82	84	6	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	75
76	74	74	28	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
77	80	81	13	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	64
78	78	88	4	O'JAYS EMI 96420 (10.98)	HOME FOR CHRISTMAS	78
79	79	89	4	AUDREY WHEELER EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	79
80	85	82	50	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
81	75	77	6	PATTI AUSTIN GRP 9660*/MCA (9.98)	CARRY ON	75
82	86	—	2	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	82
83	95	—	21	PAULA ABDUL ▲ 2 CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
84	81	78	11	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
85	83	80	11	BOBBY RUSH URGENT 4117/ICHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
86	99	—	2	BOBBY 'BLUE' BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	86
87	77	75	7	MARVIN SEASE MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
88	93	83	13	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
89	92	97	4	THE TEMPTATIONS MOTOWN 6331* (9.98)	MILESTONE	89
90	97	90	31	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
91	84	86	22	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
92	98	96	38	ANITA BAKER ELEKTRA 61116* (9.98)	THE SONGSTRESS	92
93	90	87	48	O'JAYS ● EMI 93390 (9.98)	EMOTIONALLY YOURS	2
94	96	92	42	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
95	87	79	7	RUN-D.M.C. PROFILE 1419 (10.98)	GREATEST HITS 1983 - 1991	75
96	89	93	4	FAT BOYS EMPEROR 4118*/ICHIBAN (9.98)	MACK DADDY	89
97	NEW ▶	—	1	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	97
98	91	91	28	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
99	88	70	8	SMOKEY ROBINSON SBK 97968* (9.98)	DOUBLE GOOD EVERYTHING	64
100	94	85	7	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80

○ 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. © 1992, Billboard/BPI Communications, Inc.

RELATIVITY TAKES 'BABY' STEP INTO HIP-HOP ARENA VIA CHRIS LIGHTY DEAL

(Continued from page 13)

agement. Lighty then merged his company with Rush Artist Management, where he continues to guide his acts as well as some of the Rush stable while perfecting his production skills. "We were producing and overseeing projects by the Jungle Brothers, Tribe, and we signed Black Sheep to Mercury," says Lighty, who got the tag "Baby" Chris because of his relatively young age (he is now just 22). "I'm still managing over at

Rush with Russell [Simmons] and Lyor [Cohen, principals of Rush]; I'm still handling Tribe, and I handle Leaders Of The New School and Brand Nubian."

The name of the new label, Violator, is taken from a portion of the Zulu Nation hip-hop conglomerate under Red Alert called the Violators. Like his management company, Baby Sounds Productions is an offshoot of Red Alert Productions. "Red is part of everything I do," says Lighty of his

mentor, who does not have an official post in the company.

Lighty will be based in Relativity's New York office. "We're hiring staff now," he says. Lighty will share production duties with outside producers: "I'm bringing in other producers like Quest, De La—everybody who had surrounded me all the way through this ride," he says. "I will let each group do what they want, but I will oversee everything. There are a million kids out there who like

what I like."

Queens, N.Y.-based Relativity Records is known primarily for its success with rock acts like Steve Vai, Joe Satriano, and the soundtrack to "Les Miserables." The label made its first foray into rap in 1991 with the act 2 Black 2 Strong & the MMG.

Grunblatt adds that in the last six months, Relativity has developed a rap division staffed by Muhammad Ali (not the renowned boxer), rap promotion director, rap

product manager Peter Tang, and rap retail specialist Coreen Anderson. Relativity is headed by Barry Kobrin, president, while Cliff Cultreri, GM, runs the label. It is independently distributed by Relativity Entertainment Distribution.

JANINE McADAMS

**Changes on the air
at urban radio?
... see page 63**

RIAA'S BERMAN LAYS DOWN COPYRIGHT LAW TO JAPAN RENTAL RETAILERS

(Continued from page 1)

their comprehensive permission on record rentals," the association said in a statement issued Dec. 24. It did not say what the association would do if no agreement is worked out by April.

Berman said he had broached the idea of a three-month rental ban in a meeting with rental association officials in Tokyo Dec. 12. In press reports here, the association has been quoted as saying it sought the three-month ban to show that rental has no effect on sales of new foreign releases.

Berman also said that officials of the Japanese rental trade group had asked, in a Dec. 12 meeting, that foreign producers forgo the exercise of their rights for the first three months of 1992.

"I said I didn't think there was a chance in the world that, having spent the last five years trying to get the law changed, before we even had a chance to figure how it was going to work, that we were going to give up three months not knowing what was going to happen at the end of three months," Berman said.

"We've given blood for 10 years here," he added. "They protected Japanese music and they didn't protect anybody else's. They rented it without authorization and they rented it without payment. In some stores, it's 50% of the repertoire. I'd say it was a hell of a business."

COMMODORE BERMAN

Berman's visit received wide coverage in the Japanese media, with one commentator comparing it to the 1853 arrival in Japan of the "black ships" of Commodore Matthew C. Perry of the United States, which opened up Japan to trade with the U.S. after more than 200 years of self-imposed isolation.

As for the compromise worked

out earlier between the rental shops and the members of the Japan Phonograph Record Assn. (JPRA), Berman said: "Nobody that I know of believes this domestic deal—one week and [a flat per-CD fee of] 360 yen [\$2.85]—is in their best interest. [This includes] every foreign producer that I have spoken to, and I think they would account for 99% of the inventory of foreign repertoire in Japan."

Berman said he was "astounded" when rental industry representatives told him at a Nov. 12 meeting in Washington, D.C., that they had assumed foreign firms would go along with the gentlemen's agreement between the renters and the JPRA.

Noted the RIAA chief, "I helped negotiate the change of the Japanese law, and over the course of the four or five years it took to achieve that, I never once intimated or hinted . . . that the domestic arrangement was going to be satisfactory, simply because no one could know what the international companies would accept as an arrangement. And I wasn't going to prejudice and I don't know why they [the rental industry] did. I think they were irresponsible and asleep at the switch."

At their recent meeting here, Berman told the rental association representatives that their only option was to try to make deals with individual foreign record companies. So far, there has been no indication that any such deals have been made, and the rental association says it wants more time to gain foreign producers' "understanding" of the Japanese rental business.

Berman met again with rental industry officials Dec. 17 in Los Angeles, but, according to press reports here, no progress toward solving the dispute was made at that meeting.

Asked why he thinks domestic record companies went along with the gentlemen's agreement, Berman said: "Because the government sent them a message in the middle of the night. This is unique to Japan."

On the rental industry's contention that the \$600 million-a-year industry helps disseminate music to people who can't afford Japan's high CD prices, Berman said: "I have an absolute and direct response to that, and it hasn't been answered. I am perfectly prepared to negotiate a reduced rate based on age, if Japanese manufacturers selling Hondas and Toyotas and Sonys and Panasonics and Nintendos in the United States do the same thing."

"The other answer is a practical answer. If it is in the interest of record producers—and it is—to disseminate their music in the widest possible way, they're going to figure it out for themselves. I don't think the Cultural Affairs Agency [which handles copyright matters] knows better than the record producer what's in his best interest."

HIGH PRICES

Berman added that he believes that one of the reasons sale prices in Japan are so high is that companies are trying to recapture what they lose in the rental market. He estimated the rental industry has resulted in annual losses to foreign record companies of between \$700 million and \$1 billion. Part of this, he noted, is due to home copying of rented CDs.

"Why do you think it is that the per capita purchase of blank tape in Japan is almost four times what it is in the United States?" he said. "There's no tape business in Japan. It's a total CD business. Where does tape come into the picture? It's the adjunct to rental."

Meanwhile, a compromise appears to have been reached at multilateral trade talks in Geneva that would allow Japan's record rental industry to continue doing business while banning it in other countries. The GATT Uruguay Round draft final report, released Dec. 20, says that, in principle, exclusive rental rights—not remuneration rights—are accorded to whomever holds the rights to a sound carrier (in most cases, the record company). This would appear to leave no room for a system such as Japan's, but the report makes an exception for countries with "a system of equitable remuneration of rights holders" at the time of the document's signing. The country "may maintain such a

system provided that the commercial rental of the phonograms is not giving rise to the material impairment of the exclusive rights of reproduction of rights holders."

Akira Ojima, deputy director of the international economic affairs division of the Ministry of International Trade and Industry, says, "This provision means that it protects Japan's current system." U.S. negotiators at the talks have been taking a strong line aimed at prohibiting rental of foreign product for the entire 50-year copyright period.

Ojima points out, however, that the document must be studied by the various countries involved before it receives final approval.

Billboard®

FOR WEEK ENDING JANUARY 11, 1992

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	2	11	JUST THE TWO OF US (M) (T) SELECT 4-66502/ELEKTRA	◆ CHUBB ROCK 2 weeks at No. 1
2	3	4	14	THE PHUNCKY FEEL ONE (C) (T) RUFFHOUSE 38-73930/COLUMBIA	◆ CYPRESS HILL
3	4	7	9	I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007	◆ JIBRI WISE ONE
4	2	1	16	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI	◆ U.M.C.'S
5	7	11	7	GROOVE WITH IT (C) (CD) (T) COLD GILLIN' 4-19115/REPRISE	◆ BIG DADDY KANE
6	5	6	10	KISS YOU BACK (C) (M) (T) TOMMY BOY 993*	◆ DIGITAL UNDERGROUND
7	6	8	8	BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 867 888-4/MERCURY	◆ ED O.G. & DA BULLDOGS
8	9	13	7	2 LEGIT 2 QUIT (C) (CD) (T) CAPITOL 44785	◆ HAMMER
9	11	14	7	WILDSIDE (C) (M) (T) INTERSCOPE 4-98673/ATCO EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
10	10	9	9	SHAKIYLA (JRH) (C) (T) PROFILE 5344	◆ POOR RIGHTEOUS TEACHERS
11	14	20	6	BE TRUE TO YOURSELF (C) (T) PROFILE 5343	◆ 2ND II NONE
12	8	3	16	AIN'T GONNA HURT NOBODY (C) (M) (T) SELECT 4-64847/ELEKTRA	◆ KID 'N PLAY
13	21	30	4	STEADY MOBBIN' (C) PRIORITY 7247	ICE CUBE
14	16	22	5	MR. SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY	SCARFACE
15	12	5	14	CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA	◆ PUBLIC ENEMY
16	13	16	8	1-800-SKY-TALK PIN #110279 (C) EPIC 34-74023	◆ CANDYMAN
17	18	15	13	IS IT GOOD TO YOU (C) (M) (T) UPTOWN 54200/MCA	◆ HEAVY D. & THE BOYZ
18	19	25	4	THE CHOICE IS YOURS (M) (T) MERCURY 866 087*	◆ BLACKSHEEP
19	25	29	4	JUST KICKIN' IT (C) (T) S.D.E.G. 91-077/ICHIBAN	◆ M.C. BREED & D.F.C.
20	17	21	7	PORTRAIT OF THE ARTIST AS A HOOD (C) (T) DEF JAM 38-73896/COLUMBIA	◆ 3RD BASS
21	15	12	15	CHECK THE RHIME (C) (T) JIVE 42011	◆ A TRIBE CALLED QUEST
22	20	19	22	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
23	NEW		1	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA	NICE & SMOOTH
24	30		2	NICE & SLOW (C) VIRGIN 4-98684	◆ REDHEAD KINGPIN & THE F.B.I.
25	NEW		1	DYNAMIC DUO (C) (T) CHEETAH 9508	◆ D.J. MAGIC MIKE & M.C. MADNESS
26	NEW		1	ALL FOR ONE (C) (T) ELEKTRA 4-64246	◆ BRAND NUBIAN
27	28		2	MISTADOBALINA (C) (T) ELEKTRA 64826-4	◆ DEL THA FUNKEE HOMOSAPIEN
28	29		2	SECRETS (OF SUCCESS) (M) (T) LONDON 869 539-4/PLG	◆ THE COOKIE CREW
29	NEW		1	POP THAT THANG (M) (T) EFFECT 5187/LUKE	BUST DOWN
30	22	17	15	POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC	◆ THE 2 LIVE CREW

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. (CO) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1992. Billboard/BPI Communications, Inc.

Cleveland High Schoolers Get Versed In Rap

Panel Examines Genre's Shock-Absorption Factor

BY CARLO WOLFF

CLEVELAND—Leave it to an academic to make shock OK.

Are people upset "because N.W.A used the word 'fuck' in 'F*** Tha Police'?" Reebee Garofalo asked some 400 high school students here Dec. 13. Or is society mad at what N.W.A expresses in a song that surfaced shortly before Los Angeles police beat an unarmed African American named Rodney King?

Univ. of Massachusetts professor Garofalo spoke on the topic in a panel titled "But Do Some Lyrics Go Too Far?," sponsored by the Rock and Roll Hall of Fame and Museum. It was part of a two-day forum on the First Amendment at the Cleveland Convention Center.

Rap, the focus of the panel, seemed to polarize its members. The event was to have featured 2 Live Crew leader Luther Campbell, but he canceled in his second Cleveland no-show (a 2 Live Crew concert set for fall

1990 also fell through).

Garofalo and Village Voice columnist Nat Hentoff took positions on the liberal end, former Country Joe & the Fish member Barry Melton occupied the middle, and San Diego poet/playwright Bradley Steffens voiced the conservative position.

After excoriating 2 Live Crew's material as "porno doggerel" and calling rap music entertainment without "serious social content," Steffens defended the Supreme Court decision to let communities determine whether lyrics are obscene.

Melton, now a San Francisco lawyer specializing in juvenile cases, called rap the "purest form of protest music of our era." He also said Country Joe & the Fish had problems getting work in the '60s because their music was considered obscene.

Noting that one-third of all young African-American men are on probation or parole, Melton said that, without understanding rap, he could not handle the cases he specializes in. But

he had no objection to the labeling of records, saying that he wants to know what his teenage sons are listening to. That prompted Hentoff to say, "What if books had to be labeled?"

Garofalo compared contemporary attacks on rap with the Parents' Music Resource Center's efforts to rein in heavy metal six years ago, the establishment's scandalized attitude toward rock in the '60s, and society's negative attitude toward jazz during the '20s.

When Steffens said it is the government's right to protect the public from what it considers obscene lyrics, a student noted that he found it hard to understand why an adult can purchase X-rated films, but the same freedom does not apply to records.

Another student asked Hentoff if he thought it was OK for his children to watch pornography. Hentoff said that his kids happened to watch some hot stuff on TV one night—and fell asleep.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	1	2	8	I'LL BE YOUR FRIEND RCA 62156-1 <small>2 weeks at No. 1</small>	ROBERT OWENS
2	3	5	7	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	CLUBLAND
3	4	6	7	JUST A TOUCH OF LOVE COLUMBIA 44-74032 ◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS	
4	5	7	9	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
5	9	16	7	LET ME GROOVE U ATCO EASTWEST 0-96258/ATLANTIC	J.T.
6	16	27	6	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
7	6	11	7	THE BEGINNING SIRE 0-40200/WARNER BROS.	◆ SEAL
8	24	36	4	MINDFLUX RCA 62162-1	N-JOI
9	2	1	10	IT SHOULD HAVE BEEN ME CAPITOL V-15730	◆ ADEVA
10	12	28	5	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
11	8	14	8	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260	SIMONE
12	11	15	9	HEART ON THE LINE MUTE 0-66491/ELEKTRA	◆ FORTRAN 5
13	23	32	5	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
14	15	23	7	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
15	13	25	6	SOMETHING GOT ME STARTED ATCO EASTWEST 0-96290/ATLANTIC	◆ SIMPLY RED
16	20	26	7	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
17	17	17	8	LOVE TO HATE YOU SIRE 0-40218/REPRISE	◆ ERASURE
18	19	22	7	SMELLS LIKE TEEN SPIRIT DGC 21673/GEFFEN	◆ NIRVANA
19	7	4	11	CHANGE ARISTA 12363-1	◆ LISA STANSFIELD
20	14	8	9	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	◆ P.M. DAWN
21	26	31	6	GET READY FOR THIS RADIKAL 12256	◆ 2 UNLIMITED
22	22	18	8	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
23	30	43	4	WE GONNA GET ZYX 6548	R.A.F.
24	21	3	11	SAY IT MCA 54055	◆ ABC
25	31	44	4	I LIKE IT A&M 75021-2393-1	OVERWEIGHT POOCH FEAT. CE CE PENISTON
				★ ★ ★ Hot Shot Debut ★ ★ ★	
26	NEW ▶		1	A DEEPER LOVE COLUMBIA 44-74135	CLIVILLES & COLE
27	18	13	9	THE WAVE OF THE FUTURE RCA 62123-1	◆ QUADROPHONIA
28	10	10	9	IT'S HARD SOMETIME VIRGIN 0-98754	◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON
				★ ★ ★ Power Pick ★ ★ ★	
29	38	—	2	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
30	32	45	4	FEEL EVERY BEAT WARNER BROS. 0-40159	◆ ELECTRONIC
31	36	—	2	RAN KAN KAN ELEKTRA PROMO	TITO PUENTE
32	33	33	6	WHAT CAN YOU DO FOR ME? FFRR 869 581-1/LONDON	◆ UTAH SAINTS
33	25	12	11	CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	◆ PUBLIC ENEMY
34	41	50	4	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG	JAMIE PRINCIPLE
35	43	—	2	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
36	39	48	4	SURPRISE MERCURY 866 175-1	CRYSTAL WATERS
37	NEW ▶		1	NOCTURNE COLUMBIA 44-74139	◆ T-99
38	27	21	12	BREAK INVASION 36006	TURNTABLE TERROR
39	35	19	10	THERE'S NO OTHER WAY SBK V-19747	◆ BLUR
40	NEW ▶		1	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
41	29	35	6	CONQUER YOUR HOUSE WAX TRAX 9175	EXCESSIVE FORCE
42	NEW ▶		1	THE GLOBE COLUMBIA 44-74180	◆ BIG AUDIO DYNAMITE II
43	34	20	9	THIS IS FASCISM NETTWERK X25G-13842/I.R.S.	CONSOLIDATED
44	NEW ▶		1	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
45	NEW ▶		1	THE COMFORT ZONE WING 865 073-1/MERCURY	◆ VANESSA WILLIAMS
46	40	29	8	MOVE YOUR WAISTLINE MAXI 2003	DEJA VU
47	NEW ▶		1	I WANT YOU MCA 54138	◆ JODY WATLEY
48	37	37	7	SOMETHING SPECIAL CAPITOL V-15755	NOMAD
49	NEW ▶		1	RADIOACTIVITY ELEKTRA 0-66486	KRAFTWERK
50	NEW ▶		1	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1992, Billboard/BPI Communications, Inc.

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	2	2	10	CHANGE ARISTA 12363-1 <small>1 week at No. 1</small>	◆ LISA STANSFIELD
2	3	3	11	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
3	1	4	9	TOO BLIND TO SEE IT I.D./ATCO/EASTWEST 0-96255/ATLANTIC	◆ KYM SIMS
4	4	5	7	JUST A TOUCH OF LOVE COLUMBIA 44-74032 ◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS	
5	8	11	6	THE COMFORT ZONE WING 865 073-1/MERCURY	◆ VANESSA WILLIAMS
6	6	6	7	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
7	7	7	10	KISS YOU BACK TOMMY BOY 993	◆ DIGITAL UNDERGROUND
8	9	8	12	IS IT GOOD TO YOU UPTOWN 54201/MCA	◆ HEAVY D. & THE BOYZ
9	15	26	5	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
10	5	1	11	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	◆ P.M. DAWN
11	13	18	7	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
12	16	19	7	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
13	19	30	5	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
14	14	17	10	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
15	10	10	8	LOVE TO HATE YOU SIRE 0-40218/REPRISE	◆ ERASURE
16	20	35	5	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
17	11	9	16	FINALLY A&M 75021-2385-1	◆ CE CE PENISTON
18	12	12	9	PEACE (IN THE VALLEY) ATCO EASTWEST 0-96259/ATLANTIC	◆ SABRINA JOHNSTON
				★ ★ ★ Hot Shot Debut ★ ★ ★	
19	NEW ▶		1	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	CLIVILLES & COLE
20	33	49	4	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
21	28	41	4	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	CLUBLAND
				★ ★ ★ Power Pick ★ ★ ★	
22	31	—	2	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
23	26	28	5	BREAK INVASION 36006	TURNTABLE TERROR
24	29	34	6	HEART ON THE LINE MUTE 0-66491/ELEKTRA	◆ FORTRAN 5
25	24	27	8	IN PARADISE METROPOLITAN 4475	LAISSEZ FAIRE
26	32	46	4	THE JAM EPIC 74041	SHABBA RANKS FEAT. KRS-1
27	17	13	9	DJ CULTURE/MUSIC FOR BOYS EMI V-56234	◆ PET SHOP BOYS
28	30	32	6	THE WAVE OF THE FUTURE RCA 62123-1	◆ QUADROPHONIA
29	22	25	8	EVERYBODY MOVE POLYDOR 867 989-1/PLG	◆ CATHY DENNIS
30	44	—	2	LOVE ME ALL UP RCA 62115-1	STACY EARL
31	18	16	7	CREAM PAISLEY PARK 0-40197/WARNER BROS.	◆ PRINCE AND THE N.P.G.
32	NEW ▶		1	I WANT YOU MCA 54138	◆ JODY WATLEY
33	43	—	2	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
34	25	24	6	STREET OF DREAMS CHARISMA 0-96269	◆ NIA PEEPLES
35	37	50	4	B.D.V. COUNT DOWN "GIRLS OUT ON THE FLOOR" MICMAC 570	TWO WITHOUT HATS
36	42	47	4	IT'S HARD SOMETIME VIRGIN 0-98754	◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON
37	45	43	5	JESUS BUILT MY HOTROD SIRE 0-40211/WARNER BROS.	◆ MINISTRY
38	21	20	8	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260	SIMONE
39	47	—	2	WE GONNA GET ZYX 6548	R.A.F.
40	NEW ▶		1	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	◆ U2
41	23	15	16	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
42	NEW ▶		1	ADDAMS GROOVE CAPITOL V-15801	◆ HAMMER
43	46	48	13	MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
44	NEW ▶		1	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
45	NEW ▶		1	SACRIFICE GEFFEN 21701	YASMIN
46	49	45	7	JUST THE TWO OF US SELECI 0-66502/ELEKTRA	◆ CHUBB ROCK
47	NEW ▶		1	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLES
48	41	29	23	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
49	34	33	7	WHAT TIME IS LOVE? ARISTA 12366-1	◆ THE KLF
50	NEW ▶		1	SMELLS LIKE TEEN SPIRIT DGC 21673/GEFFEN	◆ NIRVANA

AUSSIERS 'COMMIT' TO SOUL MUSIC

(Continued from page 12)

throughout his career, most recently in 1990 with the Philip Morris Superband.

Australia's soul boom is being noticed in a number of other areas. The nation's tribute-band community is having a field day, with one opportunistic unit, the Soul Commitments, undertaking a major pub tour.

In fact, the trend is affecting every level of live performance. A sold-out 12-date tour of Australia and New Zealand by the Neville Brothers saw 30,000 people entranced by a music that was virtually unknown a year before. A return tour for promoter

Michael Coppel Presents seems assured.

For many Australians, the music at the center of the boom is an exotic strain indeed. During the '60s, a number of conservative pop radio programmers did their best to keep most soul music off the airwaves, reasoning that Australians—being predominantly white—were not at all interested in black music. Apart from a handful of hits by such mainstream Motown acts as the Supremes and the Four Tops, and the odd Atlantic or Stax hit by Aretha Franklin, Sam & Dave, or Booker T. & the MGs,

most black music came Down Under via cover versions by local pop sensations such as Johnny O'Keefe, Normie Rowe, Ray Brown, Max Merritt, Python Lee Jackson, Tony Worsley, and Dinah Lee.

Marvin Gaye's first Australian hit was 1983's "Sexual Healing." For Joe Tex, it was 1977's "Ain't Gonna Bump No More." Otis Redding's sole charter was his posthumous "The Dock Of The Bay." Few other soul stars ever enjoyed a breakthrough.

Now at least, if it's got grit, it's got the right credentials for the Australian market.

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'Star-System' Policies Dim Nightclubs' Appeal; Forest Branching Out; 2 Unlimited Truths

TREAT 'EM RIGHT: Remember the days of Studio 54 and its "star-system" door policy during the '70s?

Back then, you had to be *faa-abulous* in one way or another in order to gain access to the club. It was supposedly all in fun and intended to keep the venue filled with trendy and creative folks.

After a while, the concept began to spread and soon almost every venue in the country had its own cliques of "stars." Although the process of getting into clubs was sometimes annoying, there was solace in the fact that patrons were usually treated quite well upon entrance.

Not any more.

Over the past few months, numerous people have been wondering why the club scene in many cities around the U.S. (and particularly in New York) is decidedly lackluster at the moment. Lack of fresh party ideas, the same old DJs, etc., have been cited as possible problems.

But that is not necessarily where the problem truly lies.

The fact of the matter is that going to nightclubs has become an increasingly degrading experience. "Star-system" door policies are once again prevalent—but instead of being a goofy lottery game, it has become a forum for thuggish doormen to leer at women and generally insult customers. Upon entrance, patrons are usually required to pay astronomical prices for watered-down drinks (and that includes soda), often served by surly bartenders and waiters.

Additionally, security is questionable at best. At a recent techno event in New York, several fights broke out and beer bottles flew—



by Larry Flick

there was not a security guard in sight.

Of course, this is not the case of every club. But given the crunch of the current recession, perhaps people are tired of spending their hard-earned cash for the privilege of being abused.

SOUND BITES: As usual, the **Media** posse in Italy never fails to deliver noteworthy releases. The label dives into 1992 with "Deep Inside (Of You)" by **Shafty**, a lush, string-lined disco instrumental that is embellished with swirling wah-wah guitars, subtle percussion, and wafting horn fills. Drop the needle on this and treat yourself to nine minutes of hustle heaven! Intense twirl.

Without a doubt, **Danny Tenaglia** is one of the more underrated producers of the moment. He goes a long way toward generating some much-deserved mainstream exposure with "Harmonica Track," which he issued under the name **Soulboy on Minimal Records** (New York). He embellishes deep house rhythms with bluesy harmonica lines and diva-derived samples. Way-cool.

On the hardcore tip, don't miss "Body Medusa" by **Supereal** (Tribal America/I.R.S.). Benefiting from widely varied remixes by **Leftfield** and **Renegade Soundwave**, a clipped and kinetic beat lays the foundation for spacious keyboard effects and echoed vocal snippets. Love the live percussion breaks on the A-side version!

Although we admit to being a bit over "party-hearty" hip-house records, **Ralphie Rosario** pumps life into the subgenre with "Una Cosa De Amor" (Tempest, Chicago). With mixes by **4 On The Floor** and **Rosario**, this sample-happy workout sports a memorable hook and sensuous sax lines. Already getting hometown support, this track is well worth national attention.

As a result of adding former RCA dance promoter **Joe Hecht** to its A&R staff, the usually rock-anchored **Relativity Records** (Hollis, N.Y.) is making an earnest foray into clubs with several groove-oriented jams. The best of the bunch is "Window Pane" by **Real People**. Remixed by **Tommy Musto**, this catchy, guitar-driven hip-hopper should work quite nicely in alternative sets. Not a bad choice for crossover radio, either.

WHEN DOES **Bruce Forest** sleep? The New York-bred producer/remixer, who transplanted himself to lovely London a couple years ago, has been *extremely* busy lately.

First, there's his new group, **Grace Under Pressure**, that has been signed to **Sony** worldwide and should have an album out this year. Band mates include singers **Beverly Skeete** and **Derek Greene**, the voice behind **More Protein** act **Dr. Mouthquake**. Then there is the album he has just begun writing and producing for **Hannah Jones**, a diva-in-waiting who made noise in international hi-NRG circles last year with a cover of "Bridge Over Troubled Water."

On the remixing front, Forest has added his touch to upcoming tracks by **Elton John**, **Erasure**, **Sold Out**, **Danni Minogue**, and a number of acts on hot Belgian label **ARS**.

And if all of that is not enough, Forest will soon be off to Cannes to write and record his first film score for a **George Segal** movie called "Festival." *Whew!*

GET READY FOR CLARITY: For the past couple of months, much ado has been made about the unclear identity of the artists behind the international smash hit "Get Ready For This," by **2 Unlimited**. There were rampant rumors that the record was the maiden techno voyage of hi-NRG icons **Pete Waterman** and **Mike Stock**.

Not true. **2 Unlimited** actually comprises Belgian producer/musicians **Jean-Paul DeCoster** and **Phil Wilde**. As for the amazingly similar **Kylie Minogue** cut "I Guess I Like It Like That," apparently "Get Ready For This" was either sampled or was the inspiration for that



Dancing Into '92. Tommy Boy recording act 808 State recently collaborated with David Bowie on remixes of his classic hit, "Sound + Vision." Veteran producer David Richards also contributed a refreshed version of the song. The track has been released on Tommy Boy to clubs and radio. Pictured, from left, are Andy Barker, 808 State; Graham Massey, 808 State; Bowie; and Darren Partington, 808 State.

song. By the by, look for a new track from **DeCoster** and **Wilder** in the near future.

TID-BEATS: Sad to note that **Geordie Gillespie** has been laid off from his position as director of dance and alternative promotion at **EMI Records**. He is mulling over several options and will announce future plans in the coming weeks... Subscribers to the highly popular **DMC** remix service should note that the contents of its three-record, DJ-only albums will be reorganized as of February. The first one will be called "Remix Culture" and will feature mass-appeal club music. The second, "The Underground Selection," will be aimed at more obscure musical sets. Finally, "The Commercial Collection" will concentrate on pop-crossover material... **DNA's** forthcoming cover of **Sharon Redd's** evergreen "Can You Handle It" will include vocals by the disco siren herself. We can hardly wait!... Fab deep-houser "The Dip" was first released under the group name **Rude Awakening** on **Kaleidoscope Records** (East Newark, N.J.). However, due to the fact that there is also an L.A.-based rock band with the same name, the track will now be identified solely as "The Dip"... Remember **Celine Dion's** "Unison"? The NRG-inflected houser was featured on the **Epic** recording artist's 1990 debut album. Despite a huge demand for the track worldwide, a limited quantity of 12-inch remix was pressed and issued in Canada only. After selling for as

much as \$50 in import and collector's shops, the festive cut is now available for a reasonable price via **Electric Distributors** in Toronto.

CONVENTION CRAZY: In the Dec. 14 edition, we listed the wrong dates for the seventh annual **Winter Music Conference** at the Foutainbleau Hilton Resort & Spa in Miami. They are March 26-28.

Also, details for the second annual **International DJ Expo West** are being finalized as this column goes to print. Sponsored by **Testa Communications** and **DJ Times**, the confab will be held May 4 and 5 at the Sheraton Universal Hotel in Los Angeles. For further information, call **Testa** in Port Washington, N.Y.

Hot Dance Breakouts

CLUB PLAY

1. RUBB IT IN FIERCE RULING DIVA INVASION
2. COMIN' ON STRONG DESIYA MUTE
3. DO YOU WANT IT RIGHT NOW DEGREES OF MOTION ESQUIRE
4. LSD IS THE BOMB RADIOACTIVE GOLDFISH CHEETAH
5. MYSTERIOUS WAYS U2 ISLAND

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3. DEGREES OF MOTION- Da You Want It	ESQUIRE
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5. JOINT VENTURE- Move	STRICTLY R
6. JAMES HOWARD- We Can Do It	EMOTIVE
7. SHAY JONES- When Love Calls	ID
8. TOXIC TWO- Rave Generator	DANCEFLOOR
9. TECH 9- Dance-a-Storm	PROTON
10. RASE- Get On Up	STROBE
11. DE ANDRA- Love Lines	ACE BEAT
12. KAMAR- In Every Way	MOVIN
13. LIDELL TOWNSELL- Nu Nu	CLUBHOUSE
14. PEACE OF MIND- Retrospect	ATMOSPHERE
15. PARADISE- Paradise's Deep Grooves	E LEGAL
16. FINAL CUT- Raw Element	RAW BASICS
17. XTASY- Indian Summer	SEIGE
18. DJ SMASH- Jazzy Grooves- Vol.2	8 BALL
19. LIQUID VARIETY- Best Part of the Trip	KALIEDOSCOPE
20. R E- A Man and His Flute	CLUBHOUSE

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TOP COUNTRY ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

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	16	GARTH BROOKS ▲ ⁵ CAPITOL 96330* (10.98) 16 weeks at No. 1 *	ROPIN' THE WIND	1	
2	2	2	68	GARTH BROOKS ▲ ⁵ CAPITOL 93866* (9.98)	NO FENCES	1	
3	3	3	13	REBA MCENTIRE ● MCA 10400* (9.98)	FOR MY BROKEN HEART	3	
4	4	5	139	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98)	GARTH BROOKS	2	
5	5	4	31	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
6	6	6	42	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
7	8	7	33	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
8	9	9	60	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
9	7	8	16	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7	
10	10	10	26	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2	
11	11	11	32	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
12	18	18	14	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	12	
13	17	17	68	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
14	14	13	26	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9	
15	15	16	18	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	3	
16	16	14	12	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10	
17	13	15	177	THE JUDDS ▲ CURB 8318*/RCA (9.98)	GREATEST HITS	1	
18	19	20	105	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2	
19	12	12	41	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1	
20	21	22	139	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1	
21	24	25	40	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4	
22	25	23	20	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12	
23	20	28	95	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	
24	28	26	94	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
25	27	24	31	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13	
26	35	33	63	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19	
27	26	21	37	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10	
28	31	31	7	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	28	
29	22	27	67	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5	
30	44	52	5	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	30	
31	32	34	64	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12	
32	36	37	60	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
33	33	32	20	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15	
34	30	30	40	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9	
35	23	19	13	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17	
36	38	35	10	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28	
37	37	39	70	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8	
38	34	29	11	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22	
39	42	46	118	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2	

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	42	7	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	40
41	39	36	113	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
42	48	58	36	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
43	29	40	10	PATSY CLINE MCA 4-10421* (39.98)	COLLECTION	29
44	49	44	72	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
45	46	41	17	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
46	50	51	5	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	46
47	47	48	83	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
48	45	45	47	SAWYER BROWN CURB 94260* (9.98)	BUICK	23
49	53	54	20	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	43
50	43	43	12	PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98)	WALK THE PLANK	40
51	40	38	38	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
52	57	61	67	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
53	58	56	91	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
54	60	67	114	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
55	51	53	9	SUZY BOGGOUSS CAPITOL 95847* (9.98)	ACES	50
56	59	59	102	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	1
57	56	55	74	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
58	55	50	59	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
59	RE-ENTRY		75	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
60	52	47	39	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
61	66	66	48	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
62	63	—	32	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
63	70	70	134	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
64	62	57	102	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
65	54	49	14	BILLY DEAN SBK 4-96728*/CAPITOL (9.98)	BILLY DEAN	34
66	74	74	83	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
67	67	60	22	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
68	64	63	36	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
69	65	64	23	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
70	68	68	31	CHARLIE DANIELS EPIC 46835*/SONY (9.98 EQ)	RENEGADE	25
71	61	62	16	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
72	75	73	84	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN	2
73	RE-ENTRY		133	K.T. OSLIN ▲ RCA 8369 (9.98)	THIS WOMAN	2
74	71	71	110	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
75	73	69	48	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23

○ 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. © 1992, Billboard/BPI Communications, Inc. and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

FOR WEEK ENDING JANUARY 11, 1992

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) 34 weeks at No. 1	GREATEST HITS	34
2	16	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	34
3	10	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	34
4	8	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	34
5	18	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	34
6	20	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	34
7	15	THE JUDDS ▲ CURB 59116-1/RCA (8.98)	HEARTLAND	34
8	3	KENNY ROGERS & DOLLY PARTON ▲ RCA 5307 (9.98)	ONCE UPON A CHRISTMAS	7
9	2	THE JUDDS CURB 6422/RCA (8.98)	CHRISTMAS WITH THE JUDDS	7
10	5	RANDY TRAVIS WARNER BROS. 25972 (8.98)	AN OLD TIME CHRISTMAS	7
11	4	ANNE MURRAY ▲ ² CAPITOL 16232	CHRISTMAS WISHES	7
12	22	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	34
13	11	ELMO 'N PATSY EPIC 39931 (5.98)	GRANDMA GOT RUN OVER BY A REINDEER	4

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	ANNE MURRAY CAPITOL 90886* (6.98)	CHRISTMAS	5
15	—	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	33
16	—	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	27
17	24	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	34
18	6	ALABAMA RCA 7014 (8.98)	ALABAMA CHRISTMAS	6
19	23	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	34
20	7	KENNY ROGERS REPRIS 25973/WARNER BROS. (8.98)	CHRISTMAS IN AMERICA	6
21	—	HANK WILLIAMS, JR. ▲ ² CURB/WARNER 60193/WARNER BROS. (9.98)	GREATEST HITS	24
22	—	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	25
23	—	KENNY ROGERS REPRIS 26711*/WARNER BROS. (9.98)	20 GREAT YEARS	1
24	—	WILLIE NELSON ▲ ² COLUMBIA 237542*/SONY (9.98 EQ)	GREATEST HITS	7
25	13	DOLLY PARTON COLUMBIA 46796*/SONY (8.98 EQ)	HOME FOR CHRISTMAS	5

Catalog albums are older titles which are registering significant sales. © 1992, Billboard/BPI Communications, Inc. and SoundScan, Inc.



Louvin's Lines. Songwriter Kathy Louvin celebrates the chart-topping status of her "Keep It Between The Lines," recorded by Ricky Van Shelton. Celebrating with her, from left, are BMI's Harry Warner; Sony Music's Steve Buckingham, who is Shelton's producer, and Tillis Tunes' Ben Payne, Louvin's publisher.

Country Acts Dealing For Dollars Have More Leverage In Wake Of Genre Boom

■ BY EDWARD MORRIS

NASHVILLE—The robust health of the country music industry is helping artists to get somewhat better deals from record labels. Advances to artists are getting larger, and artist royalty rates are up a little over those of a year ago, some sources contend. Further, fewer acts are signing for "ripoff" rates. And for the first time, according to lawyers who negotiate contracts, labels are competing to sign artists.

Entertainment lawyer Mike Milom says the full effect of country's prosperity has yet to be felt: "With respect to new artists, I think probably the tide of success has not lasted long enough to demonstrate that it is sustaining—as opposed to individual successes." But, he adds, "[Labels] are more

amenable to a royalty-rate structure that encompasses [escalations] at \$1.2 million or \$1.5 million, where previously they may have laughed at us."

Album budgets, Milom says, have become "a bit more generous." He reports that he is working on a development deal for a

I've seen a bit more competition'

new artist that calls for a recording fund of \$140,000—a figure that includes both the recording budget and artist advance. Country album budgets are now generally in the \$100,000 to \$125,000 range, the lawyers surveyed agree (see story, this page).

Attorney Scott Siman contends that conditions for artists have improved across the board because of the expanding country market: "It's giving artists a lot better bargaining position in terms of getting better royalties, better advances, and better treatment. You're seeing more situations now where you have more than one label interested in an act."

According to the negotiators polled, the average artist royalty for a new act is 12% of the retail price of the album. A year ago, by Siman's estimate, the going rate was commonly 11% to 11.5%. Advances to an artist for a first album, he says, are between \$10,000 and \$20,000.

Attorney Rusty Jones maintains, "The royalty rates that we've been getting here have been commensurate with pop royalty rates all along. But when you talk about advances and [album budgets], that's something a little different." Jones credits the new point-of-sale research technology (on which Billboard bases its pop and country album charts) with helping country acts get the same respect from labels that acts in other formats do: "It's always nice when you can refer to the charts and say, 'There's no such thing as a 'Nashville deal.'"

The historic lack of competition among record companies for the same country artists has enabled the labels "to play it really cool," says Nashville attorney James G. Zumwalt. Even now, he adds, the only time a new act can realistically hope for more than a 12% royalty rate "is when there's a sense of competition or some other [crucial] factor." He says all contracts have escalation clauses that increase the royalty rate as higher levels of sales are reached.

"I've seen a bit more competition," Milom says, "particularly for those [artists] who demonstrate a real promise. Strangely enough, given the history of country sales, a lot of competition seems to be for female artists." Usually, women country artists

have sold far fewer records than male artists.

"Front-end royalties are almost going to be exactly the same from lawyer to lawyer, artist to artist, and label to label in Nashville," Zumwalt continues. The most salutary change in label negotiations for country artists, according to Zumwalt, is that fewer artists are now saddled with royalty rates significantly lower than 12%—as was recently common.

Once an act establishes itself as a big seller, the negotiators say, the averages go out the window and the act can then demand and get higher rates, advances, and album budgets. Notes Zumwalt, "If an artist had a track record of selling 200,000 albums and was signing with another label, the advance could be a couple of hundred thousand dollars. And if the artists were like Shenandoah [which recently switched from Columbia to RCA], the advance might be \$1 million."

Media-Smart Mattea Doesn't 'Dumb Down' Maintains Country's Sentiments Sans Stereotype

GLASS DISTINCTIONS: She comes from the same hilly real estate that yielded the great traditional country singers Little Jimmy Dickens and Wilma Lee Cooper. But West Virginia's Kathy Mattea is making her gently revolutionary contribution to country music by fashioning it in her own smooth, intelligent style. A two-time winner of the Country Music Assn.'s female-vocalist award, Mattea is currently competing with Dolly Parton and Reba McEntire for a similar honor in the American Music Awards. During the past few weeks, she has been a television fixture, appearing on "Today," a John Denver Christmas special, and "Entertainment Tonight." In each instance, she brought credit and dignity to her art. One of the great joys of watching Mattea on TV and in concert is knowing that she will not utter the corny, cutesy, self-diminishing remarks that can make one feel apologetic for being a country music fan.

It isn't that Mattea is aloof or intimidatingly cerebral. In fact, she has one of the warmest and most approachable dispositions in Nashville. But she doesn't "dumb down" the way country performers have so often done as a way of gaining attention. However, Mattea doesn't spurn the themes and attitudes that are staples of country music. Her most-requested hit, "Where've You Been," is fully as sentimental as the old parlor ballads Bradley Kincaid used to sing; and her "Eighteen Wheels And A Dozen Roses," a CMA single of the year, is about a truck driver speeding toward retirement. That's the essence of country.

Mattea has even traveled to the British Isles to immerse herself in the Anglo-Saxon music out of which country grew. So she isn't repudiating anything that is basic to the genre. What she avoids is playing to stereotype and mythologizing herself and her background. It is courageous to trust one's art alone to carry the day. In this case, courage triumphs magnificently.

MAKING THE ROUNDS: The Nashville Network reports that "The Statler Bros. Show" has become its highest-rated weekly series since the music and vari-

ety program debuted in October. According to A.C. Nielsen data, the show's ratings have climbed from 2.6 and a reach of 1,414,000 households to 3.1 and 1,655,000 households for the Dec. 7 segment. The show will go back into production Jan. 13 in Nashville . . . The news broke just before Christmas that Reba McEntire had fired five members of the band she had assembled for the road after seven members of her earlier band were killed in a plane crash. Most took the news philosophically, but drummer Bob Mummert

used the occasion to tell newspaper reporter Tommy Goldsmith that the move showed the singer's "lack of loyalty and disrespect for another individual." McEntire's publicist said the dismissals were simply a part of the annual re-vamping of the show . . . Sugar Hill Records reports that its first Christmas sampler, "Sugar Plums," was so in demand that all the CD versions of the album were sold out weeks before the holiday.

MARK YOUR CALENDARS: John McEuen will do a free show at 8 p.m. Jan. 16 at Tower Records in Nashville to promote his "String Wizards" album on Vanguard Records . . . Taylor Dunn, staff writer for Scarlet Moon Music and co-writer of Paul Overstreet's "All The Fun" and "Seein' My Father In Me," will speak Jan. 22 at the Ask-A-Pro session for the Songwriter's Guild Foundation. The event will begin at 7 p.m. at the Foundation's Nashville office and is free to members. Nonmembers can attend for \$2 each . . . The Rocky Mountain Music Assn. and Nashville's Romeo Agency will stage the second of its projected series of songwriters showcases Feb. 16 at the Grizzly Rose in Denver. It will be part of the city's sixth annual Music Fest. The first showcase, held Dec. 9, featured Nashville writers Dave Gibson, Bernie Nelson, Allen Shamblin, and Russell Smith . . . Kentucky's Renfro Valley music center has scheduled 20 special music events for 1992, ranging from "A Celebration Of Easter," April 18-19, to "Christmas In The Valley," Nov. 27-Dec. 24. A complete calendar is available.



by Edward Morris

Country Album Budgets To Stay Stable In '92

NASHVILLE—Budgets for country music albums are expected to stay in the \$100,000 to \$125,000 range in 1992, although labels may give artists with proven sales successes the go-ahead to spend considerably more. Still, even Garth Brooks' latest album, the quadruple-platinum "Ropin' The Wind," was made for about the same sum as his previous albums—about \$100,000—according to producer Allen Reynolds.

Nashville lawyer James G. Zumwalt—whose firm represents country producers Paul Worley, Harold Shedd, Tom Collins, and Pete Anderson—says there have been slight increases in album budgets over the past couple of years. But part of that rise, he speculates, has as much to do with the extra cost of making digital recordings as it does with the industry's overall prosperity.

Zumwalt also notes that album budgets in Nashville are kept relatively low because producers ask for smaller advances. The Nashville range for producers, he says, runs from a low of \$1,000 a side or \$12,000 an album to a high of \$35,000—with the average being \$20,000 to \$30,000. "When you hear that a pop album is costing \$250,000 to \$300,000," Zumwalt advises, "a big part of that can be the cost of the producer."

Another factor in the modest costs for albums cut in Nashville is lower studio rates.

EDWARD MORRIS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	13	★ ★ No. 1 ★ ★ LOVE, ME J.FULLER, J.HOBBS (S. EWING, M.T. BARNES)	◆ COLLIN RAYE (V) EPIC 34-74051
2	8	9	14	(WITHOUT YOU) WHAT DO I DO WITH ME J.CRUTCHFIELD (R. PORTER, L.D. LEWIS, D.CHAMBERLAIN)	TANYA TUCKER (V) CAPITOL 44774
3	7	11	14	CADILLAC STYLE B.CANNON, N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
4	3	4	13	YOU CAN DEPEND ON ME J.LEO, L.M.LEE (R.ROGERS, J.GRIFFIN)	RESTLESS HEART (V) RCA 62129-7
5	10	10	10	STICKS AND STONES J.STROUD (E.WEST, R.DILLON)	◆ TRACY LAWRENCE ATLANTIC PRO-4221-2
6	2	1	14	MY NEXT BROKEN HEART S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
7	6	7	16	LEAVE HIM OUT OF THIS S.HENDRICKS, T.DUBOIS (W.ALDRIIDGE, S.LONGACRE)	◆ STEVE WARINER (V) ARISTA 1-2349
8	11	15	9	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON, R.SAMOSSET)	◆ DOUG STONE (CD) EPIC 34-74089
9	4	6	17	LOOK AT US T.BROWN (V.GILL, M.D.BARNES)	◆ VINCE GILL (V) MCA 54179
10	12	14	14	A LONG TIME AGO J.LEO, L.M.LEE (R.MAINEGRA)	◆ THE REMINGTONS (C) BNA 52064-4
11	18	28	6	TURN THAT RADIO ON R.MILSAP, R.GALBRAITH (A.JORDAN, P.DAVIS)	RONNIE MILSAP (V) RCA 62104-7
12	20	22	12	BROKEN PROMISE LAND M.WRIGHT (B.RICE, M.S.RICE)	MARK CHESNUTT (V) MCA 54256
13	16	20	8	THE DIRT ROAD R.SCRUGGS, M.MILLER (M.MILLER, G.HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
14	17	23	8	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE, M.STUART)	◆ TRAVIS TRITT WARNER BROS. 7-19158
15	13	19	12	I KNOW WHERE LOVE LIVES A.REYNOLDS, J.ROONEY (H.KETCHUM)	◆ HAL KETCHUM (V) CURB 76692
16	5	2	14	FOR MY BROKEN HEART T.BROWN, R.MCENTIRE (L.HENGBER, K.PALMER)	◆ REBA MCENTIRE (V) MCA 54223
17	14	18	12	GOING OUT TONIGHT J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
18	26	42	5	MAYBE IT WAS MEMPHIS P.WORLEY, E.SEAY (M.ANDERSON)	◆ PAM TILLIS (C) (CD) ARISTA 8642
19	25	31	9	MAMA DON'T FORGET TO PRAY FOR ME M.J.POWELL, T.DUBOIS (L.SHELL, L.CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
20	9	5	15	THE CHILL OF AN EARLY FALL J.BOWEN, G.STRAIT (G.DANIEL, G.PETERS)	GEORGE STRAIT (V) MCA 54180
21	22	26	7	AFTER THE LIGHTS GO OUT S.BUCKINGHAM (W.MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
22	36	52	4	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS, A.JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
★★★ Power Pick/Airplay ★★★					
23	55	—	2	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER, G.BROOKS)	GARTH BROOKS CAPITOL PRO 79009
24	33	37	7	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.
25	19	12	13	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS (V) CAPITOL 44800
26	30	35	10	I'LL STOP LOVING YOU S.BUCKINGHAM (M.REID, R.BYRNE)	◆ MIKE REID (V) COLUMBIA 38-74102
27	39	44	6	IS IT COLD IN HERE B.MONTGOMERY, J.SLATE (D.MORRISON, J.DIFFIE, K.PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
28	29	33	12	SHE'S NEVER COMIN' BACK D.JOHNSON, T.BROWN (M.COLLIE, G.HOUSE)	◆ MARK COLLIE (V) MCA 54231
29	24	17	16	FOREVER TOGETHER K.LEHNING (R.TRAVIS, A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
30	43	54	4	THAT'S WHAT I LIKE ABOUT YOU G.FUNDIS (J.HADLEY, K.WELCH, W.WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
31	15	8	18	YOU DON'T COUNT THE COST C.HOWARD, T.SHAPIRO (B.JONES, T.SHAPIRO, C.WATERS)	BILLY DEAN (V) SBK 44773/CAPITOL
32	38	40	9	WHAT KIND OF FOOL H.STINSON, E.SEAY (L.CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
33	23	16	16	THEN AGAIN J.LEO, L.M.LEE, ALABAMA (R.BOWLES, J.SILBAR)	ALABAMA (V) RCA 62059-7
34	44	46	6	I'LL START WITH YOU J.BOWEN, P.CARLSON (P.CARLSON, T.SHAPIRO, C.WATERS)	◆ PAULETTE CARLSON CAPITOL PRO-79974
35	34	32	19	BROTHERLY LOVE B.MEVIS, G.FUNDIS (J.STEWART, T.NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
36	31	25	18	ANYMORE G.BROWN (T.TRITT, J.COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
37	32	27	20	SOMEDAY S.HENDRICKS, K.STEGALL (A.JACKSON, J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 1-2335
38	48	63	5	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	◆ LORRIE MORGAN (V) RCA 62105
39	21	13	18	SOME GUYS HAVE ALL THE LOVE J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, D.O'BRIEN)	◆ LITTLE TEXAS WARNER BROS. PRO-4967

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	28	21	18	SOMEDAY SOON J.BOWEN, S.BOGGUSS (I.TYSON)	SUZY BOGGUSS (V) CAPITOL 44772
41	42	53	5	I ONLY WANT YOU FOR CHRISTMAS S.HENDRICKS, K.STEGALL (T.NICHOLS, Z.TURNER)	◆ ALAN JACKSON (C) ARISTA 1-2372
42	51	58	4	STRAIGHT TEQUILA NIGHT J.STROUD, J.ANDERSON (K.ROBBINS, D.HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
43	47	48	8	IF I COULD BOTTLE THIS UP B.BANNISTER, P.OVERSTREET (P.OVERSTREET, D.DILLON)	◆ PAUL OVERSTREET RCA PRO-6216
44	27	29	13	ASKING US TO DANCE A.REYNOLDS (H.PRESTWOOD)	◆ KATHY MATTEA (V) MERCURY 868 856-7
45	45	41	11	FIGHTING FOR YOU J.BOWEN, R.ALVES (R.MURRAH, B.MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775
46	41	34	19	HURT ME BAD (IN A REAL GOOD WAY) E.GORDY, JR., T.BROWN (D.ALLEN, R.VANHOY)	◆ PATTY LOVELESS (V) MCA 54178
47	35	30	18	LIKE WE NEVER HAD A BROKEN HEART G.FUNDIS (G.BROOKS, P.ALGER)	◆ TRISHA YEARWOOD (V) MCA 54172
48	50	59	4	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM, R.MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
49	46	39	20	FOR CRYING OUT LOUD R.HAFFKINE (J.COMPTON, P.W.WOOD)	◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4
50	49	47	11	LITTLE FOLKS J.STROUD, D.CORLEW (C.DANIELS)	◆ CHARLIE DANIELS (V) EPIC 34-74061
51	59	—	2	OUTBOUND PLANE J.BOWEN, S.BOGGUSS (N.GRIFFITH, T.RUSSELL)	◆ SUZY BOGGUSS CAPITOL PRO-79052
52	67	—	2	ONLY THE WIND C.HOWARD, T.SHAPIRO (T.SHAPIRO, C.JONES)	◆ BILLY DEAN SBK PRO-79503/CAPITOL
53	52	51	8	BACK TO THE WELL R.HALL (R.BYRNE, R.BOWLES)	◆ TOM WOPAT EPIC PRO 34-74063
54	65	—	2	JEALOUS BONE E.GORDY, JR., T.BROWN (R.GILES, S.BOGART)	◆ PATTY LOVELESS (C) MCA 54271
55	58	72	4	SAME OL' LOVE R.SKAGGS, M.MCANALLY (C.AUSTIN, G.BARNHILL)	RICKY SKAGGS (C) (CD) EPIC 34-74147
56	60	73	4	PROFESSIONAL FOOL R.BYRNE, A.SCHULMAN (M.WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
57	57	68	4	SOMEBODY'S DOIN' ME RIGHT B.MEVIS, G.FUNDIS (J.F.KNOBLOCH, P.OVERSTREET, D.TYLER)	KEITH WHITLEY (V) RCA 62166-7
58	40	24	16	STILL BURNIN' FOR YOU S.HENDRICKS, T.DUBOIS (R.CROSBY)	ROB CROSBY (V) ARISTA 1-2936
59	56	60	6	WHO DID THEY THINK HE WAS C.TWITTY, D.HENRY (R.LEIGH, P.MCMANUS)	◆ CONWAY TWITTY (V) MCA 54281
★★★ Hot Shot Debut ★★★					
60	NEW ►	1		DALLAS S.HENDRICKS, K.STEGALL (A.JACKSON, K.STEGALL)	ALAN JACKSON ARISTA PRO 2385
61	72	—	2	FIGHTING FIRE WITH FIRE R.HAFFKINE (M.WHYTE, C.R.WHITE)	◆ DAVIS DANIEL MERCURY PRO-866 132
62	64	74	4	ONE PRECIOUS LOVE R.BENNETT, J.LEO (J.BESEN)	◆ PRAIRIE OYSTER (V) RCA 62108-7
63	62	61	18	THE BLAME P.WORLEY, E.SEAY (C.MOSER, P.NELSON, G.NELSON)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
64	63	67	7	A MONTH OF SUNDAYS B.MONTGOMERY (V.GOSDIN, J.NORTHROP, B.CANNON)	◆ VERN GOSDIN (V) COLUMBIA 38-74103
65	53	38	13	EAGLE WHEN SHE FLIES D.PARTON, S.BUCKINGHAM, G.SMITH (D.PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
66	NEW ►	1		HARD DAYS AND HONKY TONK NIGHTS L.M.LEE, J.LEO (E.T.CONLEY, R.SCRUGGS)	EARL THOMAS CONLEY (V) RCA 62167
67	NEW ►	1		BABY, I'M MISSING YOU P.WORLEY, E.SEAY (S.SESKIN, N.MONTGOMERY)	HIGHWAY 101 WARNER BROS. PRO 5238
68	NEW ►	1		BORN COUNTRY J.LEO, L.M.LEE, ALABAMA (J.SCHWEERS, B.HILL)	ALABAMA (V) RCA 62168
69	NEW ►	1		FASTER GUN B.MAHER, D.POTTER (J.SUNDRUD, G.BURR)	◆ GREAT PLAINS COLUMBIA PRO 38-74103
70	61	57	11	SATISFY ME AND I'LL SATISFY YOU R.PENNINGTON (B.DEES)	CLINTON GREGORY (C) (V) STEP ONE 434
71	NEW ►	1		SHE LOVED A LOT IN HER TIME K.LEHNING (R.BOUDREAU, S.HOGIN, K.WILLIAMS)	◆ GEORGE JONES MCA PRO 54272
72	70	—	2	WORKIN' MAN'S DOLLAR J.BOWEN, J.CRUTCHFIELD (C.LEDOUX)	◆ CHRIS LEDOUX CAPITOL PRO-79922
73	54	55	10	DON'T CROSS YOUR HEART J.STROUD (T.HASELDEN, T.MENSY)	SHELBY LYNNE (V) EPIC 34-74062
74	71	69	20	YOU COULDN'T GET THE PICTURE K.LEHNING (C.CARTER)	◆ GEORGE JONES (V) MCA 54187
75	66	66	16	DON'T THROW ME IN THE BRIARPATCH B.MONTGOMERY (K.BROOKS, C.WATERS)	KEITH PALMER (V) EPIC 34-73988

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. © 1992, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

1	3	1	5	WHERE ARE YOU NOW J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA
2	1	2	8	LEAP OF FAITH B.BECKETT, T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
3	—	—	1	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH, K.LOUVIN)	◆ RICKY VAN SHELTON COLUMBIA
4	2	3	4	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY, J.SLATE (L.WILSON, J.DIFFIE)	JOE DIFFIE EPIC
5	7	7	15	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD MCA
6	6	4	7	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER, M.WRIGHT)	◆ MARK CHESNUTT MCA
7	4	6	10	BRAND NEW MAN S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K.BROOKS)	◆ BROOKS & DUNN ARISTA
8	10	5	6	MIRROR MIRROR M.J.POWELL, T.DUBOIS (B.DIPIERO, J.JARRARD, M.SANDERS)	◆ DIAMOND RIO ARISTA
9	8	9	15	SMALL TOWN SATURDAY NIGHT A.REYNOLDS, J.ROONEY (P.ALGER, H.DEVITO)	◆ HAL KETCHUM CURB
10	5	10	12	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
11	9	8	6	BALL AND CHAIN B.BANNISTER, P.OVERSTREET (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA
12	15	12	11	YOU KNOW ME BETTER THAN THAT J.BOWEN, G.STRAIT (T.HASELDEN, A.L.GRAHAM)	GEORGE STRAIT MCA
13	16	21	6	THE WALK R.SCRUGGS, M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL

14	12	11	15	DON'T ROCK THE JUKEBOX S.HENDRICKS, K.STEGALL (A.JACKSON, R.MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA
15	11	14	6	I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY, G.HARRISON)	◆ DOUG STONE EPIC
16	18	13	13	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS.
17	14	15	23	MEET IN THE MIDDLE M.J.POWELL, T.DUBOIS (C.HARTFORD, J.FOSTER, D.PRIMMER)	◆ DIAMOND RIO ARISTA
18	25	20	17	SOMEWHERE IN MY BROKEN HEART C.HOWARD, T.SHAPIRO (B.DEAN, R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
19	19	16	17	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIIDGE)	◆ RICKY VAN SHELTON COLUMBIA
20	23	24	40	WALK ON FAITH S.BUCKINGHAM (M.REID, A.SHAMBLIN)	◆ MIKE REID COLUMBIA
21	17	—	2	RODEO A.REYNOLDS (L.BASTIAN)	GARTH BROOKS CAPITOL
22	13	—	2	TEMPTED R.BENNETT, T.BROWN (P.KENNERLEY, M.STUART)	◆ MARTY STUART MCA
23	22	22	54	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL, B.LEE)	GARTH BROOKS CAPITOL
24	21	17	10	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL
25	—	—	35	KILLIN' TIME J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA

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

COUNTRY CORNER



by Lynn Shults

NO. 1 FOR THE SECOND consecutive week is **Collin Raye's** "Love, Me." Raye ended the 1991 chart year at No. 1 and begins the New Year by occupying the top slot. **George Strait** accomplished the same feat in 1990-91 with "I've Come To Expect It From You."

INSIDE THE TOP 10: "Sticks And Stones," by **Tracy Lawrence**, is the most active track, jumping from No. 10 to No. 5; **Doug Stone's** "A Jukebox With A Country Song" climbs from No. 11 to No. 8; **Tanya Tucker's** "(Without You) What Do I Do With Me" explodes from No. 8 to No. 2; and **Sammy Kershaw's** "Cadillac Style" zips from No. 7 to No. 3.

THE MOST ACTIVE TRACK is "What She's Doing Now," by **Garth Brooks**, powering from No. 55 to No. 23. **Randy Travis's** "Better Class Of Losers" moves from No. 36 to No. 22; "Except For Monday," by **Lorrie Morgan**, jumps from No. 48 to No. 38; **John Anderson's** "Straight Tequila Night" shoots from No. 51 to No. 42; and "Maybe It Was Memphis," by **Pam Tillis**, rolls from No. 26 to No. 18.

A NUMBER OF TRENDS dominated 1991 and it will be interesting to watch what will happen to them in 1992. One to keep an eye on is the programming of album cuts. Historically, country programmers have chosen to program tracks as the labels have designated the releases. However, in 1991 some programmers chose to not follow tradition and began adding tracks without consideration as to when, if ever, these tracks would be released as singles. **John Speer**, PD of KFDI Wichita, Kan., says, "We're playing the [songs] we think the people who have bought the CD/cassette are probably listening to in their cars or at home, consequently syncing up with what the consumer is more into." **Joe Redmond** of WKJN (Cajun 103) Baton Rouge, La., adds, "We try to get the new and more contemporary music out in front of the listeners and it has been met with tremendous response."

NEW ARTISTS EXPLODED onto the scene in 1991. One area heavily affected by these breaking artists is the booking business. Somehow these acts must get on the road to fully capitalize on a "hit" record. **Karen Leach** of the Minnesota State Fair says, "Price, not airplay is my main concern. Many [new acts] are not to the stature to play the 21,000-seat, hard-ticket grandstand and are priced too high to play the 5,000-seat free stage." Some industry observers believe the country artists will find ways to get to the fans—as illustrated by the imaginative promotional campaigns documented in these pages throughout 1991.

REVERSE CROSSOVER in listener habits surfaced in 1991 as country radio numbers jumped while most other formats either lost listeners or were struggling to hold their ground. Former top 40 PD Bill Young of KILT Houston summarizes the situation best by saying, "The audience is crossing over as opposed to the music crossing over." There are several theories as to why this is happening, the most common being that country radio is offering the listener more variety than other formats.

Collin Raye Comes Home To Tour Texas Epic Pushes 'Love, Me' With Retail, Ad Campaign

NASHVILLE—Epic Records artist Collin Raye has embarked on a Homecoming Celebration Tour of Texas, largely on the strength of his current single, "Love, Me." The song, an unusually fast riser, went to No. 1 on Billboard's Hot Country Singles & Tracks chart Jan. 4, just 11 weeks after its entry.

The tour, which started Dec. 31 in Dallas and which is scheduled to end Feb. 28 in Texarkana, will be supported by retail point-of-purchase material, national and local advertising, dance club promotions, and in-store appearances.

"Love, Me" is Raye's second single from his debut album, "All I Can Be." A source at Sony Music, Epic's parent company, says the album has sold more than 195,000 copies since its release in August last year.

The P-O-P material includes mini standups of Raye and a "Homecoming Celebration '92" poster that lists all the Texas concert dates. Epic has also produced a "Homecoming Tour" dance compilation on CD that will be sent to the Texas dance clubs where Raye will perform. The clubs will get the poster as well.

To draw additional national attention to Raye, the label is buying a half-page ad in USA Today. Epic is also providing concert promoters involved in the tour with ads and preproduced radio and TV spots that they can use in their own advertising.

Plan A, a Nashville-based publicity company, is handling publicity for media along the tour route. Raye will do in-stores at record outlets in tour cities as his schedule permits.

Raye's first single, "All I Can Be (Is A Sweet Memory)," peaked at No. 29.

Other Texas locations on the tour are Austin, San Antonio, Tyler, Abilene, Lubbock, El Paso, Amarillo, Lewisville, Nacogdoches, and Houston.

EDWARD MORRIS

Cheyenne Stampede Levels True Value Opponents

NASHVILLE—The Cheyenne Stampede Band has been voted winner of the True Value/GMC Truck Country Showdown. The final competition in the nationwide talent search was held Dec. 12 at the Grand Ole Opry House here and taped for broadcast as a syndicated special. Willie Nelson and Kris Kristofferson hosted the show.

The winning act, a seven-member band, was sponsored by Orlando, Fla., radio station WWKA. Its last-round competitors were McCarty & Company (KSAN San Francisco); Bubba Talbert (KWKH

Shreveport, La.); Virginia's Heavy Country (WPWC Dumfries, Va.); Slate Creek (KFDI Wichita, Kan.); and Kent Alexander (WSIX Nashville).

Grand prize was \$50,000, a pickup truck, and a recording contract.

Judges were Ray Pillow, director of A&R for Capitol Nashville; Sam Lovullo, producer of "Hee Haw"; Fred Foster, founder of Monument Records; Karen Oertley, publisher of Amusement Business; and Jim Della Croce, manager of artist development for BNA Entertainment.

Making A Killen: Publisher Forms Agency

NASHVILLE—Former Tree Publishing owner Buddy Killen has established the Killen Entertainment Group, in partnership with singer Ronnie McDowell and Joe Meador. The firm will function as a booking and management agency.

McDowell and Six Shooter, both Curb Records acts, are the agency's first clients.

Amos Meng, formerly with Cen-

ter Stage Attractions, will serve as booking agent, while Meador, who used to manage McDowell, will oversee management.

The company will initially be located at Ambassador Travel, also a Killen property, at 2020 21st Ave. South, but will move to the BK Building, 2505 Hillsboro Road, when that facility is completed.

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

New Chuck Wagon Gang Hits Tour Trail

NASHVILLE—A new edition of the Chuck Wagon Gang has been organized and is readying itself for touring. The group, which has functioned since it was founded in Texas in the early '30's, now consists of Pat McKeenan, Debby Trusty, Kathy Watson, Grady Robinson, and Harold Timmons.

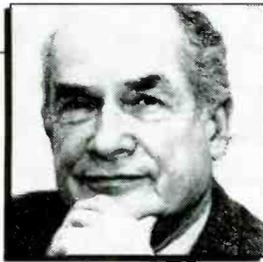
Jim Black, former singer for the Chuck Wagon Gang and former VP of SESAC, has been named business agent for the group. Randy Francis is the act's fan-club coordinator.

The Chuck Wagon Gang was voted the TNN/Music City News' gospel group of the year in 1988, 1990, and 1991. The group's newest album, "Still Rollin'," has just been released on the Associated Artists label.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	Boy, ASCAP)	BMI/WBM	ASCAP/EMI April, ASCAP) HL/WBM
21 AFTER THE LIGHTS GO OUT (Songs Of PolyGram; BMI) HL	73 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Music City, ASCAP/EMI April, ASCAP) HL	1 LOVE, ME (Acutt-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) WBM	39 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)
36 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL/WBM	75 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL	19 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP)	5 STICKS AND STONES (JMV, ASCAP)
44 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	65 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)	18 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI)	58 STILL BURNIN' FOR YOU (Grand Coalition, BMI)
67 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP)	38 EXCEPT FOR MONDAY (Englishtown, BMI)	64 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL	42 STRAIGHT TEQUILA NIGHT (Irving, BMI/Cotter Bay, BMI/Dixie Stars, ASCAP)
53 BACK TO THE WELL (Screen Gems-EMI, BMI/Maypop, BMI)	69 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP)	6 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	30 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
22 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)	61 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)	62 ONE PRECIOUS LOVE (Oyster, ASCAP/Socan, BMI/BMG, ASCAP)	33 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM
63 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL/WBM	45 FIGHTING FOR YOU (Murrach, BMI/Tom Collins, BMI)	52 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)	11 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL
68 BORN COUNTRY (Collins Court, ASCAP)	49 FOR CRYING OUT LOUD (Ivan James, ASCAP)	51 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP)	32 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM
12 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL	29 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	56 PROFESSIONAL FOOL (Catch The Boat, ASCAP)	23 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP)
35 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL	16 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)	55 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI)	14 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL
3 CADILLAC STYLE (Ray Stevens, BMI)	17 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	70 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI) HL	59 WHO DID THEY THINK HE WAS (EMI April, ASCAP/Lion Hearted, ASCAP/Crystal Bay, ASCAP) HL
0 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL/WBM	66 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane, ASCAP)	25 SHAMELESS (Joel, BMI) HL	2 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL
60 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI)	46 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP)	71 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP)	72 WORKIN' MAN'S DOLLAR (Wyoming Brand, BMI)
13 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's	43 IF I COULD BOTTLE THIS UP (Scarlet Moon,	28 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)	4 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL/WBM
		57 SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI/Careers-BMG, BMI) CLM/HL	74 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)
		40 SOMEDAY SOON (WB, ASCAP) WBM	31 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL
		37 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son,	
		9 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch,	

Classical KEEPING SCORE



by Is Horowitz

BERNSTEIN REVISITED: Deutsche Grammophon is readying more than half a dozen new Leonard Bernstein recordings for release later this year. Most, as expected, find the late maestro at the helm of the Vienna Philharmonic Orchestra. But one, a recording of Mahler's Symphony No. 9, captures him in his only performance with the Berlin Philharmonic, notes label VP Karen Moody.

Among upcoming Bernstein titles with the VPO are the Sibelius Symphony No. 1 and the Bruckner Ninth, both recorded early in 1990. The same orchestra appears in a new set of the Beethoven Piano Concertos, with Krystian Zimerman as soloist. Bernstein was only able to complete the last three concertos before his death. The first two were recorded later with Zimerman directing from the keyboard.

A recording of Bernstein's last concert with the Boston Symphony Orchestra at Tanglewood, in August 1990, has been scheduled for release next August. Featured are Beethoven's Symphony No. 7 and Britten's "Sea Interludes" from "Peter Grimes." Due as well is a Bernstein performance of the Mozart Mass in C Minor with the Bavarian Radio Symphony, with Arleen Auger and Frederica von Stade among the soloists. A video version of the mass performance will also be made available.

Another DG project will tie in the release of a special 12-CD package, marking the 150th anniversary of the Vienna Philharmonic, with the appearance of the orchestra in the States in February. The midprice set

features vintage performances under the direction of such conductors as Bruno Walter, Richard Strauss, Carl Schuricht, Clemens Krauss, and Otto Klemperer. A companion two-CD VPO set will offer works by the Strauss family in recordings dating from 1929 to 1990.

Among new DG recordings scheduled is a disc by Kathleen Battle and the Orchestra of St. Luke's conducted by Andre Previn. Featured are Barber's "Knoxville: Summer of 1915," and the recorded premiere of Previn's own "Honey and Rue."

PASSING NOTES: Koch International Classics marks Black History Month in February with the release of two new CDs devoted, respectively, to works by Samuel Coleridge-Taylor and William Grant Still. Both discs were produced by label A&R chief Michael Fine.

Meanwhile, Koch's distribution wing has added Intaglio to its string of "historical" labels. The line is devoted to live and broadcast material; among the artists featured are Barbirolli, Boult, Mitropoulos, Szegedi, Richter, and Te Kanawa. Another new line is The Performance Series, holding show and operetta material taken from That's Entertainment Records.

Peter Schickele will be keynote speaker at the annual Music Personnel Conference, to be held Feb. 26-March 1 in Houston.

Placido Domingo is expanding his conducting activities. He makes his all-orchestral U.S. podium debut Jan. 30 when he directs the Los Angeles Chamber Orchestra in works by Rossini, Haydn, and Tchaikovsky.

MCA/Universal Home Video introduces two video-cassettes next month drawn from concerts by Marilyn Horne and Monserrat Caballe with the Munich Radio Orchestra conducted by Nicola Rescigno.

The New Jersey Symphony Orchestra has released two fund-raiser recordings taken from live performances during appearances last year at the Adare Festival in Ireland. Hugh Wolff conducted. Receipts will help finance future junkets to the festival.



A Prime Moment. PolyGram U.K. chairman Maurice Oberstein, right, jokes with Norma Major, wife of British Prime Minister John Major, at Gramophone magazine's annual classical music awards ceremony in London. PolyGram won seven awards at this year's ceremony.

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Jazz BLUE NOTES



by Jeff Levenson

JUST WHEN YOU thought that 1991 was safely behind us, a number of items turned up that obviously fell between the hot toddies and onion dip. Not to worry. These pearls are timeless reminders that with or without an occasional holiday nip, the business of jazz marches on.

(WE, THEY) LIKE IKE: Tenorist Ike Quebec died penniless in 1963 and was given a pauper's burial at Woodland Cemetery in Newark, N.J. Throughout the preceding 20 years he'd made his mark as a full-throated player—especially masterful with slow blues—whose sound owed much to Coleman Hawkins and Herschel Evans. In the main, his record company was Blue Note; he served as A&R man and producer during the days when the label documented bop's important first recordings. In a gesture worthy of Frank Capra's best moments, Blue Note has decided to honor Quebec with a commemorative tombstone, a move that remembers him and helps restore a cemetery that can use the help.

BUT IS HIS WARDROBE FLASHY ENOUGH? It appears that Branford Marsalis is about to play Doc Severinson to Jay Leno's Johnny Carson. Lenos' people have been spreading the word that Branford has accepted the post of music director for "The Tonight Show." Interesting career move for someone who's been quite vocal about mainstream media's disdain for real jazz. Now, Branford will be in the position to help

remedy that situation and pull down (one assumes) some serious money. Will he have the patience and attention span needed to hang tough on a nightly TV program? Stay tuned. More: As if to demonstrate his versatility and cross-media acumen, Branford is hosting Jazzset, a weekly program from National Public Radio, slated to begin this month, that will feature performances and chat from celebrated guests.

FAR EAST HOTLINE: DIW, the adventurous Japanese label that has had more than a few distribution deals with companies in the States, has found a new home with Columbia Records. Starting in February, expect to see select DIW titles, culled from an extensive catalog, with marketing muscle behind them. The inaugural releases include works by David Murray (Quartet and Big Band), the Art Ensemble of Chicago with Cecil Taylor, and Harold Mabern. The next batch of issues is scheduled for May.

DESTINED TO BE A LANDMARK RECORDING: New Orleans flutist Kent Jordan, who boasts a first-family clanship rivaling the Marsalises (his father is educator/tenorist Kidd Jordan; his siblings are trumpeter Marlon and singer Stephanie), has just signed with Landmark and is recording a debut effort with producer Orrin Keepnews. It's scheduled for release in the spring.

BASS MAN SHUFFLE: Chick Corea has welcomed bass player Jimmy Earl into his Elektric Band, just in time for an extensive European tour, scheduled to start in March. Earl, who has worked with Stanley Clarke, Larry Curlton, Alan Holdsworth and the Crusaders, replaces John Patitucci, who is leaving to pursue his solo career. Here's where the story gets interesting: Corea has his own record company, Stretch, which will be distributed by GRP. The label's first release? "The Heart Of The Bass" by Patitucci.

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Top Latin Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.			
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
1	10	5	LUIS MIGUEL	ROMANCE	WEA/LATINA 75805	
2	7	21	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792	
3	4	29	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864	
4	3	37	PANDORA	CON AMOR ETERNO	CAPITOL-EMI/LATIN 42451	
5	1	31	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI/LATIN 42489	
6	5	19	GIPSY KINGS	ESTE MUNDO	ELEKTRA 61179	
7	12	59	ANA GABRIEL	EN VIVO	SONY 89303	
8	2	9	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG	
9	6	23	VIKKI CARR	COSAS DEL AMOR	SONY 80635	
10	13	7	MAGNETO	MAGNETO	SONY 80670	
POP	11	8	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG	
	12	9	AZUCAR MORENO	MAMBO	SONY 80633	
	13	18	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVIISA 9010	
	14	25	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693	
	15	15	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG	
	16	11	MANOLO GALBAN	GRANDES EXITOS	GLOBO 3106-2/BMG	
	17	22	YOLANDITA	MIS CANCIONES PREFERIDAS - 2	SONY 80655	
	18	—	46	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	19	19	40	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI/LATIN 42394
	20	23	11	RUDY LA SCALA	PORQUE SERA	SONOTONE 1457
TROPICAL/SALSA	21	20	LISSETTE	PROYECCIONES	CAPITOL-EMI/LATIN 42466	
	22	—	1	ROBERTO CARLOS	SUPER HEROE	DISCOS INTERNATIONAL 80695/SONY
	23	16	15	LUCERO	SOLO PIENSO EN TI	MELODY 9014
	24	—	1	GARIBALDI	LOS HIJOS DE BUDA	TH-RODVEN 2910
	25	14	13	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI/LATIN 42529
	1	2	9	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	2	1	15	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI/LATIN 42296
	3	6	11	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	4	4	14	EL GENERAL	MUEVELO	RCA 3190/BMG
	5	—	1	VARIOS ARTISTAS	MEREN-RAP	PRIME 3229/BMG
6	5	49	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY	
7	7	21	TONY VEGA	UNO MISMO	RMM 80641/SONY	
8	3	53	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109/BMG	
9	16	5	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059	
10	9	15	FRANSHESKA	MENEALO	ARIOLA 3207/BMG	
REGIONAL MEXICAN	11	19	21	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED	M.P.I. 6050
	12	8	35	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	13	13	17	ORQUESTA DE LA LUZ	SIN FRONTERAS	RMM 80652/SONY
	14	12	27	TONO ROSARIO	ATADO A TI	PRIME 1013/BMG
	15	15	9	LOS TOROS BAND	DE FIESTA	J&N 6000/J&N
	16	24	5	VARIOS ARTISTAS	TROPICHANGA	TH-RODVEN 8146
	17	—	1	VARIOS ARTISTAS	HOT RAP	RTP 1702/SONY
	18	10	13	TITO GOMEZ	UN NUEVO HORIZONTE	M.P.I. 6053
	19	11	11	CONJUNTOQUISQUELLA...	PRESENTAA JOSEMIGUELCLASS	COMBO005
	20	18	27	WILLIE CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
REGIONAL MEXICAN	21	22	5	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
	22	—	17	VARIOS ARTISTAS	LOS TRANCAZOS DEL AÑO	GLOBO 3125/BMG
	23	17	37	XAVIER SERE	CAPITOL-EMI/LATIN 42464	
	24	—	1	VARIOS ARTISTAS	DANCEHALL REGGAESPANOL	COLUMBIA 48526
	25	—	24	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855
	1	2	21	ANA GABRIEL	MI MEXICO	SONY 80605
	2	3	9	BRONCO	SALVAJE Y TIERNO	FONOVIISA 3106
	3	—	1	GRUPO LIBERACION	ENTRE NUVES	FONOVIISA 3011
	4	1	11	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI/LATIN 42549
	5	7	13	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
6	4	13	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215	
7	9	11	YNDIO	ROMANTICAMENTE	CAPITOL-EMI/LATIN 42564	
8	5	21	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628	
9	6	15	LOS ACUARIO	LA HIELERA	MAR INT'L 291	
10	8	11	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO VOL.2	SONY 80649	
REGIONAL MEXICAN	11	—	1	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	12	18	17	LOS TIGRES DEL NORTE	INCANSABLES	FONOVIISA 9013
	13	21	6	ANGELES OCHOA	JUNTITO A TI	DISCOS INTERNATIONAL 80663/SONY
	14	—	1	LOS TEMERARIOS	TE QUIERO	ANGEL 3001
	15	10	9	GRUPO I	TROPIRROLLO 4	MUSART 564/BALBOA
	16	—	1	INDUSTRIA DEL AMOR	QUIERO VOLVERTE A VER	RAMEX 1258
	17	14	7	LA FIEBRE	NO CURE	CAPITOL-EMI/LATIN 42585
	18	—	26	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
	19	16	9	TIERRA TEJANA BAND	TIME TO CELEBRATE	TH-RODVEN 2900
	20	—	20	BANDA MOVIL	SOMOS BANDA MOVIL	FONOVIISA 8893
REGIONAL MEXICAN	21	17	59	MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI/LATIN 42367
	22	22	60	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI/LATIN 42359
	23	—	2	LOS RIELEROS DEL NORTE	A TODA MAQUINA	JOEY 7101
	24	—	12	JOAN SEBASTIAN	CON BANDA	MUSART 2114/BALBOA
	25	25	28	LOS YONICS	POR QUE VOLVI CONTIGO	FONOVIISA 9012

Artists & Music



by John Lannert

THE TRIPLETS SEE DOUBLE: How's this for a Billboard chart first? The Triplets and Linda Ronstadt have both placed songs on the adult contemporary and the Hot Latin Tracks surveys at the same time.

The Triplets' AC entry is "Light A Candle"; Ronstadt's AC track is "Dream To Dream." On the Latin singles chart *Las Triplets* make their chart debut with "Sombras Y Silencios," while Ronstadt comes on the survey with "Gritenme Piedras Del Campo." What's more, "Sombras Y Silencios" is the first Latin hit for Mercury Records. The perky love song was culled from "Fuerza Del Parentesco," the Triplets' smart Spanish-language equivalent to their debut English-language album, "Thicker Than Water..."

According to Diana Villegas, cutting the Spanish-language album over the instrumental tracks from "Thicker" was a snap for her and her real-life triplet sisters Sylvia and Vicky. "It helps being bilingual," says Diana, "because you can't translate literally, so you have to concentrate on coming up with an idea that conveys the same emotion."

The Villegas sisters were born in San Miguel de Allende, Mexico, a regional arts center, says Diana, that draws both Mexican and American students. She attributes the sisters' crossover success to their bicultural upbringing.

"In our daily lives there was a balance, our mom be-

ing American and our dad being Mexican," she recalls. "In Mexico we listened to a lot of both Mexican music and American music. We also lived in a town where it was half American, half Mexican, so to us it wasn't difficult to have both [cultures] in you."

The Sisters Villegas moved to New York in the early '80s and translated dance songs and cut Spanish-language jingles. In 1990 they finally inked a recording contract with Mercury that called for both English- and Spanish-language albums. Diana comments that she hopes the Triplets' "universal" pop/rock sound will alter fan perception of Hispanic music. "A lot of people think that Latin music is only the Miami dance stuff—which is great—but there's another style to it," she explains. "Ours come from more of the Mexican folk-type music and melodies and is not as rhythm based; it's more images."

Are the Triplets looking to build a bilingual recording career?

"Absolutely," Diana answers flatly. "To us, it is important—especially in the U.S.—because there are so many people like us that are half and half and they want to feel proud of their roots."

THE NEXT 'LITTLE MISS DYNAMITE?' Pretty and petite, Capitol/EMI Latin's high-voltage *tejana* artist Shelly Lares seems to invite comparisons to "Little Miss Dynamite"—country star Brenda Lee. That was the recent buzz in Nashville as Lares competed in The Nashville Network's "Be A Star" talent search, in which she reached the finals Dec. 14 before eventually losing.

But Lares' agent Glenn Hall claims she is not the second coming of Lee. "Shelly's style and voice are totally different," he says, adding that her chances of securing a major-label deal in Nashville "look pretty good."

16th SALSA FESTIVAL LIVE FROM MADISON SQUARE GARDEN

On August 31 of this year, the 16th Annual Festival was held at Madison Square Garden in New York City. This festival is considered one of the biggest Salsa concert in the world, gathering in one stage the biggest names of this musical genre. Sony Discos and RMM Records have put together live recordings of some of these Salsa giants performances. Artist like Hermanos Moreno, Grupo Niche, Richie Ray & Bobby Cruz, Oscar O'León, El Gran Combo and Orquesta De La Luz make up this sure to be best selling album. A musical video of these performances is also available on this collector's item package.



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Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	2	13	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY 1 week at No. 1
2	1	25	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
3	3	31	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
4	6	17	REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS	
5	5	25	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
6	4	39	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSOT 1401/SPECTRA	WASH ME
7	8	25	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
8	7	37	RANCE ALLEN BELLMARK 71806	PHENOMENON
9	9	15	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
10	11	7	COMMISSIONED BENSON 2808*	NUMBER 7
11	10	51	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
12	12	19	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
13	14	21	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
14	23	5	CANDI STATON BERACAH 2040*	STANDING ON THE PROMISES
15	13	67	TRAMAIN HAWKINS SPARROW 1246	LIVE
16	20	11	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
17	17	15	CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
18	26	23	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
19	NEW		SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
20	15	17	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
21	18	41	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
22	16	53	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
23	19	29	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
24	24	15	WANDA NERO BUTLER LIGHT 73065*/SPECTRA	LIVE IN ATLANTA
25	25	13	EAST COAST REGIONAL MASS CHOIR PEPPERCO 1001	LIVE IN NY
26	21	59	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
27	22	65	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
28	32	13	REV. FLEETWOOD IRVING TANDEM 3106	SOMETHING WITHIN
29	NEW		REV. T. WRIGHT & CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
30	29	15	THE RICKEY GRUNDY CHORALE SPARROW 1271*	SPIRIT COME DOWN
31	27	15	MARGARET BELL REPRIS 26345*/WARNER BROS.	OVER AND OVER
32	34	5	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
33	30	7	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 47832*/EPIC	BEST FOR LAST
34	31	11	LEONARD BURKS & THE VOICES OF PRAISE I AM 74015*	LEONARD BURKS & THE VOICES OF PRAISE
35	NEW		VARIOUS ARTISTS A&M 8530	A TRIBUTE TO JAMES CLEVELAND VOL. I
36	NEW		REV. F.C. BARNES ATLANTA INTERNATIONAL 10172	GOD DELIVERED
37	33	27	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM
38	36	63	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
39	38	21	MYRNA SUMMERS SAVOY 14801/MALACO	I'LL TELL THE WORLD
40	28	27	FRED HAMMOND BENSON 2727*	I AM PERSUADED

● 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. © 1992, Billboard/BPI Communications, Inc.

Artists & Music

In the SPIRIT



by Lisa Collins

1991 WAS A VERY GOOD YEAR FOR GOSPEL, one of tremendous growth, controversy, and a changing of the guard. The controversy that swelled into a racial issue out of the Gospel Music Assn.'s weeklong convention in Nashville has evolved into one of the best things that could have ever happened for blacks in the gospel music industry, resulting in the birth of the United Gospel Industry Council. After getting off to a slow start, UGIC (which elected an official board at its meeting last month) is now in full swing.

The composition of its board, including Word Records executive James Bullard, Sparrow's Vicki Mack, GMA president John Styll, songwriter/producer Frank Wilson (who was elected to chair the group), Benson Music VP Theresa Hairston, Sparrow Records president Bill Hearn, and artist manager Reggie Rutherford, is reflective of the varied segments of gospel. What's more, the birth of UGIC has all but healed the once-growing gap between blacks and whites in gospel music. All eyes are now on Nashville this April for the upcoming GMA week, with African-American participation projected to be higher than ever before.

The success of those like the Sounds Of Blackness and Rance Allen, as well as the continued successes of BeBe & CeCe, the Winans, and Take Six, have driven home the point of gospel's profitability and appeal with broader-based audiences. There was also a great deal of growth from within. The Williams Brothers founded

their own label, Blackberry Records; the Rev. James Moore recently launched Shabac Records; MCA signed Vickie Winans; and Benson teamed with A&M for distribution.

Sadly, in 1991 gospel music lost a giant with the passing of the Rev. James Cleveland, who had been affectionately called the "king of gospel." His loss was minimized only by the fact that the large body of work he left behind will continue to inspire generations to come, while the organization he founded, the Gospel Music Workshop of America, continues to advance while preserving gospel's rich heritage.

Looking ahead to 1992, what's most exciting is the changing of the guard... gospel's new faces. The growth of a new wave of traditionalism, inspired by Cleveland, has ushered in a whole new breed of gospel artists, led by John P. Kee. His sweep of the 1990 Stellar Awards (he picked up another last month) and this year's GMWA Excellence Awards was no coincidence.

His 6-foot-1-inch, 200-pound frame delivers a powerful dose of spirituality that is infusing a new excitement in traditional gospel. His charisma and effect on audiences are reminiscent of qualities possessed by Cleveland. However, his appeal is a great deal more infectious, particularly with today's church youth. It is impossible to go to one of his concerts and remain seated.

Kee makes no secret of the fact that 11 years ago he was a major drug dealer, operating out of the church. Today, at 29, it is the experience and energy of the streets that he brings to his music—a powerful blend of traditional music with overtones of R&B, hip-hop, and contemporary gospel, and a delivery punctuated by the youthful flair of his New Life Community Choir. Today, Kee generates the kind of excitement that is usually reserved for secular artists. And while he attracts all ages, his choir has struck a particular chord with today's youth—a generation of youth that is getting back into choirs, back into church, and back into buying gospel music.

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by Bob Darden

THE REPERCUSSIONS OF 1991 will continue to reverberate for years in contemporary Christian music. There simply has been nothing like it since this still-fledgling genre began in earnest in the late '60s. It was the long-awaited year of breakthrough, of crossover, of new beginnings. It was the year that—at long last—the upper echelon of inspirational artists slugged it out on even footing with the mainstream music industry's giants.

The **Amy Grant** story is by now old news. "Heart In Motion" has spawned three bona fide hit singles, with possibly two more on the way (including the brilliant "Ask Me"). Her unconditional acceptance on radio and in sales racks has come without compromise of her faith.

The success of **Michael W. Smith** might have been unexpected to outsiders, but gospel-music insiders always knew what he could do. The fact that "Go West Young Man" was the project to push him over the top is surprising only if you didn't know it was his first to be worked in the mainstream marketplace by Geffen. This is not a one-hit wonder.

The steady rise of **Carman** really is a continuation of the big story of 1990. His numbers—all without secular airplay—are staggering. And, unlike Grant and Smith, they'll continue without ever receiving the benefit of pop radio support.

This small segment of the industry may not be recession-proof, but it is a heckuva lot more significant than a lot of industry execs in Los Angeles, Nashville, and/or New York have ever dreamed.

Want proof? What industry tour outdrew the likes of **Rod Stewart, Luther Vandross, Paula Abdul, ZZ Top, Michael Bolton, and George Michael** in recent weeks? Answer: An all-star version of Handel's "Messiah," featuring some of the top names in inspirational music

(**Sandi Patti, Carman, Steven Curtis Chapman, Larnelle Harris, Sheila Walsh, Wayne Watson, the Bill Gaither Trio and Vocal Band, Michael English, and Dick & Melodie Tunney.**)

What does 1991 mean? Very little without 1992. Will Sony be able to give the likes of **Petra** and **Patti** the same kind of boost A&M gave **Grant**, Geffen gave **Smith**, and Capitol gave **BeBe & CeCe Winans**? Will significant artists on Christian labels, like **D.C. Talk, Russ Taff, Rick Elias, Chapman, Charlie Peacock, the 77s**, and a dozen more, be heard by more than just a tiny percentage of all religious young people—let alone the marketplace at large?

If so, 1991 may mark the beginning of a significant new era in rock'n'roll. If not, 1991 still means things can never be quite the same in contemporary Christian music. How can you keep them on the farm when they've seen Paris?

And finally, **Grant's** appearance on the cover of *The Saturday Evening Post* last month, as well as being featured on everything from "The Arsenio Hall Show" and "Live With Regis And Kathie Lee" to "Good Morning America" and "The NBC Evening News," has obscured a number of other notable appearances by religious artists.

To wit: Besides **Carman's** much ballyhooed appearance on "Entertainment Tonight" Oct. 18, **Frontline** rap act **12th Tribe** recently appeared on both "The Ron Reagan Show" and a special CNN Entertainment News report on Christian rap. The Reagan show appearance also included the **Geto Boys** and **Kool Moe Dee**... *Guardian's* "Power Of Love" recently was featured on MTV's "Headbangers' Ball"... **Homeland** artists **Margo Smith** and **Holly** recently appeared on TNN's "Crook & Chase"... **Frontline's Mark Farner** (late of **Grand Funk**) recently appeared on "Nashville Now" performing his remake of "Some Kind Of Wonderful"... **Brentwood's** "Smoky Mountain Hymns, Volume 2" recently won the gold award for best instrumental video at the 24th annual Worldfest International Film Festival in Houston. ("Volume 1" won the same award in 1990.) Worldfest featured more than 3,150 entries from 47 countries this year... And **Patti** continues to pop up everywhere, including on "The Tonight Show."

Rappers Are The D.C. Talk Of The Town

BY BOB DARDEN

WACO, Texas—One of the biggest surprises of 1991 was the across-the-board success of **Forefront** act **D.C. Talk**. **Toby McKeehan, Kevin Smith, and Michael Tait** not only outsold all other Christian rappers, they made a series of high-profile tours with the likes of **White Heart** (throughout Europe), **Michael W. Smith** (across the U.S.), and as headliners with the **Newsboys, Heather & Kirsten, and the Dynamic Twins**.

Of course, that has meant they have been either on the road or in the studio nonstop for the past 2½ years.

"Touring with **Michael W. Smith** did several things for us," **McKeehan** says. "It put us in front of an audience that not only knew [Smith] and **Amy Grant**, it put us in front of a lot of people who don't know anything about contemporary Christian music. That really helped us out a lot by opening the eyes of a lot of promoters who normally wouldn't have heard of **D.C. Talk**. The crowd response was so overwhelming that several promoters said, 'Call me when you're ready to do your own tour!'"

That acceptance—and the fact that they have reportedly sold more than a half a million copies of their two **ForeFront** releases ("**D.C. Talk**" and "**Nu Thang**") has meant

that **ForeFront** has had extended conversations with a couple of mainstream labels.

"Whatever happens, the most important thing to us is to find someone who really believes in us and stays behind us all of the way," **McKeehan** says. "Distribution isn't the key—getting them to agree to really market the group is. They have to have a passion to break this group. We're looking for that passion."

Discussing big-time deals with major West Coast labels is a long way from singing for fun as students at **Liberty Univ.**—which is where the members of **D.C. Talk** first met. **McKeehan** says their success has not caused them to change their message or their rap attack, which includes catchy, singable verses and choruses.

"We've already started working on our third release," he says. "I think **Mark Himmerman** will produce and we've already got about nine-10 songs written. It's already obvious that **Mike** and **Kevin** will shine a little more this time around. Some of the things are closer to the **Winans' 'It's Time'** sound, where the majority of the song is singing."

"We're interested in doing the type of show that moves the people," he continues. "I think the fact that we're an integrated group of-

fering a positive, alternative message helps get us in places we couldn't normally get into."

It also does not hurt that all three members of **D.C. Talk** are young, good-looking, and gifted dancers.

So it is not surprising that **D.C. Talk** videos like "**Nu Thang**," "**Heavenbound**," and "**I Love Rap Music**" have found their way onto a number of secular video networks, including **BET**.

"That's definitely one of our goals—to widen our base," **McKeehan** says. "There are a lot of Christians who have never heard of us. I want to be good enough that they'll get excited and say, 'Isn't that great—and they're Christians, too!' Most young people don't even know contemporary Christian music even exists. We want to let all of the Christians who like rap know that you don't have to listen to sexist, profane lyrics. Hopefully, our production quality is such that they're not going to miss a beat. You'll be uplifted and groovin' all of the way down the hallway."

"And, in the end, maybe we'll be able to reach people who won't be reached any other way. **Paul** said for us to be all things to all people. If it takes rap to reach to the streets or the suburbs, then we're going to supply it."

Top Contemporary Christian™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	7	CARMAN BENSON 2809*	5 weeks at No. 1 ADDICTED TO JESUS
2	2	41	AMY GRANT ▲ WORD 6907*	HEART IN MOTION
3	NEW ▶		PETRA WORD 4218*	UNSEEN POWER
4	3	63	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
5	6	25	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
6	5	63	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
7	4	11	TWILA PARIS STARSONG 8207*	SANCTUARY
8	11	9	TAKE 6 REPRISE 26665*	HE IS CHRISTMAS
9	35	65	AMY GRANT MYRRH 5057*/WORD	A CHRISTMAS ALBUM
10	9	9	GLAD BENSON 2825*	AN ACAPELLA CHRISTMAS
11	RE-ENTRY		VARIOUS ARTISTS REUNION 9193*/WORD	OUR CHRISTMAS
12	7	7	MICHAEL CARD SPARROW 1296*	PROMISE
13	12	7	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS
14	15	63	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
15	10	51	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
16	13	11	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
17	RE-ENTRY		STEVE GREEN SPARROW SPR1143	JOY TO THE WORLD
18	31	33	MICHAEL W. SMITH REUNION 2522*/WORD	CHRISTMAS
19	RE-ENTRY		SANDI PATTI IMPACT 3874*/BENSON	THE GIFT GOES ON
20	8	113	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
21	24	41	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
22	20	5	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
23	18	25	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
24	30	5	HANDEL SPARROW 2011*	THE MESSIAH
25	27	7	COMMISSIONED BENSON 2808*	NUMBER 7
26	RE-ENTRY		HOSANNA! MUSIC INTEGRITY 001*/SPARROW	CHRISTMAS
27	16	29	STEVE GREEN SPARROW 1270*	WE BELIEVE
28	21	25	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
29	14	19	D.C. TALK FOREFRONT 2543*/BENSON	D.C. TALK
30	19	281	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
31	26	13	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
32	25	11	JODI BENSON SPARROW 1284*	SONGS FROM THE BEGINNER'S BIBLE
33	33	21	VARIOUS ARTISTS WORD 9132*	HANDEL'S YOUNG MESSIAH
34	22	77	PETRA WORD 48546*/EPIC	BEYOND BELIEF
35	40	25	HOSANNA! MUSIC INTEGRITY 701*/SPARROW	WAR IN THE HEAVENLIES
36	23	33	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
37	29	27	FRED HAMMOND BENSON 2727*	I AM PERSUADED
38	34	29	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC	LIVE WITH FRIENDS
39	37	191	CARMAN ● BENSON 2463*	RADICALLY SAVED
40	28	98	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications, Inc.

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Music Video

ARTISTS & MUSIC

The Ballad Of Freedman's Island A Vid Show Pilot With Tropical Twist

BY MELINDA NEWMAN

LOS ANGELES—Mark Freedman, head of Mark Freedman Productions, has found a way to combat tightening video playlists. He's created his own television show, with a pilot for USA Network, called "Video Island," scheduled to air later this year.

The 30-minute show features original footage wrapped around three music videos. The concept is that host Roger Rose gets sent to an island, and manages to rig a transmitter with the help of a passing surfer. Artists drop by the island for a chat, while videos are interspersed between the interviews. Among the artists appearing in the pilot is Michael Bolton.

Freedman finds out in March if USA Network plans to order a slate of 13 weekly shows; additionally, he's shopping it for syndication.

"We leave slots for the videos and fill them closer to airtime," Freedman says. "Only the people that our company does clips for will get to have their videos air," he jokes.

In other activity at the company, Freedman has created a joint venture with fellow production company Extended Wings that will produce movie trailers and television promos.

"To succeed, a company has to diversify," he says. "The company of the '90s has to be lean, but not cheap. And it has to do everything. Production is production," he says.

Freedman is also a partner in commercial company Freedman Lippert, which opened in 1989.

None of this action is meant to suggest that MFP intends to lighten its music video production load. Actually, Freedman is looking for new directors after losing Oley Sassone, who decided to concentrate on films, and Mark Rezyka, who started his own company, last fall.

"What I look for in a director is someone who can direct action," he says. "It also has to be someone who can deal with personalities and can hold up under fire."

Directors currently with the company include Dominic Orlando, who just completed two clips from movie soundtracks: "Beauty And The Beast," the title track from the new Disney film with Celine Dion and Peabo Bryson, and "My Girl" from the new Macaulay Culkin film with old and new Temptations footage as well as scenes with the star; Eden Diebel, who counts among his clips Atlantic Starr's "Love Crazy" and "P.A.S.S.I.O.N." by Rythm Syndicate; Blair Underwood, who has shot two clips for Tony Terry from his latest album; and a new director named Scott Pritikin, who just completed "Once In A Lifetime" for Big Daddy.

"We're like career guidance counselors for directors," says Freedman, describing the role of music video production companies in the '90s.

"When you're 19, you do music videos because that's all you can do. But then you make contacts and leave," Freedman continues. "Or record com-

panies say they can get a \$20,000 clip from a young kid and drive the experienced directors out of the business into other mediums like commercials and movies."

There are also the whims of directors to deal with. "Every director has the feeling that you're sitting there

'The company of the '90s has to be lean, but not cheap'

and record companies are pounding down the door," Freedman says. Although he has contracts with all of his directors, Freedman says, "They can get out of them fairly easily; they just have to say they won't direct. It's a director-driven business."

And a celebrity-driven business. Several actors have begun directing clips including Underwood, who appears on "L.A. Law." "The fact that he's a celebrity opens certain doors that wouldn't be open to us otherwise, but once they're open, he has to produce," Freedman says. "He's very good. He'd been on a television set for five years so he knew what he wanted to do. It certainly isn't a handicap to have someone so visible."

Freedman, who opened his company in 1984, comes to the music video business via a slightly circuitous route. He was a road manager for several folk bands and had left the industry to run a construction company. "I was building the sets for 'The Terminator' and Greg Gold was working as an assistant director on a video clip on the location next to us," Freedman recalls. "He wanted to come in and use the set and that's how we got started."

The first video the pair made, in collaboration with Dominic Sena, was for a track off the "Ghostbusters" soundtrack for Mick Smiley.

Since then, Freedman has proven that he is not an absentee owner; he's been on location for every video done by the company since 1984 except for three.

"I like to think that's what differentiates us from other companies. I hope the reputation that we have is that I'm hands on. Otherwise, I'm going to go to bed early and stop going

to all these shoots," he laughs.

Throughout the years, he's also seen videos criticized for explicit sexual and violent content, and says that he's often been the one to put on the brakes. "We censor ourselves more than the record companies do. We've been asked to do things like put girls behind bars and we've said no."

However, it's Freedman's economic sensibility that's more offended than any sense of moral outrage. "It doesn't make sense to waste time shooting something if it's not going to play...I think people do want T&A. Why do kids listen to music? They want to rebel against society. It's an outlet for them. MTV is like fantasyland."

VIDEO TRACK

LOS ANGELES

DREAMTIME PICTURES director **Ian Fletcher** directed the new **2nd II None** video, "Be True To Yourself," from the band's eponymous **Profile** release. The crew went underground with 2nd II None, shooting the act's subterranean exploits. **Carrie Wysocki** produced. The same crew produced **AMG's Select** video "Jigabbe Pie," an "artistic" tribute to the female posterior. The clip comes from the album "Bitch Betta Have My Money."

Hollywood Records act the **Party** recently wrapped "In My Dreams" with a crew from **New Generation Pictures**. **Jim Swaffield** directed the shoot, using strobe effects, ultimate compositing, and a vivid blue-and-yellow positive/negative color scheme. **Joseph Nardelli** produced.

Midnight Films director **Samuel Bayer** recently reeled "For What It's Worth," the debut video for **Geffen** act the **Candy Skins**. Bayer shot footage in L.A. and New York, mixing performance footage with conceptual imagery of go-go girls, cops wielding billy clubs, kids skateboarding, and a pit bull.

NEW YORK

SBK's RIFF shot its latest video,



Just A Touch Of Video. C&C Music Factory wraps up shooting of its latest video, "Just A Touch Of Love." From left are C&C's David Cole; director Marco Brambilla, O Pictures; and Zelma Davis and Robert Clivilles, both of C&C. The clip is the fourth from the group's triple-platinum debut.



Handholding. Warner Bros. artist Holly Dunn, right, takes instructions in handholding from director Clarke Gullivan during the shooting of Dunn's video for "No One Takes The Train Anymore."

"Everytime My Heart Beats," in the men's room at East Side High School in Paterson, N.J. **Picture Vision's Jon Small** produced and directed the shoot. **DP Ed Stephenson** reeled footage of Riff on the streets of New York, as well. **Steven Saporta** executive-produced.

OTHER CITIES

SCENE THREE director **George Bloom** shot **Conway Twitty's** latest **MCA** video, "Who Did They Think He Was," in Nashville. **Cynthia Biedermann** produced the shoot, which comes from Twitty's "Even Now" album.

Midnight Films director **Russell Young** recently wrapped **Ed-**

die Money's new video, "I'll Get By," for **Columbia**. Young shot footage in the Warfield Theatre in San Francisco and along the Northern California coastline. **Mark Leemkuil** and **Paul Spencer** produced the shoot, which the crew dedicated to the late **Bill Graham**.

Pecos Films director **Michael Merriman** is the eye behind **Vern Gosdin's** "A Month Of Sundays" video, shot in Nashville. **Bryan Bateman** produced the clip from Gosdin's "Out Of My Heart" re-release on **Columbia**. The same team reeled **Tim Ryan's** latest **Epic** video, "I Will Love You Anyway," a Nashville-based clip from the "Seasons Of The Heart" album.

NEW VIDEOCLIPS

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

JIMMIE DALE GILMORE
My Mind's Got A Mind Of Its Own
After Awhile/Elektra-Nonesuch
John DuBois/Stable Films
Alan Coulter

LEADERS OF THE NEW SCHOOL
The International Zone Coaster
Future Without A Past/Elektra
John Owen, John Warner/Cyclone Pictures
Glenn Ribble

READY FOR THE WORLD
Can He Do It Like This
Straight Down To Business/MCA
Jon Small/Picture Vision
Sara Nichols

MIKE REID
I'll Stop Loving You
Turning For Home/Columbia
Deaton Flanigen
Deaton Flanigen

SAVATAGE
Jesus Saves
Savatage Streets: A Rock Opera/Atlantic
Renegade West Films
Cindy Keefer

SIR MIX-A-LOT
Baby's Got Back
Mack Daddy/Rhyme Cartel-Def American
Alex Abramowicz/Epoch Films
Adam Bernstein

SMALL CHANGE
This Must Be Love
Small Change/Mercury
Philipa Davis/Black & White Television
Malcolm Jamal Warner

PAM TILLIS
Maybe It Was Memphis
Put Yourself In My Place/Arista
Luke Thornton/The End
D.J. Webster

A TRIBE CALLED QUEST
Jazz
The Low End Theory/Jive
Joseph E. Nardelli/New Generation Pictures
Jim Swaffield

VESTA
Do Ya
Special/A&M
George Wieser/Black & White Television
Paris Barclay

The Clip List does not appear this week due to holiday deadlines. It will return next week.



Making Mom Proud. During a promotional visit to Australia, Columbia recording artist Martika, center, accepts a double-platinum plaque for her self-titled album from Sony Music CEO Denis Handlin, left, while her mother and manager, Marta, looks on.

German Music Biz Has Happy '91 But Format-Mix Question In Flux

■ BY WOLFGANG SPAHR

HAMBURG—The music industry in Europe's biggest market, Germany, is entering the new year in a spirit of major optimism tinged with minor uncertainty.

The record companies are uniformly excited by an anticipated 10%-or-more increase in total sales during 1991, by their individual success within that, and by what they see as the potential for German product in 1992. They do, though, have differing views as to the way they believe business is going to progress during the coming 12 months.

There is, for instance, no concen-

sus on the format mix; while some companies have welcomed and embraced the cassette single, others have rejected it out of hand. Similarly, while some companies are scaling down or eliminating vinyl releases, others suggest the for-

record companies to expose their German product.

Both Gramatke and Gerd Gebhardt, managing director of WEA in Germany, believe that 1992 will be a boom time for German productions. Gebhardt states, though, that to achieve a breakthrough for German singers and acts, the competing record companies will all have to play a part in promoting domestic talent.

Gebhardt, who says his company produced its best results in 20 years during 1991, says of vinyl records, "The single has clearly been left behind. In 1992, we will sell vinyl LPs only in limited numbers." The gap left by the demise of the vinyl single may be filled by the "explosion" in sales of CD singles, he states. Gebhardt adds that the success of the cassette single will be known only at the end of January when its test-marketing period is completed.

Franz Koch, managing director of Koch International, is taking a wait-and-see attitude toward the cassette single. He says, "In our opinion, it's in the interest of the whole industry to have a promising single-carrier available. We will find out later whether the cassette single or the CD single takes on this role."

Though Koch predicts a decline in vinyl sales of about 25% in 1991, he suggests that vinyl remains valid. He contends that a number of projects do not reach their full potential unless vinyl is included in

(Continued on page 31)

'The single has been left behind'

mat will remain valid for the short term at least.

PolyGram's German president, Wolf-D. Gramatke, predicts, "In the year 2000, vinyl records will still exist—but only for collectors and music freaks for whom recordings of the Beatles or of Herbert von Karajan sound authentic only if they contain scratches and crackles. Within two years, vinyl records will exist only in the shadows and at best run to 10% of total business. We will then have analog records manufactured on request only."

The largest record manufacturing plant in Germany, PolyGram's facility outside Hanover, ceased producing vinyl some time ago, a result of CDs' domination of the market.

Gramatke is happy with the performance of the German industry in 1991, suggesting that when final figures are collated the market will show a rise of 10%. He is encouraged by the broadcast media's openness to music and argues that this gives a better opportunity for

Sony Puts More Muscle Behind Euro Acts

■ BY EMMANUEL LEGRAND

PARIS—With a year to go to the single European market, Sony Music International is mounting an initiative to maximize the potential of continental European acts within Europe.

Frenchman Patrick Decam, formerly GM of Sony Music's Columbia label in France, has been appointed director of European creative operations at Sony Music International in London with the responsibility for coordinating the signing, marketing, and promotion of European artists.

To achieve the aim of maximum sales within Europe, Decam says he

has been given an independent budget of an undisclosed amount but "important enough to do a lot of things."

He comments, "Sony Music, because of its American roots, is very strong in the development of Anglo-American acts in Europe, but we have been rather weak on European acts. This new structure is dedicated to help our affiliates increase the number of releases of their local artists in other territories. We can even sign directly an artist, then allocate it to a local company if we feel it has real European potential."

Decam says a perfect example of what he wants to do is represented by Patricia Kaas, co-produced and

developed jointly by the German and French companies. He adds, "Recording and marketing costs are rising. Just as in the film industry, I am convinced that we have a lot to gain in adopting co-production measures or joint partnerships. It allows us to spread the risk over at least two countries and lower the break-even point for each one. It also requires us to be more open to each others' influences and be open to different ways of working."

Decam says he has taken on his new role after lengthy consideration but says he believes this is the perfect time to launch such a structure. Henri de Bodinat, president of Sony Music France, says he "didn't want Decam to leave the company," and he believes "this position will be very important for the future of European acts."

Comments de Bodinat, "It is a strategic position, at a time when Europe is becoming more and more a reality in the wake of the Maastricht summit. And the fact that a Frenchman is taking this job is very good news. I think that Sony and our artists have a lot to gain from that. We have to increase the capacity of the different affiliates to work on European artists."

Regarding the situation at Columbia in the wake of Decam's departure, de Bodinat says he "doesn't plan immediate replacement" and he will assume most of Decam's day-to-day duties but will give a lot of autonomy to the "very talented A&R, marketing, and promo team at Columbia."

Decam was with the company throughout the '80s. After marketing studies and a couple of years at Procter & Gamble, Decam joined the then CBS France in 1981 as head of product. Three years later, he became part of the international marketing team at CBS' European office in Paris, working with Pierre Sissmann and Jorgen Larsen.

In 1987, he established the special marketing department of CBS France, taking over as GM at Columbia France in September last year.

Chrysalis' Wright Regroups Chair Shows Flair For Publishing

■ BY JEFF CLARK-MEADS

LONDON—Chrysalis Group chairman Chris Wright is in the mood for getting his hands dirty again. In the wake of the sale of Chrysalis Records to EMI Music, Wright says he wants to be hands-on in all departments of the creative process of the remainder of the group, particularly music publishing.

Wright says the three years of Chrysalis Records' joint venture with EMI left him "confused" between his record company duties and his responsibilities elsewhere, but he adds that he is now clearly focused once more.

The last year of Chrysalis Records' operation under his stewardship contributed an \$8.74 million deficit to the group's overall losses of \$14.29 million in the 12 months to Aug. 31. Group revenues fell from \$196.19 million to \$169.98 million.

Referring to EMI's purchase at the end of last year of the 50% of Chrysalis Records it did not previously own, Wright says of the record company's losses, "That's so

much history now.

"The bulk of the group's losses were the record company's and although there was a sizable loss at the TV equipment hire company, both those businesses have been discontinued from our standpoint. Without those, there would have been a small loss which would have been entirely attributable to the recession."

Since the sale of the record company, Wright has put public emphasis on the role of Chrysalis' music publishing arm. He states, "The music publishing company made an overall net profit of [\$1.8 million] on a net publishing share of [\$5.5 million]. Our publishing company is an extremely good business. I can only keep it building; it's already been building every year for the past five years.

"I want it to be the best independent publisher in the world. Not the biggest—the best."

Wright looks back on the three years of his EMI partnership, saying, "I realize now how much I was confused during the time the joint

(Continued on page 31)

German Charts See Greater Anglo-American Influence

MUNICH—International music—mainly of Anglo-American origin—is taking an increasingly large proportion of the German charts.

According to official figures collated by trade paper Der Musikmarkt, in 1991 non-German product accounted for 77.82% of the singles chart, an increase of 7.07% on the figure for 1990. International albums were also up, by 4.12% at 64.75%.

Of the domestic record companies, Bertelsmann was top singles firm with a 26.24% share of chart action, followed by PolyGram (21.45%), EMI Electrola (18.38%), and Warner (17.95%). Sony Music took 8.01% of charted singles, followed by Intercord, Mikulski, Dino, DA Music, Discovery, Rough Trade, SPV, Ideal, and Pilz.

The three most successful singles of 1991 were the Scorpions' "Wind Of Change," Bryan Adams' "(Everything I Do) I Do It For You," and Enigma's "Sadness

Part I."

Bertelsmann was toppled from the top spot in the albums sector in 1991 by Warner—which includes WEA and EastWest—with 22.01%. Bertelsmann, which takes in BMG Ariola Munich, BMG Ariola Hamburg, and Virgin, accounted for 21.87%, ahead of PolyGram (21.05%), EMI Electrola (17.45%), and Sony Music (11.55%). They were followed by Intercord, Ideal, DA Music, Dino, SPV, Koch, Mikulski, Eurostar, and Rough Trade.

The three most successful albums during the 12 months were the Scorpions' "Crazy World," Roxette's "Joyride," and Phil Collins' "Serious Hits . . . Live!"

The year's most successful publishing company was Warner/Chapell, with 22.01%. EMI Music's 19.97% was insufficient for it to be able to hang on to its traditional top spot. EMI was followed by Virgin (8.7%), BMG Music Publishing (7.8%), and PolyGram Songs (6.5%).

ELLIE WEINERT

U.K. Music Biz Takes Educational Tack Chalks Up \$5.4 Mil For Own Career-Oriented School

■ BY JEFF CLARK-MEADS

LONDON—The British record industry has taken direct action to fill the gap in the state education net through which many music-oriented youngsters fall.

Faced with a lack of schools dedicated to meeting the needs of young people seeking a career in the music business, the record companies built their own. In it, students learn the basis of skills they need to be both the artist and the executive.

The Performing Arts & Technology School in Selhurst, on the outskirts of London, is now gearing up for its full complement of 700 pupils. The music industry, which generated \$5.4 million to get the project off the ground, hopes the school will produce generations of recruits for both the creative and managerial sides of the business.

The school concept first arose through conversations between Virgin chief Richard Branson and then education secretary Kenneth Baker. Persuaded by Branson's arguments for the project, Baker agreed that if the music industry could raise a proportion of the startup costs, the Dept. of Education and Science would bear the expense of running the school and would help fund its construction. The music industry continues, though, to bear

the brunt of providing new equipment.

Through trade body the British Phonographic Industry, the record companies set up the British Record Industry Trust to oversee their commitment to the school. The \$5.4 million the trust was obliged to provide was then raised through the giant Knebworth festival in 1990. This festival, which featured British talent from Pink Floyd to Paul McCartney, produced funds for both the trust and, separately, the Music Therapy charity.

President of the trust is Lord Birkett. He says the current school roster of 300 was chosen from more than 1,000 applicants. Though this was done by interview, later the selection process will be by written application.

Of the criteria for acceptance, Birkett says simply, "They must want to be part of the performing arts." He points out that the school, with its broad, multimedia training, is equally suitable for those who wish to enter music, the theater, film, or television.

One objective of the school—as well as the successful teaching of legally required subjects such as English, math, and science—is to give pupils experience of the skills required on both sides of the creative process. For instance, in the

school's recording studio, the youngsters learn what it is like to both make music and run the mixing desk.

"We want to deliver people who have the vocabulary of the arts," says Birkett. "People who know what all the aspects of the arts are about."

BPI director general John Deacon comments, "This is an industry in which there has never been an overall training program." In addition to acknowledging the potential benefits for the music industry of the school, Deacon says, "We really wanted to show the decision-makers of this country—including government—that this industry takes seriously its major role in the community and we thought we could show that best by sponsoring the school."

"Our commitment now is ongoing, both financially and in terms of the industry playing a part in the life of the school. We don't want to meddle in teaching, but where executives can assist in extracurricular activities, they want to play their part."

The first pupils will be eligible to leave the school at the end of the year. It is then that the effectiveness of the record companies' repairs to the education net will be measured.

Brit Videogram Assn. Pushing Upbeat Image

■ BY PETER DEAN

LONDON—The newly elected chairman of U.K. video distributors group the British Videogram Assn. is advocating a positive message to boost declining rental figures.

Philip Jackson states, "Research tells us that people rent videos if there's nothing on the TV or on the cinema. It's a negative option, and as an industry what we've got to do is come up with consumer promotions which advertise the process of renting as being enjoyable in itself and emphasize the newness of the product."

"It's true that we've fallen behind as an industry in promoting to the consumer. We've been pinched in the middle of the advertising carried out by terrestrial TV and [satellite company] British Sky Broadcasting. The need to work together as an industry has never been stronger."

Jackson is not predicting a return to the generic-advertising fiasco that started 1991 with a whimper not a bang when a projected \$18 million annual campaign was aborted after one ad.

(Continued on next page)

'Dangerous' A Thriller Down Under As Fastest-Selling Set

■ BY KATHERINE TULICH

SYDNEY—"Dangerous" has become the fastest-selling album in Sony Music Australia's history. It accumulated sales of 310,000 units in the first month of release, moving to No. 1 on the national charts in its second week. "Black Or White" also counts as one of the company's fastest-moving singles, debuting at the chart summit.

All this is in sharp contrast to the Australian release of Jackson's last album, "Bad," in 1987, which was greeted with widespread skepticism. "The record never got on radio," says Denis Handlin, CEO and managing director of Sony Music Australia. "Jackson was harshly treated by the media on his tour here; there was so much negativity toward him."

That tour in 1987, while reasonably successful, fell way below expectations. "Jackson was very concerned about the negativity when he was in Australia," continues Handlin, "and we all made a real commitment to overcoming it."

Commitments like that carry a price tag. Handlin declines to be specific, but says it amounts to Sony's most extensive marketing campaign. Eight different TV ads have been positioned to play through the summer—Down Under, it is that time of year—and special merchandising bins are

featured everywhere. Sony also plans to highlight catalog titles.

"There is a great opportunity for Jackson to reach a new audience, and for them to discover 'Thriller' and 'Bad' all over again, particularly with the CD boom," enthuses Handlin. To date, Jackson's previous release have sold a total of 1.4 million copies in Australia.

At least one of the country's most aggressive record retailers, HMV, agrees that "Dangerous" is shaping up as a recession-beater. David Champion, commercial director for the chain, also sees its release and acceptance as the culmination of the changing climate for dance-oriented music here.

"When HMV arrived in the market two years ago, we were astounded to find—unlike other territories—that there was a complete resistance to dance music, a complete boycott on radio, yet at the same time there was great demand for it in the stores."

Champion continues, "But now several things have happened: the media has changed, radio has changed, tastes have developed, and retailers like HMV and Virgin are getting behind the product. With all this in mind, the Michael Jackson album was eagerly awaited. Sony made its release an event, and that has been validated by the sales."

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

JAPAN: Apparently there is absolutely no professional rivalry between keyboard-playing husband and wife **Ryuichi Sakamoto** and **Akiko Yano**.

Their albums just happened to come out in the same week, but their music is aimed at different audiences. Yano's "Love Life" (Epic) features her distinctive high-pitched vocals and jazz-tinged piano style in tandem with top-flight jazz musicians such as guitarist **Pat Metheny** and percussionist **Nana Vasconcelos**. Meanwhile, Sakamoto continues his quest to create "contemporary world music" on his album "Heartbeat" (Virgin), by incorporating musical ideas from a variety of cultural sources into his synthesizer-based composition. Just for the record, Sakamoto's "Heartbeat" has so far sold 100,000 copies while Yano's "Love Life" has sold 50,000.

STEVE McCLURE



BULGARIA: **Milena**, the so-called First Lady of Bulgarian Rock, has swept to the top of the country's most reliable albums chart, compiled by Rhythm magazine. Her second album, "Ha! Ha!," comprised exclusively of her own compositions and released on the leading Bulgarian indie label, Unison, has beaten off such international heavyweights as **Guns N' Roses**, **Dire Straits**, and **Bryan Adams** to hold the top slot for three weeks. Emerging five years ago as the enfant terrible of the local rock scene, Milena annoyed the musical and political establishment with her unconventional look and inimitable style of singing. Her music is part punk, part urban-folk, a unique, spellbinding style that avoids the clichés of any specific genre. The social and political content of her lyrics made her one of the first performers to support the struggle for democracy.

CHAYDOR CHENOV

GERMANY: The phenomenal success of the album "Carreras, Domingo, Pavarotti In Concert," which has been in the chart for well more than a year, has sparked off a new popular awareness of classical music. Classical radio stations have taken root and now a young tenor named **Roberto Saccà** is on the brink of winning widespread acclaim. In the spring, German TV will broadcast a Saccà special in conjunction with a German-American produced film of his sellout show, "A Tribute To Mario Lanza," recorded last year at the Mahaffey Theatre in St. Petersburg, Fla. Of German-Italian descent, Saccà is a new breed of classical music performer with mass-market potential. At age 30 and with a dashing, modern image, he has already won good notices for his performances in Brussels, Wiesbaden, and Dusseldorf, as well as in Milan. His latest album, "Pirate Of The Opera" (BMG/Ariola), includes classical works by Rossini, Verdi, and Mozart, as well as titles made famous by the late **Mario Lanza**.

ELLIE WEINERT

RUSSIA: The French star **Patricia Kaas** (Pulse, Oct. 5) has won overwhelming popularity here after three sold-out concert performances at Moscow's Olympic Sports concert facility. One of the shows was broadcast on Russian TV, attracting millions of viewers nationwide. A chanteuse in the **Edith Piaf** mold, operating in the pop tradition of **Yves Montand** in the '50s and **Mireille Mathieu** in the '60s, Kaas first toured Russia in June 1990. Now she is so popular that scalpers were taking up to 200 roubles for a seat at her most recent shows (the average cost of tickets for rock shows is about 10 roubles). The national booking agency Gosconcert has completed talks with Sony for the rights to release her most recent album, "Scene De Vie," and it is reported that an initial pressing of 300,000 copies will soon be available for distribution inside Russia.



VADIM YURCHENKOV

U.K.: Although they have been a bit slow coming out of the traps, British groups are finally developing a credible response to the U.S. hardcore tradition that has enabled acts like **Lemonheads**, **Faith No More**, and **Nirvana** to combine high-volume guitar grunge with a refined sense of melody. The latest to emerge is a four-piece unit called **Catherine Wheel** from Norwich, on the east coast. Its first two EPs, "She's My Friend" and "Painful Thing," released last year on the independent Wilde Club label, earned it critical bouquets, indie-chart placings, and a contract with Fontana. The act's third EP, "Black Metallic," showcases a hard, sometimes white-noise guitar tone layered in dense shimmering sheets and topped off with a fine haze of harmony vocal applique. The band's debut album, slated for release in February, is certain to cause a stir.

D.S.

BRITISH VIDEOGRAM ASSN.

(Continued from preceding page)

vertisement treatment. He does, however, have faith that a distributor/dealer joint fighting fund of \$12.7 million can be collected in 1992 for consumer advertising and promotions.

"The core issue behind the failure of the generic campaign was that dealers weren't a part of it, because there was no single, representative dealer body to negotiate with. The BVA need to be working together with a single body to solve the generic problems of renting a video-cassette.

"The problem areas are strong competition and a fragmented industry which needs welding together and that's where the dealer body comes in. One of the current proposals is collecting a sizable fund of [\$12.7 million] to stimulate rentals and promote the generic idea. It's a fund of money of which any industry would be proud."

Since Jackson took office three months ago, a new dealer body has been formed, the Assn. of Video Retailers, which has already met the BVA and found positive accord on a number of issues. That is producing a team spirit that is giving Jackson cause for optimism despite poor

trade figures at year-end; video rental is down 20% at the distributor level and somewhere between 10% and 20% at the retail level. For sell-through, there was no discernible growth in 1991.

"The demise of rental has focused the dealer and distributor on problem areas and there is definitely a new mood sweeping the country to rejuvenate this industry, which I think is quite capable of resuscitation," Jackson says. "Rental will continue as an industry but maybe not so big or at the same levels as we've been used to."

Jackson says that the breaking down of European trade barriers in 1992 will hopefully see Sunday trading in the U.K. legalized. It is currently illegal for video shops to trade on Sunday, although cinemas are allowed to be open. The retail distribution base for sell-through will also expand by a predicted 10%, Jackson says, with rental staying stable at best.

As for recent speculation that the BVA is having dire financial problems, Jackson says that, after two searching council meetings looking at the structure of the association and how it is financed "the BVA is funded again." It has also set up a finance and general purposes committee to oversee budgeting. Some of the problems that led to overspending were the failed Children's Video Week promotion that did not break even and the annual trade fair, which is believed to have lost money.

Jackson says that if the BVA can see the right proposal and one dealer body, then it will consider repeating the trade fair, although he admits "it's 50-50 whether it will go ahead." The BVA consumer awards, however, are scheduled to take place as usual in October.

Since the interview with Jackson, RCA Columbia Video and its subsidiary label 20-20 Vision have pulled out of the BVA. This is the first time that a Hollywood major has left the organization. No reasons for RCA Columbia's departure were given as Billboard went to press.

CHRIS WRIGHT

(Continued from page 29)

venture was operating. I'm realizing how difficult it was on one hand to feel I was the chief executive of a joint-venture record company and on the other hand having an array of other businesses that I controlled myself. As much as I wanted to work in the record business, I was being torn between the two."

He says one of his main desires now is to become directly involved with the creative process in all parts of the Chrysalis group. "I should have learned that I should never delegate in the creative area."

The London-based Chrysalis Group Plc reports in pounds sterling. The conversion rate used here is \$1.82 to the pound.

GERMAN MUSIC BIZ HAS HAPPY '91

(Continued from page 29)

the format mix.

Jochen Leuschner, managing director of Sony Music Entertainment, says of business, "I'm expecting an increase in the total market of 12% to 15% during 1991. For Sony Music, I anticipate a turnover increase of about 18% in comparison with 1990."

He does not envisage the final demise of the single format, though he acknowledges that its success will depend on the popularity of cassette singles and CD singles.

EMI Electrola managing director Helmut Fest looks back on last year encouraged by what he sees as a respectable performance by domestic repertoire in the face of stiff competition from international acts. He comments, "National success in 1991 wasn't bad at all, though during the last months

there was an exceptional concentration of releases from international superstars."

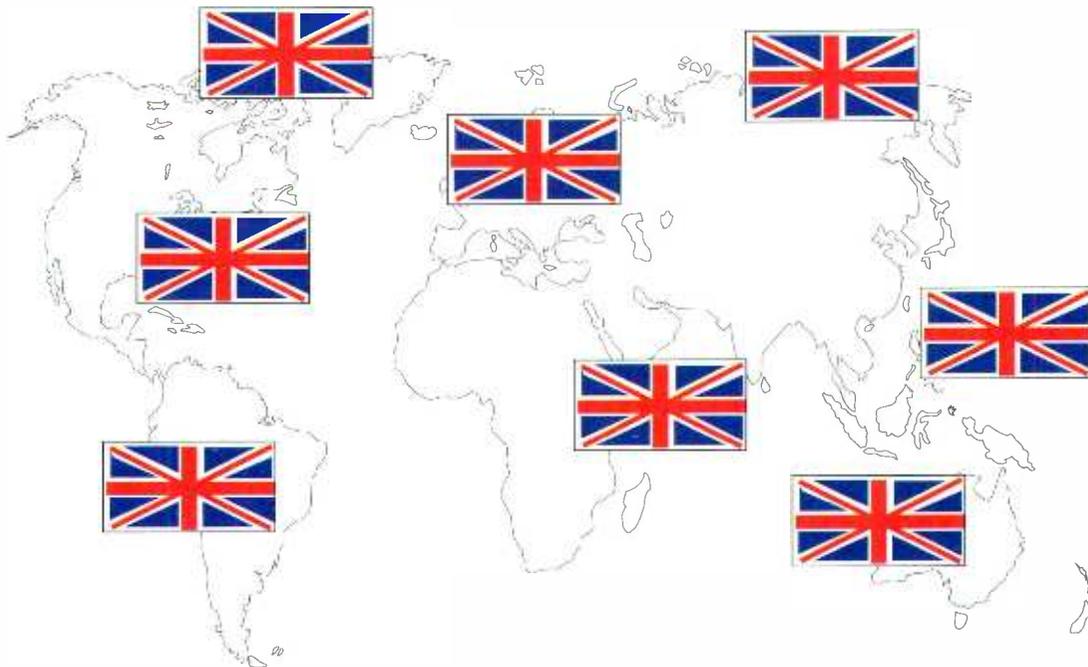
Fest states that his company had 17 German acts on the singles chart last year and nine on the album listings. "In 1992, there will be even more—that's a promise."

MIXED OUTLOOK

Intercord managing director Herbert R. Kollisch also believes 1992 holds great promise for German acts, although BMG Ariola chief Thomas Stein anticipates some difficulties. He states that German chart methodology means that domestic product such as volksmusik is unfairly treated.

Stein argues that German repertoire has not yet been represented on the charts to the extent that its sales would justify.

BRITTS AROUND THE WORLD



To coincide with the 1992 Brits Awards, Billboard presents a new spotlight, Brits Around The World. The issue will focus on the vital and vigorous role which British talent and British business play on the world stage. Promote your artist, project, service or product worldwide! Take advantage of the excitement surrounding the 1992 Brits Awards and congratulate award nominees! No music industry publication can tell the story better than Billboard, with its international reach and influence - over 200,000 readers every week. This is an ideal marketing opportunity!

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

Billboard

With Bare Necessities, 'Naked Ladies Turn Heads

■ BY LARRY LeBLANC

TORONTO—Without major-label promotion or distribution, local act Barenaked Ladies is breaking new ground in this market.

The band's five-song demo, "Barenaked Ladies," featuring such original songs as "Be My Yoko Ono," "Brian Wilson," and "I'm In Love With A McDonald's Girl," was released commercially in August and has been on The Record's retail albums chart since late October. (It is the first homegrown tape to crack the Canadian trade's albums chart.) With distribution through such national retail chains as Sam The Record Man, HMV, A&A, Record On Wheels, and Sunrise, the cassette has sold 20,000 copies to date.

As result of the airplay and sizable publicity, the 3-year-old, self-described "acoustic hip-hop quintet," which features neither ladies nor barenaked members, has jumped from Monday-night gigs at the Ultrasound club late last year to a pair of recent sold-out shows at the 1,300-seat Music Hall and bids from "a number of labels."

NOT COMEDY ACT

"We're still doing the distribution independently; there's no licensing deal with anybody," says the band's manager, Nigel Best. "We managed to get into the stores almost immediately. There were fans within the stores working it and there were fans going into the stores and asking for it. This isn't a comedy act.

This is a legitimate musical act that has the potential to make quite a few good records and be a worthwhile investment."

The cassette track "Be My Yoko Ono" was initially played by CFNY here, CHEZ in Ottawa, and CKST in Vancouver, British Columbia, and has now been picked up by CFTR and CHOG and CHUM-FM, all in Toronto, spurring new momentum for the band's maiden release.

"If you consider that CFTR, the Hog, and CHUM have just added it, and we've already sold 20,000 copies, if the rest of the country comes on board, potentially the sky's the limit," says Best. "We've now got the momentum. It's surprised me that 'Yoko Ono' has become the cut of choice. It seems that

the stations are looking to play original Canadian music."

Meanwhile, the band's version of Bruce Cockburn's "Lover In A Dangerous Time," from Intrepid Records' Cockburn tribute album, "Kick At The Darkness," is also achieving strong album rock airplay nationally. As well, the band is receiving additional airplay on CBC-Radio after CBC Variety Recordings issued a limited-edition CD (500 copies) of the band's songs in November.

SUPPORT GROUP

Central to the band's swift rise this past year has been the sizable support by alternative rock station CFNY here. "Be My Yoko Ono," which first appeared on the station's "Modern Music Search 1990" compilation, has been in its top 30 chart twice and was recently named as one of the top 10 all-time favorite Canadian songs by the station's listeners. In December, the band was named favorite overall group and favorite new central group at the station-run CASBY awards. Band founders Steven Page and Ed Robertson shared the award for most promising songwriter.

Furthermore, the band has been named this year's recipient of a \$100,000 talent grant by the station. "Thank goodness a CFNY exists,"

exclaims Best. "We've probably received a half-million dollars of air time on that station in the course of the year."

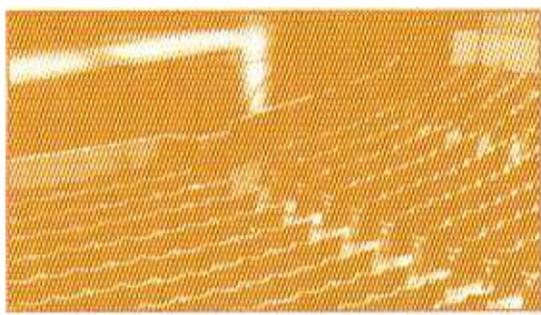
With the CFNY grant, Best feels a major-label tie-in for the band is necessary as quickly as possible. "We would like to get something out by the spring and would like that company to start working toward the release of a record immediately," he says. "I don't want to have to spend the first three months of the life of the record convincing marketing or promotion people it's something they should be working."

Regardless of future sales, Best rejects the idea of pressing a CD version of the demo cassette. "We're just going to wait until our album's recorded before the CD appears," he says. "It may appear but it'll be as a bonus to whatever the regular album may be."

Best suggests the Barenaked Ladies' success can be a lesson to other unsigned Canadian acts. "It says to those independent acts that, without a major record deal, you can get ahead with a little bit of thought and a bit of hard work. We just refused to take the answer 'no' on anything we did. There's varying degrees of saying 'yes' as opposed to taking the answer 'no.'"

THE HAMMERSMITH ODEON

A BILLBOARD SALUTE



On February 15th, Billboard shines its spotlight on The Hammersmith Odeon, one of the most celebrated and distinguished concert venues in the U.K.

For six decades, The Hammersmith Odeon has staged many legendary concerts such as Frank Sinatra, Louis Armstrong, The Beatles, Bob Dylan, Bruce Springsteen, Michael Jackson, and the list goes on and on...

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It's not a bit until it's a bit in Billboard®



They Gave Him The Moon. Quebec lyricist Luc Plamondon, center, receives the William Harold Moon Award at the second annual awards presentation sponsored by SOCAN, the Canadian rights organization, Nov. 20 in Toronto. The award is given to a SOCAN member for bringing the international spotlight on Canada through his or her music. Plamondon is popular in French-speaking countries for his pop hits and his musical, "Starmania." Shown at left is SOCAN CEO Jan V. Matejcek; at right is recording artist Gordon Lightfoot, who won the Moon Award in 1990.

MAPLE BRIEFS

BOOMBASTIC Music Inc., the Toronto-based dance, rap, and reggae label headed by Ivan Berry, has signed a worldwide licensing agreement with A&M Records of Canada. Initial releases include product by Ottawa rap group Organized Rhyme and producer/singer/songwriter Rupert Gayle of Toronto.

MUSIC West, the annual multifac-

eted music exposition, will be held this year May 1-4 at the Vancouver Trade and Convention Centre in Vancouver, British Columbia. The exposition, being organized by Maureen Jack and Laurie Mercer, will feature musical equipment and technology presentations, industry seminars and workshops, and showcases of Western Canada talent.

HITS OF THE WORLD



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EUROCHART HOT 100		12/21/91	MUSIC & MEDIA
SINGLES			
1	1	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	2	LET'S TALK ABOUT SEX	SALT-N-PEPA <i>ffr</i>
3	3	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M
4	9	DON'T LET THE SUN GO DOWN ON ME	GEORGE MICHAEL & ELTON JOHN EPIC
5	4	THE FLY	U2 ISLAND
6	5	NO SON OF MINE	GENESIS VIRGIN
7	6	CREAM PRINCE & THE NEW POWER GENERATION	PAISLEY PARK
8	NEW	JUSTIFIED & ANCIENT	THE KLF # TAMMY WYNNETTE KLF COMMUNICATIONS
9	10	QUI A LE DROIT	PATRICK BRUEL RCA
10	13	WHEN YOU TELL ME THAT YOU LOVE ME	DIANA ROSS EMI
ALBUMS			
1	1	MICHAEL JACKSON DANGEROUS	EPIC
2	4	QUEEN GREATEST HITS II	PARLOPHONE
3	2	GENESIS WE CAN'T DANCE	VIRGIN
4	3	U2 ACHTUNG BABY	ISLAND
5	7	SIMPLY RED STARS	EASTWEST
6	5	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
7	6	DIRE STRAITS ON EVERY STREET	VERTIGO
8	8	TINA TURNER SIMPLY THE BEST	CAPITOL
9	9	ENYA SHEPHERD MOONS	WEA
10	12	LISA STANSFIELD REAL LOVE	ARISTA

18	17	FALLING JULEE CRUISE	WEA
19	19	LOVE TO HATE YOU	ERASURE MUTE
20	NEW	YOU TEN SHARP	SONY
ALBUMS			
1	1	GENESIS WE CAN'T DANCE	VIRGIN
2	2	MICHAEL JACKSON DANGEROUS	EPIC
3	3	QUEEN GREATEST HITS II	EMI
4	5	U2 ACHTUNG BABY	ISLAND
5	4	SIMPLY RED STARS	EASTWEST
6	6	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
7	13	ROXETTE JOYRIDE	ELECTROLA
8	8	TINA TURNER SIMPLY THE BEST	EMI
9	7	DIRE STRAITS ON EVERY STREET	VERTIGO
10	10	ROY BLACK ROSENZEIT	EASTWEST
11	12	SCORPIONS CRAZY WORLD	MERCURY
12	11	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
13	NEW	DAVID HASSELHOFF DAVID	BMG
14	19	TONY CHRISTIE WELCOME TO MY MUSIC	BMG
15	9	LISA STANSFIELD CHANGE	ARISTA
16	NEW	NIRVANA NEVERMIND	BMG/GEFFEN
17	14	JOE COCKER NIGHT CALLS	CAPITOL
18	NEW	MATTHIAS REIM REIM 2	POLYGRAM
19	15	PET SHOP BOYS DISCOGRAPHY	EMI
20	16	TOTEN HOSEN LEARNING ENGLISH LESSON 1	VIRGIN

4	3	B'z IN THE LIFE	BMG/VICTOR
5	NEW	SHIZUKA KUDO INTIMATE	PONY CANYON
6	6	DREAMS COME TRUE MILLION KISSES	EPIC/SONY
7	NEW	ANZENCHITAI ANZENCHITAI 8 TAIYO	KITTY
8	2	KATSUMI ROSE IS A ROSE	PIONEER
9	5	TOSHIKI KADOMATSU TEARS BALLAD	BMG/VICTOR
10	NEW	YUMI TANIMURA WHITE SONGS	SONY

FRANCE (Nielsen/Europe 1) 12/5/91

SINGLES			
1	1	QUI A LA DROIT?	PATRICK BRUEL BMG
2	2	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M/POLYGRAM
3	6	BLACK OR WHITE	MICHAEL JACKSON EPIC
4	4	SONG OF OCARINA	JEAN PHILIPPE AUDIN & DIEGO MODENA SONY/DEL
5	3	THE SHOOP SHOOP SONG	CHER EPIC
6	14	DEJEUNER EN PAIX	STEPHEN EICHER BARCLAY/POLYGRAM
7	7	RAPTOUT (VAMPIRE)	LES INCONNUS PPL/SONY MUSIC
8	5	CREAM PRINCE & THE NEW POWER GENERATION	WEA
9	8	YOU COULD BE MINE	GUNS N' ROSES BMG
10	13	SHINY HAPPY PEOPLE	R.E.M. WEA
11	10	THE FLY	U2 POLYGRAM/ISLAND
12	11	MISERY	INDRA CARRERE
13	12	JUST THE WAY IT IS, BABY	REMBRANDTS WEA
14	17	BECAUSE I LOVE YOU	STEVIE B. POLYGRAM/POLYDOR SCORPIO
15	NEW	JE T'AIME MELANCOLIE	MYLENE FARMER POLYGRAM/POLYDOR
16	18	REGRETS LATINO PARTY	POLYGRAM
17	20	MAKIN' HAPPY	CRYSTAL WATERS POLYGRAM
18	NEW	CASH CITY	LUC DE LA ROCHELIERE EMI/TREMA
19	NEW	LES VEIGES DE L'HIMALAYA	DOROTHEE BMG
20	15	UN JOUR C'EST OUI, UN JOUR C'EST MON	THIERRY HAZARD SONY/COLUMBIA
ALBUMS			
1	1	PATRICK BRUEL SI CE SOIR	BMG
2	2	DIRE STRAITS ON EVERY STREET	VERTIGO
3	1	JEAN FERRAT DANS LA JUNGLE OU DANS LE ZOO	EMI
4	3	RENAUD MARCHAND DE CAILLOUX	VIRGIN
5	6	FRANCIS CABREL D'UNE OMBRE A L'AUTRE	COLUMBIA
6	NEW	GENESIS WE CAN'T DANCE	VIRGIN
7	7	JAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES	COLUMBIA

8	NEW	PATRICIA KAAS LA CHARMEUSE DE SERPENTS	COLUMBIA
9	9	PRINCE & THE NEW POWER GENERATION	DIAMONDS & PEARLS A&M
10	5	LES INCONNUS BOULVERSIFIANT	PPL
11	8	STEPHANE EICHER ENGELBERG	BARCLAY/POLYGRAM
12	6	SIMPLY RED STARS	WEA
13	12	BRYAN ADAMS WAKING UP THE...	A&M
14	10	CHRISTIAN MORIN AQUARELLA	DEE/SONY MUSIC
15	16	PATRICK BRUEL ALORS REGARDE	RCA/BMG
16	NEW	J.P. AUDIN & DIEGO MODENA OCARINA	SONY
17	15	R.E.M. OUT OF TIME	WARNER BROS
18	13	TEXAS MOTHERS HEAVEN	PHONOGRAM
19	11	WILLIAM SHELLE EN SOLITAIRE	PHONOGRAM/POLYGRAM
20	17	MYLENE FARMER L'AUTRE	POLYGRAM/POLYDOR

ITALY (Musica e Dischi) 12/9/91

SINGLES			
1	2	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	1	THE FLY	U2 ISLAND
3	6	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M
4	3	CHANGE	LISA STANSFIELD ARISTA
5	5	CALLING ELVIS	DIRE STRAITS VERTIGO
6	4	NO SON OF MINE	GENESIS VIRGIN
7	7	SOMETHING GOT ME STARTED	SIMPLY RED EASTWEST
8	8	DON'T CRY	GUNS N' ROSES GEFFEN
9	NEW	DON'T LET THE SUN GO DOWN ON ME	GEORGE MICHAEL/ELTON JOHN EPIC
10	NEW	PETER PAN	ENRICO RUGGERI CGD
ALBUMS			
1	1	QUEEN GREATEST HITS II	PARLOPHONE
2	2	U2 ACHTUNG BABY	ISLAND
3	3	MICHAEL JACKSON DANGEROUS	EPIC
4	4	ANTONELLO VENDITTI	BENVENUTI IN PARADISO HEINZ MUSIC
5	6	GENESIS WE CAN'T DANCE	EMI
6	5	SIMPLY RED STARS	EASTWEST
7	10	EROS RAMAZZOTTI	EROS IN CONCERT DDD
8	7	ZUCCHERO	LIVE AT THE KREMLIN POLYDOR
9	8	DIRE STRAITS ON EVERY STREET	VERTIGO
10	NEW	FABIO CONCATO PUNTO E VIRGOLA	PHILIPS

SPAIN (TVE/AFYVE) 11/30/91

SINGLES			
1	1	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	2	EVERYBODY'S FREE	ROZALLA BLANCO Y NEGRO
3	4	JAMES BROWN IS DEAD	L.A. STYLE BLANCO Y NEGRO
4	8	RISE LIKE THE WIND	EAST SIDE BEAT BLANCO Y NEGRO
5	5	ASI ME GUSTA	CHINO BAYO AREA
6	3	THE FLY	U2 ISLAND
7	10	CALM TO RAGE	TERRY RONALD BMG/ARIELA
8	9	WITHOUT YOU	MIDNIGHT SHIFT BLANCO Y NEGRO
9	NEW	GET READY FOR THIS 2 UNLIMITED	BLANCO Y NEGRO
10	7	NOTHING LIKE YOUR LOVE	ANON EMI ODEON
ALBUMS			
1	1	MICHAEL JACKSON DANGEROUS	EPIC
2	2	VARIOUS ARTISTS	NOCHES DE BLANCO SATEN EMI
3	NEW	QUEEN GREATEST HITS II	EMI
4	3	ENYA SHEPHERD MOONS	WARNER MUSIC
5	4	VARIOUS ARTISTS	BOLERO MIX 8 BLANCO Y NEGRO
6	6	U2 ACHTUNG BABY	ISLAND
7	5	DIRE STRAITS ON EVERY STREET	VERTIGO
8	7	JEAN MICHAEL JARRE	IMAGES POLYDOR
9	8	BEE GEES THE STORY OF THE BEE GEES	POLYGRAM
10	NEW	GENESIS WE CAN'T DANCE	VIRGIN

CANADA (The Record) 12/16/91

SINGLES			
1	1	BLACK OR WHITE	MICHAEL JACKSON EPIC/SONY
2	2	SET ADRIFT ON MEMORY BLISS	P.M. DAWN GEE STREET/MCA
3	4	CREAM PRINCE	WARNER BROS/WEA
4	10	ALL 4 LOVE	COLOR ME BADD GIANT WEA
5	3	CAN'T STOP THIS THING WE STARTED	BRYAN ADAMS A&M/A&M
6	5	THAT'S WHAT LOVE IS FOR	AMY GRANT A&M/PLG
7	9	FINALLY CE CE	PENISTON A&M/PLG
8	6	DO ANYTHING	NATURAL SELECTION EASTWEST WEA
9	NEW	BLOWING KISSES IN THE WIND	PAULA ABDUL VIRGIN/A&M
10	NEW	LET'S TALK ABOUT SEX	SALT-N-PEPA LONDON/PLG
ALBUMS			
1	1	TOM COCHRANE	MAD MAD WORLD CAPITOL/CAPITL
2	3	BRYAN ADAMS	WAKING UP THE NEIGHBOURS A&M/A&M
3	4	U2 ACHTUNG BABY	ISLAND/MCA
4	2	MICHAEL JACKSON	DANGEROUS EPIC/SONY
5	7	NIRVANA	NEVERMIND DGC/DGC
6	5	GENESIS	WE CAN'T DANCE ATLANTIC WEA
7	6	GUNS N' ROSES	USE YOUR ILLUSION II GEFFEN/GEFFEN
8	8	METALLICA	METALLICA ELEKTRA WEA
9	REN	GUNS N' ROSES	USE YOUR ILLUSION I DECCA/GEFFEN
10	10	HAMMER	TOO LEGIT TO QUIT CAPITOL/CAPITL

AUSTRALIA (Australian Record Industry Assn.) 12/22/91

SINGLES			
1	2	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	1	I'M TOO SEXY	RIGHT SAID FRED LIBERATION/FESTIVAL
3	4	CREAM PRINCE & THE NEW POWER GENERATION	WARNER
4	5	LET'S TALK ABOUT SEX	SALT-N-PEPA POLYDOR/POLYGRAM
5	3	MYSTERIOUS	U2 PHONOGRAM/POLYDOR
6	6	WHEN SOMETHING IS WRONG WITH MY BABY	JOHN FARNHAM/JIMMY BARNES MUSHROOM
7	9	AIN'T NO SUNSHINE	ROCKMELONS MUSHROOM
8	7	STOP THE WAR IN CROATIA	TOMISLAV IVIC IND
9	8	JUST LIKE YOU	ROBBIE NEVIL EMI
10	11	DO ANYTHING	NATURAL SELECTION WARNER
11	10	ALL 4 LOVE	COLOR ME BADD GIANT
12	17	COME TO ME	DIESEL CHRYSALIS/EMI
13	16	LOVESICK	GANG STARR EMI
14	14	THE UNFORGIVEN	METALLICA PHONOGRAM/POLYGRAM
15	12	SET ADRIFT ON MEMORY BLISS	P.M. DAWN PHONOGRAM/POLYGRAM
16	NEW	LOVE YOU RIGHT	EUPHORIA EMI
17	NEW	LIVE AND LET DIE	GUNS N' ROSES GLF/BMG
18	20	KINGSTON TOWN	UB40 VIRGIN/EMI
19	18	LIVE YOUR LIFE BE FREE	BELINDA CARLISLE VIRGIN/EMI
20	19	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH WARNER
ALBUMS			
1	1	MICHAEL JACKSON DANGEROUS	EPIC
2	3	JIMMY BARNES	SOUL DEEP MUSHROOM
3	2	U2 ACHTUNG BABY	ISLAND
4	4	JOHN FARNHAM	FULL HOUSE RCA/BMG
5	5	QUEEN GREATEST HITS II	EMI
6	8	THE TIN LIDS	HEY RUDOLPH MUSHROOM
7	7	SOUNDTRACK	THE COMMITMENTS MCA/BMG
8	9	PRINCE DIAMONDS & PEARLS	WARNER
9	10	BRYAN ADAMS	WAKING UP THE NEIGHBOURS A&M/POLYGRAM
10	6	PET SHOP BOYS	DISCOGRAPHY/THE COMPLETE SINGLES COLLECTION EMI
11	16	ENYA	SHEPHERD MOONS WARNER
12	12	COLD CHISEL	CHISEL WARNER
13	15	STEVIE NICKS	TIMESPACE/THE BEST OF STEVIE NICKS EMI
14	11	BILLY IDOL	IDOL SONGS CHRYSALIS
15	NEW	MARINA PRIOR	LEADING LADY COLUMBIA
16	14	THE BEACH BOYS	SUMMER DREAMS EMI
17	18	ROXETTE	JOYRIDE EMI
18	NEW	NATALIE COLE	UNFORGETTABLE WITH LOVE WARNER
19	13	NIRVANA	NEVERMIND GEFFEN/BMG
20	17	DIVINYLS	THE ESSENTIAL COLLECTION EMI

GERMANY (Der Musikmarkt) 12/10/91

SINGLES			
1	1	LET'S TALK ABOUT SEX	SALT-N-PEPA POLYGRAM
2	2	BLACK OR WHITE	MICHAEL JACKSON EPIC
3	4	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE	MONTY PYTHON VIRGIN
4	3	NO SON OF MINE	GENESIS VIRGIN
5	5	CRUCIFIED	ARMY OF LOVERS TON SON TON
6	6	I DO IT FOR YOU	BRYAN ADAMS A&M
7	9	EVERYBODY'S FREE	ROZALLA BMG
8	7	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH INTERSCOPE
9	8	JAMES BROWN IS DEAD	L.A. STYLE MIKULSKI
10	16	SPENDING MY TIME	ROXETTE EMI
11	10	SEND ME AN ANGEL	SCORPIONS MERCURY
12	18	THE SHOW MUST GO ON	QUEEN EMI
13	14	CHANGE	LISA STANSFIELD ARISTA
14	12	SOMETHING GOT ME STARTED	SIMPLY RED EASTWEST
15	11	THE FLY	U2 ISLAND
16	15	BACARDI FEELING	KATE YANAI WEA
17	13	SET ADRIFT ON MEMORY BLISS	P.M. DAWN ISLAND

JAPAN (Music Labo) 12/23/91

SINGLES			
1	1	PIECE OF MY WISH	MIKI IMAI FOR LIFE
2	3	BOKU WA KONO HITOMI DE USO WO TSUKU	CHAGE & ASKA PONY CANYON
3	NEW	SOREGA DAIJI	DAIJI MAN BROTHERS BAND FUN HOUSE
4	4	FUYU GA HAJIMARUYO	NORIYUKI MAKIHARA WEA
5	NEW	CHRISTMAS EVE	TATSURO YAMASHITA MMG
6	6	TOUI MACHI NO DOKOKADE	MIHO NAKAYAMA KING
7	9	CHOO CHOO TRAIN	ZOO FOR LIFE
8	5	SHONEN JIDAI	YOUSUI INOUE FOR LIFE
9	NEW	EIENTO NAZUKETE	DAYDREAM TETSUYA KOMURO EPIC/SONY
10	8	SHABONDAMA	TSUYOSHI NAGABUCHI TOSHIBA/EMI
ALBUMS			
1	NEW	TSUYOSHI NAGABUCHI	JAPAN TOSHIBA/EMI
2	1	PRINCESS PRINCESS	DOLLS IN ACTION SONY
3	4	YUMI MATSUOYA	DAWN PURPLE TOSHIBA/EMI

HITS OF THE U.K.

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SINGLES			
1	NEW	BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR LIVES	QUEEN PARLOPHONE
2	1	DON'T LET THE SUN GO DOWN ON ME	GEORGE MICHAEL/ELTON JOHN EPIC
3	3	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNNETTE KLF COMMUNICATIONS
4	2	WHEN YOU TELL ME THAT...	DIANA ROSS EMI
5	NEW	LIVE AND LET DIE	GUNS N' ROSES GEFFEN
6	6	DRIVEN BY YOU	BRIAN MAY PARLOPHONE
7	7	TOO BLIND TO SEE IT	KYM SIMS ATCO
8	4	BLACK OR WHITE	MICHAEL JACKSON EPIC
9	17	DON'T TALK JUST KISS	RIGHT SAID FRED/JOCELYN BROWN TUG
10	19	WE SHOULD BE TOGET	

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OVERVIEW

If no one dare mention the "R" word on the floor at Winter CES, they are at least thinking about it in the wake of a tepid 1991 sales year that shows every sign of cooling off before it gets hotter. Ironically, the software that drives the industry appears to be enjoying fairly recession-proof times, as the nation turns to video rentals to fight off an abysmal television season and visions of a sluggish economy. However, the hardware to play all that software appears to be in the midst of a static, if not slightly declining, mode.

With the Christmas/year-end sales season nearly over, retailers and manufacturers alike took stock of sales in various categories and responded to our survey on what consumer-electronics products seemed to ignore the recession and



Konami's "Super Castlevania IV" 16-bit vid game

(suggested list) and low-end models still in the low \$900s.

LASERDISC

While industry pundits continue to proclaim each successive year

Another critical factor to the explosion in this format is the lower-priced sell-through ticket. While most laserdisc titles are being released at price points somewhere between \$29.99 and \$39.99, their tape counterparts have been carrying the video sell-through tag of \$79 and up. It will only be a matter of time before consumers become aware in the discrepancy in pricing and switch to a format whose software

price is considerably lower and whose visual resolution is so much higher. The only fly in the ointment, according to some observers, will be if once the laserdisc market does explode and the rental portion of the business increases, studios begin increasing the retail price of discs to the \$79 and \$89 level to match those of "rental" tape prices currently in effect.

FAX MACHINES AND THE HOME OFFICE

The number of Americans who work at home, now estimated at 23 million, is expected to increase about 5% a year, according to Link Resources. More people working at home translates to a boon to the home-office market and the products needed to furnish it. Where sales might be flat in the traditional office market, the home-office market is expected to be ripe for a new wave of photocopier and fax machine sales, both of which are expected to top 30 million units in the home market by the year 2000. While fax machines for the car, boat, and briefcase are still considered to be luxury items, analysts say it is the start of a trend toward total portability and mobility for workers in the '90s.

PERSONAL COPIERS

Photocopiers, once behemoth machines costing thousands of dollars, have finally reached personal-appliance status with the introduction of "personal copiers" at a price point within reach of the work-at-home consumer. Industry analysts estimate that roughly 3% of American house-



holds now contain personal copiers, and another 5% have indicated they will purchase one this year. While the figures are small compared with other product categories, this represents potential 1990 units sales of somewhere near 600,000 for photocopier manufacturers. The trend of lower prices and added features will insure solid growth in this category through the mid-'90s.



CD/Mate's 40-disc ThermoFoam CD carrier

VIDEO GAMES

The video game is perhaps the comeback of the decade after a brief love affair between the arcade and the American public. (See related story on video games.) No doubt tie-ins to various cartoons like "The Simpsons," "Rescuers Down Under," "DarkWing Duck," etc., have helped—and will help—increase the visibility of product, but the video-game phenomenon has taken the children's (and some of the adult) market by storm and shows no immediate signs of slowing down. The Game Boy from Nintendo, the Lynx from Atari, and the GameGear from Sega have moved the video game into the portable arena, allowing players to play their favorite games without having to be tethered to their sets.

According to the EIA, here are some of the other "hot spots" to watch for increased market activity this coming year and their projected growth rates: Projection and LCD televisions, 17% and 5%, respectively; camcorders—all formats (8%); home satellite earth stations (3%); CD players (16%); and cordless telephones (23%).

"Recession be damned," is how one retailer puts it. ■

In Search of Recession-Proof Home Electronics

Winter CES Weathers the Storms of Soft Sales

By KEN JOY

provide healthy sales nonetheless. Here are the highlights:

8MM VIDEO

Eight-millimeter camcorders and VCRs were among the hottest sales items this winter as consumers began to discover the tiny format en masse, due to the portability it offers for shooting home videos as well as the continual improvement of picture and sound. The 8mm Video Council is predicting that 1992 sales of 8mm products will increase 47% over those sold in 1991 and will continue to sustain its annual 32% growth rate. Hardware prices for 8mm continue to hover on the high side, with top-of-the-line models commanding nearly \$2,000



Mitsubishi's HS-CX7U S-VHS-C camera with Stable Cam

as the "year of the video laserdisc," it could well end up that this is the decade of the laserdisc. Although the Electronics Industries Assn. estimates that fewer than 1% of U.S. homes have laserdisc players, industry analysts predict this will be the next major growth category in the consumer electronics market. Consider these statistics: Laserdisc Corp. of America, the software arm of Pioneer Electronics, is expecting to post a 200% increase in 1992 sales over this same period in 1991, as is Pioneer Electronics, which recently introduced a combination laserdisc/compact disc player (CLD-980) for \$500. Philips, RCA, Magnavox, and Radio Shack are all introducing combi-players in the \$500-\$600 range during winter CES, in hopes of drawing consumers to the format and to where the real money is: laserdisc sales.



Yamaha's new R/2 speaker line, the result of a big in-house research effort.

Onkyo's Integra TX-SV909PRO, the ultimate integrated tuner/amp





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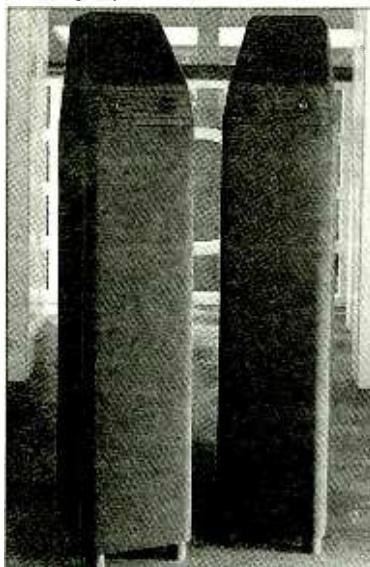
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Both audio- and video-philosophers have something to be happy about this year as new products make their debut at Winter CES. These 10 products snagged our attention as the most interesting products worthy of consumer and retailer attention.

CANON U.S.A.
(516-488-6700): Borrowing from its still camera design, Canon is turning the camcorder market on its ear with the first 8mm video camcorder with the VL Mount System for interchangeable lenses. Based on last year's A1 Digital, the Canovision 8 L1 Hi-Band 8mm Camcorder brings professional video quality and interchangeable lenses to the home market. The L1 comes with a 15x zoom lens—the longest focal length zoom lens to come with any

Acoustic Research's M6 "Holographic Imaging" speakers



The Top Ten Hot Products at Winter CES

Consumer Electronic Headliners From Vegas

By KEN JOY

Arkon's TC-600 TurboCamcharger "tops off" batteries



camcorder—and can be used with a variety of fixed and zoom lenses that are available as accessories, as well as some lenses from Canon's still cameras through the use of special adapters. Suggested list: \$2,999.

GEMSTAR DEVELOPMENT CORP.
(818-792-5700) has introduced one of the most useful and elegantly simple products that the consumer electronics channel has seen in quite some time: VCR Plus+.

Plus+ makes taping broadcast or cable shows a simple, one-step process. TV listings in newspapers and the TV Guide have a three-to-five-digit code printed next to the prime-time TV listing. The user simply finds the program they want to record, enters the code into VCR Plus+, and then leaves VCR Plus+ within site of the VCR's infra-red eye. At the appropriate time, VCR Plus+ turns the VCR on, changes the channel where the desired program is coming on, then activates the record function. When the program is complete, VCR Plus+ turns the VCR off. Up to 14 different shows can be programmed to be recorded. Suggested list: \$59.95.

ACOUSTIC RESEARCH
(617-821-2300): Acoustic Research (AR) is showing its new line of home loudspeakers dubbed the "Holographic Imaging Series," which is a match made in heaven for the home-theater market. AR has risen to the challenge with the Model 6 (M6), which (along with the M5) uses a new technology known as Filtered Suspension. Woofers are mounted into an acoustic suspension enclosure, and fire into a band-pass chamber, allowing for the roll-off of unwanted high frequencies without the use of power-hungry crossover components. Each unit contains liquid-cooled tweeters, and are offset in mirror-image fashion on their baffles under each woofer. Suggested list: gray suede (\$1,300/pr.), black gloss (\$1,400 /pr.), walnut (\$1,400 /pr.) and rosewood (\$1,800 /pr.).

COMMODORE INTERNATIONAL
(215-431-9100) has introduced an entirely new consumer electronics category—an interactive multimedia player called CDTV for Commodore Dynamic Total Vision. Based on compact disc and CD-ROM technology, CDTV combines audio, video, graphics, and text in a

(Continued on page C-6)

Canon's Canovision 8 L1 Hi-Band 8mm Camcorder features interchangeable lenses



NEW FORMATS

What If They Gave a Format War and Nobody Came?

DCC & Mini Disc Hope to Avoid DAT's Fate

By KEN JOY

In a recent move reminiscent of the Soviet summit talks, officials from Sony and Philips met to map out a plan to smoothly introduce two brand-new recording formats—digital compact cassette (DCC) and the mini disc (MD)—and avoid any possible confusion that could result in their rejection by consumers. Ironically, the joint license arrangement was necessary because Sony required the rights to several patents held by Philips that Sony needed to continue development of the mini disc technology.

The confusion that both companies hope to avoid is the fact that both new recording formats are digital, although only one—Philips' DCC—records on tape.

ceeded with the mini disc without the rights to Philips' patents, Philips actually stands to gain the advantage in the relationship by waiting for Sony to develop the market for the mini disc, and then moving in to manufacture equipment for it should the record labels and the public decide to support it. On the other hand, Philips already has a roster of support for DCC from nearly 60 companies, including Time Warner, MCA, EMI, PolyGram, BMG, Virgin, and others, an arrangement by which Sony stands to gain no ground.

"We'll have to decide if we're going to release software in both formats," says Rost. "Obviously, you need software to sell hardware, but we haven't considered releasing product in any other



A prototype digital compact cassette (DCC) unit from Philips

Sony's mini disc records its digital signal onto a compact floppy disk. While DCC isn't due out until spring of 1992, and the mini disc has no assigned debut date at all, is there still a possibility that consumers will be confused by the differences between the two media and simply embrace whichever one comes to market first, or will they settle at the cheapest price once all the players are at the table?

"I don't think so," says Jordan Rost, VP of marketing for Time Warner Music Group. "Anytime you have cooperation, it's good for everybody. With Sony and Philips working together, you can be assured that neither company will be trying to beat each other up in their advertising, and will present both media as being simultaneously compatible and desirable."

While Sony couldn't have pro-

digital formats at this time except compact disc and DCC." Other labels, like PolyGram and BMG, share Rost's cautious attitude toward the mini disc, and all say they're "considering the possibilities." While the mini disc is waiting in the wings, Sony has signed agreements with Kenwood, Sharp, Sanyo, Teac, TDK, Pioneer, and Aiwa to license the mini disc technology from which to make player/recorders.

While the specs for DCC are close, but not equal, to those of DAT and recordable optical CDs, where does that put DAT as a format? "DAT is dead as a consumer format," says Joe Kempler, president of Sunkyong tape manufacturers. "It is clearly superior to any other portable recording medium in the marketplace today, but wasn't given a chance because of the political red tape it

(Continued on page C-6)

Just when you thought it was safe to go back into the video-game arena, all of the major video-game players (and some of the smaller independents) are busy working overtime to position their product as *the* video-game product of the decade. Nintendo, Sega, and NEC have clearly locked themselves in a war of 16-bit hardware and the consumer is the undisputed winner. Nintendo's SuperNintendo system is going head-to-head with the SEGA Genesis and the NEC TurboGrafx, both of which offer super-high-resolution graphics and sound. Newcomer SNK's NeoGeo is holding its own in what is becoming an oversaturated market for home systems.

As each company tries its hand at creating the ultimate playing machine, we are seeing great strides being made in video-game technology. Competition is fierce, and some price-cutting will carry through the second quarter of

Video Games Heat Up Winter Sales

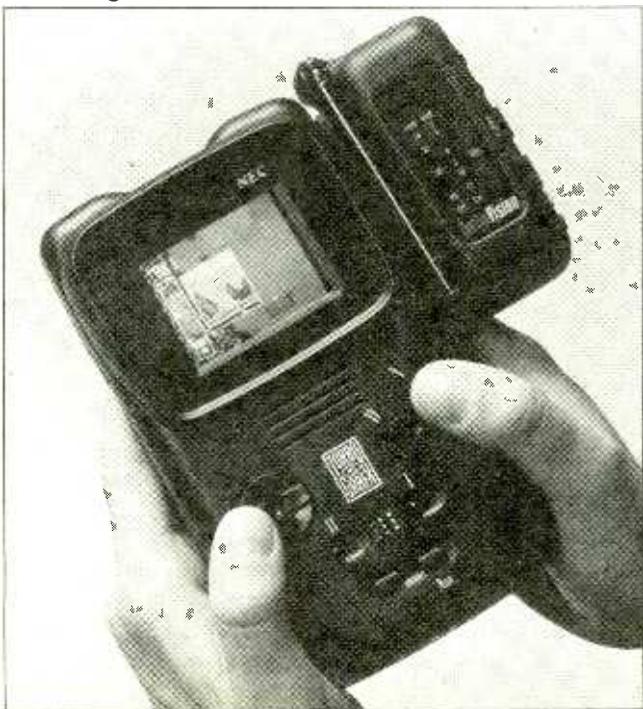
For Surging Market, Portable Is Where It's At

By KEN JOY

1992. NEC leads with a price-cutting plan to create a new entry-level price point for 16-bit systems, based on independent research that found that price was the major barrier to consumers embracing 16-bit systems. While children may want a game for its graphics, parents have the ultimate say when it comes to price. In response, NEC is lowering the price of its TurboGrafx-16-bit system to \$99.99. Along with a lower player price, NEC is releasing seven new titles.

Sega is betting on its entry of "Joe Montana II," the first-ever video game to have continuous commentary throughout the entire game, to help distinguish its 16-bit games from those of Nintendo and NEC. Sega is also going after the portable-video-game market

NEC's 16-bit TurboExpress handheld video game unit



Lewis Galoob's Game Genie lets the user actually alter the way NES games work



with a vengeance through a heavy marketing campaign of its "Sega Gear" portable game player.

Nintendo officials feel comfortable the company will retain its lead in both the 8-bit and 16-bit game-player markets, with projections of 6 million Super NES units to be sold by mid-January.

The real growth in the marketplace, say industry pundits, is to be had in the portable-video-game market serviced by Nintendo's GameBoy, Atari's Lynx, and SEGA's Game Gear. Billboard surveyed the video game hardware and software makers, and asked what they predicted the hot titles of 1992 would be. Here are the highlights:

ELECTRONIC ARTS (415-571-7171): James Pond II, Codename: Robocod, the newest action game from Electronic Arts for the Sega Genesis. Providing a new dimension in gaming that combines distinctive parallax scrolling with vivid graphics and animation in high-action game play, James Pond II challenges players on up to 80 levels.

ACCLAIM ENTERTAINMENT (516-922-2400): Don't have a cow, man, but Bart Simpson is showing up everywhere in the video game world. The original Simpson title, "Bart Vs. The World," and "Bart Simpson's Escape From Camp Deadly" have recently made their debut for the Nintendo GameBoy System. Super NES versions are planned for first-quarter-1992 release. For the Super Nintendo system, Acclaim is shipping its internationally popular "Populous" and expects sales to eclipse the 2.5-million mark by mid-January. Offering 989 levels of game play, "Populous" takes advantage of the advanced technology of the Super NES and offers players expert animated graphics. Acclaim is also porting its popular "Double Dragon II" over to the GameBoy format, incorporating new unique martial arts moves, game play, and graphics.

ABSOLUTE ENTERTAINMENT (201-652-1227) is hitting store shelves with "Space Shuttle Project" (Continued on page C-10)

ACCESSORIES

Audio/Video Accessories: Inflation Fighters

Retailers Find Enhancements a Surprising Plus

By SUSAN NUNZIATA

The audio and video accessories market showed mixed results in 1991, with some manufacturers reporting increases of 10%-15% over the previous year and others noting that the business was flat. With increasing competition in the accessories marketplace, many manufacturers expect 1992 to be "challenging" at best. Nonetheless, most of them remain upbeat about the new year, citing hopes of an improvement in the economy, the relatively low price points of many accessories, and a recessionary trend by consumers to maintain their equipment for a longer period of time.

CD-oriented accessory products—from carrying cases to adapters that allow portable units to play on car stereo systems—are showing the greatest increases, according to manufacturers. Home-storage products for audio and video formats have also increased, with a wider variety of products available at different price points.

"We are inflation fighters, in that if you can't afford to replace your hardware, you might accessorize to enhance the hardware you own," says Ray Labella, sales manager with Ambico, Norwood, N.J., which supplies a full line of camcorder accessories.

"One of the things that helps the market stay relatively stable is that it's more of an add-on item that's needed," adds Doug Matthews, accessory product manager with Memtek Products, Fort Worth, Texas. "For example, with a TV, you can live with your current TV, but you may want to move your TV across the room so you need more coaxial cable. It's more of an essential item than a luxury item."

However, a shift in the purchasing patterns by many major retailers has resulted in smaller orders—sometimes down as much as 20%-30% from last year—for audio- and video-accessory products. While some industry observers report retailers are devoting more floor space to audio and video accessories this year, others feel the products are getting short shrift.

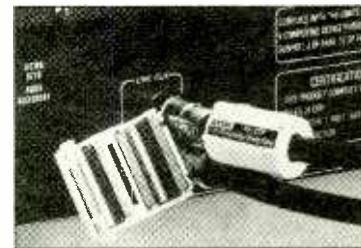
"Our business as a whole is very strong, but the industry is

From top: AKG Digital Noise Absorbers, Memorex CDL-100 CD cleaner, and Parsec/Discwasher's LS-4 tower antenna

suffering in this recession big time," says Labella. "Because accessories are low on the totem pole of priorities that retailers want to sell, we are affected by the recession."

An inventory "burn down" at the beginning of the year caused some difficulty in the market, according to Ken Thomson, executive VP of Discwasher, Schiller Park, Ill. "What [retailers] have done is maintained that low level of inventory, but they've kept the orders flowing," says Thomson. "We've seen small orders more consistently over the course of the year."

Availability of product at retail has



become an issue for many accessories manufacturers, according to Michael Koss, president of Koss Corp., Milwaukee, which manufactures stereophones as well as audio and video care products. "We've done very well where our products are available," says Koss. "It's often been the case during difficult times that retailers run out of inventory or downgrade their stock/inventory mix by liquidating old product. Orders have been very tight to the vest."



Yet, Bob Borchardt, president of Recoton, Long Island City, N.Y., estimates that the audio- and video-accessories industry was up 15% in 1991 over 1990. "Because consumers are spending more time at home and maintaining their home systems, it is causing them to buy these affordable products," he says. "Retailers this year have devoted more space to accessories." Recoton, which acquired the assets of Discwasher's LS-4 tower antenna (Continued on page C-10)

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NEW FORMATS

(Continued from page C-3)
had to go through to make it to market, and because of the way it was priced and marketed." Kempler likens the fate of DAT at the consumer level to what happened with BETA when the inferior VHS format was introduced. "Just because VHS could record for two hours and BETA couldn't, the public totally ignored the quality question and went for convenience."

Kempler says the same thing will happen with DCC over the mini disc. "DCC has in its favor the fact that it is backward compatible with the existing analog cassette. Do you know anyone who doesn't own a cassette recorder?" he asks rhetorically. "You don't, and every one of those people is already accustomed to the cassette tape format, be it analog or digital."

"Now," he asks, "how many people do you know who can play music from a disc right now who don't own a computer?"

Kempler's point won't be lost on record labels as DCC launches this spring, and Sony readies the mini disc. "It really isn't an either/or situation," says Kempler. "I believe DCC and the mini disc can exist side-by-side in the market. The question is, will Sony and Philips present the two different formats to the public correctly, or will the public end up going with whoever makes it to market first, regardless of which has the better quality?"

While Kempler admits this is the \$64,000 question, it's one he thinks is worth an answer now. "DAT should have been the next best thing since the CD in the consumer market, and we should have all been making blank tape, and recording music on it for them to buy," he says. "But we've let a golden opportunity for profit and the expansion of our industry and technology in general slip away because of a couple of marketing blunders. I just hope it doesn't happen again." ■

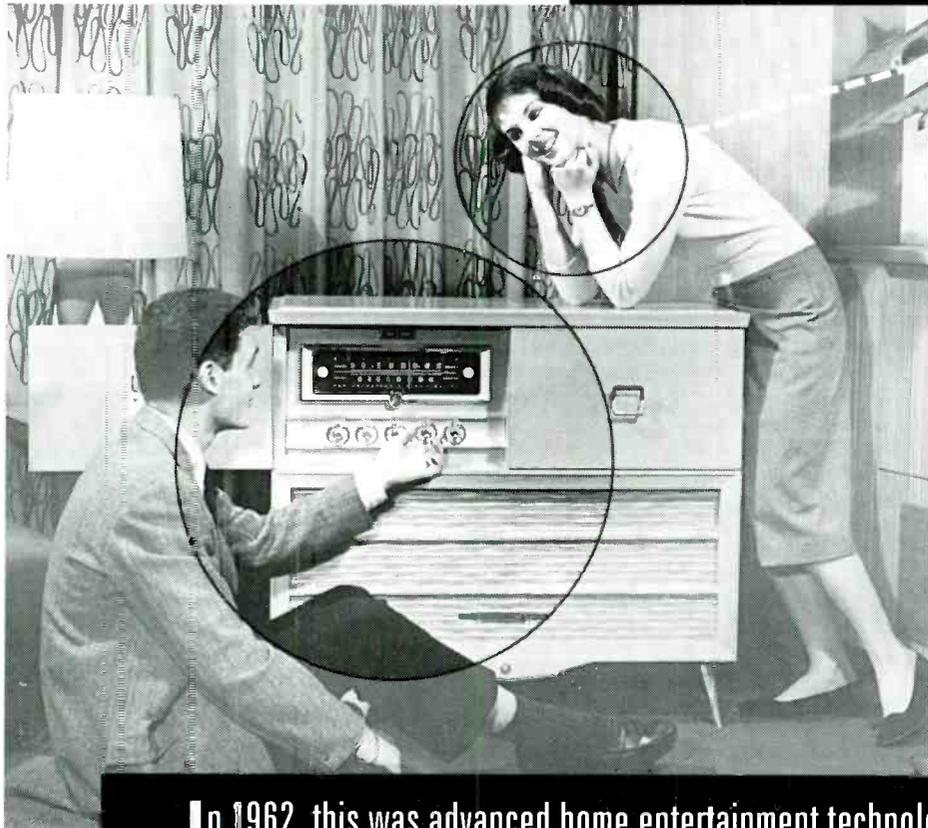
HIT ELECTRONICS

(Continued from page C-3)
variety of information and entertainment products. The unit itself looks like any table-top CD player and will, in fact, play not only regular audio CDs, but CD+G discs. Because CDTV is interactive, it means the user has a choice of the type of information or entertainment to be viewed. Suggested list: \$999.

SNK HOME ENTERTAINMENT

(213-787-0990): While other video games are claiming to be as close to the "arcades" as you can get, Neo-Geo has actually brought the arcade home. Marketed in the U.S. by SNK, Neo-Geo claims the prize as the most expensive game system on the market: the game unit with controllers retails at \$649, each game cartridge (each about twice the size of a videocassette) retails for \$200. It's not for the weak of pocketbook, and whether it's worth the price depends on how addicted to video games many users really are. Neo-Geo has more horsepower going for it. The "Gold" System includes a 330 MByte hardware system, a Z80A processor, 64K of working RAM, the ability to

(Continued on page C-8)



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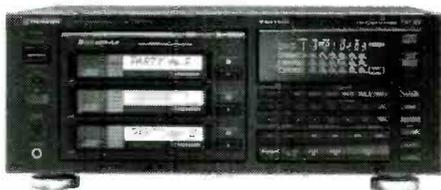
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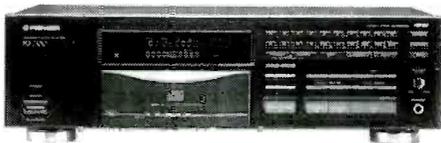
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HIT ELECTRONICS

(Continued from page C-6)
display over 65,000 colors, and 15 channel digital sound, with 7 channels devoted to real voice—not synthesized—speech. Suggested list: game unit with controllers, \$649; games, \$199.

LEWIS GALOOB TOYS INC.
(513-868-8835) is showing its video-game enhancer called "Game Genie." Game Genie is the perfect product for NES owners who've grown tired of their existing video titles. Through an ingenious bit of programming, the Game Genie lets players actually alter the way existing games work, without damaging the game in any way. The user inserts a video game into the Game Genie (which looks like a cleaning cartridge) and then inserts the Game Genie into the NES deck. Then, by entering special codes (provided in an accompanying booklet), players can give themselves unlimited lives in dozens of games, or advance immediately to a level they've never been able to reach before. Suggested list: \$29.95

CITIZEN
(213-828-8245): Making good use of the state-of-the-art in LCD technology, Citizen is adding a new portable LCD TV to its video product line. The P522 2.2" pocket LCD television boasts excellent picture quality and convenient features such as auto tuning, and built-in video monitor capability—doubling as a video monitor for video playback and/or viewing while recording in color. Suggested list: \$169.99.

ARKON
(818-358-1133): For the tens of thousands of camcorder owners in the country who want to maximize their camera's battery life comes a camcorder battery charger that "tops off" a battery's charging, making sure the battery is fully charged each time. The new TC-600 Turbo Camcharger, compatible with virtually all 6 volt 8mm and VHC-S nickel cadmium camcorder batteries, is the first combination quick-charger and reconditioner to feature "Top Off" charging. Suggested list: \$99.95.

MENTEK
(817-878-6700) has added a powerful new member to its family of universal remote controls with the Memorex AV 8 Turbo Audio/Video Remote Control—and easy-to-use preprogrammed unit with the capacity to control as many as eight separate audio and/or video products as well as home automation equipment. The 45-button keypad features all of the convenient push-buttons for the entire range of audio and video products. The unit runs on four AAA batteries. Suggested list: \$89.99.

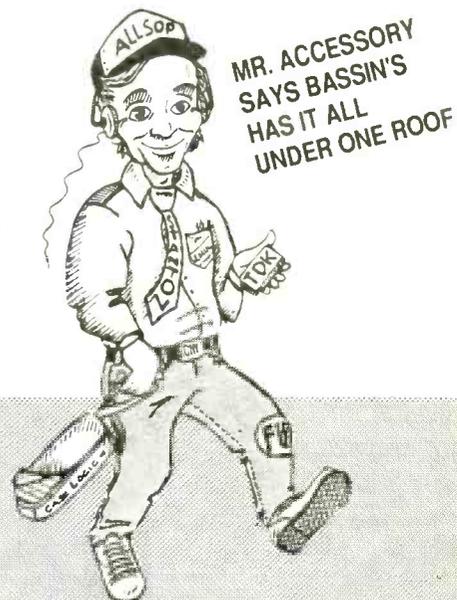
RICOH:
Firm brings a new mass-market camera—the One Take Zoom II—to market this winter as "the perfect family camera." Perfect in the sense that it uses a unique scanning multi-beam autofocus system, an AutoIntelligent flash with special red-eye reduction, and automatic focusing down to 23 inches. All camera operations are automatic, including film loading; advance and rewind as well as midroll rewind. Suggested list: TBA. ■



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Winter CES

VIDEO GAMES

(Continued from page C-4)
(NES), which lets players "fly" the Space Shuttle on six missions based on actual U.S. space agency projects. Pre-flight checks, and the digitized voice of ground control provide an enhanced sense of realism.

Other Absolute Entertainment titles include the upcoming "Super Battle-tank: War In The Gulf" and "Turn And Burn," both available for the GameBoy system in March 1992. While Battle-tank is available now for the NES system, the Super NES version will not be available until March. "Turn And Burn" will carry with it the distinction of being the first aerial combat simulation for the Nintendo GameBoy.

You can race coast-to-coast in Absolute Entertainment's new "Race America" for NES. Players drive a six-speed racer over America's interstate highway systems, with graphics along the way that rival that of some 16-bit games.

IREM AMERICA CORP.

(206-882-1093) is bringing its Space Adventure Game "Super R-Type" to the Super NES system. The new 16-bit version features brilliant colors and high-quality sound effects and graphics, whose advanced scrolling capabilities give the look and feel of 3D. "Super-R-Type" is a hi-tech metal alloy spaceship that players pilot in a life-and-death struggle against a band of giant mutants.

SETA U.S.A.

(702-795-7996): "Battle Bull" (NES GameBoy) gives players everything they want in a video game—action,

comedy, destruction—and packs it into the GameBoy format for portable play. Battle Bull is Seta's second release for the GameBoy System, its first being the popular "QBillions" puzzle game. Battle Bull gives players 49 levels and a time limit to make all 49. Seta also plans a Super NES version of Battle Bull.

If car racing's your thing, check out SETA's NES "Formula One: Built To Win." Players compete head-to-head with 32 top race car drivers on 46 different race courses. Three players can take turns testing their skill against the track and each other at more than 200 miles per hour.

KONAMI

(708-215-5100) is hitting the Super NES trail with an updated version of its popular "Castlevania" titles. Called "Super Castlevania IV," the new version employs stereo sound, double scrolling, and superior graphics, making use of the Super NES 16-bit technology. A version is also available for the GameBoy. NES enthusiasts will also welcome the Steven Spielberg-licensed title "Tiny Toon Adventures," based on the Warner Bros. syndicated children's cartoon.

Still topping the charts is Gradius III, Konami's first game for Super NES, where players zoom through galaxies of space battles in full stereo and advanced graphics. Konami also publishes the popular Carmen SanDiego series.

HIGH-TECH EXPRESSIONS

(212-941-1224) is targeting the pre-teen female children's market with the release of "Barbie," based on the eternally popular doll of the same name. Barbie lets little girls join their favorite doll on glamorous adventures in shopping through Mall World, as well as a variety of excursions in Underwater World (where Barbie models the latest in swimsuit fashions) and Soda Shop World.

One of America's favorite cat-and-mouse duos is making its appearance from High-Tech in the new "Tom & Jerry" video game. It's the ultimate chase game as the player moves Jerry through a madcap maze of basement plumbing and walls filled with various creatures.

Other High-Tech titles include "Sesame Street Countdown" (NES); "The Hunt For Red October" (NES/GameBoy), based on the Paramount Pictures hit movie; "ChessMaster" (NES/GameBoy); and "Jim Henson's Muppet Adventure: Chaos At The Carnival." ■

ACCESSORIES

(Continued from page C-4)
washer Inc. last year, offers a range of products, including record, tape-, and CD-care items.

Ed Coughenour, national sales manager with Case Logic Inc., Boulder, Colo., notes that compared with many other product categories, home entertainment is somewhat recession-resistant.

"Rather than dropping a lot of money to go out, people are tending to buy music and video products for home consumption. And I don't think the accessories industry will be affected as much as many others, like high-end hardware," says Coughenour. "We're more of an impulse-priced item, which helps also."

Even an impulse-priced purchase won't sell if no one is in the stores, notes Gordon Oaks, national sales manager with Pfanstiehl Corp., Waukegan, Ill., which manufactures accessories for video games, phonograph needles, and cartridges, as well as other audio and video products. "1991 was basically flat for accessories," says Oaks. "The store traffic is probably the biggest contributor to that, as well the fact that hardware sales are down considerably. Our products are impulse driven. If people are in the stores looking around they're going to buy our products, but if they're not, with store traffic being down and hardware sales being down, it's going to have an impact on accessory sales."

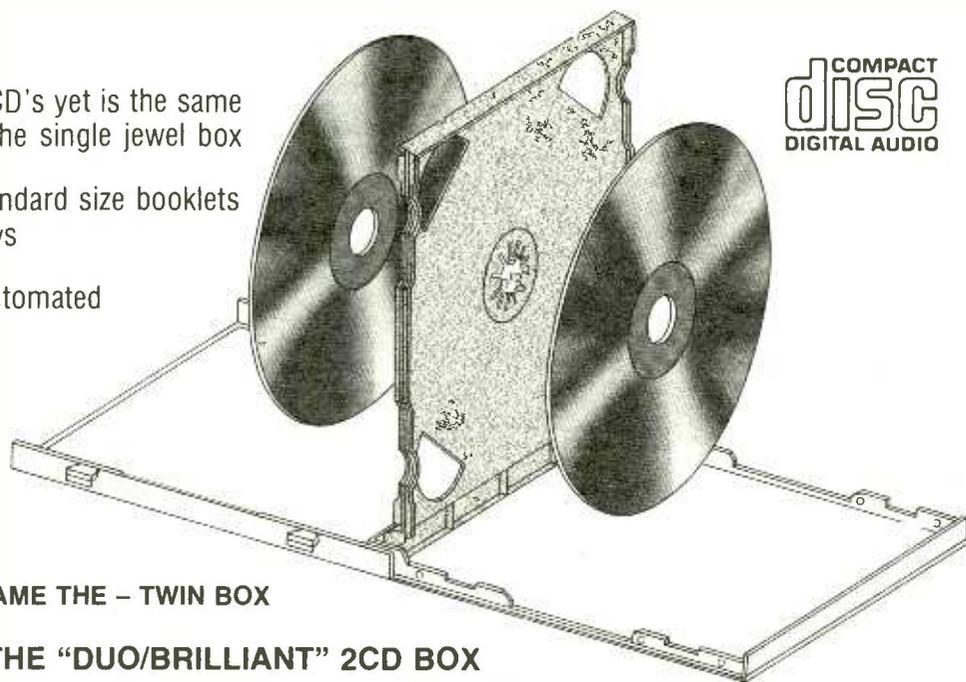
Pfanstiehl has seen the largest growth in its CD- and car-stereo product categories but Oaks notes that increases there cannot offset declines in other items for the company. "I think '92 is going to be a very challenging year for the industry and the company," says Memtek's Matthews. "The recession seems to be hanging in there and there seems to be growing competition within the categories, be it new vendors or manufacturers expanding their lines, and retailers will still be cautious about their orders."

Most manufacturers acknowledge that the health of the accessories market this year, like many other product categories, will depend on developments in the general economy. Koss is hopeful about an economic turnaround in 1992: "It could be a very good year because it's an election year and traditionally during an election year credit is freed up," he forecasts. "I'm optimistic that it will be a slow, steady recovery with some bright spots." ■

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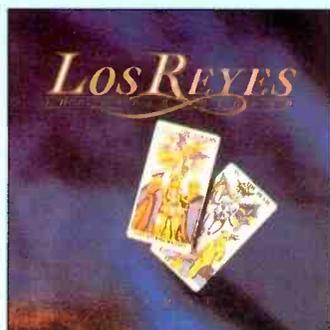
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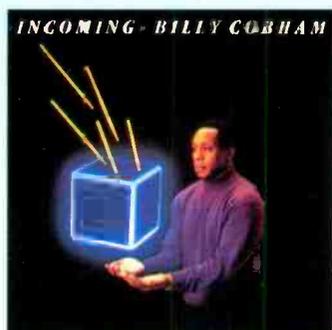
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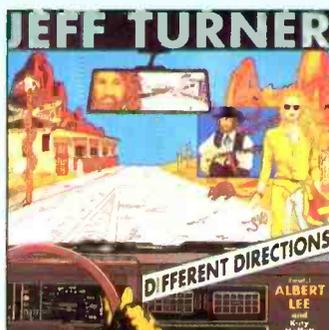
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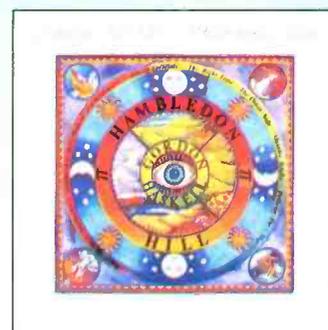
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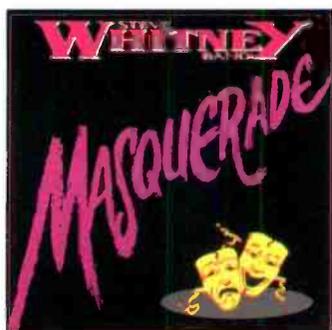
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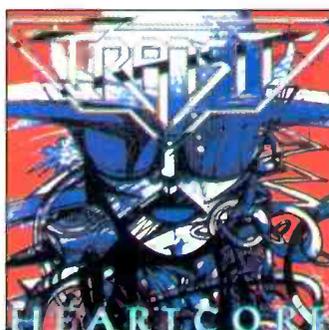
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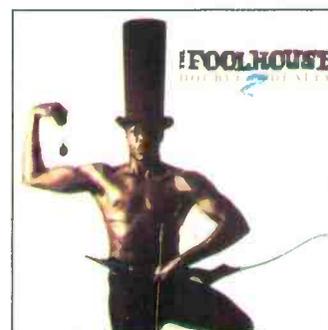
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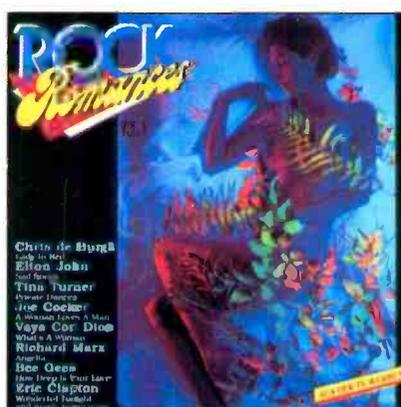


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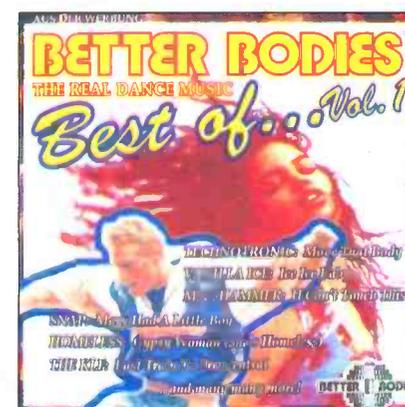


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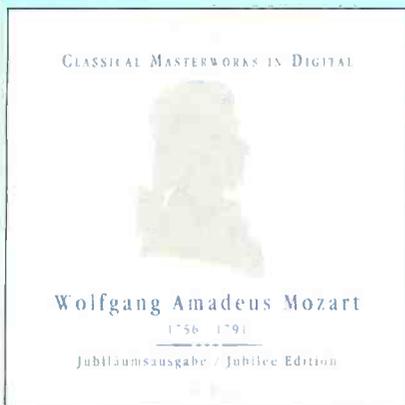
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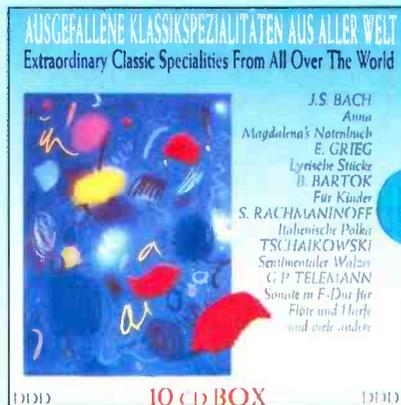
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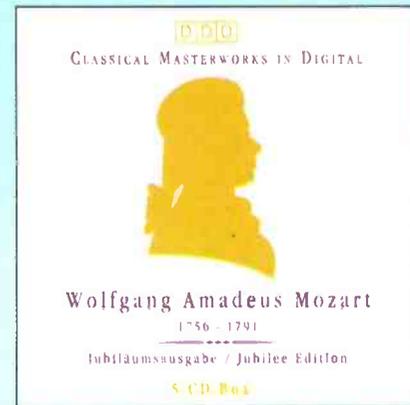
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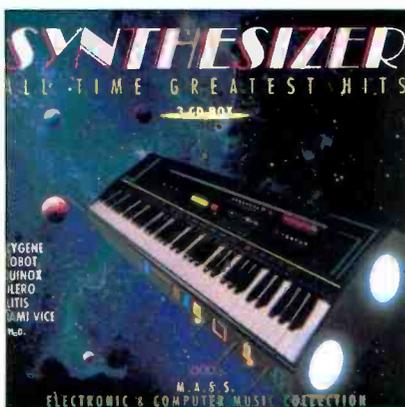


10 CD-Box - 800.2001-2B
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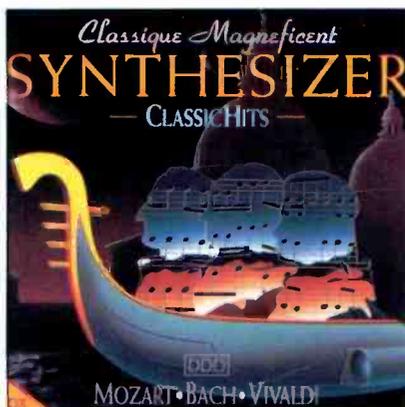


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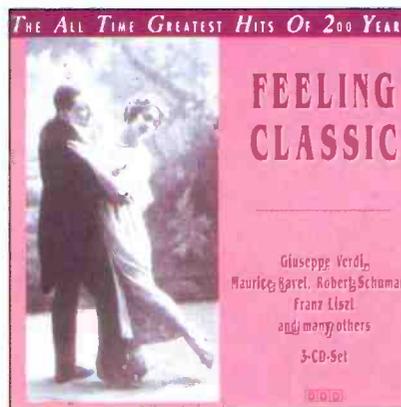
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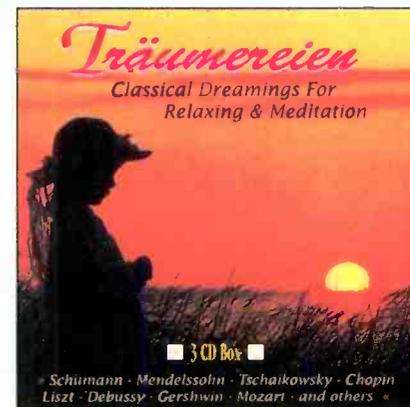
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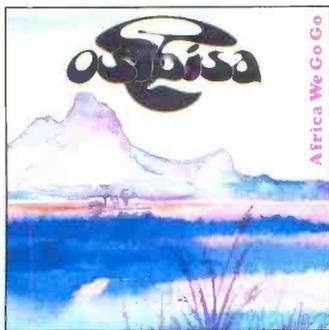
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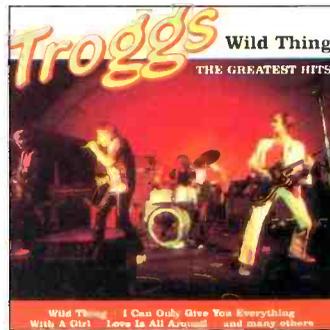
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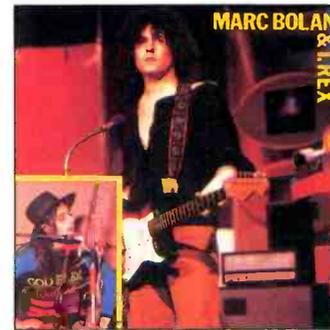
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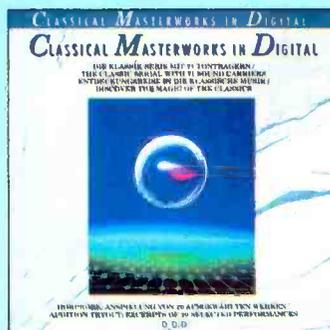
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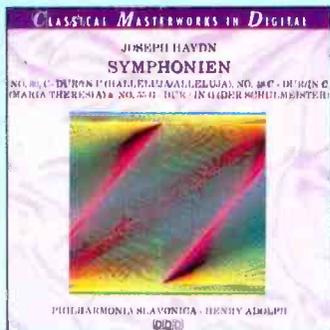
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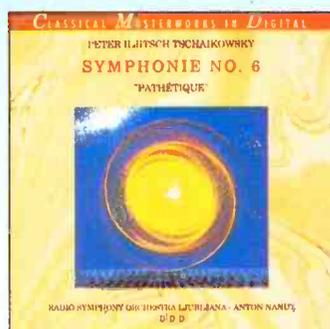
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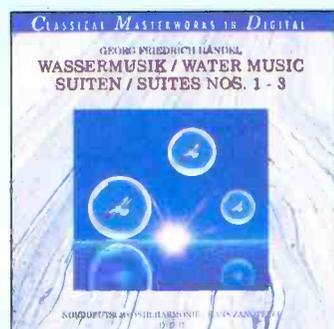
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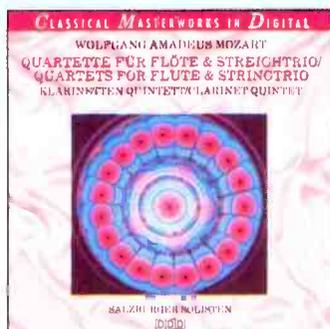
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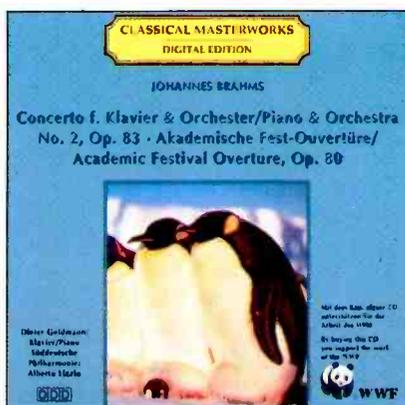
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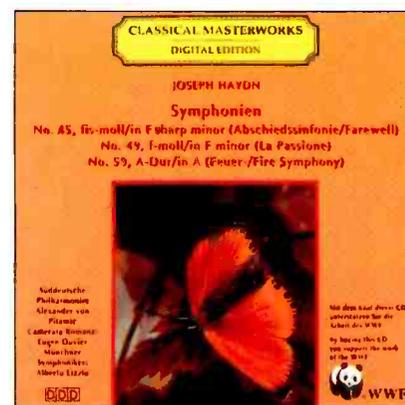
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PC Quest Goes West. About 400 people turned out to greet RCA recording act PC Quest, which hails from Oklahoma and recently made an in-store appearance at Sound Warehouse store No. 4 in Midwest City, Okla. Shown, from left, are PC Quest's Chad Petree, Sound Warehouse manager Liz Morre, PC Quest's Steve Petree and Kim Whipkey, top 40 KJYO Oklahoma City on-air personality Ronnie Rocket, and PC Quest's Drew Nichols.

Crossovers Boost Christian Stores Winans, Grant, Smith Spur Sales

■ BY GLENN DARBY

LOS ANGELES—Lighthouse Christian Music Stores, a four-unit, Southern California-based chain specializing in Christian music, is enjoying enhanced audio sales, thanks to the crossover success of such artists as BeBe & CeCe Winans, Amy Grant, and Michael W. Smith.

Those three acts, which have all benefited by charting in The Billboard 200, are ranked 1,2,3 in the chain's top 10, which account for 12% of music sales. Moreover, chain buyer Rosie Case reports the three acts are also in the chain's top five

in catalog sales.

Other artists with hit albums in the chain's top 10 are Twila Paris, the Maranatha Singers, Steve Camp, Carman, DC Talk, and Petra, with Grant appearing twice for her "Heart In Motion" set and "The Collection" package.

Case says she feels that the popularity of artists such as Grant is helping spread the word. "When non-Christians come in to buy a popular title, they use our music sampler, and usually end up buying a not-so-popular Christian title," she adds.

In general, about 30% of the chain's \$1 million in annual sales

comes from music, says GM Bruce Bartel, with the rest coming from Bibles, cards, gifts, and a variety of books and educational materials. The chain's stores range in size from that of the Arcadia outlet, which is 4,000 square feet, to that of the Long Beach outlet, which takes in 14,000 square feet. The chain also has a 6,000-square-foot outlet in Pasadena, Calif., and a 7,000-square-foot outlet in Glendale, Calif.

Bartel says the chain's music department carries about 3,400 titles, in a variety of Christian genres. Like mainstream chain stores, Lighthouse Christian doesn't carry vinyl. But the chain's configurations mix still lags in most music genres, with cassettes outselling CDs by two-to-one.

"Rap and metal are the most popular sellers with the kids," says Case, who points to DC Talk's "Nu Thang" and the Crucified's "Pillars Of Humanity" as favorites. Big sellers during the Christmas season were Michael Card's boxed set "The Promise," and Glad's a cappella "Christmas" album, which Case says she "couldn't keep in stock."

Also, some artists have boosted sales at the chain by making in-store appearances as part of the Saturday-Night-After-Hours Party promotion. For instance, Packer's Brighton did an acoustic performance at the store while former Kansas vocalist John Ellefante helped his solo career by signing autographs there. More recently, Hollywood Records metal band Stryper stopped by to promote its greatest-hits package "Can't Stop The Rock."

To further serve its customers' entertainment needs, Christian Lighthouse also carries a full selection of videos, including children's, self-help, variety, humor, and music, with prices ranging from \$9.95 for Michael W. Smith's "In Concert" to \$255 for James Dobson's autobiographical "Turn Your Heart Towards Home." And for customers living outside the chain's trade area, Christian Lighthouse has an 800 number.

Trans World's Manifest Destiny; I.R.S. Additions

WESTWARD HO! Look for Trans World Music Corp. to break into the California market in 1992. Jeff Jones, senior VP and chief financial officer at the Albany, N.Y.-based chain, confirms that Trans World has committed to open a store in the Santa Ana market, but declines to name the center. Shopping center sources tell Track the chain has signed a lease to open a store in MainPlace Mall, a major regional shopping center, and is looking at other shopping center deals in the southern part of the state.

The vast majority of the chain's more than 550 stores are east of the Mississippi, and some observers wonder if Trans World will be able to service the California outlets properly. But Jones points out, "We are moving across the Southwest and continuing to expand in that direction [to California]." Also, he points out that the chain can have labels make direct shipments to its soon-to-be California stores, while deeper catalog can be shipped out of the Albany facilities. And in cases of emergencies, there are always one-stops, he adds.

With North Canton, Ohio's Camelot Music infiltrating the state from the north and Trans World working its way up from the south,

look for things to get real interesting in the already competitive California market.

I.R.S. AUDIT: At I.R.S. Records, senior VP Barbara Bolan has completed the restructuring of the label's sales and marketing staff, with the hiring of Ira Derfler as national account director, based in New York. Derfler, who previously was Northeast branch manager for Lanham, Md.-based Schwartz Brothers, has a counterpart on the West Coast in Nancy Shames, who holds the same title and works out of the label's Universal City, Calif., office. Those two are supplemented by a team of market makers, headed by national field marketing director Judy Barahal, who is based in Chicago. The marketing reps are Mark Davenport in San Francisco, Rob Coble in Dallas, and Joe Karovics in Washington, D.C. Among other responsibilities, Derfler and Shames will handle advertising at the larger accounts, while the focus of the marketing reps will be to create a buzz from a grass-roots level, says Barahal.

POS UPDATE: In addition to the boutique firms specializing in supplying music retailers with point-

of-sale systems (Billboard, Dec. 14 and Jan. 4), some one-stops are getting into that business, by offering systems to their account base. Northeast One Stop, based in Albany, N.Y., provides a comprehensive system called K.I.S.S. to its accounts—both primary and secondary—for \$3,599.

Hardware for the system is provided by Hyundai, while software



by Ed Christman

was developed by the one-stop. The retail system is a "tentacle" of Northeast's own inventory management system, says Northeast president Lou Del Signore.

K.I.S.S. currently operates in Village Music of Oneonta, N.Y., and will be tested in one of three New York Boomer's locations in the coming weeks, he says. It will go into other independent and small-chain stores at a rate of "15, 20 a month for the next six or seven months," says Del Signore.

Another company, Cleveland Data Services Inc., has gone beyond its core business of supplying independent distributors and one-stops with inventory systems by offering POS equipment to retailers. Cleveland Data Services has sold POS scanners to Cleveland One-Stop, allowing the wholesaler to rack the six-store appliance retailer Servex, based in Marion, Ohio.

Cleveland Data Services VP of operations Gary Eby says Cleveland One-Stop has also automated other retail outlets in its customer base.

TIDBITS: The National Assn. of Recording Merchandisers has announced that Capitol Nashville's Garth Brooks will perform at the association's annual convention, to be held March 13-16 in New Orleans. Brooks will be featured at the awards banquet, which concludes the convention... Case Logic, which had about \$36 million in sales in 1991, has completed its move into its new facility, a 157,000-square-foot complex in Boulder, Colo.... PolyGram has finally hit upon a name for the former Island Records independent distribution opera-

(Continued on page 42)

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Recession Catches Up With 'Pseudo Indies' Signing Slump Puts New Labels Under Microscope

WELL, IT WAS BOUND to happen . . . The A&R departments at the major labels finally have accepted the fact that this country is in a "recession." (Billboard, Jan. 4).

The impact of such dramatic economic disarray (we're almost in a *depression*, let's just admit it) has finally permeated that once hallowed bastion of creative autonomy, and more and more A&R executives are being called on the carpet for their decisions regarding the talent they choose to sign.

The year 1992 may not be quite so bullish as 1991 . . . Remember when all those new, hybrid indie-majors were cropping up at the blink of an eye? The number of "major labels" literally doubled in the course of a year, and these pseudo-indies (described by one leading alternative rock independent as *dependent* labels) engaged in a virtual "signing frenzy," wooing acts with their "best of both worlds" scenario.

"Over the last few years, it was never easier to get a record deal," says Ron Fair, senior VP of A&R and staff producer for the EMI Group North America. "In an odd way, it's going to be a good time

for the independents [in 1992], provided they can do [business] on a shoestring."

FAIR and other major-label executives seem to be waking up to the philosophy to which the indies



by Deborah Russell

have ascribed all along. He says he is less concerned about the cost in signing an act than he is about the cost of recording. "Saving \$50,000 of recoupable money isn't the idea if you believe in the act," he says. "I'd rather have a hit for \$250,000 than a stiff for \$200,000. There are ways to be efficient. If you're doing a new record with a new rock band, it doesn't need to be with a 48-track digital. The '90s mentality is: 'Let's make the right record the right way.' It should be driven by the music."

John Zazula, head of **Crazed Management and Megaforce Records**, notes it's unlikely major labels will cut back on the budgets assigned to individual acts. Instead, he predicts, the majors will invest in fewer acts.

"I don't think there's going to be reduced spending [overall] for anything [the majors] believe in," Fair says. "They'll be spending the

same amount of money, but on fewer acts." As a result, he says, "there is a greater need now more than ever for the independent companies. We're back where we were in the late '70s and early '80s."

BUT at least one leading indie executive takes issue with the majors who perceive they are providing a service to the independent sector via this sudden attention to fiscal responsibility.

"We're interested in music," says Ron Coleman, director of promotion and advertising at Los Alamitos, Calif.-based **SST Records**, "while the majors are more interested in investments. Whatever they do doesn't have much bearing on what we do. We don't really watch what they do with their A&R departments."

Zazula predicts a number of major labels will be cutting "their rosters of all the fat and sticking to the bands they have major commitments to" with the potential of "making some wrong decisions in what they cut."

Such cuts could leave big talent at the bargaining table, but Coleman is quick to point out that the indies often have a totally different agenda than the majors.

"We're not a floormat or a stepping stone for these acts to bide their time," he says. "People always say 'they're on a major label, they must be doing well.' I'd like for these people to be a fly on the wall at meetings between the A&R departments at major labels and at the independents so they could check out the different numbers of units that need to be sold to make some money. We don't care what goes on at the majors. We had a tremendous year.

"The [majors] are just concerned right now because the bottom fell out, and heads are going to roll."

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

Point-of-purchase material to be used extensively in promo for country act Collin Raye . . . see page 23

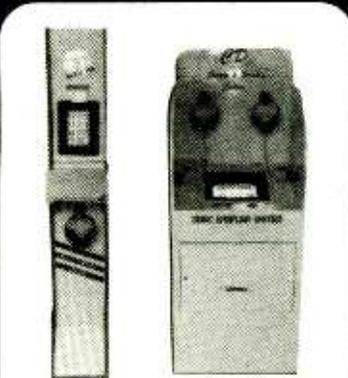
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			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

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			★★ NO. 1 ★★	
1	1	11	SUMMER WINDHAM HILL WH-11107 9 weeks at No. 1	GEORGE WINSTON
2	6	5	SHEPHERD MOONS REPRISE 26774*	ENYA
3	4	5	IN CELEBRATION OF LIFE PRIVATE MUSIC 82093*	YANNI
4	2	27	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
5	3	7	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
6	15	29	A FRESH AIRE CHRISTMAS ▲ ² AMERICAN GRAMAPHONE AG 1988	MANNHEIM STEAMROLLER
7	12	100	DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON
8	23	20	POETS & ANGELS HIGHER OCTAVE HOMCD 7030*	OTTMAR LIEBERT
9	9	89	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
10	17	25	MANNHEIM STEAMROLLER CHRISTMAS ▲ ² AMERICAN GRAMAPHONE AG 1984	MANNHEIM STEAMROLLER
11	8	13	INDIGO PRIVATE MUSIC 82091*	PATRICK O'HEARN
12	5	17	A CHILDHOOD REMEMBERED NARADA ND-63907*	VARIOUS ARTISTS
13	11	15	WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109*	VARIOUS ARTISTS
14	7	35	IN THE WAKE OF THE WIND NARADA ND-64003*	DAVID ARKENSTONE
15	19	9	SUN LAKE SONIC ATMOSPHERES CD 80038*	CHI
16	16	13	HOTEL LUNA PRIVATE MUSIC 82090*	SUZANNE CIANI
17	10	83	REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P*	YANNI
18	13	11	IN THE GARDEN NARADA ND-64004*	ERIC TINGSTAD & NANCY RUMBEL
19	18	17	SIRENS HEARTS OF SPACE HS11026-2*	MYCHAEL DANNA
20	22	11	SACRED MUSIC FROM SEVEN STARS ASTROMUSIC Astro-05	GERALD JAY MARKOE
21	14	23	LOST FRONTIER NARADA ND-62012*	PETER BUFFETT
22	20	136	WATERMARK ▲ REPRISE 26774*	ENYA
23	21	15	FUTURE PRIMITIVE HIGHER OCTAVE HOMC 7035*	EKO
24	RE-ENTRY		NARADA CHRISTMAS COLLECTION NARADA 63902	VARIOUS ARTISTS
25	NEW▶		HEART OF A GYPSY REAL MUSIC RM 0789*	GOVI

WORLD MUSIC ALBUMS™

			★★ NO. 1 ★★	
1	1	13	PLANET DRUM RYKO RCD 10206/RYKODISC 7 weeks at No. 1	MICKEY HART
2	3	25	ESTE MUNDO ELEKTRA 61179*	GIPSY KINGS
3	2	21	AMEN MANGO 539 910/ISLAND	SALIF KEITA
4	8	5	KINDALA MANGO 539 917*/ISLAND	MARGARETH MENEZES
5	4	9	KABU COLUMBIA CK 47846*	ASTER AWEKE
6	6	23	CAJUN CONJA RHINO R2 70525*	BEAUSOLEIL
7	5	19	JAH KINGDOM MANGO 539 915/ISLAND	BURNING SPEAR
8	15	5	ONE LOVE HEARTBEAT CDHB 111/112*/ROUNDER	BOB MARLEY AND THE WAILERS
9	10	13	SCENE DE VIE COLUMBIA CK 47845*	PATRICIA KAAS
10	9	17	LOOK AT LOVE SHANACHIE 43087*	JUDY MOWATT
11	11	27	JAHMEKYA VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS
12	NEW▶		ARTE AMADA BONS RITMOS 918*	EDI
13	12	15	CAPTURED LIVE SHANACHIE 43090*	LUCKY DUBE
14	7	23	MAIS WORLD PACIFIC 96104*/BLUE NOTE	MARISA MONTE
15	14	17	CUBA CLASSICS 2: DANCING WITH THE ENEMY LUAKA BOP/SIRE 26580-2*/WARNER BROS.	VARIOUS ARTISTS

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications, Inc.

ALBUM RELEASES

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

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CA 52951-1022-4 \$8.98

MANTOVANI ORCHESTRA
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CD BBG 52951-8006-2 \$19.98
CA 529-8006-4 \$11.98

WORLD BIZARRE
CD Belt Drive Records BDCD 9101 \$11.97
CA BDCS 9101 \$7.97

JAZZ/NEW AGE

DIRTY DOZEN BRASS BAND
Open Up (Watcha Gonna Do For The Rest Of Your Life)
CD Columbia 47383-CK
CA 47383-CT

NELSON RANGELL
In Every Moment
#11.5
CD GRP GRD9662
CA GRC9662

COUNTRY

SAWYER BROWN
The Dirt Road
CD Capitol C295624
CA C495624

MISCELLANEOUS

PHIL KEAGGY
Find Me In These Fields
CD Word/Epic EK-48568
CA ET-48568

VIRGIL FOX
The Christmas Album
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CA 52951-2505-4 \$7.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Rochelle Levy, New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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Retail

NARM Names Merchandising Winners

Disc Jockey Takes 'Best Overall' MTV Honor

NEW YORK—The National Assn. of Recording Merchandisers recently announced the winners of its 1991 MTV Video Music Awards merchandising campaign contest.

In the retail category, the plaque for best overall company performance went to Disc Jockey Records in Owensboro, Ky. The first prize of \$500 went to its Music Express unit, No. 523, in Towson, Md. The second prize of \$300 was awarded to Camelot Music No. 263 in Jacksonville, Fla., while Records, Tapes & Discs of Evansville, Ind., won the third prize of \$200. Disc Jockey Records No. 83 in Lake Jackson, Texas, and Record Bar No. 177 in Gainesville, Fla., tied for fourth place.

In the rackjobber category, Troy, Mich.-based Handleman Co. swept the field, winning the plaque for best overall company performance as well as three of the four other awards: the Little Rock, Ark., branch won the \$500 first prize for its display in Wal-Mart No. 107 in Martin, Tenn., and tied for fourth prize for its display in Wal-Mart No. 105 in Corinth, Miss., and the Denver branch won the \$300 second prize for its display in ShopCo No. 82 in Marie, Utah. The \$200 third prize went to Eurpac Warehouse Sales No. 3065 in Atsugi, Japan. Tying with Handleman for fourth place was Eurpac West in Yokosuka, Japan.

ka, Japan.

Entries in both categories were judged on use of NARM merchandising materials, inclusion of product in or near the display, prominence of display, creativity and originality, and overall effectiveness.

Winners received an MTV Video Music Awards Collector's Kit.

In other NARM news, the trade association announced that Arista

Records has redesigned the merchandising-campaign materials that will promote the sixth annual Soul Train Music Awards. NARM members will receive forms for the materials in the mail; orders must be placed by Friday (10) and will be shipped by early February. After the show's broadcast in March, NARM will hold display contests for retailers and rackjobbers. TRUDI MILLER

Survey Of Music-Store Shoplifting Stats

NEW YORK—The average number of shoplifters caught stealing merchandise at small-and medium-size music retail outlets increased dramatically in the past year, according to a loss-prevention survey released by the Marlton, N.J.-based National Assn. of Recording Merchandisers.

In large chains, the number of shoplifters caught stealing declined significantly, but the number of employees terminated because of in-store pilferage rose sharply, suggesting large retail operations have a greater internal shrinkage problem than their smaller counterparts.

In 1990, the average number of shoplifters caught per store at medium-size chains—with annual sales of \$1 million-\$20 million—rose to 14 from approximately 2.5 in 1990, according to the survey. In retail firms doing less than \$1 million a year, that figure climbed to seven in 1991 from about 2.5 last year.

For large firms—with annual sales of at least \$20 million—the average number of employees fired for stealing from each store averaged a steep 2.8 this year, vs. 0.3 last year for the same category of stores.

PAUL VERNA

RETAIL TRACK

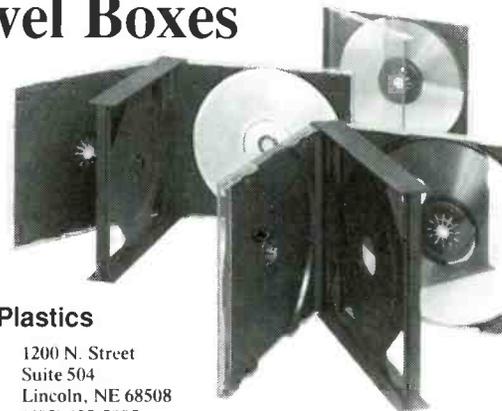
(Continued from page 39)

tion that is now being shared by all the labels in PolyGram Group Distribution's orbit (Billboard, Nov. 16). That operation, headed by Pat Monaco, has been renamed ILS, and in addition to handling all Mango/4th & B'way product, it will also handle whatever projects are funneled its way by other major labels in the PolyGram family... In other news, Track is pleased to note that Frank Cappelli's "Pass The Coconut," on A&M Records' Children's Music Division, won the gold award handed out by Parent's Choice magazine... With the new year upon us, look for a flurry of sales policies changes from the six majors, as well as catalog realignments. Indeed, in a memo dated Dec. 26, PolyGram Group Distribution announced it was adding an "extensive" number of titles to its Sound Savers midline and Great Sounds budget catalogs and will continue to enrich the lines on a quarterly basis... In the Nov. 8 issue of The Hockey News, columnist Dave Molinari devoted an entire column to Gary Glitter's "Rock & Roll (Part 2)." He described Glitter as "arguably the most influential man in hockey," based on the widespread popularity his song enjoys at hockey arenas. Keith Altamore, VP of sales at Rhino, apparently has responded to that column by scheduling the song as a single, due Monday (6). It also appears on Rhino's "Rock & Roll: Gary Glitter's Greatest Hits."

Assistance in preparing this column was provided by Paul Verna.

CD Jewel Boxes

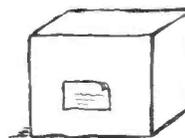
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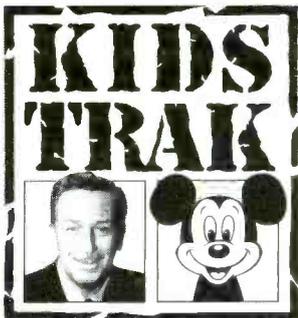
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Calif. Chain's 'Nude Day' Dawns CD Giveaway Gets Maximum Exposure

LOS ANGELES—The Compact Disc and Tape Store, a three-store chain based in Santa Barbara, Calif., recently held its inaugural "Nude Day," with customers receiving a free CD (\$15.98 or lower) of their choice for stripping naked in the store.

"I got the idea from a friend who told me about an Australian store that does it every year," says owner Jon Reese. According to Reese, what he envisioned as a novel idea turned into a very "weird, exciting, and scary experience." By the time the store opened at 10 a.m., there was a line of 100 people—mostly college students from the nearby Univ. of California, Santa Barbara—waiting to strip. "At one point, we had a store filled with naked people walking around," he says.

About 90% of those uninhibited customers were "frat boys" from the college, Reese says, while the most unusual customer was a 49-year-old woman who took it all off for a free Cure CD.

Originally scheduled to run all day, Reese had to curtail the giveaway at noon. "I thought we'd give away maybe 20 CDs, but instead ended up handing out 300, and for a small store that's quite expensive," he adds.

Reese says that even with the strangeness of the event and size of the crowd, there were no problems—adding that the police told him "just keep them in the store."

With such a successful turnout, and the overwhelming amount of media publicity, Reese is already looking forward to the second annual Nude Day. GLENN DARBY



Barry's Bash. A&M recording artist Barry White, left, celebrates his top 10 single "Put Me In Your Mix" and album of the same name at a party given in his honor by A&M Records at the St. James's Club in West Hollywood, Calif. Congratulating White, from left, are Bill Follet, regional branch manager, PGD; Mike Regan, regional sales and distribution, A&M; and Rick Rieger, sales manager, PGD.

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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

HAPPY MONDAYS

Live
PRODUCER: None listed
Elektra 61241

Modern rock and house music collide on well-recorded concert set by the Manchester scenesters recorded live at Leeds this June. Overall package will be funky enough for fans, who will gravitate toward groovacious versions of "Kinky Afro," "Clap Your Hands," and other Mondays memories.

SLAVES OF NEW BRUNSWICK

PRODUCERS: Glen Burtnik & Tony Shanahan
Westwood Records 1154

New Jersey never looked so good as on this collection of Garden State rockers helmed by Burtnik, Shanahan, Smitheren Jim Babjak, and Lenny Kaye. The songs range from the straight-ahead Bryan Adams-like pop rock of "Exit Number 9" to the guitar driving "Rock N' Roll Queen" to the acoustic country-tinged title track. Guaranteed lots of album rock play within the region, but should appeal countrywide.

CLIFFS OF DOONEEN

The Dog Went East And God Went West

PRODUCERS: Chris Lannon & Cliffs Of Dooneen
Critique/BMG 15404

Aptly named group wears its Celtic name well with influences such as the Alarm and U2 apparent throughout this guitar-driven effort. The derivative quality doesn't make the songs any less enjoyable—top cuts are "Wheel Of Stone" and "Raining In Paris." Could also work well at some college formats.

THE REVEREND HORTON HEAT

Smoke 'Em If You Got 'Em

PRODUCER: None listed
Sub Pop 96

Frankly cruddy-sounding album, cut live to two-track, still manages to capture some of the derangement of Dallas-based psychobilly combo, which works some modern wrinkles into the traditional style. Crazed, echo-drenched tracks transcend debased production; "It's A Dark Day," "Big Dwarf Rodeo," "Put It To Me Straight," and wild-ass instrumental "Marijuana" have enough howl in them to tickle some modern rock fancies.

WILLIE KENT

Ain't It Nice

PRODUCERS: Robert G. Koester & Steve Wagner
Deismark 653

Koester's Chicago imprint continues to document the contemporary blues scene with this entry from bassist-vocalist Kent. While his group shows an over-reliance on standard shuffles, and original songs are nothing to write home about, Kent proves a convincing singer, and his band sports impressive chops, with guitarists Luther Adams and Jacob Dawson and harp player "Mad Dog" Lester Davenport showing some inspiration. Fine for genre fans.

MAGIC SAM

Give Me Time

PRODUCERS: Robert G. Koester & Steve Wagner
Deismark 654

Any hitherto unearthed works by the late singer-guitarist Sam Maghett are the blues equivalent of buried treasure, so this new release is a must. Set was recorded in Sam's Chicago home one year prior to his 1969 death by friend Bill Lindemann with just guitar accompaniment.

Emphasis is on vocals, as the Magic man runs down some originals and familiar standards; emotional impact of his sky-cracking tenor is heightened by the intimacy of recording circumstances. Sound isn't state of the art, but the singer's many fans will be delighted nonetheless.

ZUZU BOLLIN

Texas Bluesman

PRODUCERS: Chuck Nevitt & Duke Robillard. Derek O'Brien & George Rains
Antone's 0018

Dallas singer-guitarist Bollin, who died in 1990, gets a nice posthumous salute from the Austin indie label. Set comprises 1987 recordings made by Dallas Blues Society's Nevitt and Fabulous Thunderbirds guitarist Robillard, plus two 1988 tracks cut for Antone's. Bollin, who first recorded in the early '50s and then disappeared into obscurity, is an authoritative bass vocalist, and sessions recap the swinging horn-based boogie of T-Bone Walker's heyday. A lovely tribute; one wishes there was more of this stuff.

THE DANCE BANDS PLAY NOEL COWARD

PRODUCER: None Listed
Pearl Past 9758

A JEROME KERN SHOWCASE

PRODUCER: Stuart Upton
Pearl Past 9767

Pearl once again retrieves '20s and '30s dance-band versions of songs penned by golden-era greats, this time melodies by Jerome Kern and words and music by Noel Coward. The fox-trot beat is ingratiating, yet always respectful of the marvelous tunes.

R & B

THE FAT BOYS

Mack Daddy

PRODUCERS: Buff Love & Shawn's The Beat
Emperor/Ichiban 4118

The Fat Boys resurface pared down to a duo and on a new label, but there's still enough heft to go around. Gone are the parody tendencies reflected in earlier works; here the duo delivers various types of rap—none of which are particularly inventive, but all of which succeed to a large degree. Among the best are "Gettin' Hefty," the sultry and none-too-subtle "Let's Make Love 2Nite," and the Bell, Biv, DeVoe-like "Tonight."

EERK & JERK

Dead Broke

PRODUCERS: Steve "Bogie" Grey & Robert Horton
Profile 1409

Lighthearted rappers from Miami could have major crossover potential with infectious debut. First cut, "Eerk & Jerk," features a catchy chorus with a female-delivered refrain that may strike a chord with fans of "Me So Horny." While the lyrics often lapse into the sophomoric, good, clean fun permeates the project.

JAZZ

RICK MARGITZA

This Is New

PRODUCER: Matt Pierson
Blue Note 97196

Top-notch tenor saxophonist serves up a fine traditional jazz quartet date, offering updated standards such as a modal-sounding take on Gershwin/Weill's title track, as well as a great uptempo "Just In Time" and a shimmering "Everything Happens To Me." More offbeat is his arrangement of "On Green Dolphin Street," as well as fine piano-less versions of "Body & Soul" and Ornette Coleman classic "When Will The Blues Leave?" Trumpeter Tim Hagans joins for Margitza's mournful, Milesian original, "Beware Of The Dog."

SONNY ROLLINS

Here's To The People

PRODUCERS: Sonny & Lucille Rollins
Milestone 9194

The master tenorist continues to stretch out on this latest, self-produced recording. Four different groups—two sextets, two quintets—are heard, playing both standards and a couple of Rollins originals. Fine hard-swinging work abounds from such sidemen as Clifton Anderson, Mark Soskin, Jack DeJohnette, Roy Hargrove, and Al Foster, and Rollins' raw-boned tone and sharp harmonic sense are on extensive display.

OSCAR PETERSON

Time After Time

PRODUCER: Oscar Peterson
Pablo 2310

Pianist Peterson is heard as part of a sparkling quartet, recorded live at the Westwood Playhouse in L.A. in 1986. Interplay between Peterson and guitarist Joe Pass is by turns swingingly extroverted and deeply

introspective; displays of technique by both players are often staggering. It's a blowing session in the time-honored Pablo tradition, but a damn fine one at that.

GRADY TATE

Grady Tate Sings: TNT

PRODUCER: Bob Porter
Milestone 9193

Veteran drummer-turned-singer, leading a quartet featuring arranger/pianist Mike Renzi and bassist Ron Carter, proves that his jazz chops are as soulful and effortless as ever, especially on the lyrical, downtempo "Where Do You Start?" as well as standards "You Go To My Head," "Deed I Do," and "Day By Day" (not to mention a solid, syncopated take of "Route 66"). Still, Tate soars highest when singing (and scatting) the blues, on such tunes as the title track, Doc Pomus' "Lonely Avenue," and the homelessness-themed "Loose Change (The Beggar's Opera)."

ONAJE ALLEN GUMBS

Dare To Dream

PRODUCER: Onaje Allan Gumbs
MCA 10382

Keyboardist turns in a relaxed, yet vital set that seems like a natural for contemporary jazz outlets. Sprightly "No Question," with its interweaving sax lines, goes down smooth, as does "Dare To Dream," which features vocals by Gerri Griffin and Dennis Collins. Production and playing aided by the Family Stand's V Jeffrey Smith helps keep things on the right side of too slick.

DOMINIQUE EADE

The Ruby & The Pearl

PRODUCER: Dominique Eade
Accurate 3924

Impressive debut from progressive jazz vocalist showcases her authoritative songcraft (as well as her lithe, engaging scatting) backed by a quartet that includes veterans Stanley Cowell on piano and Alan Dawson on drums. Aside from top-notch originals "In Return," "A Portrait Of You," and the delightfully bouncy "Maristella," cover material includes such standards as "If I Were A Bell," "Out Of This World," bebop mainstay "Crazeology," and even an old Nat King Cole chestnut is given a dreamy treatment as the title track.

WORLD MUSIC

RARA MACHINE

Break The Chain

PRODUCERS: Clifford Sylvain & Randall Grass
Shanachie 64038

This eleven-piece band of Haitians based in New York is led by singer/songwriter Clifford Sylvain, who creates a powerful, confident confabulation of African and Caribbean rhythms and choral styles. The African influence is felt forcefully with such Fela-esque excursions as "Menyo" and "Man Man Pimba," while "Ibo" and album highlight "Banwmenlanmou" bear the distinct imprint of West African dance music. From this side of the Atlantic, "Rara Mouve" is marked by soca-styled beats and "Lina" has a positively Cuban atmosphere.

COUNTRY

KENNY ROGERS

Back Home Again

PRODUCERS: Jim Ed Norman, Eric Prestidge

Reprise 26740

Rogers goes back to his basic and very listenable balladry in this new collection. Uniformly strong songs, the best of which are "Bed Of Roses," "How Do I Break It To My Heart," and "When You Were Loving Me."

ROY CLARK

What A Wonderful World

PRODUCERS: Various
Hallmark 40003

This generous 12-cut collection includes such standards as "But She Loves Me," "I Give You Music," and the title cut.
Contact: 619-773-9099

CHARLIE LOUVIN

And That's The Gospel

PRODUCERS: Jack Gale, Jim Pierce, Charlie Louvin
Laurie 4507

This is the Grand Ole Opry star's most impressive project in ages. He's joined on these country/gospel classics by Tammy Wynette, Jim & Jesse, John Conlee, Little Jimmy Dickens, Charles Whitstein (of Rounder Records' Whitstein Brothers), and the late Grant Turner. A collector's item.

THE CHUCK WAGON GANG

Still Rollin'

PRODUCER: Jack Eubanks
Associated Artists 1004

The founders of this group paved the way for such country acts as the Oak Ridge Boys and the Statler Brothers. This album features the band's latest incarnation, faithfully reproducing the act's rich and varied vocal textures.
Contact: 615-824-8025

MICHAEL JONATHAN

Dreams Of Fire

PRODUCER: Dave Burgess
Global Pacific 79339

Jonathan stretches the folk category both in the range of his concerns (which are global) to the complexity of his musical arrangements. Even so, his music has a compelling directness to it. His current single, "Walden (The Ballad of Thoreau)," is supported by a music video that's being worked country.

CLASSICAL

TCHAIKOVSKY: VIOLIN CONCERTO

PROKOFIEV: VIOLIN CONCERTO NO. 2

Kyoko Takezawa, Moscow Radio Symphony Orchestra, Fedoseyev
RCA Victor Red Seal 60759

Great technical command, attractive sound, and a lyrical approach that allows for bursts of temperament mark the playing of this young Japanese artist. Smart programming couples the Tchaikovsky with the Prokofiev rather than the almost mandatory Mendelssohn or Bruch for a debut album. Heavy label promotion and an upcoming U.S. tour will help focus attention.

HAYDN: SYMPHONIES NOS. 9, 12, 13 & 40

Austro-Hungarian Haydn Orchestra, Fischer

Nimbus NI 5321
No period instruments here, but the style of this smallish orchestra and its expert conductor seem wonderfully apt. The Haydn symphony cycle they are delivering in occasional installments is shaping as one of the most attractive overviews in the catalog. The works here all date from 1763, a good year from the aural evidence. Superior sound.

NEW & NOTEWORTHY

JOHN COLTRANE

The Prestige Recordings

PRODUCER: Orrin Keepnews
Prestige 4405

Immense 16-CD box compiles the majority of the tenor giant's recordings for Prestige between 1956-1958—12 albums worth of material as a leader, plus 19 sessions as a sideman or co-leader (and this set doesn't even include his Prestige work with Miles Davis' groups). Collective talent couldn't be greater (Sonny Rollins, Jackie McLean, Red Garland, Al Cohn, Zoot Sims, Mal Waldron, Paul Quinichette, Freddie Hubbard, etc., etc., etc.); compilation charts Coltrane's remarkable growth as an instrumentalist in the short space of two years. Total of 18-plus hours of music is always revealing and usually very swinging.

JUDY GARLAND

The One & Only

PRODUCER: Pete Kiene
Capitol 96600

Garland devotees will swoon over this three-CD compilation of tracks recorded for Capitol between 1955-1964. Highlights of Garland's studio and concert releases for the label are here: Studio sides, often arranged and conducted by such talents as Gordon Jenkins and Nelson Riddle, show the singer at her mature, highly emotive best, while live material includes cuts from her famed Carnegie Hall concert and later appearances with daughter Liza Minnelli. One gripe: Accompanying booklet, while well annotated by Todd Everett, is awfully hard to read. Otherwise, a boon for Garland's cultists.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Suppliers Take Ads Into Own Hands VSDA's Campaign Still In Planning

BY JIM McCULLAUGH

LOS ANGELES—While a generic advertising campaign spearheaded by the Video Software Dealers Assn. continues to move in a cautious and methodical fashion (Billboard, November 30, 1991) program suppliers are increasingly taking matters into their own hands.

The latest examples of that include:

•Paramount Home Video engineering a spot on all new rental titles during the first half of 1992 that is designed to actively promote weekday video rentals in a generic-like fashion. It comes on the heels of a massive and highly visible McDonald's/Paramount "Indiana Jones" campaign designed to heighten sell-through awareness (Billboard, December 14, 1991).

•Columbia TriStar Home Video's massive first quarter push and accompanying campaign surrounding "Oscar's Greatest Moments 1971-1991" (Billboard, January 5).

•MCA/Universal Home Video's promotion of 15 Academy Award-winning films on videocassette priced at \$14.95 each beginning February 27.

Moreover, a number of other software suppliers are mounting multiple, aggressive sell-through campaigns during the first quarter.

According to Eric Doctorow, executive VP of Paramount Home Video, a new featurette starring "Baron The Dog" will appear on all new Paramount titles begin-

ning Feb. 20 with "Body Parts."

The spot will actively encourage consumers to rent tapes during weekdays. Other Paramount-distributed titles from Full Moon and Skouras will also feature the spot.

Paramount first used the Baron The Dog character for "previous-

*'We have to
move forward
with our own
programs'*

ly-viewed" spots on "Ghost" and "The Godfather, Part III."

Says Doctorow: "The video business has been debating the worthiness of an industry awareness campaign for some time now. We have publicly supported the idea since August 1990, when Bob Klingensmith, president of Paramount Home Video, called for such an effort in his VSDA keynote address. We believe our industry needs some action now, and our new Baron The Dog campaign begins to address that need."

He claims that the Paramount spot will underscore two major issues of concern for all types of video dealers: weekday rentals, and reminding consumers that there is a wide selection of programming alternatives available on dealer shelves.

After "Body Parts," the spot will appear on "Dead Again," "Stepping Out," "Necessary Roughness," "Frankie & Johnny," and "The Butcher's Wife." Based on sales projections from these six upcoming rental titles, Doctorow estimates the Baron spot could generate more than 100 million impressions. An in-store counter card focused around the campaign is also being developed.

Paramount also plans pumping the sell-through pipeline with a stepped-up "Great Movies, Great Price" sell-through campaign beginning January 29 and lasting for the duration of 1992.

Elements of that program include ongoing consumer advertising in such print media as People and USA Today, as well as expanded in-store promotional materials. A 10-page, 200 title sell-through insert is also being prepared.

While ranging in price from \$14.95 to \$29.95, the promotion will also feature a number of new titles reduced to the \$14.95 price point, including "Black Rain," "Atlantic City," and "D.A.R.Y.L."

A source close to Columbia TriStar Home Video comments that the studio views its platform release of "Oscar's Greatest Moments 1971-1991"—highlights

from the Academy Awards broadcasts—with three promotional partners, simultaneous worldwide release in 30 international markets, and a major marketing campaign, as "being very much like a generic campaign. Moreover, it may also have the effect of helping rekindle interest in the box office which has been sagging. There may well be relevance to a VSDA test for a generic campaign but we have to move forward with our own programs."

Columbia TriStar Home Video also plans to aggressively promote its sell-through film library around the Oscar tape and is encouraging retailers to utilize the opportunity to promote classic ti-

(Continued on page 50)

2 Voyager Discs Launching Day-And-Date With VHS

BY CHRIS MCGOWAN

LOS ANGELES—In a move that should tantalize film collectors and give a boost to its own sales, Voyager Co. will launch Criterion Collection laserdisc editions of "Boyz N The Hood" and "The Fisher King" day-and-date with their VHS releases in March. The Criterion Collection is Voyager's classic-movie line.

While Pioneer and Image recently released CAV laserdisc special editions of "Terminator 2: Judgment Day" and "Fantasia" simultaneously with their videocassette launches, neither laser boxed set contained as much on-

disc supplementary material as is typically contained in a Criterion Collection release.

Voyager's CAV edition of "Boyz N The Hood," due March 11, will include a second audio track with commentary on the film by director John Singleton (viewers can listen either to the movie's normal soundtrack or to the commentary track).

The disc's supplementary section will include hundreds of production stills, an audition video, screenplay excerpts, and the original theatrical trailer. The CAV format of the disc allows full frame-by-frame access, which makes it possible to display

(Continued on page 50)

B'buster Eyes Europe With C'vision Bid

BY JEFF CLARK-MEADS

LONDON—Blockbuster Entertainment Corp. appears to be setting its sights on continental European expansion from a U.K. power base.

The company's planned acquisition of British video rental store chain Cityvision (Billboard, Dec. 7) could be the springboard for further growth, according to documents sent to Cityvision shareholders.

In an offering letter prepared for Blockbuster Entertainment (UK) Limited, broker Merrill Lynch says, "The acquisition of Cityvision will bring together the leading U.S. and U.K. home video rental chains. It will significantly expand Blockbuster's market presence in the U.K. and create a base for further Blockbuster and Blockbuster franchise expansion in continental Europe."

Blockbuster announced in November a \$135 million offer for Cityvision, the U.K.'s largest video chain with 875 Ritz video stores. Cityvision's board has already recommended that Cityvision shareholders accept the offer.

Another indication of Blockbuster's enthusiasm for continental European expansion is the involvement of Dutch electronics giant Philips, which has committed \$69 million to Blockbuster in exchange for an option on shares in the new U.K. operation and the American parent.

Cityvision's board is also expressing its eagerness to be involved in the continental market. In a letter to shareholders, management states, "the Cityvision group will best be able to exploit fully the potential for expansion in continental Europe and to compete with the growing alternative

forms of home entertainment" when under the Blockbuster umbrella.

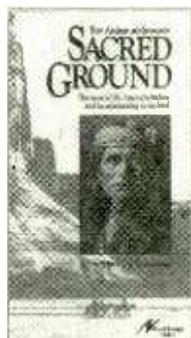
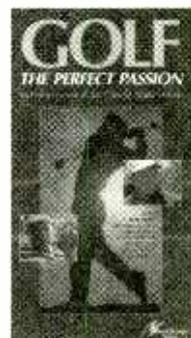
Cityvision has already begun a low-key expansion into the continent with the purchase of 15 stores in Austria (Billboard, June 15). However, it adds that buying and opening more Ritz stores on the continent "would require substantial additional equity capital."

Cityvision announced before the holidays a pre-tax profit for the

year ending Nov. 30 of \$11.5 million, down 62% from its prior fiscal year. Revenues rose marginally to \$147 million.

Revenues grew as a result of 56 new stores being opened during the year, but per-store turnover fell, the company said. Because of the group's high fixed costs, the decline in per-store revenues caused the steep drop in profitability.

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We suggest, of course, using something a bit stronger than masking tape. Like videos from Wood Knapp about Danny Sullivan and Paul Newman in their relentless quest for speed. Or, Arnold Palmer's passion for golf, and the secrets of Indian Lore, narrated by Cliff Robertson. Oh, and if your customers don't come back right away, don't worry—they're probably glued to the screen.

Wood Knapp Video
the special interest studio
5900 Wilshire Blvd. Los Angeles,
California 90036 1-800-521-2666



Video's Best Friend. Eric Doctorow, executive VP of Paramount Home Video, relaxes on the set with "Baron The Dog." The canine star has been featured prominently on "previously viewed" spots for such selected titles as "Ghost" and "The Godfather, Part III." Paramount Home Video now plans to place a Baron spot on all new rental titles released during the first half of 1992 that is designed to promote weekday video rentals.

NEWSLINE

Columbia TriStar's David Pierce Gets Support From Rental Team

As part of the general reorganization of Columbia TriStar Home Video's U.S. sales operation, David Pierce, newly promoted senior VP of sales for Columbia TriStar Home Video, will have an SVS/Triumph label rental team report to him. According to Pierce, the overall sales force is divided into three rental teams and one sell-through team. "We'll have the SVS/Triumph group under our wing now," he says. Jeff Rabinovitz will be director of sales for SVS/Triumph, joining three other sales directors, including John Scott, Ralph Walin, and John Reina, all reporting to Pierce. While emphasizing the heavy slate of rental product Columbia TriStar Home Video will be distributing in 1992, Pierce adds that sell-through activity will be "more aggressive now that we will be hitting the Nelson catalog full force."

Epic Makes Impact With Van Damme Vid

Epic Home Video, distributed through Columbia TriStar Home Video, hopes to make a sizable sales impact with "Double Impact," the latest Jean-Claude Van Damme action-adventure film, which kick-slammed \$30 million at the U.S. box office. Slated to arrive in stores Feb. 12 priced at \$92.95 list, Jeff Fink, sales and marketing manager for Epic, estimates the title could move as many as 300,000 copies into the rental market, making it Epic's best selling title to date. One of Epic's more recent releases, "Stone Cold," starring Brian Bosworth, which earned \$8 million at theaters, has shipped about 140,000 units, according to Fink.

Island Visual Floats Vid Plans Diversifies Beyond Music Fare

BY PAUL VERNA

NEW YORK—As other record company-affiliated music video companies have diversified into various genres of special-interest programming, Island Visual Arts has carved a niche for itself by diversifying into such areas as feature films, documentaries, and off-beat special-interest programming that veers far from the mainstream.

"We wanted to enter the marketplace in terms of cutting-edge films," says IVA president Liz Heller, who joined the company in mid-

'We want to stay open to people bringing us ideas'

1990, when the U.S. division was formed. Up until then, IVA was strictly a U.K. label.

IVA, which is distributed by PolyGram Video, has just released Spike Lee's break-through film "She's Gotta Have It," which had been off the market for a while, according to Heller.

Another feature film that IVA has just revived is "The Harder They Come," a 1972 cult-classic that chronicles the struggle of a reggae artist against the forces of corruption in Jamaica. "That one's a perfect title for IVA, because it's as close to the reggae music fan as to the film person," says Heller.

While films with a heavy music component are a natural for a label such as IVA, the company does not limit itself to product that appeals to Island's record-buying audience. "Much the same way as other companies focus on genres, like chil-

dren's, we actually targeted many genres which are more niche," says Heller. "The programs we've considered fall into five genres: music and performance artists; women; comedy and experimental, through the Bananas label; specialty films and documentaries, through the Legends label; and spiritual and healing, which is all the Mystic Fire product."

The latter label, distributed by IVA, was responsible for last year's successful "Joseph Campbell & The Power Of Myth" series. In addition, Mystic Fire has a 100-plus-title library of product in such genres as art, spiritual, and political documentary video.

IVA's "Rhythms Of The World" series includes product from a stellar roster of world music artists, including King Sunny Ade and Salif Keita.

Other product is also grouped into series at IVA, says Heller. For instance, the label's growing catalog of reggae tapes is marketed as a line in order to enhance its profile at retail.

Heller says IVA has considered categories like children's and teen video, but decided against them because "they don't really work for us."

The overriding philosophy at the company, according to Heller, is a spirit of open-mindedness and experimentation. "We want to stay open to people bringing us ideas, so that we could then figure out how to really make them work," she says.

Without such an attitude, a title like "Dick" would never have been possible. The 15-minute film—the debut release on the Bananas logo—shows 1,000 black-and-white

(Continued on next page)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	5	4	CITY SLICKERS	New Line Home Video Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
2	1	8	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
3	2	9	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
4	NEW ▶		TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
5	3	8	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
6	6	5	FX2: THE DEADLY ART OF DELUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
7	8	4	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
8	4	9	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
9	7	6	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
10	12	4	ONLY THE LONELY	FoxVideo 1877	John Candy Maureen O'Hara	1991	PG-13
11	10	5	HUDSON HAWK	TriStar Pictures Columbia TriStar Home Video 70593-5	Bruce Willis Danny Aiello	1991	R
12	9	8	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
13	18	4	TOY SOLDIERS	SVS/Triumph Columbia TriStar Home Video 70623-5	Louis Gossett Jr. Sean Astin	1991	R
14	24	2	PROBLEM CHILD 2	Universal City Studios MCA/Universal Home Video 81117	John Ritter Michael Oliver	1991	PG-13
15	14	7	V.I. WARSHAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	R
16	13	9	CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	R
17	NEW ▶		DROP DEAD FRED	Live Home Video 68954	Phoebe Cates	1991	PG-13
18	11	18	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
19	19	6	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
20	20	10	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
21	22	12	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
22	15	11	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R
23	16	18	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
24	21	11	ONE GOOD COP	Hollywood Pictures Hollywood Home Video 1212	Michael Keaton	1991	R
25	23	5	A RAGE IN HARLEM	HBO Video 90532	Forest Whitaker Danny Glover	1991	R
26	17	9	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G
27	25	10	SWITCH	HBO Video 90550	Ellen Barkin Jimmy Smits	1991	R
28	NEW ▶		STRAIGHT OUT OF BROOKLYN	HBO Video 90668	Lawrence Clifford, Jr.	1991	R
29	27	8	STONE COLD	Stone Group Home Video Columbia TriStar Home Video 50723-5	Brian Bosworth	1991	R
30	36	16	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
31	32	6	VINCENT & THEO	Hemdale Home Video 12219	Tim Roth Paul Rhys	1990	PG-13
32	38	7	IMPROMPTU	Hemdale Home Video 7007	Judy Davis Hugh Grant	1991	PG-13
33	34	12	A KISS BEFORE DYING	Universal City Studios MCA/Universal Home Video 81068	Sean Young Matt Dillon	1991	R
34	28	15	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
35	26	22	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
36	35	15	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
37	37	2	SCANNERS II: THE NEW ORDER	Media Home Entertainment FoxVideo M012787	David Hewlett Deborah Raffin	1991	R
38	29	21	AWAKENINGS	Columbia TriStar Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
39	39	13	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
40	33	21	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications, Inc.

Video Buyer Flagship Sets 'Show & Sale'

NEW YORK—New England-area video buying group Flagship Entertainment and its sister company, distributor Compass Entertainment, have teamed up to create a video "show and sale" geared toward consumers.

"One of the main purposes of this show is to see what the consumers' attitudes toward special interest are," says Flagship president Frank Lucca, who recently wound up his second term as president of the New England Chapter of the Video Software Dealers Assn. "This is an oppor-

Flagship stores will act as 'resident experts' at the show

tunity to put out before the public hundreds of pieces of product they've never seen before."

Lucca says the show will take place "somewhere between Providence and Boston" in the second quarter of 1992.

Exhibitors will range from the top video labels to indie special-interest suppliers to hardware firms. The majors will occupy a center aisle on the exhibit floor called Broadway. The indies, some of which will share "cooperative booths," will take the side aisles. And a "new technology center" will spotlight such growing formats as laserdisc, CD-I, and Nintendo games.

Certain product genres, like children's fare, will be merchandised in dedicated sections. Compass will maintain a central ordering area in the back where consumers can pick up their product.

In the interest of encouraging the public "to give sell-through a try," exhibitors will sell their product at a discount, according to a statement from Flagship.

The show will be promoted via radio, TV, and newspaper spots, as well as in-store advertising in Flagship member outlets, which will conduct

(Continued on page 52)

ISLAND VISUAL ARTS

(Continued from preceding page)

still shots of penises with a voiceover by 100 women who offer their thoughts on the appendage (Billboard, May 18).

IVA released that tape even though PolyGram "wouldn't touch it." Consequently, the label was forced to sidestep conventional distribution in favor of outlets like mail-order. "Dick" is still available almost exclusively through a toll-free number.

Other product in the offing for the near future is the home video version of John Leguizamo's "Mambo Mouth," a critically acclaimed one-man comedy show that lampoons Latino male stereotypes. That title will bow in January 1992, according to Heller.

DIRECTOR'S CHOICE

**The Best Of
HOLLYWOOD'S BRIGHTEST!**

THE "DIRECTOR'S CHOICE" COLLECTION PRESENTS SIX OF TODAY'S BEST DIRECTORS AND SIX OF THEIR MOST POPULAR MOVIES. IT'S AN ASTOUNDING COMBINATION OF CREATIVE VISION AND BOX OFFICE HITS!

EDWARD SCISSORHANDS
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MILLER'S CROSSING
Catalog #1852 Rated R

HENRY V.
Catalog #2575 Rated PG

PARIS, TEXAS
Catalog #1457 Rated R

A DRY WHITE SEASON
Catalog #4768 Rated R

COME SEE THE PARADISE
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EACH**

***SUGGESTED RETAIL PRICE**

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STREET DATE: FEBRUARY 10, 1992**

STREET DATE: MARCH 5, 1992

FOX VIDEO

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Shanachie Plans To Release 100 Titles In '92 Music Video Series Focus On Celtic, Blues, Afrobeat

BY PAUL SWEETING

NEW YORK—In November, Shanachie Records began shipping its first eight video titles. And while the introduction of the new video line was cautious and low-key, there is nothing low-key about the company's long-term plans for the video market.

Newton, N.J.-based Shanachie Records, an independent label that specializes in Irish, historical blues, African, and reggae music, plans to release 100 prerecorded video titles this year.

Its initial releases comprise the inaugural titles in what the company envisions as three separate series: Celtic Stars, Masters Of The Country Blues, and Afrobeat. This month, the label is introducing a "ramblin'" series featuring folk artists such as Norman Blake, Alan Stivell, and Stefan Grossman, and is planning a classic country music series and probably

a reggae series.

The Celtic Stars series so far consists of "The Clancy Brothers & Tommy Makem Reunion Concert," "The Story Of The Clancy Brothers & Tommy Makem," a documentary, "The Chieftains In China," and "Steeleye Span: A 20th Anniversary Celebration."

The Masters Of The Country Blues releases so far, which feature two legendary performers per 60-minute tape, are "Mance Lipsomb & Lightnin' Hopkins," "Son House & Bukka White," and "Rev. Gary Davis & Sonny Terry."

The one title released so far in the Afrobeat series is "Fela Live," featuring the Nigerian artist Fela Anikulapo-Kuti and the 80 Egypt Band.

Shanachie is acquiring video product from a wide variety of sources, according to national marketing manager Lee Goldstein. The Masters Of The Country Blues series, for exam-

ple, was originally created for PBS in the early '70s and is actually being marketed under the Yazoo label. The series, which is hosted by contemporary bluesman Taj Mahal, is made up primarily of solo performances filmed live in a studio in stark black and white, some of the footage dating back to the early '60s.

Shanachie plans to release three more titles in the series in the first quarter of 1992 featuring Big Joe Williams, John Lee Hooker, and Mississippi Fred McDowell, among others. Shanachie also owns additional Yazoo blues material that was not part of the PBS series.

The upcoming classic country music series, also featuring two artists per tape, is compiled from TV footage from the '50s.

"We've had all kinds of people approaching us with all kinds of product," Goldstein says. "We just put on

(Continued on page 52)

Empire Plans More Video Rental Categories For '92

BREADTH IS BETTER: A trend that will likely grow in the new year is the "renter friendly" move to more categories, predicts **Stuart Skorman**, president of nationally-watched **Empire Video**, in New Hampshire. This trend will exist even alongside the one that has stores featuring greater depth in a select number of new releases.

Empire now features 204 categories, though like **Blockbuster Video**, a large number of these are individual movie star slots.

Moreover, the number and assortment differ from one Empire store to the other. The chain has six stores.

"It's extremely expensive and very complicated to set up," warns Skorman, who consults **Blockbuster**. "It's a situation of the hip bone attached to the thigh bone, it affects your whole inventory systems. But once installed, it's much easier for the consumer to find titles, to make eye-brain connections." Moreover, customers become aware of titles they would never see otherwise, he says. "It makes the store more exciting, more inviting," says Skorman, noting how **Blockbuster's** new format has eliminated the long aisles and now features more access to the middle of the store.

One potential problem among stores going the breadth route is that some customers may drag videos through the store and put them down in the wrong spot. The daily headache of returning inventory that's been out on rental also becomes more complex.

Special marks on the spine of the videocassette and across the front diagonally make re-shelving easier. "We are always asked about movie stars that are known in more than one basic genre. We have spaces between the well-known categories like drama and adventure. If we put a movie star in a certain category area, we do so based on what is more appropriate, even if it means splitting things between categories now and then," says Skorman.

PIRACY PUSH: Emphasis shifted somewhat from New York to New Jersey during the most recent reporting period for the anti-piracy effort. **Motion Picture Assn. of America** investigators list seizures and searches at four Paterson, N.J. sites: **Ruesta's Video**, 1005 Madison Ave.; **Vicky Video Rental**, 136 4th Ave.; **21st Avenue Video**, 997 Madison Ave.; and **C&J Video Rental**, 444 Market St.

In New York, two Staten Island outlets were hit: **Four Star**

Video 1, and **II** at 312 Manor Road and 2178 Forrest Ave. Also raided: **Video Rent**, 54 Mill St., Newburgh; **Hubbard's Path Video**, 757 Sunrise Highway, West Babylon; **Main Stream Video**, 987 Main St., New Rochelle; and **Rodney's Video Warehouse**, 109 Mamaroneck Ave., White Plains.

Los Angeles area sites consisted of **Indra Video/Restaurant**, 517/9 S. Verdugo Rd., Glendale; **Video World**, 732 W. Gardena Blvd., Gardena; **Triumph Video**

& Rentals, 13647

Vanowen St., Van Nuys; **Greg Video**, 4181 S. Figueroa St., Los Angeles; and a lab op-

erator, **Eli Hsu**, 1230 Monterey Pass Rd., Monterey Park. A Modesto, Calif. store was also hit, **Video U.S.A.**, 900 Kansas Ave.

Investigators hit stores in three more other isolated raids: **Three Star Movie Rental**, at 2151 S. Hampton, College Park, Ga.; **Fairfax Rentals**, 203 Pickney St., Chester, S.C.; and **Aloha Video Gift & Thrift Shop**, Box 1973, Pahoehoe, Hawaii.

IN THE BAG: **RC Video**, Redwood, Calif., uses the shopping bag manufactured by **Video Tapes Unlimited** to deliver service and maintenance advice. "Leaving tapes in direct sunlight, a hot enclosed area, moisture or freezing temperature, can cause damage to videotapes. Customer will be held responsible for replacement," is one dramatic message.

"Unauthorized duplication of copyrighted materials is strictly prohibited by law. The FBI vigorously enforces this law," reads another warning. Three other tips relate to horizontal and vertical hold control plus the tracking adjustment.

PHAR-MOR ADDS CALIF.: After six months in Victorville, an hour up I-15 from the Southern California basin, **Phar-Mor** is stepping up its invasion of the state, placing units in both Fontana and Colton, two hours east of downtown L.A. The aggressive drugstore web from Pennsylvania is thus moving into the market on the eastern flank even as **Smith's**, the Utah grocery chain, arrives on the western front in Oxnard.

The one-two punch, from a drug and grocery chain, is confronting a new type of rental competitor. **Phar-Mor** offers two nights for 89 cents and three tapes for \$1.99. Movies are due back by 7:30 p.m. Mon.-Sat. and three hours earlier on Sundays.

(Continued on page 52)

Billboard.

FOR WEEK ENDING JANUARY 11, 1992

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	9	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
2	4	8	AMAZING BIFF BAM BOOM ANYTHING GOES SPORTS BLOOPERS ESPN Home Video 850061	9.95
3	3	9	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
4	2	45	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
5	NEW	▶	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98
6	6	101	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
7	12	5	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	19.98
8	7	13	WWF SUMMERSLAM '91 Coliseum Video WF095	59.95
9	8	46	HOCKEY-HERE'S HOWE: DEFENSE KVC Entertainment	14.95
10	10	41	HOCKEY-HERE'S HOWE: GOAL TENDING KVC Entertainment	14.95
11	5	29	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95
12	20	248	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ◊ VidAmerica VA 39	19.98
13	11	38	HOCKEY-HERE'S HOWE: FORWARDS KVC Entertainment	14.95
14	13	13	HOCKEY-HERE'S HOWE: STICK HANDLING KVC Entertainment	14.95
15	19	11	NFL 25 YEARS SILVER COLLECTION FoxVideo M102824	19.98
16	15	17	HOCKEY-HERE'S HOWE: SHOOTING KVC Entertainment	14.95
17	18	25	COACHING HOCKEY KVC Entertainment	14.95
18	16	10	ESPN COLLEGE HOOPS BLOOPS ESPN Home Video 850315	9.95
19	17	47	GOLF YOUR WAY Sports Marketing Group	23.99
20	9	32	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	71	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊ Warner Home Video 616	19.98
2	NEW	▶	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
3	11	7	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
4	3	153	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
5	4	261	CALLANETICS ◊ MCA/Universal Home Video 80429	24.95
6	2	13	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95
7	7	115	BEGINNING CALLANETICS ◊ MCA/Universal Home Video 80892	24.95
8	6	37	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
9	5	261	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
10	18	63	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
11	12	15	CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9	19.95
12	RE-ENTRY	▶	QUICK CALLANETICS-LEGS MCA/Universal Home Video 81061	14.95
13	14	100	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◊ FoxVideo (Media)	19.98
14	9	9	QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95
15	17	231	JANE FONDA'S NEW WORKOUT ◊ Warner Home Video 069	29.98
16	20	51	KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732	19.98
17	10	156	KATHY SMITH'S FAT-BURNING WORKOUT ◊ FoxVideo (Media) FH1059	19.98
18	8	11	KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835	19.98
19	13	12	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
20	16	69	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications, Inc.

Zoom Quest In Tune With Karaoke Via VHS Tapes

■ BY EARL PAIGE

LOS ANGELES—A new local firm called Zoom Quest is exploiting karaoke—the hot sing-along music medium—via VHS cassettes rather than the laserdisc format on which the karaoke phenomenon was built.

The company has 48 tapes out under the Vocomotion imprint, and 29 additional seven-song collections expected out by the Consumer Electronics Show in January. Zoom Quest has had some luck placing the product with a few leading retailers, including Camelot Music, a 307-store chain based in North Canton, Ohio.

"We have 20 SKUs in our top 40 stores," says Mike Dungan, video buyer at Camelot. The tapes carry a

*'Our trial is based
on the job we're doing
in laserdisc karaoke'*

\$20 suggested retail price but are sold at Camelot for \$16.95. Dungan calls the product an experiment. "Our trial is based solely on the job we are doing in laserdisc karaoke," he says. "That's why we tried it on VHS."

The success Camelot is experiencing with laser karaoke backs up the enthusiastic claims of Zoom Quest president Bennett Kurtze. He sees the worldwide high-end karaoke rage paving the way for a mass consumer product.

Camelot has stocked Pioneer's karaoke line for six months and sells the eight-inch, four-song discs at \$19.95, and the 12-inch, 24-song collections at a hefty \$150 tag. Dungan says the high cost can be attributed to the expense of licensing the material for the discs.

As with the less expensive VHS titles, the Pioneer product is spread out among the chain's top 40 stores.

Zoom Quest claims the product is available at Price Club outlets, but a buyer for the chain was unable to verify this. The company also states the line is featured in both the J.C. Penney and Heartland Of America catalogs.

The tapes are modest in terms of production, featuring a stereo backing track and lyrics printed in large type.

As the song progresses, the typeface fills in with red coloring, instead of the familiar bouncing ball. The next line is displayed on top and then rolls down to be read in sync.

Zoom Quest has several titles offered in sets. There are 16 volumes of the "Best Of The 50's And 60's"; 12 "Country Classics" titles; and eight "Favorite Standards" collections. "Mersey Beat," "Christmas," and "King Of Rock," featuring Elvis Presley tunes, are all offered in four volumes.

Zoom Quest's Kurtze claims to have interest from some of the traditional home video distributors, but for now is using 15 rep firms around the U.S.

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imaginative tease of voluptuous
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If you think our Pets look
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wait until they take
it off.

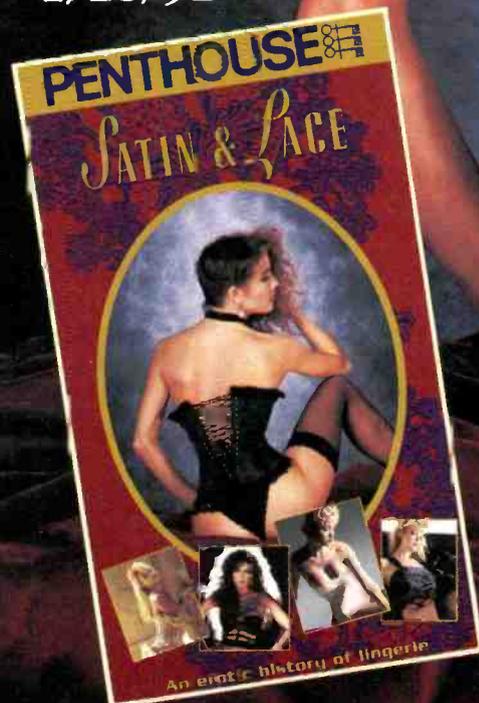
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STREET DATE:

1/28/92



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moment after moment.*

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#50289-3 \$19.98



PASSPORT TO
PARADISE/HAWAII
#50288-3, \$19.98

CONTACT YOUR WEA SALES REPRESENTATIVE FOR DETAILS.

'Homes & Gardens' Vids See Sales Growth Thru Publications

BY PAUL VERNA

NEW YORK—Meredith Video Publishing is testing different retail pricing and placement strategies for its 10-title Better Homes and Gardens Home Video Library series while it continues to try to sell those videos through its sizable stable of publications.

Beginning in early October, the company repriced the entire line of instructional tapes to \$12.99 and \$9.99 from the earlier, more conventional tag of \$19.95. It has also been selling the line exclusively in hardware stores and grocery outlets in the Minneapolis/St. Paul area through distributor Quality

Video Inc.

It has also been trying to convince those retailers to stock the tapes in the departments where the products they deal with are sold, rather than in the video departments.

Meredith Video publisher Bruce J. Boyle says no results will be available from the experiment until February 1992. However, he expects all facets of the test—the repricing, the types of outlets, and the product placement within those outlets—to be successful.

Boyle maintains that video specialty stores are not the place for this product. "We've tested some video outlets, but not really exten-

sively, because I don't think that's where the product is going to move," he says.

For one, the titles, which range from "Do-It-Yourself Home Repairs," "Cooking Made Microwave Easy," and "Solving Landscaping Problems," are marketed exclusively for sell-through.

"We find that the average viewing is about five times," says Boyle. "When you get that kind of viewer frequency spread out over that time, rental doesn't make a lot of sense."

Also, according to Boyle, only a minority of video dealers are tuned in to special-interest product, particularly how-to videos. "It's going to take on the part of not just the consumer but also the distribution network" for the product to sell at the specialty-store level, he says.

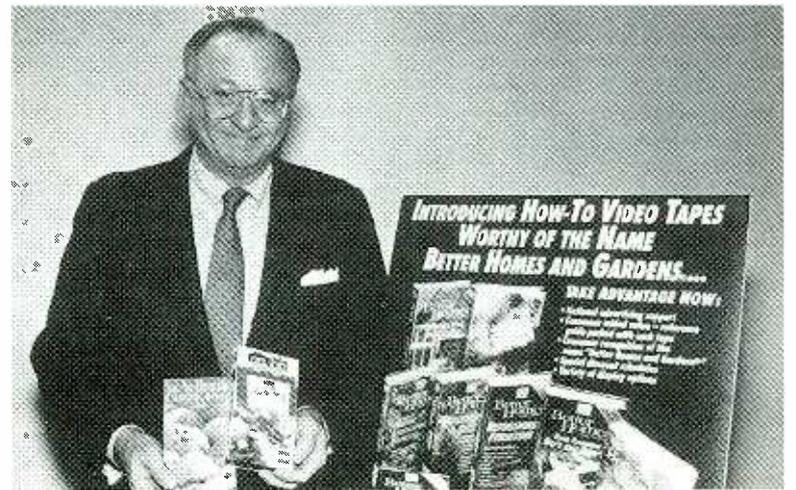
A key sales outlet for these programs is the publishing house's Better Homes and Gardens special-interest publications, which are sold quarterly or annually in newsstands only. These have a cumulative circulation of approximately 20 millions readers, accord-

ing to Boyle.

"In order for this kind of video to be successful, it's going to take a marriage of retail promotion and distribution with direct response," he says.

He notes that a breakdown be-

tween mail-order and retail sales is not available. However, he says that, while awareness of the videos grows in retail stores, more and more readers will be inclined to order the tapes through the mail.



Bruce J. Boyle, publisher of Meredith Video Publishing, unveils the company's new video line at a recent press conference.

Billboard® FOR WEEK ENDING JANUARY 11, 1992

Top Kid Video™						
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price	
★ ★ NO. 1 ★ ★						
1	2	7	FANTASIA Walt Disney Home Video 1132	1940	24.99	
2	1	15	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99	
3	5	35	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99	
4	6	9	THE SIMPSONS CHRISTMAS SPECIAL FoxVideo 1915	1989	9.98	
5	4	85	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99	
6	3	176	ROBIN HOOD ◆ Walt Disney Home Video 228	1973	29.95	
7	16	28	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95	
8	7	67	PETER PAN Walt Disney Home Video 960	1953	24.99	
9	13	18	A CHARLIE BROWN CHRISTMAS Hi-Tops Video HT0059	1990	9.98	
10	11	187	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95	
11	18	35	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95	
12	12	5	ROCKY & BULLWINKLE: VOL. VII Buena Vista Home Video 1244	1991	12.99	
13	20	16	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95	
14	10	172	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95	
15	15	5	ROCKY & BULLWINKLE: VOL. VIII Buena Vista Home Video 1245	1991	12.99	
16	14	328	DUMBO ◆ Walt Disney Home Video 24	1941	24.99	
17	RE-ENTRY		SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95	
18	8	117	BAMBI Walt Disney Home Video 942	1942	26.99	
19	19	23	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988	19.99	
20	9	13	SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	1991	19.99	
21	23	130	PETE'S DRAGON ◆ Walt Disney Home Video 10	1977	24.99	
22	22	273	ALICE IN WONDERLAND ◆ Walt Disney Home Video 36	1951	24.99	
23	21	69	ALL DOGS GO TO HEAVEN ◇ MGM/UA Home Video M301868	1989	24.98	
24	17	109	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95	
25	24	7	THE BABY-SITTERS CLUB CHRISTMAS SPECIAL GoodTimes Home Video 9201	1991	12.95	

◆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. © 1992, Billboard/BPI Communications, Inc.

VOYAGER'S CRITERION COLLECTION GETS BOOST FIT FOR A 'KING'

(Continued from page 45)

individual photos or script pages.

Voyager's CLV widescreen version of "The Fisher King," due March 25, includes a second audio track with commentary by director Terry Gilliam. On it, he comments about the making of the film, and his work with actors Robin Williams, Jeff Bridges, Mercedes Ruehl, and Amanda Plummer.

In addition, the disc's supplementary material will include six deleted scenes that Gilliam has selected for the Criterion laserdisc release to provide further insight into his charac-

SUPPLIERS' VID-AD SPOTS

(Continued from page 45)

ters and themes. Also added is the film's theatrical trailer.

On the commentary track, Gilliam says about the six deleted scenes: "This is what's interesting about the Criterion disc. The viewer can decide whether the director is good at his job or not, or whether they could have done a better job with the same material. This is really exciting."

About the simultaneous releases of the Criterion editions and the VHS versions, Voyager spokesman Paul Norman says, "I think it's going to be a tremendous help in sales. If it comes out the day the tape does, it's going to be more of an incentive to buy the disc. These are such strong A

titles."

Prices on both Criterion titles will be announced later. Pioneer LDCA is expected to release laserdisc editions of both Columbia Pictures titles without supplementary material.

According to Norman, Voyager will work with Gilliam to release a director's cut of "The Adventures Of Baron Von Munchausen" sometime this summer.

Voyager has previously released Criterion Collection editions of such movies as "Citizen Kane," "King Kong," "Lawrence Of Arabia," "Seven Samurai," "Casablanca," and many more.

TO OUR READERS

Due to holiday deadline constraints, this week's Hollywood Reporter Top 10 refers to the movie grosses of the previous week.

THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Hook (TriStar)	9,638,615	2,224 4,334	1	30,729,815
2	Father of the Bride (Buena Vista)	7,031,146	1,561 4,504	—	7,031,146
3	The Last Boy Scout (Warner Bros.)	5,616,387	1,823 3,081	1	16,337,874
4	Star Trek VI (Paramount)	5,452,793	2,147 2,540	2	38,312,961
5	JFK (Warner Bros.)	5,223,658	1,164 4,488	—	5,223,658
6	Beauty and the Beast (Buena Vista)	4,863,315	1,925 2,526	5	46,047,138
7	Bugsy (TriStar)	4,611,477	1,219 3,783	1	4,878,099
8	The Addams Family (Paramount)	3,457,353	1,897 1,822	4	78,395,925
9	My Girl (Columbia)	2,712,878	1,851 1,466	3	34,750,593
10	Cape Fear (Universal)	2,116,700	1,388 1,525	5	53,642,272

**'Life' Affirming;
'Century' Turning;
'Point' Churning**

This bi-weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "Life Stinks" (1991), MGM/UA Home Video, prebooks Friday (10).

Mel Brooks gives his finest performance in this unjustly maligned comedy of economics. He plays a billionaire who accepts a bet that he can't live off the street for a month without his credit cards. Brooks plays it all with a unique combination of slapstick and poignancy, delivering a generous amount of thoughtful laughs along with the ridiculous ones. It's a perfect combi-



by Michael Dare

nation of "Trading Places" and "Sullivan's Travels," so rent it with either.

• "My Twentieth Century" (1990), Fox Lorber, available now.

A vast and uplifting portrait of the world at the turn of the century that's as beautiful as it is indescribable. Edison has invented the lightbulb and the telegraph, so anything man can imagine is possible. Seen from the divergent points of view of two twins separated at birth, it's a marvelous magical world in which all things are equal: men and women, gods and animals, the brightest stars and the lowest lifeforms. It's sensual, spiritual, totally original, and deliriously loopy. See it with something by Buñuel.

• "Nitti: The Enforcer" (1988), Academy Entertainment, prebooks Thursday (9).

An intriguing portrait of the man who succeeded Al Capone as the leader of his Chicago gang. It's a fascinating piece of history, focusing on a man who has been in the background of a dozen other movies, and Anthony LaPaglio does a fine job of bringing this cold-blooded monster to life. Rent it with "The Untouchables."

• "Point Break" (1991), FoxVideo, available 1/16.

With good performances, intense direction, and some spectacular surfing and skydiving footage, this is an action film that never lets up. Keanu Reeves plays a cop going undercover to bust some bankrobbing surfers. Gary Busey is his partner and Patrick Swayze his nemesis, though sometimes it's the script. Can a film be both illogical and predictable? Watch this with "Lethal Weapon" and find out.

(Continued on page 53)

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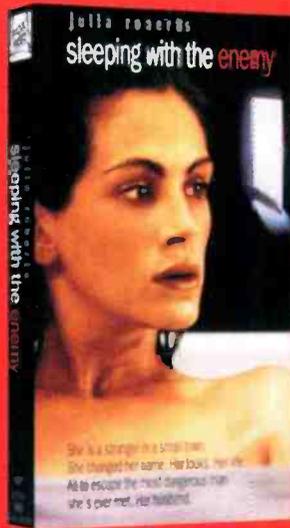
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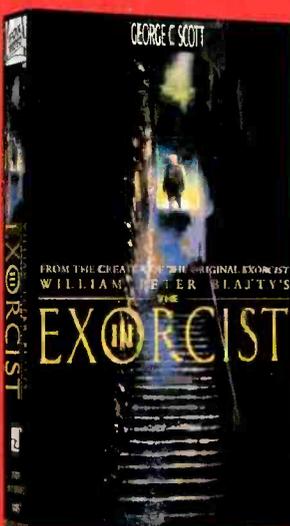
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Catalog #1588 Rated R



Catalog #1901 Rated R



Catalog #4772 Rated PG-13



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SHANACHIE SERIOUS ABOUT VID SERIES

(Continued from page 48)

a video A&R guy, Sherwin Dunner. He's tied in with a lot of video-footage collectors around the country."

According to Goldstein, while the label's early releases will be predominantly music oriented, the company is also looking at other types of product, including historical newsreel

footage, independent documentaries, "anything that is good quality and niche oriented."

Goldstein describes the label's initial shipments, primarily to its regular music accounts, as "in line with our expectations. Buyers were cautious, but people are starting to get on board. Tower has been very supportive, both in Tower Video and Tower Audio."

Goldstein says he expects the label's initial business to be concentrated heavily in its audio accounts—served by the label's record distributor, Koch International—"until we get our alternative marketing in place."

"They know Shanachie," Goldstein says of the music accounts. "They're not really expecting to blow out a lot of product right away. They know it's a catalog business. But that's still somewhat of a foreign concept to the video side of the business."

As for its alternative marketing plans, Goldstein says the label will create audio/video packages for bookstores, among other nontraditional outlets. The company has hired a network of reps to call on bookstores and has created a corrugated display that holds 30 videos and 60 CDs.

The self-shipping displays are being offered on a 60-day consignment basis, "so there's no risk to the account," Goldstein says. "All they have to give us is the space."

Shanachie's video product carries no list prices but generally sells for the list-equivalent of \$24.95 to \$29.95.

Goldstein admits the 100 titles planned for 1992 is "a lot of product to focus on," but adds, "we want to have a good enough catalog so we can approach the video chains direct, so we don't have to go through distributors. At first, we will be approaching distributors. We realize we can't sell to every mom-and-pop video store in America, or every school and library. But naturally, you get a better margin when you sell direct."

Shanachie's traditional music accounts will continue to be serviced by Koch, which, since the beginning of 1991, has been the exclusive distributor to audio accounts for all Shanachie product.

FLAGSHIP 'SHOW & SALE'

(Continued from page 47)

ticket giveaways.

Lucca says he has received commitments from dozens of indies and is just beginning to approach the majors about taking out booths on the floor.

Retailers will not exhibit, but they will have a role there, says Lucca. Flagship stores, in addition to promoting the show through ticket giveaways and in-store advertising, will act as "resident experts" at the show.

"We're making provisions for the studios to meet with their major accounts," says Lucca, noting that these closed-doors sessions will take up part of the first day of the two-day meet.

PAUL VERNA

STORE MONITOR

(Continued from page 48)

CIRCLE THE WAGONS: While Phar-Mor slipped through into the Victorville/Apple Valley bastion of Prime Time Video, the chain's owners Jay and LaRita Gruenwald are counting on good service and aggressive rental offers to stave off further encroachment in California's high desert. A new ploy is seven-day catalog rentals for \$2.99 (members) and \$3.59 (non-members). Prime Time also offers blocks of 10 movies at \$2.65, a bargain comparing everyday prices. On Tuesday and Thursday, a rent-one-or-more-and-get-one-free offer is in effect. A "Video Buck," or free rental coupon, is offered for the next-day returns of new releases and top 40 titles if returned by 2 p.m. Same day returns earn double bucks.

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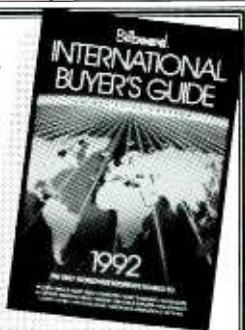
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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	9	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	8	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
3	3	19	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
4	6	15	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
5	4	19	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
6	5	19	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
7	7	35	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
8	9	6	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
9	8	9	THE SIMPSONS CHRISTMAS SPECIAL	FoxVideo 1915	Animated	1989	NR	9.98
10	10	57	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
11	12	65	THREE TENORS IN CONCERT ▲ ²	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
12	16	14	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
13	11	85	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
14	35	4	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
15	22	18	FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
16	13	17	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
17	15	8	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
18	14	11	SPARTACUS◆	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
19	19	8	STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	74.75
20	20	21	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
21	17	10	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
22	37	16	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	14.95
23	26	6	ROCKY & BULLWINKLE: VOL. VIII	Buena Vista Home Video 1245	Animated	1991	NR	12.99
24	18	11	MARCH OF THE WOODEN SOLDIERS	GoodTimes Home Video 7012	Stan Laurel Oliver Hardy	1934	NR	19.95
25	24	6	A CHARLIE BROWN CHRISTMAS	Hi-Tops Video HT0059	Animated	1990	NR	9.98
26	29	8	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
27	23	2	THE YEAR WITHOUT SANTA	Family Home Entertainment 8000	Animated	1991	NR	14.95
28	NEW ▶		TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	99.95
29	34	6	ROCKY & BULLWINKLE: VOL. VII	Buena Vista Home Video 1244	Animated	1991	NR	12.99
30	25	21	GARTH BROOKS ▲ ⁴	Capitol Video 40023	Garth Brooks	1991	NR	14.95
31	31	5	PLAYBOY'S PLAYMATES: THE EARLY YEARS	Playboy Home Video Uni Dist. Corp. PBV0701	Various Artists	1991	NR	19.95
32	32	78	AN AMERICAN TAIL ◇	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
33	NEW ▶		PAULA ABDUL: CAPTIVATED	Virgin Music Video 50268	Paula Abdul	1991	NR	16.98
34	21	38	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
35	30	10	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
36	33	63	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
37	39	65	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
38	40	15	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98
39	36	15	PRINCE AND THE N.P.G.: GETT OFF ●	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
40	27	8	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications, Inc.

2ND FEATURES

(Continued from page 51)

• **"Lower Level"** (1991), Republic Pictures Home Video, available 1/16.

This low-budget thriller does a lot with a little. A mad security guard in a high-rise fixates on a beautiful executive and traps her alone in the building. Her boyfriend shows up, and the three of them play a dangerous game of cat and mouse throughout the building. Rent it with "Die Hard."

• **"Final Verdict"** (1991), Turner Home Entertainment, available 1/15.

In this surprisingly low-key and tender drama about justice and the law, Treat Williams plays a defense lawyer with a young daughter who is his own personal Jiminy Cricket. She follows him everywhere, reminding him to let his conscience be his guide. The performances are all honest, and the story remarkably devoid of false melodrama. Rent it with "The Verdict."

• **"Over Her Dead Body"** (1991), Vestron Video, prebooks 1/14.

Judge Reinhold and Elizabeth Perkins play a couple who get caught in the sack by his wife, who is also her sister. They accidentally kill her, and then spend the rest of the film trying to dispose of the body. It's a black comedy with plenty of delightfully disgusting corpse humor. Some of it falls flat, but enough works to make it a perfect double bill with "Weekend At Bernie's."

• **"Psychic"** (1991), Vidmark, prebooks 1/14.

Perhaps the point of this film was to make us all feel psychic, because any viewer is guaranteed to end up thinking they've seen it all before. A psychic, played by Zack Galligan, sees a series of murders in his dreams. The police not only don't believe him but think he's the killer. Don't you feel psychic already? I bet you knew I was going to recommend this with "Twin Peaks."

• **DOUBLE BILL OF THE WEEK:**

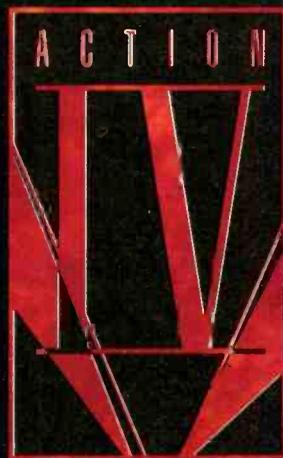
"Chopper Chicks In Zombie-town" (1991), New Line Home Video, prebooks Thursday (9), and "Class Of Nuke 'Em High II: Sub-human Meltdown" (1991), Media Home Entertainment, prebooks 1/16.

If I had to choose, I'd say "Chopper Chicks" is the better of this horrifying double bill from those dubious masters of trash, the Troma Team. Can anyone resist a rock'n-roll film about horny biker babes who stop to get their hogs fixed in a town full of the living dead? Not I. "Nuke 'Em High" is another matter. It tells the repulsive tale of genetic experiments performed in a high school next to a nuclear power plant where all the female students have to wear bikinis because their lockers are too small. Right. Troma proves once again that it's actually possible to be incompetent at being incompetent. It's supposed to be bad, and they succeed beyond their wildest dreams.

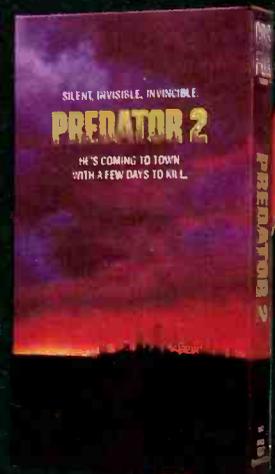
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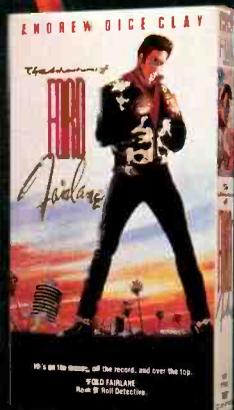
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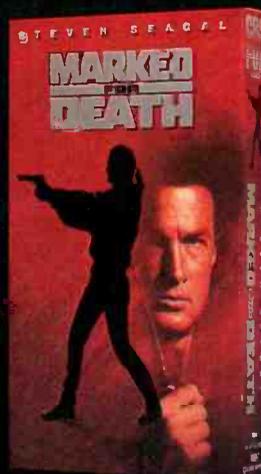
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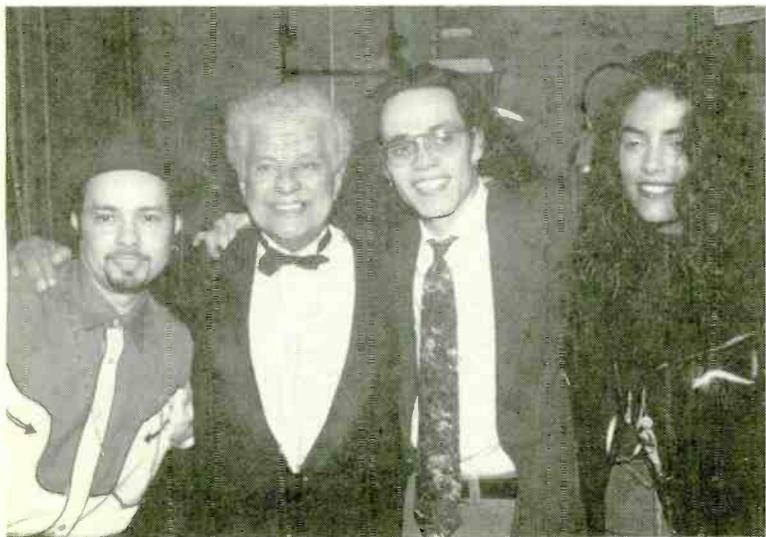
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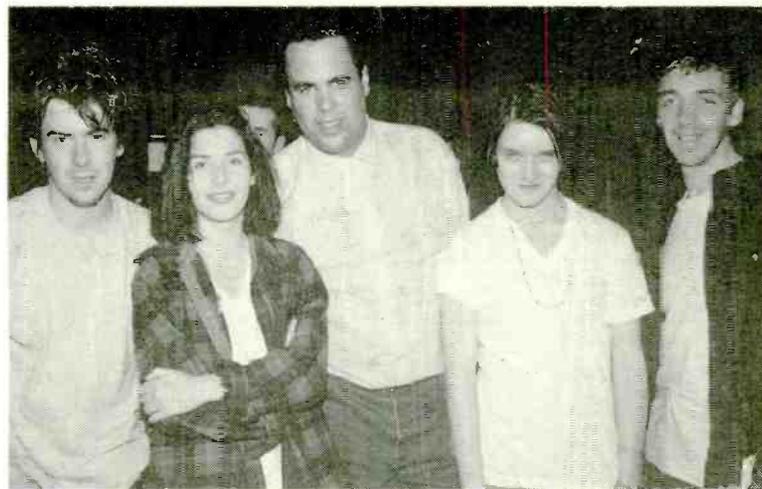
They're 'Deemed' Worthy. ASCAP presents its 24th annual ASCAP/Deems Taylor Awards honoring outstanding print and media coverage of music, named in honor of former ASCAP president and noted composer/music critic/editor Deems Taylor. Shown standing, from left, are ASCAP/Deems Taylor Award judges Meyer Kupferman, George Perle, and Charles Dodge; Alex Coletti and Jim Burns of MTV, which won the broadcast award in television for the program "Unplugged"; ASCAP president Morton Gould; Marian McPartland, whose radio program "Marian McPartland's Piano Jazz" received a broadcast award; Billboard editor in chief Timothy White, who won an award for his book "Rock Lives: Profiles And Interviews"; ASCAP managing director Gloria Messinger; Bob Small of MTV; Fredric Dannen, who won for "Hit Men: Power Brokers And Fast Money Inside The Music Business"; Randy Poe, who won for "Music Publishing: A Songwriter's Guide"; and Laurence Bergreen, who won for "As Thousands Cheer: The Life Of Irving Berlin." Seated, from left, are ASCAP songwriters and award judges Gerald Marks, Anna Sosenko, and Edward Eliscu.



Skin Flick. Members of DGC recording group the Candy Skins relax after completing the video for their current single, "For What It's Worth." The band is currently on tour with Squeeze. Shown, from left, are band members John Halliday and Carl Shaie; video director Sam Beyer (who also directed the new Nirvana video); and band members Nick Cope, Nick Burton, and Mark Cope.



'Big' Band. Atlantic recording duo "Little" Louie & Marc Anthony celebrate at a showcase/party hosted by the label at New York's Palladium. The duo was backed by an 11-piece band, including special guests India (on vocals) and percussionist Tito Puente. The group performed songs from "Little" Louie and Marc Anthony's Atlantic debut album "When The Night Is Over," including the No. 1 dance hit "Ride On The Rhythm" and upcoming single "Walk Away." Shown, from left, are "Little" Louie Vega; Puente; Anthony; and India.



Texas In New York. Mercury president Ed Eckstine, center, congratulates Mercury recording group Texas backstage at New York's Marquee, where the band played to a full house in support of its second album, "Mothers Heaven." With Eckstine, from left, are band members Richard Hynd, Sharleen Spiteri, Ally McLairne, and Johnny McElhone.



A Lifetime Achievement. ASCAP presents jazz producer/impresario Norman Granz with a citation honoring his lifelong commitment to the presentation of the great American standards, which continue to enhance the ASCAP repertoire. Shown, from left, are ASCAP board member Johnny Mandel; ASCAP managing director Gloria Messinger; ASCAP board member Marilyn Bergman; Granz; Alan Bergman; recording artists Ella Fitzgerald and Benny Carter; ASCAP president Morton Gould; and Mrs. Benny Carter.



A Razor & Tie For Kempner. Scott Kempner, left, former leader of the Del Lords, celebrates his new recording contract with Razor & Tie Music by shooting a few baskets with Razor & Tie's Craig Balsam, center, and Cliff Chenfeld. Kempner's first solo album is due out in February.



A Star For Jimi. At the ceremonies inaugurating Jimi Hendrix's star on the Hollywood Walk of Fame, Hendrix is recalled fondly by his father, Al Hendrix, left, and by Ernie Isley, younger brother of the Isley Brothers, who remembered the guitarist as a frequent guest in the Isley home.



Great Scott. Sony Music Publishing executives announce the company's long-term publishing contract with songwriter Jimmy Scott for the worldwide rights to his songs. Scott penned the top-10 hits "You're Not Alone" for Chicago and "Never Been In Love Before" for Marva Hicks. His songs appear on platinum and gold albums by Cheap Trick, Joe Cocker, Kenny Loggins, Atlantic Starr, and the Jeff Healey Band. Shown, from left, are Marvin Cohn, president, Sony Music Publishing; Deirdre O'Hara, senior VP of creative affairs, Sony Music Publishing; Scott; Glenn Friedmann, Scott's manager; and Scott Aronson, VP of business affairs and administration, West Coast, Sony Music Publishing.

Pro Audio

X Marks New Bad Animals Addition Wilson Sisters Come Home To Seattle Studio

BY SUSAN NUNZIATA

NEW YORK—Construction is nearing completion on Studio X, a \$2.2 million addition to Bad Animals/Seattle, the studio venture between Heart's Ann and Nancy Wilson and Lawson Productions Inc.

Lawson Productions, which has been operating as a recording and production company specializing in commercial work in Seattle since 1979, relocated in October 1990 to the former Kaye-Smith Studios. The Wil-

sons then purchased a 49% interest in Lawson Productions Inc., and Bad Animals/Seattle was born.

The six-room facility will serve as home base to the Wilsons and remain open to other recording and production clients.

"We just wanted a place to come and work here in Seattle," says Ann Wilson. "We'd been working out of town for nearly 10 years and we've just been traveling, being on the road, being gone so much. We feel like we'd like to regain some of our

edges by being a Seattle band working here."

The new Studio X, slated for completion in mid-February, combines the best of the Wilsons' favorite studios. "We chose as our model studios A&M and One on One, in Los Angeles, and Peter Mauer, who designed those places, is designing this," says Ann Wilson. "We're taking the best ideas from some of the rooms we've worked in and bringing it all under one roof."

(Continued on page 60)

Mo Knows Frugality In Record-Making Artist Foster Dons Producer's Hat For Latest Sets

BY JESSE NASH

NEW YORK—Mo Foster knows the meaning of the word economy. The bass player and composer turned producer for his last two releases for Relativity Records, "Bel Assis" and "Southern Reunion," making a concerted effort to keep costs down.

Recording predominantly at a studio called Last Chance in South London—owned by guitarist Ray Russell, who also plays on both albums—Foster has succeeded in crafting superbly articulated instrumental albums that are strong on melody, precise in arrangement, and remarkable in sound technology.

"That's the challenge," he says. "To use what you have available and make it sound great. Last Chance fit my budget."

Foster used the studio's Neotek console and 24-track analog tape machine, and Dolby SR. Being honest about his reasons for choosing analog over digital, Foster says, "I used analog quite frankly because it was there. I didn't have a lot of money so I had to get a studio that was not expensive. And digital is not cheap."

For Foster, it is not the size of the studio or the console that always determines the best results. It is often a series of intangibles that combine to form a cohesive whole: "Just choose the right guy for the right sound, and as long as the right people have the right ears you'll get the sounds you're after."

Easier said than done, perhaps. "Bel Assis" took four years to finish. Peter Van Hook's record label, MMC in England, made the album a reality, and a subsequent distribution and licensing deal with Relativity Records gave Foster entry into the U.S.

"'Bel Assis' was a record where I was tying together lots of loose ends and assembling ideas at home

and putting a few ideas onto a sequencer to structure the songs," says Foster. "When I wanted to take some information and put it on tape in the studio it was mapped out so that the other players could play over it easily. I'd have guide parts so that the musicians would know what I'd want in the end. What I did was, essentially, set up a vision of what it could be like and then I'd get the proper people in to make it sound ultimately fantastic."

Both "Bel Assis" and "Southern Reunion" were mixed at Last Chance, and Foster waxes philosophical on the process: "The music and the overall sound I wanted to achieve was a combination of things I liked over many years. What I wanted to do was make a record that... if somebody else had made it, I'd buy it. An album that would have every element of music and technology that I liked. Some of them are harmony and melody, texture, echo, and space."

As a producer and artist, Foster says wearing two hats can be difficult. "I do rely on the input of others," he says. "I enjoy talking to other musicians."

He notes that he and his engineer, Simon Smart, often bounce ideas off each other. "It's very important to have other people to play with," adds Foster. "I'd hate to have had to record these albums all by myself. I know there are people out there who would rather do it by themselves because they probably feel they have total control in the sense that I make the final decision as to what happens. But I love input and the humanity and warmth that comes from other people."

Some of the more notable tracks include "The Light In Your Eyes" on "Bel Assis," and "Gil" on "Southern Reunion," both of which contain guitar parts flawlessly executed by Gary Moore. "A lot of special things happened on 'Gil,' but even more so on 'The Light In Your Eyes,'" says Foster.

Something was missing on the tracks, so Foster contacted Moore in Dublin. "I went to Dublin clutching my little reel of 2-inch tape and he

did the track there in about three or four hours," says Foster. "It was amazing to watch. The most remarkable part of this session was that, with a minimum of technology, we accomplished so much. We just plugged him in and the sound was right. When we finished, I took a flight straight back to London without much sleep but totally exhilarated."

Moore's guitar parts were played on three tracks and a composite was made of the best parts.

Foster played a Fender fretless on both records. The instrument was created from a Fender Jazz by Neville Whitehead, a double bass craftsman. Whitehead took an ebony neck from an old upright bass that was about 100 years old, planed it down, and fitted it to Foster's guitar.

"A Walk In The Country," on "Bel Assis," highlights Foster's brilliant sense of melody. Using the Fender as the lead instrument, supported by a soprano sax, the track is mesmerizing. Foster explains his approach: "The fretless bass to me is almost like a cello. When there would be orchestral sessions I'd sneak up to the cello players and asked them how they did their vibrato. It's a very emotional way of expressing yourself, but it's the only way I know how to play."



Producer/bassist Mo Foster, with his special Fender-Whitehead fretless bass creation.

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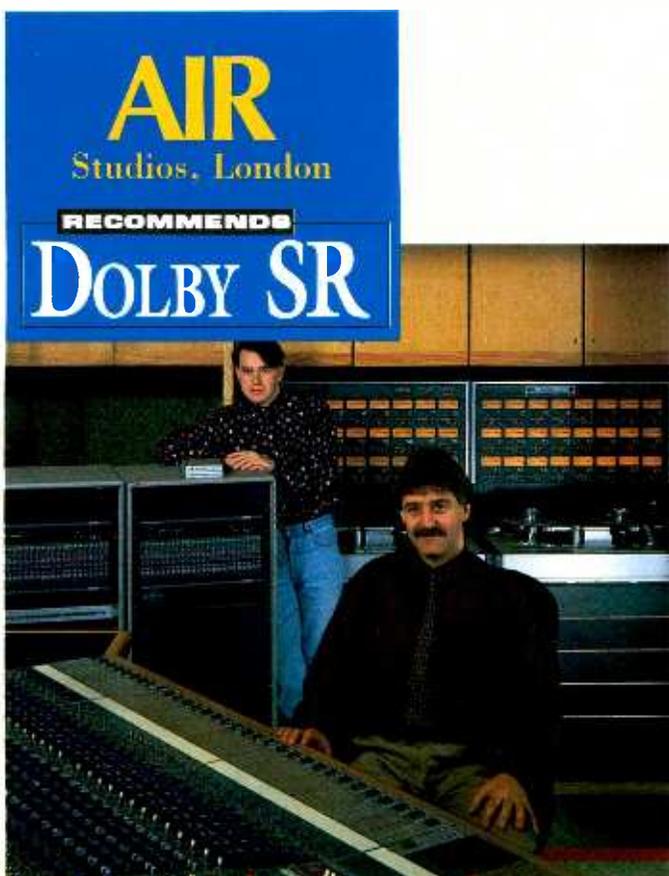
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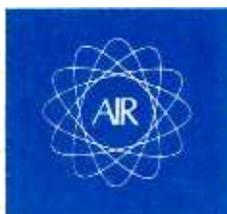
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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN. 4, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	BLACK OR WHITE Michael Jackson/ M.Jackson B.Bottrell (Columbia)	I LOVE YOUR SMILE Shanice/N.M Walden (Motown)	LOVE,ME Collin Raye/ J.Fuller,J.Hobbs (Epic)	MYSTERIOUS WAYS U2/ D.Lanios (Island)	JUST THE TWO OF US Chubb Rock/ Howie Tee (Select)
RECORDING STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Bill Bottrell	TARPAN (San Rafael,CA) David Frazer Marc Reyburn	BENNETT HOUSE (Franklin,TN) Gene Eichelberger	HANSA TON/ MOBILE STUDIO (Berlin, GERMANY) (Dublin,IRELAND) Flood,R.Adams	HOWIE'S CRIB (New York) Howie Tee
RECORDING CONSOLE(S)	Neve 8078 Custom	SSL 4000 G Series with Total Recall	Trident A-Range	Custom Neve	AHB System 8
MULTITRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Studer A-80	Studer A-800 MK III	Otari MTR-100	Tascam MSR 16
STUDIO MONITOR(S)	Custom Oceanway	UREI 813B Yamaha NS10MS	Tannoy SGM 10B	Yamaha NS10	EV MS 802
MASTER TAPE	Ampex 467	Scotch 250	Ampex 456	Ampex 456	Ampex 446
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Bill Bottrell	TARPAN (San Rafael,CA) David Frazer	FOOTPRINT SOUND (Sherman Oaks,CA) Brian Friedman	MOBILE STUDIO (Dublin,IRELAND) Flood,Edge, D.Lanois	HOWIE'S CRIB (New York) Howie Tee
CONSOLE(S)	Neve 8078 Custom	SSL 4000 E Series With Total Recall	Trident Series B	Custom Neve	AHB System 8
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-86HS	Studer A-80	ATR-124	Otari MTR-100	Tascam 32
STUDIO MONITOR(S)	Custom Oceanway	UREI 813B Yamaha NS-10MS	Yamaha NS10	Yamaha NS10	EV MS 802
MASTER TAPE	Ampex 467	Scotch 996	Agfa 468	Ampex 456	Ampex 446
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Bernie Grundman	MASTERDISK Bob Ludwig	CAPITOL Wally Traugott	A&M Arnie Acosta	FRANKFORD WAYNE Michael Sarsfield
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	DADC	Sony Manufacturing	WEA Manufacturing	Disc Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Uni Manufacturing	Sony Manufacturing	WEA Manufacturing	Happauge Tape Manufacturing

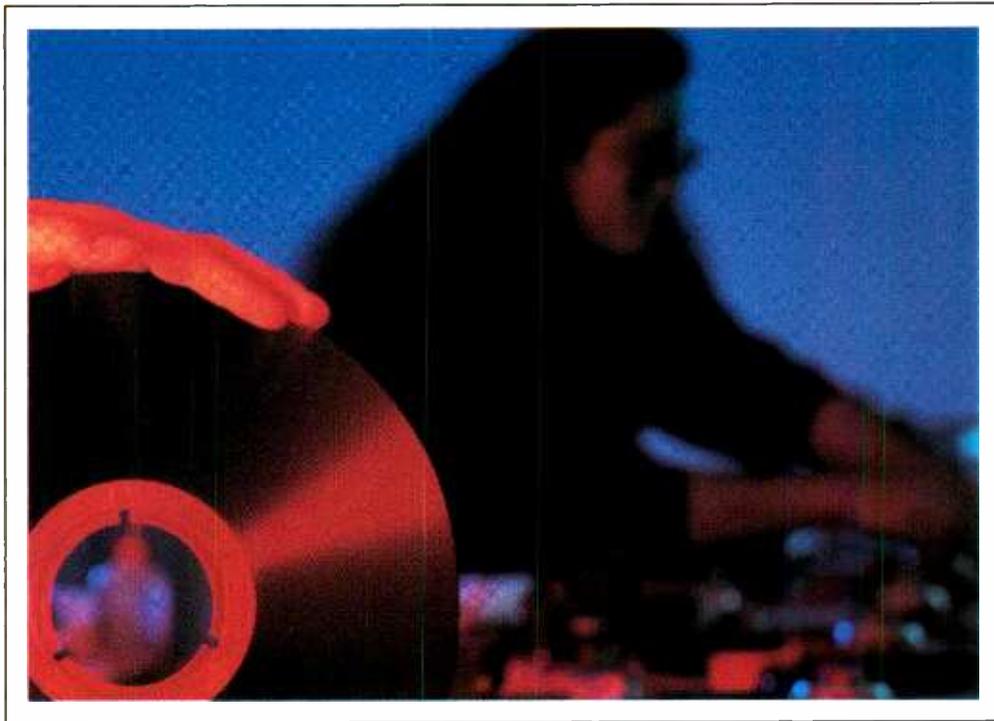
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EUROSOUNDS

An occasional series of columns by Zenon Schoepe on the European professional audio industry.

U.K.

MAYFAIR STUDIOS, LONDON, opened its two-studio **Mayfair Village** complex on the site previously occupied by **Utopia Studios** in Primrose Hill. Set to fit price-wise beneath its residential Mayfair Mews facility and to operate on a lock-out basis, the facility features a **Solid State Logic 4032E** console in Studio A and an **SSL 6048 G Series** with **E EQ** in Studio B.

The studios are complemented by two programming suites, a cutting room, and a video-editing suite, marking "our first step into video," says Mayfair director **Kate Hudson**. This is part of the facility's plans for strong future involvement with picture as well as sound. "The audio and video worlds are merging



Hot Nights For Soundtracks. London's Hot Nights Studios installed two Soundtracs mixing consoles for its upgraded and acoustically redesigned Studios 1 and 2. In Studio 1, production and technical director **Graham Dickson**, above, and **Grant Mitchell** worked on mixes for **Julia Fordham's "Swept,"** released on **Virgin** in autumn 1991.

and we want to be ready for it," says **Hudson**.

In the meantime, the Village's 10-year lease will allow the serving of a client base not normally associated with Mayfair. "We're expanding downward because we want to, as opposed to being pushed," says **Hudson**. "Mayfair shot up through the market, having started as a small back-street studio, and there is a big chunk of the music industry that we are not as in touch with as we would like to be. The Mews is a bit pretty for the real rock'n'rollers, so that's what the Village is about."

U.K. FOREIGN SECRETARY Douglas Hurt presented an award for Outstanding Export Achievement to **SSL, Oxford**. The company also recently received a Department of Trade commendation as part of the department's "Opportunity Japan" initiative.

BRYAN ADAMS IS TOURING with **Jason Sound Industries, Vancouver, British Columbia**, using a **Focusrite ISA115** mike preamp EQ and **ISA131** dynamics processor on his **Shure Beta 58** vocal channel for both FOH and monitors. Engineers **Jody Peprick** and **Glen Collett** are handling house and monitor mixes, respectively.

Focusrite appointed **Hilton Sound SARM** to represent it exclusively in France and **DA Distribution ApS** as dealer for its **Studio Console** and rack processors in Denmark.

METALLICA, FRESH FROM playing to 900,000 in Moscow, will tour the world with a 90-input **TAC SR9000** console, the largest ever built. **SSE, Birmingham**, will handle the European leg, with **DB Sound, Chicago**, taking care of the rest. Running 100kW of **Electro-Voice MT4**, the two 24-input extenders to the 42-input console are required for two different drum kits.

TOP-FLIGHT INDEPENDENT recording studio **CTS, in North West London**, famous for its film scoring on such blockbusters as the **James Bond** movies, is currently undergoing an updating and refurbishment program. This has includ-

ed a **Neve VRP60** for its flagship **Studio 1** and a 44-channel **Optfile** automated **DDA AMR24** in **Studio 3**. The **DDA** is the facility's first non-Neve console in 10 years. The desk has already cut its teeth on **Granada** and **BBC TV** series and an album by country outfit **George Hamilton IV & V**.

The mixing and orchestral recording for **Hans Zimmer's "K2"** film soundtrack was **Studio 1's** first major project since the refit and involved 32 digital tracks for synths and 40 for orchestra, guitars, and drums.

ARTISTS AND PRODUCERS committing to **DDA's DMR12** console for private studios include **Kenny Thomas**, whose debut album, "Voices," was recorded and mixed at **167 Caledonia Road, London**; singer **Sade**; **Chesney Hawkes**; **Duran Duran**; and producer **Youth**, who has recorded **Blue Pearl**, the **Orb**, **Maria McKee**, **De La Soul**, and **Zodiac Youth** at his **Brixton** studio.

ROCK BAND MARILLION bought Europe's first **Tascam M3700** price-busting VCA automated mixing console for use in live recording and demos. The desk, described by the band's guitarist **Steve Rothery** as "extremely natural sounding and very easy to use," is part of a large package supplied to the group by **Systems Workshop** in **Oswestry**.

Former **Marillion** vocalist **Fish** recently completed his solo album "Internal Exile" at his **DDA DCM232**-equipped studio near **Edinburgh, Scotland**, produced by **Chris Kimsey** of **Rolling Stones** fame and engineered by **Mark Stent**.

THE U.K. STUDIO ACCORD was given the go-ahead to become part of the pro audio trade body the **Assn. of Professional Recording Services** and to promote British studios in the market.

PETE DOLAN, former manager of the **Wool Hall** studios in **Bath**, has left **Hilton Sound** as European operations director to team up with financial expert **Barry Hilton**. The two plan to start a company to concentrate on band management and carry out special projects for record-company clients.

METROPOLIS STUDIOS, London, has launched its own record label, **Phoenix Records**.

AMAZON STUDIOS, Liverpool, has reopened following a major refit. The **SSL G Series** and **Neve V3** facility is now fully residential.

RONNIE SCOTT'S JAZZ CLUB opened a 1-million-pound club in **Birmingham** with **Eastlake Monitors**, a 7kW amp rig and two **Soundcraft Delta** desks.

BBC RADIO ORDERED AN AMS Virtual Console System for its **Maida Vale** studios in **London**. The system features 48 faders, 48 audio channels, and 24-track monitoring.

IRELAND

LANSDOWNE STUDIOS IN **Dub-**

lin became the country's first studio to install an **Amek Mozart** console—a 32-input version with Supertrue automation.

GERMANY

SIEMENS SET UP A NEW subsidiary, **Siemens Audio Studio Technik**, to distribute **Neve** consoles throughout **Germany**.

SPAIN

TRAK STUDIOS IN **MADRID** installed a **Neve VR48** with **Flying Faders** in **Studio 1** of its two-studio complex.

THE NETHERLANDS

EUROSOUND MOBILE 1 has been equipped with a **Raindirk Symphony 36/32** console following the use of the desk for **Luciano Pavarotti's** concert in **London's Hyde Park**. A 96-input, 48-bus **Symphony** is planned for installation in the company's new **Mobile 4**.

Meanwhile **Mobile 3** has been used to record **Paul Simon** on twin **Sony 3348s** at **La Coruna, Spain**; **Lisbon, Portugal**; and **Geneva**.

ITALY

D&B AUDIOTECHNIK supplied sound reinforcement for the **Pope's** visit to **Vicenza** in **Italy**. Placement of the 24 F2 and 16 1220 speaker systems was calculated using the **EASE** acoustic program.

FRANCE

EUROPEAN SALES OF Publison's Infernal Workstation series of hard-disc and magneto optical audio recorders and editors has topped 90. **French TV** stations such as **FR3, TFI, A2, and RFO** have installed 60 of the systems. "It's been developed in cooperation with the main players in France," says **Publison** president **Peter Dean**. "They have bought something they had a hand in shaping."

ABAC, MANUFACTURER OF the **Abac** assignable console, has merged with Swiss manufacturer **Sonisax**. The futuristic-looking product with caterpillar track-type controls is hoping to glean prestige from a "Made in Switzerland" tag.

DENMARK

TEC ELECTRONIC HAS released the **M5000** digital audio mainframe processor offering reverb, sampling, pitch shift, and modulation effects. Based on proprietary **Audio Co-Processor Technology**, its user-expandable, 24-bit, high-speed bus supports additional processors and digital and analog inputs/outputs in slots up to a **Quad Stereo** unit with 8 digital I/Os.

DAG FELNER, managing director of **LYREC UK**, died of a heart attack at age 47. **Felner** used to run **Feldon Audio**, having moved to the **U.K.** in the '60s when he started work with **Advision Studios**.

STUDIO X

(Continued from page 57)

Studio X is being designed by studio bauton, the Los Angeles-based studio design firm run by **Maurer, George Newburn, and Peter Grueneisen**. The studio bauton principals are all former employees of studio designer **Vincent Van Hoff's Waterland**, and were involved in the design of **Soundworks West** and **Studio A** at **A&M**.

The new room at **Bad Animals** will feature a **Solid State Logic 64-input G Series** console with 24 modules of **E Series EQ** and 40 **G Series EQ**, along with **SSL's** **Ultimation** fader system and **Total Recall**.

In addition to a studio and control room, **Studio X** will also offer clients two private bathrooms, a complete kitchen/lounge area, and a sunken living room.

Kaye-Smith studios was opened in the early '70's by **Danny Kaye** and **Lester Smith**, and much of the studios' design remains intact. Two of the rooms feature **API** consoles, which have been rebuilt to include **Diskmix** automation and new faders and, in **Studio A**, new monitor modules.

"Most of the clients really like the rooms the way they are," says **Lawson**. "One is a vintage **Tom Hidley** room, one of the first he ever did, and it's not unlike **Studio B** at **The Plant** in **Sausalito**. The other room was rebuilt in 1979, ironically, by **Mark Flicker**, who was producing **Heart** at the time."

As **Kaye-Smith, Studios A and B** hosted several notable clients, including **Bachman Turner Overdrive**, which recorded "Taking Care Of Business," **Heart**, which recorded "Barra-cuda," and **Steve Miller Band**, which worked on "Fly Like An Eagle" and "Jet Airliner." Other clients to work at the facility were the **Spinners**, **Tower Of Power**, the **Beach Boys**, **Elton John**, and **Dionne Warwick**.

"It's fun to get the rooms up and happening again," says **Lawson**.

In addition to inheriting the **API** consoles, **Bad Animals** inherited a variety of vintage gear, including **Pultecs**, **UREI LA-2s**, and a range of tube microphones. "I like the old tube microphones, the quirky old mikes," says **Wilson**. "There's lots of different kinds of them and we're going to have a selection to choose from. They just give a real warm and present sound that some of the new, high-tech stuff doesn't have."

For tape machines, **Lawson** went with the new, installing two **Sony 3348s**, a **Studer A27**, and an **Otari MTR-90**, along with one old **MCI JH 24**. In addition, the facility has three **New England Digital PostPro** systems, two 16- and one 8-track.

And in addition to the **Pultecs** and **UREIs**, the collection of outboard gear includes **Lexicon 300, 480, and SPX 1000**, **AMS** reverb, 12 **Neve** modules, **Aphex** modules, **Eventide H3000s**, a **Focusrite** module, and **Dolby SR** and **Surround**.

Although about 70% of **Lawson Productions'** recording business has commercial work, **Lawson** hopes that **Bad Animals** will tap into a burgeoning **Seattle** music scene, as well as bring in national recording acts.

Recent projects at the facility have included work for **Soundgarden**, the **Walkabouts**, and a new group called **ARS Poetica**.

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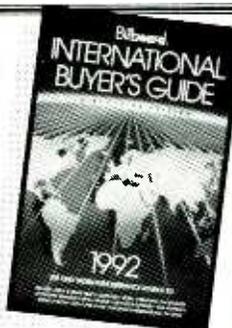
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Update



Sealing An Agreement. At a New York reception, BMG executives celebrate the signing of Italian conductor Roberto Abbado to RCA Victor Red Seal and his conducting debut at Avery Fisher Hall with the Orchestra of St. Luke's and soprano Mirella Freni. In May, Abbado will record "Turandot" with Eva Marton, Ben Heppner, and Margaret Price for RCA Victor Red Seal. Shown, from left, are Rudi Gassner, president/CEO, BMG Music International; Guenter Hensler, president, BMG Classics; Abbado; and Stefan Mikorey, director of A&R for BMG in Munich.

LIFELINES

BIRTHS

Boy, Tanner Wade, to **Wade Curtis** and **Mary DeCroce**, Nov. 21 in Nashville, Tenn. He is a songwriter and TV/film producer. She is a typist at BPI's Nashville office.

Boy, Jared Matthew, to **Matthew** and **Deborah Berman**, Nov. 26 in Queens, N.Y. She is New York branch marketing coordinator for Sony Music Entertainment.

Girl, Chelsea Arianna, to **Larry** and **Sara Stessel**, Nov. 27 in New York. He is senior VP/GM of Mercury Records.

Boy, Mitchell Boyd, to **Randy** and **Julie Smith**, Dec. 17 in Spokane,

Wash. She is owner of Chameleon Music Inc., an independent music store.

Boy, Matthew Beveridge, to **Rick Rizzo** and **Janet Beveridge Bean**, Dec. 19 in Chicago. He is singer/guitarist for Atlantic recording group Eleventh Dream Day. She is drummer/singer for the group.

Twin boys, Adam and Justin, to **Ken** and **Louise Terry**, Dec. 21 in Summit, N.J. He is senior news editor for Billboard.

DEATHS

Sid Wayne, 68, of kidney failure following hospitalization for pneumonia, Dec. 26 in Dallas, Texas. Wayne was an ASCAP songwriter whose best-known works include "See You

in September" (written with Sherman Edwards), "It's Impossible," (written with Armando Manzanero), "Two Different Worlds" (written with Al Frisch), and more than 20 songs for Elvis Presley films, including "Did'ja Ever," "Clambake," "Fun in Acapulco," "Lover Doll," "Big Boots," and "Frankfurt Special." Born in New York, Wayne spent most of his music career there and in Los Angeles, where he also did a stint as a DJ for KBLA. He is survived by his wife, Rae; a son, Jeff; and two daughters, Susan and Karen Lee.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

JANUARY

Jan. 7, "Television Music in Transition—New Ways, New Uses," dinner meeting/panel discussion sponsored by the California Copyright Conference, Sportsmen's Lodge Restaurant, Los Angeles. 818-848-6783.

Jan. 8, "Royalty Audits and New Mechanical

Rates," seminar presented by the Assn. of Independent Music Publishers, Lone Star Roadhouse, New York. Donna Frisina, 212-207-1793.

Jan. 8, "Music Publishing: The View Towards '92," discussion presented by the Los Angeles chapter of the Assn. of Independent Music Publishers, at the AIMP office, Los Angeles. 818-842-6257.

Jan. 9, "More Channels, More Music," day-long seminar presented by the Nashville chapter of NARAS, Loews Vanderbilt Plaza, Nashville. 615-255-8777.

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. 13-14, Investing in Broadcast Stations, Radisson Park Terrace, Washington, D.C. 202-232-7000.

Jan. 15, Rock and Roll Hall of Fame Induction Ceremony, the Waldorf, New York. Susan Evans, 212-484-1755.

Jan. 17-19, 1992 Winter NAMM International Music Market, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 18-20, Frankie Crocker/Martin Luther King Day Golf Classic, benefit for several charities for children with AIDS, Merv Griffin Paradise Is-

land Hotel, Nassau, the Bahamas. 212-878-1554.

Jan. 19-23, MIDEEM '92, Festival des Palais, Cannes. 212-689-4220.

Jan. 24, Gospel Showcase 1992, sponsored by Premier Entertainment Group, Holiday Inn Crowne Plaza, Washington, D.C. 202-398-4693.

Jan. 25-29, National Religious Broadcasters Convention, Sheraton Washington, Washington, D.C. 201-428-5400.

Jan. 27, 19th Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 29, Second Annual Detroit A&R Showcase, presented by the Chicago Chapter of NARAS, Club Mirage, Sterling Heights, Mich. 312-786-1121.

Jan. 31, New York State Bar Assn. Annual Meeting of the Entertainment, Arts, and Sports Law Section, with panel discussions focusing on representing celebrities, Marriott Marquis, New York. 518-463-3200.

FEBRUARY

Feb. 1, American Jewish Committee Music and Video Division's Human Relations Award Black-Tie Dinner Dance, honoring Musicland executive VP Arnie Bernstein, Sheraton Centre Hotel, New York. 212-751-4000 ext. 338.

Feb. 1-2, East Coast Music Forum, Fountainbleau Hilton, Miami. 305-783-2124.

Feb. 5-9, IRTS 20th Annual Faculty Industry

Seminar, "Surviving in the 1990s: Is Broadcasting on Its Way Up or Out?," New York Marriott East Side, New York. 212-867-6650.

Feb. 7-8, Midwest Regional Conference of College Broadcasters, Indiana Univ., Bloomington, Ind. 401-863-2225.

Feb. 13-15, Gavin Seminar, St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 12-13, Broadcast Regulation Today, Park Hyatt, San Francisco. 415-392-1234.

Feb. 25, 34th Annual Grammy Awards, Radio City Music Hall, New York. 212-245-5440.

MARCH

March 4-7, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 7, 15th Annual Bay Area Music Awards (BAMMIES), San Francisco Civic Auditorium, San Francisco. Jeff Nead, 415-864-2333.

March 11-15, Sixth Annual South by Southwest Music and Media Conference, Hyatt Regency, Austin, Texas. 512-467-7979.

March 13-16, 34th Annual NARM Convention, Marriott, New Orleans. 609-596-2221.

March 24-28, Winter Music Conference, Fountainbleau Hilton, Miami. 305-563-4444.

March 24-27, Audio Engineering Society Convention, Austria Center, Vienna. 212-661-8528.

NEW COMPANIES

Apostle Management Inc., formed by Chris Apostle. Music management company that handles all personal management and business services, including label liaison, publishing, marketing, and producing. Currently accepting material from bands, songwriters, producers, and musicians, particularly in the genres of rock, MOR, and alternative music. Suite 1405, 200 East 24th St., New York, N.Y. 10010; 212-683-3554.

Bucci Publicity, formed by Stephanie Bucci, former national publicity director for Rough Trade and Relativity Records. Current clients include the Dutch Rock Music Federation and Los Angeles-based label Core Records. 2051 N.W. Lovejoy, Portland, Ore. 97209; 503-228-7899.

Leone & Simmons Music Productions, formed by Al Leone and Kenny Simmons. A music management, development, and production firm, currently developing the film score for Atlantic Pictures' upcoming movie "Joker's Wild," starring Priscilla Barnes and Dick Van Patten. A Leone & Simmons artist/songwriter/producer contributed two songs to the new Adeva album, and dance artist Lisee will have a release out this month on the Right Area Records label. 96 Crestview Ave., Vauxhall, N.J. 07088; 201-427-4202.

1st Amendment Productions Inc., formed by McLean Greaves. An artist management firm providing produced material and management for new artists. Company specializes in dance, R&B, and alternative music, and includes a publishing arm. Suite 504, 1900 Main St. West, Hamilton, Ontario, Canada L8S 4R8; 416-527-8916.

C&D Management Ltd., formed by Michael D. Flaherty. A management company currently accepting demos and press packages for rock bands. P.O. Box 147, Nazareth, Pa. 18064; 215-759-9780.

Year-End Chart Corrections

Incorrect information appeared in three of the year-end charts in the Dec. 21, 1991, issue of Billboard. The corrected information appears below.

TOP POP PUBLISHING CORPORATIONS

PUBLISHING CORPORATION (No. Of Charted Singles)
1 EMI MUSIC (183)
2 WARNER/CHAPPELL MUSIC (108)
3 SONY MUSIC GROUP (34)
4 VIRGIN MUSIC (42)
5 IRVING/ALMO MUSIC (18)

TOP GOSPEL LABELS

Pos. LABEL (No. Of Charted Albums)
1 MALACO (11)
2 SPARROW (7)
3 SAVOY (12)
4 LIGHT (8)
5 BELLMARK (2)
6 WORD (6)
7 SOUND OF GOSPEL (5)
8 ATLANTA INTERNATIONAL (8)
9 TYSCOT (4)
10 BENSON (4)

TOP GOSPEL DISTRIBUTING LABELS

DISTRIBUTING LABELS (No. Of Charted Albums)
1 MALACO (26)
2 SPARROW (9)
3 SPECTRA (17)

MASTER MISTAKE MARS 7 STEELY DAN CDs

(Continued from page 8)

Grammy in 1980, and previous efforts, including 1977's "Aja" and 1975's "Katy Lied," have been hailed as recording masterpieces.

INDUSTRYWIDE PROBLEM

Throughout the industry, faulty masters were frequently used in the early days of CD reissues, before record companies set procedures for CD manufacturing. Although it has been widely assumed that such problems were solved, they still persist on some rereleased product.

Wayne Wadkins, director of catalog development for Capitol Records, acknowledges that the current stock of George Harrison's "All Things Must Pass" is similarly "a bit of a disappointment. We ended up using a third-generation analog tape copy for the CD, due to contractual problems with Apple and production deadlines." Capitol plans to remaster the title as part of its wave of Apple label CD releases in 1992. Capitol's popular

collection "Frank Sinatra/The Capitol Years" also was produced from second-generation masters.

This seems to be standard operating procedure for many compilations, as most engineers—before the advent of digital recording—were taught to assemble them from analog tape copies, to avoid cutting up the original masters.

Diana Ross' "Ross" and Donald Fagen's "The Nightfly," both engineered by Nichols, used digital masters for their vinyl versions and analog copies for the initial run of CDs, he says.

Producer/engineer Phil Ramone, known for his work with Barbra Streisand, Billy Joel, and Paul Simon, among others, has seen a lot of his recordings similarly mistreated. A number of CD titles on Columbia were taken from second- or third-generation copies, he says.

"When CDs first came out," Ramone explains, "they were still press-

ing vinyl as well. After we made the master, a copy of it would be specially equalized and compressed for vinyl, which had different requirements. You needed to boost the EQ on band five of every record, for example, because of the inner diameter being smaller. For a while, CBS was making CDs from the equalized copy; Billy Joel's 'Nylon Curtain,' for example, didn't sound at all like it was intended to. A lot of people [in the company] didn't realize the equalized master is not the master."

The Boston Globe, Billboard, and other media called attention to the problem and CBS immediately reissued all the faulty product with the right masters and corrected their procedures.

Dan Levitin teaches music at Stanford Univ. and is music production editor of REP: Recording, Engineering and Production magazine.

the Medialine

Right On Target: Jon Savage Brilliantly Details Sex Pistols, Punk Era In New Book

FLOWERS IN THE DUSTBIN: Punk rock has long been the subject of incomprehension, dim-witted flag-waving, and critical bile. Finally, there's a definitive book about the style's musical and political roots, its blinding history, and its social and commercial failure: **Jon Savage's "England's Dreaming: Sex Pistols And Punk Rock"** (St. Martin's Press, \$27.50).

Savage's tome, which takes the two-year, magnesium-flare career of the Sex Pistols as its springboard, is huge (576 pages, including a detailed discography), unbelievably ambitious, and brilliantly executed. It's a chaotic and depressing tale; it's also the best and most serious explanation yet of how the punk movement flew off the tracks in the late '70s.

Savage, who published his own fanzine at the height of the punk uprising and went on to become a respected writer for England's music weeklies, recorded dozens of interviews with the principal actors in the Sex Pistols' tragicomedy, their punk rock contemporaries in the U.K. and the U.S., and important scenesters and hangers-on. Their recollections, and Savage's well-informed insights, give the first full-scale depiction of the ambitions, confusions, and madneses of punk's stylish insurrection.

FASHION AND PASSION intertwined to impel punk's birth, Savage says. The impetus for the music's rise came from **Malcolm McLaren** and **Vivienne Westwood**, subculture couturiers in London's King's Road. Designer Westwood and ideologue McLaren fed an undigested brew of post-modern fashion and philosophical and artistic notions derived from anarchism and situationism to their young charges. What began as an attempt to sell trousers became a full-fledged musical/cultural phenomenon, after four young malcontents formed an uncomfortable alliance as the clothes store's "house band," the Sex Pistols.

Savage, who carefully charts the political and social malaises that served as a backdrop for punk's rise in England during 1975-76, notes keenly that punk rock was a genre that quickly careened out of the control of its creators. McLaren's mischievous attempts to incite the bourgeois populace with his band's inflammatory rhetoric and

incendiary fashions and imagery (drawn variously from bondage gear and Third Reich symbolism) in the end stoked the massive enmity of a politically divided, fiscally beleaguered nation.

The Sex Pistols sought to destroy the music industry, but the band succeeded only in destroying itself. By 1978, the Pistols were finished, punk music had slid into cheap nihilism, and many of its principal performers (most significantly, Pistols bassist Sid Vicious) were bent on personal annihilation.

SAVAGE'S SOBERING narrative takes in a lot of terrain. The meat of the book is the horrific history of the Pistols, who rapidly attained pariah status in England and self-destructed on the road in the U.S. in early 1978. It is a ghastly story of miscalculation, greed, betrayal, and lunacy, and many of the chief players (especially McLaren and **John Lydon**, then known as the Pistols' **Johnny Rotten**) offer devastating testimony.

But the writer also sketches a number of concurrent phenomena: the role of the media in the exaltation and subsequent destruction of the Pistols; the miasma of political contradictions and the currents of violence that hamstrung the punk movement into implosion; the rise of England's indie labels and the punk do-it-yourself movement in such far-flung towns

as Manchester and Liverpool; the first flarings of punk rock in New York, and later developments in Cleveland and Los Angeles; the evolution of punk into commercial "new wave"; and the ascent of post-punk musical styles.

Savage, who salts the book with excerpts from his prescient late-'70s diaries, manages to keep these many balls in the air over the course of his lengthy account. He celebrates the possibilities that became reality with the electrifying explosion of the style, but he isn't blind to the venality, uncertainty, stupidity, and sheer egomania that brought punk's proponents to ground.

It's a remarkable story, remarkably told. "England's Dreaming"—a bracing mixture of musicology, sociology, media analysis, and political commentary—should stand as the last word on its subject for years to come.

The Blitz



CHRIS MORRIS

ON THE TUBE

YOU GOTTA PAY THE BAND: THE WORDS, THE MUSIC, THE LIFE OF ABBEY LINCOLN (PBS, date to be announced)

This fine film, directed by Gene A. Davis and currently set for a February airing on PBS, is more than just hype for vocalist Lincoln's top 10 jazz album, "You Gotta Pay The Band." It's an incisive look at a strong-willed, versatile performer through the eyes of her musical peers.

Davis' hourlong portrait, happily free of the overbearing narration that swamps many music documentaries, follows Lincoln's progress from her days as a sexy supper-club singer in the '50s through her development as a politically committed jazz vocalist (most notably in her early-'60s work with then-husband Max Roach).

Lincoln's brother, David Woolridge, puts her style into immediate perspective, recalling that she "always wanted to do things her way."

The film deals amusingly with the

glamour-girl image of Lincoln's early career; a clip from the movie "The Girl Can't Help It," in which the curvaceous Lincoln heated up the screen in a gown originally worn by Marilyn Monroe, is a memorable highlight.

"I wanted to see this woman that could wear Marilyn Monroe's dress," Ruth Brown says as she reminisces with Lincoln in one funny segment.

Such musicians as Linda Hopkins, Tony Bennett, Charlie Haden, and Hank Jones pay homage to Lincoln's unique jazz style. Especially moving is a tribute offered by the late Stan Getz, who cut his last session as Lincoln's accompanist on the album "You Gotta Pay The Band." Critic Dan Morgenstern also offers his perspective on her career.

Roach talks about Lincoln's transformation from bombshell to militant jazz experimentalist in the '60s, when she recorded "Freedom Suite" and other groundbreaking works with the drummer. "She was always herself," Roach recalls. "She stayed on



IMAXulate Conception. One of the giant inflatable dolls seen on the Rolling Stones' 1989-90 world tour lounges atop the marquee of New York's Beacon Theater. The venue is screening "At The Max," the Stones' concert film shot in the giant-screen IMAX process. (Photo: Chuck Pulin)

IN PRINT

THE BIG WHEEL: ROCK & ROLL AND ROADSIDE ATTRACTIONS

Bruce Thomas
(Faber and Faber, \$10.95)

Elvis Costello fans beware: "The Big Wheel," written by Attractions bassist Bruce Thomas, is not a chronicle of the band's career, nor is it just a travelogue of the group's tours. Rather, it is a fine autobiography for which Costello and company merely serve as a backdrop. Thomas ventures into literary, philosophical, and metaphysical terrain as easily as he describes a recording session.

"The Big Wheel," written mostly

on the road, contains requisite references to Jack Kerouac and Hunter S. Thompson. However, the real literary foundation on which it is built is the (amply quoted) work of William Butler Yeats—particularly the Irish poet's fixation with cyclical movement.

Thomas' "big wheel" takes many forms, from the spinning wheels of the band's tour bus, to a collection of "mythical" and real bicycles, to a van whose tires keep blowing out. But the main cyclical image driving Thomas' book is that of the path of a musician "who discovers that the earth is round and that in re-

ality the traveller's straight course is a circle."

After a world tour with the Attractions, Thomas concludes, "Round and round and round the world we had gone until it had all blurred together... In every main street I'd ever walked down I had kicked a red can down the gutter: the world had been Coca-Colonized."

Amid these metaphysical observations, the Attractions (and any of Costello's songs or albums, for that matter) go unmentioned by name. The appellations of "the Singer," "the Drummer," and "the Keyboardist" identify the band members.

No one is spared by Thomas' acerbic, venomous pen—least of all Costello, who is portrayed as neurotic, paranoid, and pretentious. Near the end of the book, after being out of touch with his former band mates for three years, Thomas speaks to drummer Pete Thomas and keyboardist Steve Nieve, then decides to call Costello, "to see if he's having any luck with his new career as a folk singer."

These jabs don't come off as personal attacks as much as they suggest a necessity on Thomas' part to cast a cynical eye on everything. Fortunately, the author is witty enough to pull it off. **PAUL VERNA**



ABBIE LINCOLN



Wake Up The Neighborhood. Elektra recording artist Billy Bragg, left, promoted his album "Don't Try This At Home" by participating in a WHFS Washington, D.C., promotion. Listener Stephanie Fox, right, won a tea party in her home with Bragg, tickets and backstage passes for his local concert, a trip to New York to see him on "Late Night With David Letterman," and an autographed teapot.

Beyond The Bashing: Notes On UC's New Conservatism

■ BY SEAN ROSS

NEW YORK—Urban radio got beat up a lot last year, at least in the estimation of industry folks. Urban radio conventions were dominated by talk about how boring urban radio had become. About Tony Terry's "With You" staying on the charts for 33 weeks. About new artists being hurt.

Much of the urban radio bashing was centered around a handful of stations with particularly tight playlists: WRKS and WBLS New York, KKBT Los Angeles, WGCI-FM Chicago, and WVEE Atlanta, among them. Such stations make up only a small percentage of the chart panel, but many of them are in centers of the R&B music industry. As such, they're the stations that label people hear daily. And there is a pretty good chance that at least one of them is playing "With You" as you read this.

But let's put all this into perspective. These stations' music posture is comparable to the other major contemporary outlets in their markets. WGCI-FM plays 25-30 currents. So does top 40 WBBM-FM. With the exception of modern outlet WXRT, the remaining rock, country, and AC stations in Chicago probably play fewer currents than that.

Nationally, urban radio is still the most current-driven of the five major formats. If it doesn't seem that way now, it's because urban is the only format where this particular radio vs. records trauma has not played itself out a long time ago. Country label people are thrilled by major-market stations that are much more gold- and current-driven than urban radio, simply because those stations—many of them about 30%-40% current—were even more gold-driven in the mid-'80s.

VOX II

Then there's the question of how widespread the new conservatism is outside the major markets. Nearly half the Hot R&B Singles radio reporters are still somewhere in the 55-65-record range. Either these stations are not as tight as WVEE and KKBT, or they're reporting paper adds, which, it seems to me, would be a bigger problem than being boring.

Assuming, for the sake of discussion, that most urban stations are indeed tighter than they were three years ago, a lot of people still want to go back to a past that wasn't so great. In her year-end wrapup, my colleague Terri Rossi pines for stations that could "retain listeners while constantly introducing new music and establishing musical trends." That would be nice, but you really have to go back to Frankie Crocker's early-'80s WBLS for that. By 1988, the only thing most stations had in common with WBLS was playlist size.

These stations with 55-65-record lists were not necessarily more diverse. The complaints about urban radio ignoring reggae, blues, gospel, or jazz were just as loud in 1988 as they are now. It was on those 65-record lists that Tracy Chapman—the artist who was always cited as an example of urban's refusal to open up—was unable to find a home.

That's because most of those stations weren't using their 65 slots to establish new musical trends, but to report another 30 label priorities that sounded like the songs they were all
(Continued on page 65)

Soft AC Reconsiders Its Sources Format Beginning To Start More Records

■ BY SEAN ROSS

NEW YORK—Long known for the most conservative posture on current music of any contemporary format, soft AC programmers are having to reconsider the way they add songs.

While soft AC stations have not become more aggressive in the number of currents they play—usually about eight-10 a week—their PDs can no longer depend on other formats to start records for them. And that has forced many of them to reconsider a once-common reliance on familiarity and chart position.

"In many cases, you cannot wait for other people in town to break a piece of music," says consultant Bob Lowry. "They're not going to play certain stuff. Diana Ross and Neil Diamond don't do very well on the charts, so we are having to make decisions more on whether songs fit the sound of the radio station."

While many soft ACs have reduced their reliance on onetime warhorses like Diamond or Barbra Streisand in favor of more contemporary artists like Gloria Estefan and Phil Collins, other ACs have abandoned them altogether. As WDOK Cleveland PD Sue Wilson notes, "If Barbra Streisand or Neil Diamond or Barry Manilow come out with a new record, you're not necessarily going to see it on the charts because the [mainstream] ACs aren't playing it, but something like that is right up my alley."

As a result, Wilson says, "I listen to everything that comes in. If it's soft and pretty and it fits the format, and it's by a core artist that's comfortable to our listeners, I have to go ahead and play it because nobody else in the market will start it for me." That sort of thinking among soft AC PDs goes not just for currents by James Taylor and Bette Midler, but also Beth Nielsen Chapman's "All I Have," which many say they alone played in their markets.

Most soft AC programmers have one current rotation, usually made

up of six-10 records, from which they play one title an hour. More conservative PDs have no current rotation, but instead include the currents they do play among their recurrences, in which case a current song may play only once a day. PDs who have two current rotations plus recurrences, like WMJX Boston's Don Kelley, or

'You no longer have the traditional top 40 station pulling from every format'

who play two currents an hour, like WPCH Atlanta's Vance Dillard, are considered the radicals of the format.

'GUT' DECISIONS

But the concept of using your gut to find new records, which would have been considered radical a few years ago, is fairly common among soft AC PDs now. The once standard pattern of songs starting at top 40 and working their way down to hot, mainstream, then soft AC stations has been disrupted by top 40's declining adult numbers. "Top 40 has been fragmented so that you no longer have the traditional top 40 station pulling from every format," says WLTW New York PD Kurt Johnson. "So there is no one source to expose new music."

And soft AC PDs do not have many other tools at their disposal when it comes to new music. Most of the trades, they say, are too skewed toward hot ACs, or at least ACs with a heavier emphasis on current music. (Lowry has recently started a tipsheet, using his clients and others, called Softplay.) And few ACs do regular callout research, relying instead on more infrequent auditorium testing. WPCH is one notable exception, doing monthly callout on both current and library titles.

KKLI Colorado Springs, Colo., PD

Dan Cowen uses *ad hoc* listener panels to test new releases. (He is also a fan of Eric Norberg, whose AC tipsheet uses a similar methodology.) WTPI Indianapolis PD Gary Havens, whose soft AC has a particularly aggressive current posture, relies heavily on material that starts during a nighttime adult alternative show. WPCH has discontinued a similar show, but MD David Joy still relies heavily on the adult alternative artists who broke there for current material.

Not all soft AC programmers have given up on watching other stations. "Other than the occasional Diamond or Streisand record [that doesn't start elsewhere], I like to feel like songs are relatively familiar to the audience before adding them," says consultant Jack Taddeo.

And WMJX's Kelley still thinks top 40 can start records for soft AC. "Even with all the ACs in this market, with the possible exception of [hot AC] WBMX, they don't pound their currents enough. If CHR doesn't pound something, it's not a real hit. A record can go to No. 1 AC [without top 40 airplay], but you'll test it later on and people won't know it. The only Gloria Estefan song that ever tested badly here was 'Cuts Both Ways,' and that's the one that wasn't a CHR hit."

Kelley can watch top 40 because he runs an unusual '80s-based soft AC outlet and avoids Streisand/Diamond-type artists who, he says, "are lumped together with 'Feelings' or the John Denvers of the world, the artists people make fun of. If listeners associate you with those artists, it overrides anything else you do with your station." KODA Houston PD Dave Dillon will play gold by those artists, but not their currents, which, he says, are not as strong.

At the other extreme are PDs like WDOK's Wilson, who still worry that Mariah Carey and Michael Bolton—now well-entrenched at mainstream AC—are too "intense" or "screamy" for their stations. "It seems like everybody has to throw something into a song to make you nervous," says Lowry. "'Daniel' by Wilson Phillips is fine, except for the sax, which makes it risky and unacceptable for soft ACs." KODA's Dillon, who is relatively conservative on currents, will play Bonnie Raitt's "Something To Talk About," despite its tempo, because "she doesn't scream [and] you can sing along to it."

Dillon says finding soft AC currents has "never been easy and has gotten more difficult." Other PDs have a more optimistic view of product availability. While the situation was bleak six months ago, WLIT Chicago PD Mark Edwards says, "We've been really fortunate [lately] with Bonnie Raitt, Linda Ronstadt, Bette Midler, and James Taylor. The movies that are coming out now like 'An American Tail,' 'Beauty And The Beast,' and 'For The Boys' have songs from adult artists."



Wave It For Later. Dave Wakeling, left, caught a wave in the XETRA-FM (91X) San Diego parking lot during the station's Save the World Radiothon. Wakeling also performed an acoustic set in the parking lot. Joining Wakeling on the board are two listeners who stopped by the station to donate money.

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	7	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 5 weeks at No. 1
2	3	5	23	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
3	2	3	10	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
4	4	2	17	HEAVY FUEL WARNER BROS. 4-19094	DIRE STRAITS
5	11	13	5	SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT	EDDIE MONEY
6	12	22	6	I CAN'T DANCE ATLANTIC ALBUM CUT	GENESIS
7	5	9	11	LOVE & HAPPINESS MERCURY ALBUM CUT	JOHN MELLENCAMP
8	10	7	6	THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588	BRYAN ADAMS
9	13	25	4	KING'S HIGHWAY MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
10	9	10	13	ROLL THE BONES ATLANTIC ALBUM CUT	RUSH
11	7	8	15	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372	QUEENSRYCHE
12	15	16	7	TAKE A CHANCE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
13	16	15	11	SMELLS LIKE TEEN SPIRIT DGC 19050	NIRVANA
14	6	6	28	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
15	19	20	16	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
16	14	11	16	I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/ATCO EASTWEST	THE STORM
17	17	18	11	THE UNFORGIVEN ELEKTRA 4-64814	METALLICA
18	18	12	17	INTO THE GREAT WIDE OPEN MCA 54131	TOM PETTY/HEARTBREAKERS
19	22	14	15	GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP
20	21	23	9	CALL IT WHAT YOU WANT Geffen 19113	TESLA
21	8	4	11	NO SON OF MINE ATLANTIC 4-87571	GENESIS
22	29	34	7	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
23	20	21	17	NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC	OZZY OSBOURNE
24	24	19	19	DREAMLINE ATLANTIC ALBUM CUT	RUSH
25	25	31	8	ALL SHE WROTE EPIC 34-73984	FIREHOUSE
26	33	38	10	WILD ON THE RUN EPIC ALBUM CUT	TALL STORIES
27	26	27	20	SEND ME AN ANGEL MERCURY 868 956-4	SCORPIONS
28	34	37	8	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
29	36	32	14	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
30	37	41	5	MAMA, I'M COMING HOME EPIC ASSOCIATED ALBUM CUT/EPIC	OZZY OSBOURNE
31	27	24	11	PRETZEL LOGIC GIANT ALBUM CUT	THE NEW YORK ROCK & SOUL REVUE
32	35	36	7	LOVE WALKED IN Geffen ALBUM CUT	THUNDER
33	23	17	11	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING POLYDOR ALBUM CUT/PLG	THE WHO
★ ★ ★ POWER TRACK ★ ★ ★					
34	44	—	2	LEVON POLYDOR ALBUM CUT/PLG	JON BON JOVI
35	31	35	5	WASTED TIME ATLANTIC 4-87565	SKID ROW
36	45	—	2	ALIVE EPIC ALBUM CUT	PEARL JAM
★ ★ ★ FLASHMAKER ★ ★ ★					
37	NEW ▶	—	1	TEARS IN HEAVEN REPRISE ALBUM CUT	ERIC CLAPTON
38	28	26	12	IT'S BEEN A LONG TIME IMPACT 54241/MCA	JOHNNY/ASBURY JUKES
39	NEW ▶	—	1	STRANGER IN THIS TOWN MERCURY ALBUM CUT	RICHIE SAMBORA
40	40	40	6	ROCKIN' IS MA' BUSINESS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
41	41	42	5	HOME SWEET HOME ELEKTRA 4-64818	MOTLEY CRUE
42	43	—	2	PAINLESS IMAGO ALBUM CUT	BABY ANIMALS
43	49	50	4	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
44	NEW ▶	—	1	THE SHOW MUST GO ON HOLLYWOOD ALBUM CUT/ELEKTRA	QUEEN
45	38	39	6	SWEET EMOTION COLUMBIA 38-74101	AEROSMITH
46	30	29	17	DON'T CRY Geffen 19027	GUNS N' ROSES
47	NEW ▶	—	1	THE BUG WARNER BROS. ALBUM CUT	DIRE STRAITS
48	NEW ▶	—	1	OUTSHINED A&M ALBUM CUT	SOUNDGARDEN
49	47	46	12	MOVIN' ON UP SIRE 4-19072/WARNER BROS.	PRIMAL SCREAM
50	32	33	7	IN HEAVEN SBK ALBUM CUT	MCQUEEN STREET

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1992, Billboard/BPI Communications, Inc.

Radio

Getting It In Print: Best Bets For Promotion Directors To Secure Local Press Coverage

NEW YORK—Getting coverage for station events in the local press is a priority for most promotion directors. But what daily newspaper reporters care about is mostly hard news like personnel or programming changes, ratings, station sales, or conflicts between stations.

To the chagrin of promotion directors, some daily reporters actually have a policy against covering promotions. At the Philadelphia Inquirer, radio writer Joe Logan notes, "We are simply inundated with promotional ideas. If I do one, I open the floodgates. I don't want to be in a position of deciding whose promotion is better and worthy of writing about. The only down side is that many of the promotions are really worthwhile things," he adds.

"It's a matter of fairness," agrees the Chicago Sun-Times' Robert Feder. "A lot of these things have a lot of merit, but you have to establish ground rules. I won't do... anything about public appearances, charity events, or functions that aren't directly associated with a broadcast. If it isn't something any reader can have access to simply by turning on the radio, I won't cover it."

The Milwaukee Journal's Michael Zahn will cover promotions, but says he is most inclined to write about charity events. Even so, he says, "I give such events only a brief mention because I think they are tainted. Sometimes the charitable aspect is secondary in the minds of the station manager to getting publicity for his station. I often have the impression that a station thinks of a stunt to get attention and, almost as an afterthought, ties it to a charity."

While she prefers not to cover promotions, the Boston Globe's Susan Bickelhaupt says, "I feel like if I throw a line in once in a while they may be more inclined to tell me about personnel changes [in the future.]"

Feder also says that he is "touchy" about covering awards. "If you wanted to do it, you could have an item almost any day about an award. It's such a self-congratulatory industry. [So] I stick to the major ones."

A VAGUE INSULT

Feder reminds promotion directors that "you've got to know who you're calling, what they do, and how often they appear. Nothing alienates a columnist or reporter faster than someone who calls up and has no idea what kind of publication it is."

"Hardly any stations really have a clue as to what is worth covering," says New York Newsday's Paul Colford. "There are some stations that send me so much garbage that I don't even open it any more. I'm hearing about silly stunts, giveaways, parties to celebrate idiotic events. It's not only a waste of my time but also vaguely an insult because anybody who reads what I write knows I never cover this."

Other reporters are put off by promotion directors who know little beyond what is going on in their department, and by stations that hire outside firms to handle the press. Several daily reporters say they



by Phyllis Stark

would rather speak to the station's GM or PD than the promotion director. "A promotion director is a distant third [choice]," says Zahn. "They are usually so ill informed about not only the market, but their own station."

"There is a misguided notion that the person who is doing the otherwise honorable job of station promotions is also equipped to deal with a daily newspaper," says Colford. "They believe that the job of promotion is synonymous with press relations. Promotions has absolutely

nothing to do with press relations in my book." And Colford is no fonder of stations that go with outside public relations firms that, he says, "have even less of a clue than the stations."

GIVE AND TAKE

Another commonly cited rule of thumb for press relations is the need for give and take between both parties. "If you want your material to be used, you have to be there to answer questions when it's not good news," says Feder. "You can't stiff the press and then expect them to be receptive when you're promoting a special event."

"The people whose calls I will return without hesitation are those few who are going to tell me the truth regardless of how awkward the truth may be for them, and those who will (Continued on next page)

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	8	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 7 weeks at No. 1
2	2	2	17	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
3	3	4	9	BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE
4	4	10	6	CARIBBEAN BLUE REPRISE 4-19089	ENYA
5	5	6	7	STAR SIGN DGC ALBUM CUT	TEENAGE FANCLUB
6	6	7	14	HAVEN'T GOT A CLUE CHAMELEON ALBUM CUT/ELEKTRA	DRAMARAMA
7	7	3	14	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
8	8	28	4	SAX AND VIOLINS WARNER BROS. ALBUM CUT	TALKING HEADS
9	9	8	13	MOVE ANY MOUNTAIN EPIC 34-74044	THE SHAMEN
10	12	18	5	TELL YOUR SISTER CAPITOL ALBUM CUT	LLOYD COLE
11	11	11	8	PLANET LOVE BEGGAR'S BANQUET ALBUM CUT/RCA	THE DYLANs
12	10	5	10	SHINING STAR ATLANTIC 4-87576	INXS
13	16	—	2	FEAR(OF THE UNKNOWN) Geffen 2-21702	SIOUXSIE & THE BANSHEES
14	14	13	11	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
15	13	14	6	HEY THAT'S NO WAY TO SAY GOODBYE ATLANTIC ALBUM CUT	IAN MCCULLOCH
16	15	21	5	SUCK MY KISS WARNER BROS. ALBUM CUT	RED HOT CHILI PEPPERS
17	21	19	7	#1 DOMINATOR ISLAND ALBUM CUT/PLG	TOP
18	18	16	17	GIVE IT AWAY WARNER BROS. 4-19147	RED HOT CHILI PEPPERS
19	19	20	7	JESUS BUILT MY HOTROD WARNER BROS. 2-40211	MINISTRY
20	20	—	2	ONE ISLAND ALBUM CUT/PLG	U2
21	24	—	2	THROUGH AN OPEN WINDOW CRITIQUE ALBUM CUT/RCA	CLIFFS OF DOONEEN
22	17	9	12	THE FLY ISLAND 868 885-2/PLG	U2
23	25	26	4	DIVINE INTERVENTION ZOO ALBUM CUT	MATTHEW SWEET
24	22	24	4	NOTHING NATURAL 4.A.D. 2-40231/REPRISE	LUSH
25	26	—	2	HEAD ON 4.A.D. ALBUM CUT/ELEKTRA	PIXIES
26	23	27	9	YOU WOKE UP MY NEIGHBOURHOOD ELEKTRA 2-66483	BILLY BRAGG
27	27	15	18	THERE'S NO OTHER WAY SBK 97880	BLUR
28	NEW ▶	—	1	I'M TOO SEXY CHARISMA 4-98671	RIGHT SAID FRED
29	NEW ▶	—	1	MESMERISE RCA 62151	CHAPTERHOUSE
30	28	23	10	ROCKET MAN POLYDOR ALBUM CUT/PLG	KATE BUSH

Tracks with the greatest airplay gains this week. Videoclip availability. © 1992, Billboard/BPI Communications, Inc.

URBAN RADIO PLAYLISTS HIT BY 'NEW CONSERVATISM'

(Continued from page 63)

ready playing. It wasn't much easier to have a real hit record in 1988, but it was easier to get a song reported, run it up and down the charts, and get your bonus for going top 10.

That, of course, is what some label folks really have against tight playlists. But they're going to have to get used to it sooner or later. If KKBT and WGCI don't slow down the charts, the ongoing switch to monitored airplay information within the industry will. Or the fact that there's no longer enough money in the industry to keep throwing it at records that won't bring anything back in.

Did R&B records sell more three years ago? Like records in many other genres, they did. But there was already a noticeable drop, much of it probably due to the speed at which songs were being hustled up and down the charts. Did new artists chart faster in 1988? If they did, it didn't necessarily make for long-lasting careers. Tony Terry and Shanice Wilson both had two top 10 hits in 1987-88, both of which charted and disappeared quickly. Now they have career-making records. Terry, in particular, owes his career to stations that held onto "With You" long enough for it to kick in and to cross pop, instead of dropping it the minute it lost its bullet.

Many of the genres that had trouble getting on the radio three years ago have broken through recently. Among them: the four gospel acts that charted simultaneously; Ce Ce Peniston, who put the long-neglected R&B/disco movement back on the charts; and Shabba Ranks, who took dancehall reggae to No. 1. And a lot of the tightest stations were the first to add reggae shows on the weekends or play some rap before 3 p.m.

Some tight-listed stations are musically conservative. And some PDs who rely heavily on callout are going to gravitate toward ballads and

Nationally, urban radio is still the most current-driven of the five major formats

midtempo grooves because that is often what tests well. But others, like WJHM Orlando, Fla., or WQUE New Orleans, are always looking for the next album cut or reaction record. They're still adventurous. They're just not reporting 65 records.

There is no correlation between tight playlists and boring music.

But there is one between playlist size and ratings. The urban station that did well because of a long list hasn't really existed since the early '80s either. A lot of PDs did well despite their long lists, something many stations (including WBL) found out the hard way when their competition tightened up or a churban station came to town. And Arbitron says the average urban stations is up by 1 1/2 shares since spring '89.

This isn't to say that industry people don't come by their boredom with urban radio honestly. But the problem may be starting at the A&R level, long before music reaches radio. Urban PDs say there aren't many legitimate up-tempo, nonrap hits out there, and that's why there are so many ballads and midtempo records on their stations, and why they have to rely on recur-

rents for tempo.

Urban radio's active audience doesn't just like rap and ballads. They proved that with "Motownphilly," "I Love Your Smile," and "I Wanna Sex You Up." What they've been missing is a breakthrough record that influences the sound of every other record for the six months, one that ushers in a new groove the way that "I Want Her" did with new jack swing, or "Keep On Movin'" did with the Soul II Soul sound.

There's always a new groove waiting to happen. When it comes, it will break up any malaise that exists now. The problem is that records like that show up when they show up. Not when we want them to. And the next breakthrough groove will probably come from a new artist. Keith Sweat and Soul II Soul were, after all, new artists when their breakthrough grooves were established.

Does this mean that the next important record will have a hard time at radio because of the new conservatism? If it does, then the record community will have something to be angry about. But there's no evidence that such a record is languishing now, denied one of the 30 extra slots it could have had in 1988. Even the tightest urban PD will tell you they're waiting for a great up-tempo record to show up—something they proved quickly with Shanice's hit.

All we can do now is wait for a record that will shake the foundations of the format. In the meantime, even if I've heard "With You" enough for one lifetime myself, I'd rather hear it used by urban radio to garner strong ratings than used against it by a churban competitor. And regardless of whether I like a current record, I'll accept it if it's a hit, not just a reflection of a label's promotional abilities.



Heart, Soul, And Cross. WQHT (Hot 97) New York jock Deborah Rath, center, posed with Prince Be, left, and DJ Minute Mix of P.M. Dawn during the station's recent "Hot Night" concert. Other concert performers included Corina, Stacy Earl, Salt-N-Pepa, and Boyz II Men.

PROMOTIONS AND MARKETING

(Continued from preceding page)

tell me something even if it doesn't bear on their [station]," says Colford.

Colford recalls a promotion director who "called to pitch me on some silly Christmas promotion, and I almost gave in out of sympathy because it was obvious she was getting pressured from higher up. But the minute I got off the phone I got a call from someone else telling me that the PD at that station had just been fired. I called her back and said 'you have the nerve to call me on this silly Christmas promotion and not tell me your PD was fired.' If it's not a two-way street, there is no reason why I should cover it."

TIPS FROM THE PROS

Reporters who get hundreds of press releases each week are always willing to offer some tips on writing effective ones. Arizona Republic radio columnist Julie Newberg says to "make sure [a release] is well written, get to the point right away, and include the pertinent information."

"Fax rather than mail," says Feder. "Keep whatever you've got to one page because it increases the chances of it getting read. And avoid

the temptation to call a reporter just to say, 'Did you get the release.'" Newberg doesn't mind follow-up calls, but cautions, "Don't go overboard in your pursuit of coverage."

Bickelhaupt dislikes "blind" press releases where no contact name is listed, and press releases that don't answer all of the questions they raise, for example, a release announcing a new midday jock that doesn't say who is being replaced.

As for press conferences, Feder says "less experienced media people think that is the way to go, but you've got to have a really good reason to have a press conference. No reporter wants to be in a gang-bang situation where every quote is shared with everyone else."

HOLIDAY WRAP-UP

CKFM (Mix 99.9) Toronto awarded \$10,000 in cash and \$10,000 worth of lottery tickets to a listener who took a cab instead of driving drunk during the holiday season. To enter, listeners mailed their cab receipt along with their name and phone number to the station. Cab riders could enter the random drawing as many times as

they wished.

CJWW Saskatoon, Saskatchewan, asked listeners to donate to charity, and lit up the windows in one floor of a local Holiday Inn with Christmas lights every time another \$3,500 was pledged... In a twist on the more traditional holiday "toys for tots" promotions, KCMO Kansas City, Mo., collected more than 1,200 old bicycles and donated them to the United Way. Staffers and volunteers cleaned up the bikes, which the charity distributed to underprivileged children.

IDEA MILL: SUNUNU WEEKEND

KYYS (KY102) Kansas City, Mo., gave away a John Sununu weekend that included a book of stamps, limousine service to and from the airport, and a trip for two anywhere in the continental U.S. ... KOME San Jose, Calif., and KRXQ (93 Rock) Sacramento, Calif., held charity drumstick auctions in which sticks from drummers in several rock bands, including Metallica, Motley Crue, and Aerosmith, were auctioned on the air.

CJXY (Y95) Hamilton, Ontario morning man Jeff Lumby took a win-

ner to see Dire Straits in New Zealand. The winner was selected from 45 finalists who told Lumby why their lives were in "dire straits."

Broadcast Promotion and Marketing Executives has announced a call for entries for the International Gold Medallion Awards which recognize creative excellence in broadcast promotion and marketing. Entries are due Feb. 8 in BPME's Los Angeles office. Winners will be announced June 17 during the BPME conference in Seattle.

PRO-MOTIONS

Denise Culver Nelson has been upped from promotions director/sales coordinator to director of marketing and promotion at KJAZ San Francisco. Across town, KABL traffic director Kim Harry has been upped to promotions coordinator.

Former WBMX (Mix 98.5) Boston marketing coordinator/research director Cara Storm moves to cross-town WXKS-FM (Kiss 108) as assistant promotion manager, replacing Mark Kroninger, who is upped to promotion manager as Christine Goss exits radio to teach.

Hits! in Tokio

Week of December 22, 1991

- 1 Black Or White Michael Jackson
- 2 Change Lisa Stansfield
- 3 I Want You Jody Watley
- 4 The Fly U2
- 5 No Sun Of Mine Genesis
- 6 Caribbean Blue Enya
- 7 Keep Coming Back Richard Marx
- 8 Blowing Kisses In The Wind Paula Abdul
- 9 Can't Let Go Mariah Carey
- 10 When A Man Loves A Woman Michael Bolton
- 11 What A Fool Believes Matt Bianco
- 12 All 4 Love Color Me Badd
- 13 Keep It Comin' Keith Sweat
- 14 Old Friends Everything But The Girl
- 15 Set The Night To Music Roberto Flack & Maxi Priest
- 16 It's So Hard To Say Goodbye To Yesterday Boyz II Men
- 17 Can't Stop This Thing We Started Bryan Adams
- 18 (Everybody) Get Up Roger
- 19 Stars Simply Red
- 20 Emotions Mariah Carey
- 21 Justified & Ancient The KLF
- 22 Haven't We Met Kenny Rankin
- 23 The Way I Feel About You Karyn White
- 24 Johnatsu Ni Todokanai Yumi Matsutoya
- 25 That's What Love Is For Amy Grant
- 26 Stand By My Woman Lenny Kravitz
- 27 Mysterious Ways U2
- 28 Set Adrift On Memory Bliss P.M. Dawn
- 29 Daniel Wilson Phillips
- 30 Never Stop The Brand New Heavies
- 31 You're The Rhythm Matt Bianco
- 32 Tell Me What You Want Me To Do Tevin Campbell
- 33 When You Wish Upon A Star Billy Joel
- 34 Your Song Rod Stewart
- 35 Carry On Patti Austin
- 36 Sassy Voiceloxing
- 37 Love Of A Lifetime Firehouse
- 38 Save The Best For Last Vanessa Williams
- 39 Street Of Dreams Nia Peeples
- 40 Something Got Me Started Simply Red
- 41 It Should Have Been Me Adeva
- 42 Talk Walk Drive Julie Fordham
- 43 Never In My Life Cherrelle
- 44 Move To Memphis A-Ha
- 45 Hold On To My Heart Genesis
- 46 You Never Know Ringo Starr
- 47 Love Me All Up Stacy Earl
- 48 Romantic Karyn White
- 49 I Love Your Smile Shanice
- 50 Wasurenaide Dreams Come True

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

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	11	KEEP COMING BACK CAPITOL 44753	◆ RICHARD MARX 4 weeks at No. 1
2	2	3	9	CAN'T LET GO COLUMBIA 38-74088	MARIAH CAREY
3	3	4	13	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART
4	4	2	16	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
5	5	5	12	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	◆ PAULA ABDUL
6	6	8	14	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
7	7	6	20	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
8	9	12	9	BEAUTY AND THE BEAST EPIC 34-74090	◆ CELINE DION/PEABO BRYSON
9	8	7	16	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST
10	10	9	12	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS
11	11	10	11	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS
12	12	11	15	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
13	14	16	6	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	◆ G. MICHAEL
14	13	13	9	DREAMS TO DREAM MCA 54203	◆ LINDA RONSTADT
15	15	15	9	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
16	16	14	17	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
17	18	18	8	SOMEWHERE, SOMEBODY A&M 1577	◆ AARON NEVILLE
18	17	17	12	SAVE UP ALL YOUR TEARS GEPHEN 19105	◆ CHER
19	19	19	8	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
20	20	25	7	CHANGE ARISTA 1-2362	◆ LISA STANSFIELD
21	21	20	9	SPENDING MY TIME EMI 50366	◆ ROXETTE
22	23	22	7	EVERY ROAD LEADS BACK TO YOU ATLANTIC 4-87572	◆ BETTE MIDLER
23	22	27	5	THE CHRISTMAS SONG ELEKTRA 7-64816	◆ NATALIE COLE
24	27	29	7	BLACK OR WHITE EPIC 34-74100	◆ MICHAEL JACKSON
25	25	21	21	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
26	24	23	10	WHERE DID MY HEART GO WARNER BROS. 4-19197	JAMES INGRAM
27	26	24	11	TRUE COMPANION ATLANTIC 4-87583	MARC COHN
28	28	31	6	DON'T TURN AROUND COLUMBIA ALBUM CUT	◆ NEIL DIAMOND
29	29	26	27	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
				★ ★ ★ POWER PICK ★ ★ ★	
30	35	46	4	I KEEP COMING BACK TO YOU REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
31	31	33	28	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
32	30	28	15	COPPERLINE COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
33	33	36	5	MY GIRL EPIC 34-74108	◆ THE TEMPTATIONS
34	32	32	25	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
35	36	34	29	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
36	34	35	8	THEN AGAIN RCA 62059	ALABAMA
37	39	44	4	HOLDING ON EPIC 34-73963	◆ BEVERLEY CRAVEN
38	38	—	2	STARS ATCO EASTWEST 4-98636	◆ SIMPLY RED
39	42	47	4	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY
40	40	45	4	LIGHT A CANDLE MERCURY 866 098-4	THE TRIPLETS
41	41	40	5	HE DON'T KNOW EMI ALBUM CUT	◆ HUEY LEWIS AND THE NEWS
42	37	37	11	LOVE OF A LIFETIME EPIC 34-73771	◆ FIREHOUSE
43	45	43	28	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
44	43	30	13	DOUBLE GOOD EVERYTHING SBK 07370	◆ SMOKEY ROBINSON
45	46	42	31	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
46	44	—	2	PLACES THAT BELONG TO YOU COLUMBIA ALBUM CUT	◆ BARBRA STREISAND
47	48	39	27	TIME, LOVE AND TENDERNESS COLUMBIA 38-73889	◆ MICHAEL BOLTON
48	47	41	21	THE REAL LOVE CAPITOL 44743	◆ BOB SEGER & THE SILVER BULLET BAND
49	49	—	2	SHAMELESS COLUMBIA ALBUM CUT	BILLY JOEL
50	NEW	1	1	THE WAY I FEEL ABOUT YOU WARNER BROS. 4-19088	◆ KARYN WHITE

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications, Inc.

Billboard's PD of the week

Mike Love
WBLS New York



WHEN INDUSTRY people complain about urban radio being too conservative, the station they have in mind is usually WBLS New York. While a number of major-market urbans have tightened up recently, WBLS particularly stunned people because of its lengthy history as a black progressive station during Frankie Crocker's first two tenures in the mid-'70s and early '80s.

Crocker is back at WBLS again as VP of programming and entertainment for parent company Inner City Broadcasting. But WBLS is a much different station now. Under PD Mike Love (who co-hosts mornings with Lisa Lopez) and consultant Tony Gray, WBLS is even more conservative than rival WRKS, which itself has tightened up a lot in recent years.

Then again, Gray and Love are both WRKS alumni. Love, who also worked with Gray at KATZ St. Louis, then replaced him as MD at WUSL Philadelphia, spent three years at WRKS, most of it as morning co-host. When Gray began consulting WBLS this February, Love—who describes Gray as his mentor—joined as MD and acting PD, before finally getting the nod last month.

When Gray and Love came to WBLS this February, the station had already experimented with a tight playlist as far back as the previous summer. But on President's Day, WBLS made drastic changes. Its midday dance mix show went back. Some rap titles went back into all-day rotation. At least 2,000 songs came out of the gold library. The slogan "continuous jams" was added and a lot of longtime trademarks of the station went away, i.e., the promo where the call letters alternate from speaker to speaker.

Perhaps the biggest shocker was how dramatically WBLS' jocks tightened up. Crocker, always a high-profile personality, now does about four breaks an hour. Former WABC New York mainstay Chuck Leonard talks twice an hour during middays. Although the jocks have freedom to paraphrase, Love estimates that 95% of their content is prescribed in advance.

As radical as these moves were, Love says there weren't a lot of listener complaints. And that most of the calls he did get were from people who missed Crocker's Quiet Storm-type "afternoon bath" segment. But industry reaction was more severe. "My favorite line was, 'Give us time.' People would call [and start complaining] before I could say anything. And all I could tell them was 'give us time.'"

Have those people come to grips with the new WBLS now? "Less than half of them. We probably get hit hardest for not playing enough new music, which isn't true because WBLS introduces tons of new records. We were the first to play 'Gypsy Woman' and 'Finally' in our midday mix show. We were the first station in New

York to play the Geto Boys. Sabrina Johnston got her label deal because of the airplay she got on WBLS."

As those examples would suggest, WRKS and WBLS differ most on club music, something WRKS backed away from after Gray left. "This is a New York radio station," Love says. "When you go to the clubs, you hear classics, house, rap, and some reggae, depending on where you go. That's what got us back in the game, because we took the game to the streets." Love also points out that, even now, WBLS' rap and reggae hosts control their own music, and that Quiet Storm host Vaughn Harper and he work on that show's music together.

Otherwise, Love brags about playing "less unfamiliar music than Kiss," a station hardly known for unfamiliar music. Here's a sample of p.m. drive: Heavy D. & Boyz, "Is It Good To You"; Luther Vandross, "Don't Want To Be A Fool"; Shawn Christopher, "Another Sleepless Night"; Damian Dame, "Right Down To It"; Tony Terry, "With You"; Guy, "Do Me Right"; O'Jays, "Keep On Lovin' Me"; Inner City, "Good Life"; Rude Boyz, "Are You Lonely For Me"; Howard Johnson, "So Fine"; and Jomanda, "Got A Love For You."

With some rap hits playing all day, the return of the midday mix, and a higher profile for rap at night, you might think that WBLS is aiming younger now. But WBLS calls itself "the mature choice" on the air, and Love says the station is more focused around 25-54 than before. "Somebody 25-54 doesn't want to be lumped with classical music and oldies," he says. "They're into Shalice and BBD or whoever else might be on the station. 'Mind Playing Tricks On Me' tests 95% familiar with males 25-34 and its popularity score is 3.5 compared to a 4.1 for the best testing record."

At today's WBLS, "Frankie oversees the programming department. Tony has creative control over the station. I handle the day-to-day operations." Although some people wonder how long Crocker can be happy with such a tight format, Love says, "Frankie's a team player and he'll do whatever the team wants to do. I've never had any problems with him in reference to that."

Despite the demands of being PD/MD/morning man, Love doesn't plan to relinquish any of those duties. As PD, "I can set the department up so that it's comfortable for me... I can leave at a decent hour and know everything is running smoothly. People thought I might not get this job because I didn't have 40 years of programming experience. But being a PD is a common-sense job. I've run a business before, and if you've done that and have the radio knowledge, running a station is not that hard. And nobody is going to let you take a New York station and ram it into the ground." SEAN ROSS

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New No. 2 Service Cites KBOZ Bias; Mayo Consults Touch; McConnell Upped

WITH BIRCH GONE, you'll probably be hearing a lot more about Seattle-based Willlight Research, now the No. 2 ratings service. Willlight—which primarily serves smaller markets in the Northwest—has announced its first ratings bias citation of the fall sweep. Top 40 **KBOZ-FM** Bozeman, Mont., will be listed last—Willlight's equivalent of Arbitron's below-the-line placement—for a newspaper ad that read, "If someone calls you and asks what radio station you listen to, tell them the phrase that pays. 'I listen to 93.7 KBOZ-FM.' You could win \$93.70 in cash."

DOCKET '92: DON'T REIMAGE US!

Last week we reported that classic rock **KQRS** Minneapolis sought, and subsequently won, a temporary restraining order against a TV spot from rival **KMZZ** claiming that **KQRS** did not play such acts as **AC/DC**, the **Black Crowes**, and the **Scorpions**. Now **WKSZ** Philadelphia, which has modified its mainstream AC format to what PD **John Jenkins** calls an "oldies-based up-tempo" approach, is demanding that **WYXR** change the line in its TV spot that says, "If you like **Manilow** and the **Carpenters**, you've got soft stations like **Kiss** . . ."

Officials are blaming a Christmas tree for the early-morning fire that completely destroyed the offices of **WOMP-AM-FM** Wheeling, W.Va. The stations were still off the air at press time.

PROGRAMMING: A TOUCH OF MAYO

Barry Mayo, whose pioneering **WVAZ** (V103) Chicago, has had a lot to do with the spread of urban/AC as an FM format, will be consulting Satellite Music Network's urban/AC format, **The Touch**, by the time you read this. **Harry Lyles**, who oversaw **The Touch's** changeover from its previous incarnation as the R&B/oldies **Heart & Soul** format, will remain involved with the network. VP/programming **Robert Hall** says the move gives SMN ac-

cess to the voluminous research that **WVAZ** does. Concurrent with the change, Mayo's **WGIV** Charlotte, N.C., switches from gospel to **The Touch**.

At N/T **KGO** San Francisco, ND **John McConnell** has been upped to operations director, replacing the late **Bruce Kamen**. In other **KGO** news, the station recently hired a



by Sean Ross with
Phyllis Stark & Rochelle Levy

disabled, homeless man, **Harry Swets**, to cover the homeless beat for the station. Swets, who has hooks instead of hands, uses the air name "Hooks on the Street."

Expect urban **WHQT** (Hot 105) Miami to move back toward top 40 in the next few days. Morning man/MD **Guy Black** is out . . . **Bryan Wallace** is out at urban **WYLD-FM** New Orleans; **Bruce Bond** exits AC rival **WMXZ**. **Brian Thomas**, PD of co-managed **WEZB**, will oversee **WMXZ** for now. **Jim & Melissa Sharpe** from **KRSR** (Star 105) Dallas replace **Bond** in mornings . . . PD **Steve McFarland** is out at rock/AC **KRVK** Kansas City . . . Classic rock **WAFX** Norfolk, Va., PD **Lauren McLeash** (804-496-0056) exits.

Following the closing of those stations' sale to Baycom Partners, **KSJX/KSJO** San Jose, Calif., GM **David Baronfeld** has left to develop a syndicated show called, "The World's Greatest Hits." The one-hour weekly show, which will be hosted by **Stephen B. Williams**, will concentrate on English-language hits from the international charts

and will debut Feb. 1.

Jeff Nelly, who programmed **KSKS** Fresno, Calif., before its recent change from urban to country, is the new PD of co-owned **KDUO** San Bernardino, Calif., currently an easy listening outlet . . . Following a week of Christmas music, **KMXI** Portland, Ore., has switched from AC to "Oldies 106.7." **Bill Stairs** remains PD, but p.m. driver/promotions director **Royce Blake**, MD **Tom Pettijohn**, and morning producer **Dan Dubay** are out.

After three years as a jazz outlet, **KJZY** Dallas has switched to SMN's Z-Rock format. **Hugh Lampman** remains OM. Airstaffers **Bob Stewart**, **Charles Arthur Browne**, and **Cesar Gray** are out. **KJZY**, which had gone on the air during 1991 to ask for listener donations, becomes the first Z-Rock outlet in SMN's backyard since **KZRK** became modern rock **KDGE** several years ago. Also, **KIVA** Albuquerque, N.M., which had been running SMN's **The Heat**, is now simulcasting Z-Rock with its AM **KZRQ**.

R&B radio veteran **Curtis Anderson**, best known for his work at **WWIN** Baltimore during the '70s and early '80s, returns to radio as PD/mornings at urban/AC rival **WEBB**. **Anderson**, who replaces **Frank Becote**, was most recently running a local business. Also, **Jay Russell** returns to **WEBB** for nights, replacing **Debbie Deb**.

Soft AC **WZSH** Rochester, N.Y., has switched to a classic rock-type format that it bills as "rock hits." The new calls are **WRQI** (Rock It 95). **WAUB** Auburn, N.Y., PD **Bob Payne** is the new PD/p.m. driver replacing **Alan Bishop**, who will become GM of pending sign-on **WQHJ**. Other new staffers are **Brad Shepard** (**WZOU** Boston) and **Gabrielle** (crosstown **WPXY**), mornings; and **Les Tyler** (rival **WKLX**) middays; **Greg Allen** (crosstown **WBEE**) nights. **WRQI** is playing one current an hour and **Payne** plans to expand beyond that once he gets record service.

newsline...

JANICE OBUCHOWSKI has resigned as assistant secretary of commerce and administrator of the National Telecommunications & Information Assn. She will leave at the end of January to form a research and consulting firm.

FISHER BROADCASTING, owner of **KOMO** Seattle, has upped president/CEO **John Behnke** to board chairman, and executive VP/broadcast operations **Patrick Scott** to president/CEO.

A number of stations used Jan. 1 to reposition their current formats. Concurrent with the debut of morning man **Jack Murphy**, top 40 **WKZL** Winston-Salem, N.C., has gone more adult, adopting the "no hard rock or rap" slogan, and will now be known as **The Eagle**, although it will keep its current calls.

WWEZ Cincinnati remains soft AC but is now billing itself as **Magic 92.5** and will change calls. **Mary Kuzan**, from rival **WRRM**, joins for mornings as PD **Mark Elliott** comes off the air. Overnighter **Mike Monhollen** replaces **Amy McCullough** at nights. **Jack Taddeo** consults.

Former **WORX** Madison, Ind., part-timer **Dave Childress** is the new PD at Christian/AC **WXLN** Louisville, replacing **Dave Michaels** . . . PD **Lisa Lyons** is out at album **WAZU** Dayton, Ohio . . . SMN country affiliate **KATG** Austin, Texas has completed its transition to a local format under consultant **Steve Warren**. The mostly uptempo, predominantly current-based format is billed on-air as "Country with a beat" and "A whole new breed of country." **Gordon Ham** remains OM . . . Oldies **WGTO** Orlando, Fla., picks up **Unistar** satellite oldies. PD **Merrill Craig** stays.

MD **Terry "Maestro" Meiners** is upped to PD at urban **WDZZ** Flint, Mich. . . Easy **WOOD-FM** Grand Rapids, Mich., goes soft AC under new OM **Stan Atkinson** from **KLRX** Dallas. **Robb Westaby** stays on as APD/afternoons. **Kevin Richards** and **David Murray** from crosstown **WCUZ** will do mornings and middays, respectively. **Tim Adams** from rival **WJFM** joins for nights.

N/T **WPBR** West Palm Beach, Fla., has stopped simulcasting LMA partner **WFTL** Ft. Lauderdale and become adult standards **Memories 1340**. PD **Bob Hardy** is doing mornings. **Dan Gregory**, who had been brokering a show on the station, is now officially midday host. Board ops **Bob Manning** and **Gary Lee** are now doing afternoons and evenings, respectively.

AC **KMGP** Odessa, Texas will become classic rock outlet **KCDQ** (CD102) by the time you read this. **Brad Holcombe** from **KZII** Lubbock, Texas is the PD/midday man. **Dave Perkins**, last of **WGAR** Cleveland, rejoins **Kathy Redwine** in mornings. **Steve Driscoll** from crosstown **KBAT** will do afternoons. **Paul Phillips** from **WGAR** joins for nights. Meanwhile, **Ernie Brown**, the p.m. driver on **KVET** Austin, Texas will be the new morning man at **WGAR**, replacing **Perkins**.

After six years as an AC outlet, **CJBK** London, Ontario switches to oldies, pitting them against nearby **CHLO**—the same station **CJBK** fought as a top 40 rocker in the '70s. No staff changes involved . . . Easy **KGFM** Bakersfield, Calif., goes soft AC . . . Full-service AC **WCHL** Chapel Hill, N.C., adds **Business Radio Network** and finishes a transition to N/T . . . **Saginaw, Mich.**, gets a new country station this week. **WIXC** signs on under GM **Geary Morrill** from **WITL** Lansing, Mich., and PD/p.m. driver **John Dakins**, last the p.m. driver at **WJIM** Lansing. **Ken Hunter** from **KHYL** Sacramento, Calif., will do mornings. **Steve Cook** from **WIXL** Peoria, Ill., joins for middays. **WITL's** **Steve Williams** will do nights.

Top 40 **WKMZ** Hagerstown, Md., PD **Kevin Moore** is the new PD at nearby **WZYQ** (Z104) Frederick, Md., replacing **Ted Alexander**. **Moore** will do afternoons as **Bob Maxwell** segues to mornings. At country sister **WQSI** (82Q), MD **Lee DeCastro** exits and PD **Jay Lakin** assumes his duties. And at **WKMZ**, **Lee Michaels** joins for overnights from nearby **WFQX** as **Flyin' Brian Egan** goes to **WOKI** Knoxville, Tenn., for nights.

KSFO/KYA San Francisco PD **Bob Hamilton** is now consulting oldies **KLUV** Dallas . . . **Kurt Kelly**, PD of **KJQY** San Diego, needs service on current AC product.

Gainesville, Texas, gets a new gold-based AC this week: **KXGM** (Hit 106.5) under GM **Charlie Henderson** and PD/morning man **Dave Blanton** from crosstown **KGAF**. **Patrick Thomas** from **KCLE** Cleburn, Texas, will do middays. **Darin Allred** will handle afternoons . . . **KWOW** Waco, Texas, returns to the air with **Unistar** adult standards.

PEOPLE: WAQQ LINEUP DEBUTS; WJNO PICKS ROSE

AFTER several months of jockless top 40, **WAQQ** (Double-Q 95) Charlotte, N.C., debuted its new, predominantly female lineup on Jan. 1. **Schelby Sweeney** from **KHTT** Santa Rosa, Calif., will anchor mornings. **Anne Kelly** from rival **WXRC** joins for afternoons. **Angie** from **WDIF** Marion, Ohio will do nights. First jobber **Melissa Grant** handles overnights. The only male full-timers are former morning host **Arroe Collins** (middays) and MD **Steve Meade** (nights). Weekenders are **Killer Chris**, **Marty Hall**, **Andy Kostanis**, and **Socrates**, who was on **WAQQ's** predecessor **WZZG** as **Banana Jack**.

Defrocked Cincinnati Reds manager **Pete Rose** will host a nightly sports-talk show on the Florida Network, based out of **WJNO** West Palm Beach, Fla., beginning in early March . . . **Scott Cameron** will be the host of "Canada Talks," the new national p.m.-drive show to be launched in March by the Canadian Radio Networks.

At press time, this was still pending, but it looks

like **Jammin' Jimmy Olson** would go from nights at urban **KBXX** Houston to APD/nights at rival **KMJQ** (Majic 102). Night jock **M.C. Street** is already out . . . Top 40 **WZOU** Boston morning-team member **Trudy Z** goes to similar duties at album **WRIF** Detroit.

At album **WWBZ** Chicago, p.m. driver **Jimmy Nowak** is upped to mornings where he'll be teamed with **Colleen Collins**, who was previously with the station as one of its "Blazer Girl" spokesmodels. Former morning man **Brian Kelly** moves to nights through March 1. Night jock **Kevin Lewis** becomes APD/afternoons.

New York Daily News sportswriter **Michael Kay** joins N/T **WABC** New York as the host of a new nighttime sports talk program replacing financial host **Sonny Bloch**, now with rival **WOR** . . . **Claudia Lamb**, last with **WKRC** Cincinnati, joins N/T **KCMO** Kansas City as morning co-host. She replaces **Dave Dawson**, who goes to middays, replacing the late **Marshall Saper**.

Night jock **Rockin' Robyn Lane** is out at album **WBAB** Long Island, N.Y. T&R to PD **Jeff Levine** . . . Album **WWDC-FM** (DC101) Washington, D.C., p.m. driver **Steve Sutton** exits . . . **WAZY** Lafayette, Ind.'s **Randy Kenyon** adds P/T duties at top 40 **WZPL** Indianapolis.

Max Majors & Cathy Kalin, who previously did mornings at modern **KSXY** Reno, Nev., have been reunited in mornings at top 40 **KKXX** Bakersfield, Calif., where they replace **Doug DeRoo**.

At top 40 **KWTX** Waco, Texas, night jock **Flash Phillips** and **R.J. Hall** from AC **KRLB** Lubbock, Texas are the new morning team, replacing **Doug Edwards** (now with country rival **WACO**) and **Wendy Wall**. **Sam Meyers** goes from P/T to evenings . . . P.M. driver **Pete McRae** (313-658-0024) exits top 40 **WWCK** Flint, Mich. **Jim "The Bomb" Larson** replaces him . . . Former **WMJI** Cleveland midday host **Mike Ivers** joins AC **WQMX** Akron, Ohio, for weekends.

POWERPLAYISTS™

Sample playlists from a rotating panel derived from the 122 top 40 and 110 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

WFLY

Albany

- 1 Michael Jackson, Black Or White
- 2 Boyz II Men, It's So Hard To Say Good
- 3 Color Me Badd, All 4 Love
- 4 Michael Bolton, When A Man Loves A Wo
- 5 Richard Marx, Keep Coming Back
- 6 Mariah Carey, Can't Let Go
- 7 George Michael & Elton John, Don't Le
- 8 Ce Ce Peniston, Finally
- 9 Stacy Earl, Love Me All Up
- 10 Bryan Adams, There Will Never Be Anot
- 11 Jody Watley, I Want You
- 12 Chris Cueva, You Are The One
- 13 Shanie, I Love Your Smile
- 14 Gloria Estefan, Live For Loving You
- 15 Karyn White, The Way I Feel About You
- 16 Storm, I've Got A Lot To Learn About
- 17 Prince & The N.P.G., Diamonds And Pea
- 18 Roxette, Spending My Time
- 19 Lisa Stansfield, Change
- 20 Genesis, No Son Of Mine
- 21 Amy Grant, Good For Me
- 22 Rhythm Syndicate, Blinded By Love
- 23 C & C Music Factory, Featuring, Here W
- 24 Rod Stewart, Broken Arrow
- 25 Eddie Money, I'll Get By
- 26 Jodeci, Forever My Lady
- 27 Paula Abdul, Blowing Kisses In The Wi
- 28 Cher, Save Up All Your Tears
- 29 U2, Mysterious Ways
- 30 Luther Vandross, The Rush

WZPL

Indianapolis

- 1 Tony Terry, With You
- 2 PM Dawn, Set Adrift On Memory Bliss
- 3 Mariah Carey, Can't Let Go
- 4 Michael Jackson, Black Or White
- 5 Jody Watley, Everlasting Love
- 6 Karyn White, The Way I Feel About You
- 7 Curtis Stigers, I Wonder Why
- 8 Vanessa Williams, Running Back To You
- 9 George Michael & Elton John, Don't Le
- 10 Storm, I've Got A Lot To Learn About
- 11 Ce Ce Peniston, Finally
- 12 Prince & The N.P.G., Diamonds And Pea
- 13 Natural Selection, Hearts Don't Think
- 14 Motley Crue, Home Sweet Home
- 15 Billy Falcon, Heaven's Highest Hill
- 16 Party, In My Dreams
- 17 Scorpions, Send Me An Angel
- 18 Color Me Badd, All 4 Love
- 19 Boyz II Men, It's So Hard To Say Good
- 20 Shanie, I Love Your Smile
- 21 Jon Bon Jovi, Levon
- 22 Tevin Campbell, Round And Round
- 23 Bryan Adams, Can't Stop This Thing We
- 24 Keith Sweat, Keep It Comin'
- 25 Boyz II Men, Motown Philly
- 26 Color Me Badd, I Wanna Sex You Up
- 27 Eddie Money, I'll Get By
- 28 Natural Selection, Hearts Don't Think
- 29 Paula Abdul, Blowing Kisses In The Wi
- 30 C & C Music Factory, Things That Make

KKRZ

Portland, Or

- 1 Richard Marx, Keep Coming Back
- 2 Ce Ce Peniston, Finally
- 3 Cher, Save Up All Your Tears
- 4 PM Dawn, Set Adrift On Memory Bliss
- 5 Boyz II Men, It's So Hard To Say Good
- 6 Mariah Carey, Can't Let Go
- 7 Michael Jackson, Black Or White
- 8 U2, Mysterious Ways
- 9 Genesis, No Son Of Mine
- 10 Storm, I've Got A Lot To Learn About
- 11 Tevin Campbell, Tell Me What You Want
- 12 Lisa Stansfield, Change
- 13 George Michael & Elton John, Don't Le
- 14 Karyn White, The Way I Feel About You
- 15 Prince & The N.P.G., Diamonds And Pea
- 16 Roxette, Spending My Time
- 17 Stacy Earl, Love Me All Up
- 18 Color Me Badd, All 4 Love
- 19 Shanie, I Love Your Smile
- 20 Rod Stewart, Broken Arrow
- 21 Color Me Badd, I Adore Mi Amor
- 22 Bonnie Raitt, I Can't Make You Love Me
- 23 Bryan Adams, Can't Stop This Thing We
- 24 Extreme, Hole Hearted
- 25 Prince & The N.P.G., Cream
- 26 Jodeci, Forever My Lady
- 27 Bonnie Raitt, Something To Talk About
- 28 Karyn White, Romantic
- 29 Paula Abdul, The Promise Of A New Day
- 30 Escape Club, I'll Be There

WKQC

Flint

- 1 Sammy Kershaw, Cadillac Style
- 2 Restless Heart, You Can Depend On Me
- 3 Tracy Lawrence, Sticks And Stones
- 4 Vince Gill, Look At Us
- 5 Collin Raye, Love, Me
- 6 Steve Wariner, Leave Him Out Of This
- 7 Remingtons, A Long Time Ago
- 8 Pam Tillis, Maybe It Was Memphis
- 9 Kathy Mattea, Asking Us To Dance
- 10 Tanya Tucker, (Without You) What Do I
- 11 Doug Stone, A Jukebox With A Country
- 12 Diamond Rio, Mama Don't Forget To Pra
- 13 Sawyer Brown, The Dirt Road
- 14 Mark Chesnut, Broken Promise Land
- 15 Travis Tritt, The Whiskey Ain't Worki
- 16 Mary Chapin Carpenter, Going Out Toni
- 17 Ricky Van Shelton, After The Lights G
- 18 Hal Ketchum, I Know Where Love Lives
- 19 Brooks & Dunn, My Next Broken Heart
- 20 Mark Collie, She's Never Comin' Back
- 21 Pam Tillis, Maybe It Was Memphis
- 22 Bonnie Raitt, I Can't Make You Love Me
- 23 Alabama, Then Again
- 24 Randy Travis, Forever Together
- 25 Little Texas, Some Guys Have All The
- 26 Keith Whitley & Earl Thomas Co, Broth
- 27 Suzy Bogguss, Someday Soon
- 28 Pam Overstreet, If I Could Bottle Th
- 29 Highway 101, The Blame
- 30 Lionel Cartwright, What Kind Of Fool

WIL

St. Louis

- 1 Clinton Gregory, Satisfy Me And I'll
- 2 Doug Stone, A Jukebox With A Country
- 3 Randy Travis, Forever Together
- 4 Collin Raye, Love, Me
- 5 Travis Tritt, The Whiskey Ain't Worki
- 6 Steve Wariner, Sticks And Stones
- 7 Restless Heart, You Can Depend On Me
- 8 Davis Daniel, For Crying Out Loud
- 9 Lionel Cartwright, Leap Of Faith
- 10 Vince Gill, Look At Us
- 11 Patty Loveless, Hurt Me Bad (In A Rea

- 12 Diamond Rio, Mirror Mirror
- 13 Keith Palmer, Don't Throw Me In The B
- 14 Reba McEntire, For My Broken Heart
- 15 Tanya Tucker, (Without You) What Do I
- 16 Suzy Bogguss, Someday Soon
- 17 Mark Chesnut, Your Love Is A Miracle
- 18 Garth Brooks, What She's Doing Now
- 19 Mark Collie, She's Never Comin' Back
- 20 Clint Black, Where Are You Now
- 21 Trisha Yearwood, Like We Never Had A
- 22 Sawyer Brown, The Dirt Road
- 23 Garth Brooks, Shameless
- 24 Marty Stuart, Tangled
- 25 Highway 101, The Blame
- 26 Alabama, Then Again
- 27 Hal Ketchum, Small Town Saturday Nigh
- 28 Sammy Kershaw, Cadillac Style
- 29 Joe Diffie, Is It Cold In Here
- 30 Ricky Van Shelton, Keep It Between Th

KQKS

Denver

- 1 Color Me Badd, All 4 Love
- 2 Ex-Girlfriend, You (You're) The One Fo
- 3 Shanie, I Love Your Smile
- 4 Heavy D. & The Boyz, It's Good To Yo
- 5 Tevin Campbell, Tell Me What You Want
- 6 Prince & The N.P.G., Diamonds And Pea
- 7 U2, Mysterious Ways
- 8 Mariah Carey, Can't Let Go
- 9 Tracie Spencer, Tender Kisses
- 10 Michael Bolton, When A Man Loves A Wo
- 11 Amy Grant, That's What Love Is For
- 12 Chvinles & Cole, Pride (In The Name
- 13 PM Dawn, Set Adrift On Memory Bliss
- 14 Boyz II Men, Uuh Aah
- 15 Michael Jackson, Black Or White
- 16 Jody Watley, I Want You
- 17 Jodeci, Forever My Lady
- 18 Salt-N-Pepa, Let's Talk About Sex
- 19 Karyn White, The Way I Feel About You
- 20 Keith Sweat, Keep It Comin'
- 21 Rhythm Syndicate, Blinded By Love
- 22 Boyz II Men, It's So Hard To Say Good
- 23 Tony Terry, With You
- 24 Digital Underground, Kiss You Back
- 25 Gloria Estefan, Live For Loving You
- 26 C & C Music Factory, Featuring, Here W
- 27 Michael, Angel Baby
- 28 Angeika, Angel Baby
- 29 Ex-Girlfriend, Why Can't You Come Hom
- 30 Cathy Dennis, Touch Me (All Night Lon

WYHY

Nashville

- 1 Natural Selection, Hearts Don't Think
- 2 Michael Bolton, When A Man Loves A Wo
- 3 PM Dawn, Set Adrift On Memory Bliss
- 4 Color Me Badd, All 4 Love
- 5 Paula Abdul, Blowing Kisses In The Wi
- 6 Boyz II Men, It's So Hard To Say Good
- 7 George Michael & Elton John, Don't Le
- 8 Marika, Marika's Kitchen
- 9 Michael Jackson, Black Or White
- 10 Extreme, Hole Hearted
- 11 Ce Ce Peniston, Finally
- 12 Karyn White, The Way I Feel About You
- 13 Jody Watley, I Want You
- 14 Prince & The N.P.G., Diamonds And Pea
- 15 Aaron Sweet, Keep It Comin'
- 16 Tony Terry, With You
- 17 Mariah Carey, Emotions
- 18 Tevin Campbell, Tell Me What You Want
- 19 Shanie, I Love Your Smile
- 20 Mariah Carey, Can't Let Go
- 21 Bryan Adams, There Will Never Be Anot
- 22 Vanessa Dame, Right Down To It
- 23 Damiana Williams, Running Back To You
- 24 Stacy Earl, Love Me All Up
- 25 Prince & The N.P.G., Cream
- 26 Bryan Adams, (Everything I Do) I Do I
- 27 Roxette, Spending My Time
- 28 Bonnie Raitt, Something To Talk About
- 29 Bryan Adams, Can't Stop This Thing We
- 30 Heavy D. & The Boyz, Now That We'Foun

WNTQ

Syracuse

- 1 Mariah Carey, Can't Let Go
- 2 Michael Bolton, When A Man Loves A Wo
- 3 Amy Grant, That's What Love Is For
- 4 Michael Jackson, Black Or White
- 5 Genesis, No Son Of Mine
- 6 PM Dawn, Set Adrift On Memory Bliss
- 7 Color Me Badd, All 4 Love
- 8 Rod Stewart, Broken Arrow
- 9 Richard Marx, Keep Coming Back
- 10 George Michael & Elton John, Don't Le
- 11 Chesney Hawks, The One And Only
- 12 Ce Ce Peniston, Finally
- 13 U2, Mysterious Ways
- 14 Shanie, I Love Your Smile
- 15 Bryan Adams, Can't Stop This Thing We
- 16 Prince & The N.P.G., Cream
- 17 Karyn White, Romantic
- 18 Boyz II Men, It's So Hard To Say Good
- 19 Storm, I've Got A Lot To Learn About
- 20 Prince & The N.P.G., Diamonds And Pea
- 21 Mariah Carey, Emotions
- 22 Bryan Adams, (Everything I Do) I Do I
- 23 Chris Cueva, You Are The One
- 24 Karyn White, The Way I Feel About You
- 25 Paula Abdul, The Promise Of A New Day
- 26 Madonna, Vogue
- 27 Jesus Jones, Right Here, Right Now
- 28 Danna Yankees, High Enough
- 29 Roxette, Spending My Time
- 30 Londonbeat, I've Been Thinking About

WWKA

Orlando

- 1 Collin Raye, Love, Me
- 2 Steve Wariner, Leave Him Out Of This
- 3 Tanya Tucker, (Without You) What Do I
- 4 Hal Ketchum, I Know Where Love Lives
- 5 Restless Heart, You Can Depend On Me
- 6 Remingtons, A Long Time Ago
- 7 Sammy Kershaw, Cadillac Style
- 8 Tracy Lawrence, Sticks And Stones
- 9 Richard Marx, Keep Coming Back
- 10 Mike Reid, I'll Stop Loving You
- 11 Ronnie Milsap, Turn That Radio On
- 12 Diamond Rio, Mama Don't Forget To Pra
- 13 Garth Brooks, What She's Doing Now
- 14 Travis Tritt, The Whiskey Ain't Worki
- 15 Mary Chapin Carpenter, Going Out Toni
- 16 Pirates Of The Mississippi, Fighting
- 17 Ricky Van Shelton, After The Lights G
- 18 Mark Collie, She's Never Comin' Back
- 19 Lionel Cartwright, What Kind Of Fool
- 20 Pam Tillis, Maybe It Was Memphis
- 21 Doug Stone, A Jukebox With A Country
- 22 Billy Dean, You Don't Count The Cost
- 23 Alabama, Then Again
- 24 Joe Diffie, Is It Cold In Here
- 25 Sawyer Brown, The Dirt Road
- 26 Brooks & Dunn, My Next Broken Heart
- 27 Davis Daniel, For Crying Out Loud
- 28 Little Texas, Some Guys Have All The
- 29 Trisha Yearwood, That's What I Like A
- 30 Tanya Tucker, Better Class Of Losers

WOO5

Philadelphia

P.D.: Joe Tamburro

- 1 Shanie, I Love Your Smile
- 2 Atlantic Starr, Love Crazy
- 3 Fourplay Featuring El DeBarge, After
- 4 Phyllis Hyman, Living In Confusion
- 5 Tevin Campbell, Tell Me What You Want
- 6 Vanessa Williams, The Comfort Zone
- 7 The Brand New Heavies, Stay This Way
- 8 Keith Sweat, Keep It Comin'
- 9 Luther Vandross, The Rush
- 10 Mariah Carey, Can't Let Go
- 11 Ready For The World, Can He Do It (Li
- 12 Jody Watley, I Want You
- 13 Michael Jackson, Black Or White
- 14 Atlantic Starr, Love Crazy
- 15 Karyn White, The Way I Feel About You
- 16 Steve Wonder, These Three Words
- 17 Boyz II Men, Uuh Aah
- 18 Lisa Stansfield, Change
- 19 Whitney Houston, I Belong To You
- 20 J.C. Lodge, Home Is Where The Hurt Is
- 21 Small Change, This Must Be Love
- 22 Tony Terry, Everlasting Love
- 23 Jodeci, Stay
- 24 Lenny Kravitz, What Goes Around Comes
- 25 Lisa Fischer, So Intense
- 26 Ex-Girlfriend, You (You're) The One Fo
- 27 The Temptations, The Jones
- 28 Ann G., Get A Life
- 29 R. Kelly And Public Announcement, She
- 30 Patti Austin, Givin' In To Love
- 31 Marva Hicks, One Good Reason
- 32 Roger, (Everybody) Get Up
- 33 Level III, Groove Ya
- 34 James Ingram, Get Ready
- 35 Jennifer Holiday, Love Stories
- 36 Gene Rice, Love Is Calling You
- 37 Patti LaBelle, Somebody Loves You Bab
- 38 Roberta Flack, You Make Me Feel Brand
- 39 Guy, Let's Stay Together
- 40 Gerald Levert, Baby Hold On To Me
- 41 State Of Art, Understanding
- 42 EX Level III, Groove Ya
- 43 EX Chris Walker, Giving You All My Love
- 44 EX The Mac Band, Everything
- 45 EX Gary Taylor, In & Out Of Love
- 46 EX David Alexis, You Are The Lady

HOT 100

Miami

P.D.: Keith Isley

- 1 Hammer, 2 Legit 2 Quit
- 2 Shanie, I Love Your Smile
- 3 Vanessa Williams, The Comfort Zone
- 4 Tevin Campbell, Tell Me What You Want
- 5 Ready For The World, Can He Do It (Li
- 6 Roger, (Everybody) Get Up
- 7 Phyllis Hyman, Living In Confusion
- 8 P.M. Dawn, Set Adrift On Memory Bliss
- 9 Keith Sweat, Keep It Comin'
- 10 Michael Jackson, Black Or White
- 11 Mariah Carey, Can't Let Go
- 12 Whitney Houston, I Belong To You
- 13 Boyz II Men, Uuh Aah
- 14 Atlantic Starr, Love Crazy
- 15 Fourplay Featuring El DeBarge, After
- 16 Luther Vandross, The Rush
- 17 Richard Marx, Keep Coming Back
- 18 Digital Underground, Kiss You Back
- 19 Prince And The N.P.G., Insatiable
- 20 Lisa Stansfield, Change
- 21 Ce Ce Peniston, Finally
- 22 Jody Watley, I Want You
- 23 Steve Wonder, These Three Words
- 24 Gene Rice, Love Is Calling You
- 25 Jodeci, Stay
- 26 Grandmaster Slice, Thinking Of You
- 27 Mint Condition, Breakin' My Heart (Pr
- 28 James Ingram, Get Ready
- 29 Guy, Let's Stay Together
- 30 Marva Hicks, One Good Reason
- 31 Tone-Loc, All Through The Night
- 32 M.C. Breed & D.F.C., Just Kicking It
- 33 Level III, Groove Ya
- 34 Chill Deal Boyz, Make Ya Body Move
- 35 The Temptations, The Jones
- 36 A Tribe Called Quest, Check The Rhime
- 37 Oaktown's 3.5.7, It's Not Your Money
- 38 Method Man, You Make Me Feel Brand
- 39 Patti LaBelle, Somebody Loves You Bab
- 40 Georgeio, This Time
- 41 Small Change, This Must Be Love
- 42 EX-Girlfriend, You (You're) The One Fo
- 43 Karyn White, The Way I Feel About You
- 44 Tony Terry, Everlasting Love
- 45 State Of Art, Understanding

WGRD

Grand Rapids

- 1 Michael Jackson, Black Or White
- 2 Boyz II Men, It's So Hard To Say Good
- 3 Color Me Badd, All 4 Love
- 4 PM Dawn, Set Adrift On Memory Bliss
- 5 Stacy Earl, Love Me All Up
- 6 Nia Peeples, Street Of Dreams
- 7 Mariah Carey, Can't Let Go
- 8 Genesis, No Son Of Mine
- 9 Richard Marx, Keep Coming Back
- 10 Ce Ce Peniston, Finally
- 11 Storm, I've Got A Lot To Learn About
- 12 Karyn White, The Way I Feel About You
- 13 Lita Ford, Shot Of Poison
- 14 Rod Stewart, Broken Arrow
- 15 Cher, Save Up All Your Tears
- 16 Roxette, Spending My Time
- 17 George Michael & Elton John, Don't Le
- 18 Marika, Marika's Kitchen
- 19 Party, In My Dreams
- 20 Farm, Groovy Train
- 21 U2, Mysterious Ways
- 22 Van Halen, Top Of The World
- 23 Marc Cohn, Shot Of Poison
- 24 Jon Bon Jovi, Levon
- 25 Lisa Stansfield, Change
- 26 Mr. Big, To Be With You
- 27 Bryan Adams, There Will Never Be Anot
- 28 Right Said Fred, I'm Too Sexy
- 29 Firehouse, All I Wrote
- 30 Marky Mark & The Funky Bunch, Good Vi

WMXN

Norfolk

- 1 Michael Jackson, Black Or White
- 2 Roberta Flack, Set The Night To Music
- 3 Curtis Stigers, I Wonder Why
- 4 Michael Bolton, When A Man Loves A Wo
- 5 Bonnie Raitt, Something To Talk About
- 6 Gloria Estefan, Live For Loving You
- 7 George Michael & Elton John, Don't Le
- 8 Amy Grant, That's What Love Is For
- 9 Rod Stewart, The Motown Song
- 10 Jesus Jones, Right Here, Right Now
- 11 Richard Marx, Keep Coming Back
- 12 Aaron Neville, Everybody Plays The Fo
- 13 Mariah Carey, Can't Let Go
- 14 Firehouse, Love Of A Lifetime
- 15 Genesis, No Son Of Mine
- 16 Paula Abdul, Blowing Kisses In The Wi
- 17 Bryan Adams, (Everything I Do) I Do I
- 18 Scorpions, Wind Of Change
- 19 Londonbeat, I've Been Thinking About
- 20 Luther Vandross, Don't Want To Be A F
- 21 Michael Bolton, Time, Love And Tender
- 22 Janet Jackson, Love Will Never Do Wit
- 23 Luther Vandross, Power Of Love/Love/Wo
- 24 Paula Abdul, Straight Up
- 25 Danna Yankees, High Enough
- 26 Rod Stewart, Rhythm Of My Heart
- 27 Phil Collins, Something Happened On T
- 28 Darryl Hall & John Oates, So Close
- 29 Extreme, More Than Words
- 30 Bette Midler, From A Distance

COUNTRY

Birmingham

- 1 Brooks & Dunn, My Next Broken Heart
- 2 Mark Chesnut, Broken Promise Land
- 3 George Strait, The Chill Of An Early
- 4 Sammy Kershaw, Cadillac Style
- 5 Alabama, Then Again
- 6 Steve Wariner, Leave Him Out Of This
- 7 Garth Brooks, Shameless
- 8 Restless Heart, You Can Depend On Me
- 9 Collin Raye, Love, Me
- 10 Ronnie Milsap, Turn That Radio On
- 11 Garth Brooks, What She's Doing Now
- 12 Travis Tritt, The Whiskey Ain't Worki
- 13 Doug Stone, A Jukebox With A Country
- 14 Tracy Lawrence, Sticks And Stones
- 15 Mary Chapin Carpenter, Going Out Toni
- 16 Joe Diffie, Is It Cold In Here
- 17 Reba McEntire, For My Broken Heart
- 18 Tanya Tucker, (Without You) What Do I
- 19 Randy Travis, Better Class Of Losers
- 20 Ricky Van Shelton, After The Lights G
- 21 Pam Tillis, Maybe It Was Memphis
- 22 Hal Ketchum, I Know Where Love Lives
- 23 Diamond Rio, Mama Don't Forget To Pra
- 24 Sawyer Brown, The Dirt Road
- 25 Tanya Tucker, Down To My Last Teardro
- 26 Reba McEntire, For My Broken Heart
- 27 Mark Chesnut, Your Love Is A Miracle
- 28 Mike Reid, I'll Stop Loving You
- 29 Paulette Carlson, I'll Start With You
- 30 Keith Whitley & Earl Thomas Co, Broth

KMLE

Phoenix

- 1 Tracy Lawrence, Sticks And Stones
- 2 Steve Wariner, Leave Him Out Of This
- 3 Sawyer Brown, The Dirt Road
- 4 Doug Stone, A Jukebox With A Country
- 5 Sammy Kershaw, Cadillac Style
- 6 Mark Chesnut, Broken Promise Land
- 7 Tanya Tucker, (Without You) What Do I
- 8 Restless Heart, You Can Depend On Me
- 9 Collin Raye, Love, Me
- 10 Mike Reid, I'll Stop Loving You
- 11 Ronnie Milsap, Turn That Radio On
- 12 Chris Walker, Giving You All My Love
- 13 Corrie Morgan, Except For Monday
- 14 Remingtons, A Long Time Ago
- 15 Hal Ketchum, I Know Where Love Lives
- 16 Joe Diffie, Is It Cold In Here
- 17 Chris Ledoux, Workin' Man's Dollar
- 18 Mark Collie, She's Never Comin' Back
- 19 Lionel Cartwright, What Kind Of Fool
- 20 Diamond Rio, Mama Don't Forget To Pra
- 21 Ricky Van Shelton, After The Lights G
- 22 Brooks & Dunn, My Next Broken Heart
- 23 Mary Chapin Carpenter, Going Out Toni
- 24 Brooks & Dunn, My Next Man
- 25 Garth Brooks, Shameless
- 26 Suzy Bogguss, Someday Soon
- 27 Paulette Carlson, I'll Start With You
- 28 Tanya Tucker, Down To My Last Teardro
- 29 Reba McEntire, For My Broken Heart
- 30 Alan Jackson, Don't Rock The Jukebox

VI03-FM

Atlanta

P.D.: Mike Roberts

- 1 Steve Wonder, These Three Words
- 2 Tracie Spencer, Tender Kisses
- 3 Jodeci, Forever My Lady
- 4 Tony Terry, Everlasting Love
- 5 Fourplay Featuring El DeBarge, After
- 6 Jennifer Holiday, I'm On Your Side
- 7 Chris Walker, Giving You All My Love
- 8 BeBe & CeCe Winans Featuring Mavis St
- 9 Shanie, I Love Your Smile
- 10 Patti LaBelle, Feels Like Another One
- 11 Mariah Carey, Can't Let Go
- 12 Keith Sweat, Keep It Comin'
- 13 Vanessa Williams, The Comfort Zone
- 14 Atlantic Starr, Love Crazy
- 15 Tevin Campbell, Tell Me What You Want
- 16 Michael Jackson, Black Or White
- 17 Jody Watley, I Want You
- 18 Prince And The N.P.G., Insatiable
- 19 Lisa Stansfield, Change
- 20 Hammer, 2 Legit 2 Quit
- 21 Damian Dame, Right Down To It
- 22 Shabba Ranks (Featuring Maxi Priest),
- 23 Luther Vandross, The Rush
- 24 Phyllis Hyman, Living In Confusion
- 25 P.M. Dawn, Set Adrift On Memory Bliss
- 26 Whitney Houston, I Belong To You
- 27 Public Enemy, Can't Truss It
- 28 Boyz II Men, Uuh Aah
- 29 Jodeci, Stay
- 30 Roger, (Everybody) Get Up
- 31 Karyn White, The Way I Feel About You
- 32 Gerald Levert, Baby Hold On To Me
- 33 Digital Underground, Kiss You Back
- 34 Guy, Let's Stay Together
- 35 Gelo Boys, Mind Playing Tricks On Me
- 36 Rude B, Are You Lonely For Me
- EX EX Gene Gable, Can't Wait To Get You Hom
- EX EX Gene Rice, Love Is Calling You

RI04

Dallas

P.D.: Michael Spears

- 1 Ready For The World, Can He Do It (Li
- 2 Tevin Campbell, Tell Me What You Want
- 3 Shanie, I Love Your Smile
- 4 Prince And The N.P.G., Insatiable
- 5 Vanessa Williams, The Comfort Zone
- 6 Rude Boys, Are You Lonely For Me
- 7 Hammer, 2 Legit 2 Quit
- 8 Heavy D. & The Boyz, It's Good To Yo
- 9 Tracie Spencer, Tender Kisses
- 10 Jody Watley, I Want You
- 11 Digital Underground, Kiss You Back
- 12 Lisa Stansfield, Change
- 13 Jodeci, Stay
- 14 Whitney Houston, I Belong To You
- 15 Keith Sweat, Keep It Comin'
- 16 Chill Deal Boyz, Make Ya Body Move
- 17 Atlantic Starr, Love Crazy
- 18 R. Kelly And Public Announcement, She
- 19 Luther Vandross, The Rush
- 20 Guy, Let's Stay Together
- 21 Mariah Carey, Can't Let Go
- 22 Jennifer Holiday, Love Stories
- 23 Boyz II Men, Uuh Aah
- 24 Steve Wonder, These Three Words
- 25 Lisa Fischer, So Intense
- 26 D.J. Jazzy Jeff & The Fresh Prince, T
- 27 Big Daddy Kane, Groove With It
- 28 Michael Jackson, Black Or White
- 29 Naughty By Nature, Everything's Gonna
- 30 MC Lyte, Poor Georgeio

WYWK

Harrisburg

- 1 Mariah Carey, Can't Let Go
- 2 Color Me Badd, All 4 Love
- 3 Paula Abdul, Blowing Kisses In The Wi
- 4 Shanie, I Love Your Smile
- 5 Roxette, Spending My Time
- 6 Genesis, No Son Of Mine
- 7 Motley Crue, Home Sweet Home
- 8 Ce Ce Peniston, Finally
- 9 Storm, I've Got A Lot To Learn About
- 10 George Michael & Elton John, Don't Le
- 11 Rod Stewart, Broken Arrow
- 12 U2, Mysterious Ways
- 13 Scorpions, Send Me An Angel
- 14 Karyn White, The Way I Feel About You
- 15 Michael Jackson, Black Or White
- 16 Curtis Stigers, I Wonder Why
- 17 Cher, Save Up All Your Tears
- 18 Boyz II Men, It's So Hard To Say Good
- 19 Lita Ford, Shot Of Poison
- 20 Nia Peeples, Street Of Dreams
- 21 Gloria Estefan, Live For Loving You
- 22 Kenny Loggins, Conviction Of The Hear
- 23 Prince & The N.P.G., Diamonds And Pea
- 24 Guns N' Roses, Don't Cry
- 25 Guns N' Roses, Live And Let Die
- 26 Van Halen, Top Of The World
- 27 PM Dawn, Set Adrift On Memory Bliss
- 28 Natural Selection, Hearts Don't Think
- 29 Extreme, Hole Hearted
- 30 Stacy Earl, Love Me All Up

KJYO

Oklahoma City

- 1 George Michael & Elton John, Don't Le
- 2 Color Me Badd, All 4 Love
- 3 Roxette, Spending My Time
- 4 Michael Jackson, Black Or White
- 5 Mariah Carey, Can't Let Go
- 6 Paula Abdul, Blowing Kisses In The Wi
- 7 Bonnie Raitt, Something To Talk About
- 8 Garth Brooks, Shameless
- 9 Karyn White, The Way I Feel About You
- 10 Temptations, My Girl
- 11 Prince & The N.P.G., Diamonds And Pea
- 12 Michael Bolton, When A Man Loves A Wo
- 13 Natural Selection, Hearts Don't Think
- 14 Nia Peeples, Street Of Dreams
- 15 Bryan Adams, There Will Never Be Anot
- 16 Gloria Estefan, Live For Loving You
- 17 Scorpions, Send Me An Angel
- 18 Storm, I've Got A Lot To Learn About
- 19 Genesis, No Son Of Mine
- 20 Extreme, Hole Hearted
- 21 Blur, There's No Other Way
- 22 U2, Mysterious Ways
- 23 Bryan Adams, Can't Stop This Thing We
- 24 Curtis Stigers, I Wonder Why
- 25 Eddie Money, I'll Get By
- 26 Danna Yankees, High Enough
- 27 Wilson Phillips, Daniel
- 28 Richard Marx, Keep Coming Back
- 29 Boyz II Men, It's So Hard To Say Good
- 30 Right Said Fred, I'm Too Sexy

WYRK

Buffalo

- 1 Brooks & Dunn, My Next Broken Heart
- 2 Restless Heart, You Can Depend On Me
- 3 Little Texas, Some Guys Have All The
- 4 Collin Raye, Love, Me
- 5 Steve Wariner, Leave Him Out Of This
- 6 Reba McEntire, For My Broken Heart
- 7 Remingtons, A Long Time Ago
- 8 Sammy Kershaw, Cadillac Style
- 9 Vince Gill, Look At Us
- 10 Kenny Rogers, If You Want To Find Lov
- 11 Tanya Tucker, (Without You) What Do I
- 12 Doug Stone, A Jukebox With A Country
- 13 Hal Ketchum, I Know Where Love Lives
- 14 George Strait, The Chill Of An Early
- 15 Tracy Lawrence, Sticks And Stones
- 16 Ricky Van Shelton, After The Lights G
- 17 Ronnie Milsap, Turn That Radio On
- 18 Mary Chapin Carpenter, Going Out Toni
- 19 Sawyer Brown, The Dirt Road
- 20 Suzy Bogguss, Someday Soon
- 21 Travis Tritt, The Whiskey Ain't Worki
- 22 Mark Chesnut, Broken Promise Land
- 23 Trisha Yearwood, That's What I Like A
- 24 Lorie Morgan, Except For Mondays
- 25 Randy Travis, Better Class Of Losers
- 26 Garth Brooks, Shameless
- 27 Davis Daniel, For Crying Out Loud
- 28 Lionel Cartwright, What Kind Of Fool
- 29 Diamond Rio, Mama Don't Forget To Pra
- 30 Keith Whitley & Earl Thomas Co, Broth

KKAT

Salt Lake City

- 1 Collin Raye, Love, Me
- 2 Steve Wariner, Leave Him Out Of This
- 3 Restless Heart, You Can Depend On Me
- 4 Pam Tillis, Maybe It Was Memphis
- 5 Sammy Kershaw, Cadillac Style
- 6 Brooks & Dunn, My Next Broken Heart
- 7 Remingtons, A Long Time Ago
- 8 Tanya Tucker, (Without You) What Do I
- 9 Vince Gill, Look At Us
- 10 Garth Brooks, Shameless
- 11 Randy Travis, Better Class Of Losers
- 12 Trisha Yearwood, That's What I Like A
- 13 Mike Reid, I'll Stop Loving You
- 14 Diamond Rio, A Jukebox With A Country
- 15 Pirates Of The Mississippi, Fighting
- 16 Diamond Rio, Mama Don't Forget To Pra
- 17 Kathy Mattea, Asking Us To Dance
- 18 Hal Ketchum, I Know Where Love Lives
- 19 Ronnie Milsap, Turn That Radio On
- 20 Doug Stone, A Jukebox With A Country
- 21 Suzy Bogguss, Someday Soon
- 22 Ricky Van Shelton, After The Lights G
- 23 Mark Collie, She's Never Comin' Back
- 24 Dwight Yoakam, It Only Hurts When I C
- 25 Davis Daniel, Fighting Fire With Fire
- 26 Mark Chesnut, Broken Promise Land
- 27 Mary Chapin Carpenter, Going Out Toni
- 28 Billy Dean, Only The Wind
- 29 Lorie Morgan, Except For Monday

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

Single Reviews

EDITED BY LARRY FLICK

POP

DAISY DEE Pump It Up All The Way (4:20)
PRODUCERS: Dino Majore, Geoffrey McCoy
WRITERS: P. DeMeyer, O. Abbeloos, Cooly D., D. Dee
PUBLISHERS: SHR, BMI; P&M/Musik-Edition
Discoton/I & Ear, GmbH
REMIXER: Eddie "Love" Arroyo
LMR/RCA 62184 (c/o BMG) (cassette single)

Femme rapper who made radio and club programmers "crazy" last year returns with a pop-flavored hip-houser from her eponymous debut set. Though not nearly as contagious as her previous hit, track does kick with a reasonably hard bassline and requisite "let's party" rhymes.

OZZY OSBOURNE Mama, I'm Coming Home (3:23)
PRODUCERS: Duane Baron, John Purdell
WRITERS: O. Osbourne, Z. Wyde, Lemmy Kilmister
PUBLISHER: Virgin
Epic 74093 (c/o Sony) (cassette single)

Legendary metallurgist once again courts mainstream pop approval with this highly accessible rock ballad. Track is fueled by sweet production and positively warm vocals by Osbourne. Already a hit at album rock radio, other formats are likely to follow suit any second now. From the certified gold set "No More Tears."

KIX Tear Down The Walls (4:17)
PRODUCER: Taylor Rhodes
WRITERS: D. Purnell, T. Rhodes
PUBLISHER: Cookies, BMI; T. Rhodes Songs/MCA, ASCAP
East-West 4218 (c/o Atlantic) (cassette single)

Headbangers make their label debut with a pop-framed power ballad. Hummable chorus and appealing vocals should add up to widespread top 40 activity, while keeping metal following intact. From the "Hot Wire" album.

GARLAND JEFFREYS Hail, Hail Rock'n'Roll (4:05)
PRODUCERS: Ben Wolff, Andy Dean
WRITER: G. Jeffreys
PUBLISHER: Black & White Alike, ASCAP
RCA 62175 (c/o BMG) (cassette single)

Track sends conflicting signals, as title and R&B/dance content seem to be at odds. Lyrics jump from anger regarding racial stereotypes to a chorus that pays homage to everyone from Little Richard, Chuck Berry, and Bo Diddley to Elvis, Gene Vincent, and Jerry Lee Lewis.

THE POWER Do It (4:36)
PRODUCER: Derrick Colier
WRITER: D. Colier
PUBLISHER: Rhythm Of Atlanta, BMI
Northwest 007 (cassette single)

Photogenic teen quartet come on like a cross between New Kids On The Block and Vanilla Ice on this sugary pop/hip-hopper. Although their rhymes could use a little seasoning, track is charming enough to warrant investigation. Contact: 404-432-3490.

R & B

BARRY WHITE & ISAAC HAYES Dark & Lovely (You Over There) (4:54)
PRODUCER: Barry White
WRITER: B. White
PUBLISHER: Seven Songs, BMI
A&M 7327 (c/o PGD) (cassette single)

Two of the deepest and most sensuous male voices in music join forces for a romantic R&B ballad. Slow and grinding groove is complemented by lush instrumentation and soul-stirring performances. An essential urban radio add, though AC playlists would be wise to take note as well. From White's current "Put Me In Your Mix" album.

CARTOUCHE Hold On (5:07)
PRODUCER: Serge Ramaekers, Freddy Bastone

WRITERS: S. Ramaekers, F. Bastone
PUBLISHERS: Bastone/MCA, ASCAP;
BMC/Ramaekers/Van Gogh's Ear, BMI
REMIXER: Freddy Bastone
Scotti Bros. 75303 (c/o BMG) (12-inch single)

After several club-oriented outings, duo takes a shot at urban radio approval. Tune is packed with a hip-hop-derived funk groove, assertive vocals, and a singalong chorus.

MIC MURPHY Fit To Be Tied (4:10)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
East-West 4326 (c/o Atlantic) (cassette single)

Former System singer continues his quest for solo success with a funk-fortified new-jack jam. Perculating percussion and an endearing performance by Murphy give track its potential.

C'VELLO Turn You On (3:08)
PRODUCERS: Kevin C'Vello, Tracy C'Vello
WRITER: K. C'Vello
PUBLISHER: Livies Boys, BMI
Renouveaux 62148 (c/o BMG) (cassette single)

Straight, synthetic disco track may not tread any new ground musically, but the tune is infectious and danceable. C'Vello's vocals are provocative and sexy. Production is appropriately slick. Club and urban programmers should find a slot for this one.

COUNTRY

GEORGE FOX Here Today, Here Tomorrow (3:18)
PRODUCER: Garth Fundis
WRITERS: DiPiero, Sherrill, Fox
PUBLISHERS: Little Big Town, American Made, Old Wolf, BMI; Balmur, Warner-Chappell Canada, SOCAN
Warner Bros. 5215 (CD promo)

A sweet and earnest assertion of devotion by one of Canada's top vocalists.

NEW & NOTEWORTHY

ORCHESTRA JB Come Alive (4:19)
PRODUCER: Jimmy Brown
WRITERS: J. Brown, B. Brown
PUBLISHERS: Rumour/Skratch, PRS
EastWest 1764 (c/o Atlantic) (12-inch single)

JB is actually up-and-coming British musician and songwriter Jimmy Brown. On his U.S. debut, he offers a tasty mixture of insinuating hip-hop beats, Pink Floyd-style rock guitars, and a chirpy, modern-pop melody. While comparisons to Jesus Jones and EMF are on the way, this is much more subtle and intricate than the music of both acts combined. An excellent playlist addition for club, top 40, and alternative formats. Look for the debut album, "Tambourine Fever."

DEGREES OF MOTION Do You Want It Right Now (4:00)
PRODUCERS: Ric Wake, Richie Jones
WRITERS: C. Burton, N. Straker
PUBLISHER: Virgin, ASCAP
Esquire 91332 (cassette single)

Hip'n'hot dance track has just begun to heat up crossover radio airwaves, as well as in the clubs. Producer Ric Wake has previously been at the helm for hits by pop divas like Mariah Carey and Taylor Dayne—and his magic touch is warmly felt here. Sizzling, seductive vocals jump over percussive, bass-driven synth instrumentation. Contact: 516-547-0600.

DANCE

JOMANDA True Meaning Of Love (6:31)
PRODUCERS: Dwayne "Spen" Richardson, Derek A. Jenkins, Cassio Ware, Paul Scott
WRITER: not listed
PUBLISHER: not listed
REMIXER: Komix
Big Beat 1762 (c/o Atlantic) (12-inch single)

Femme trio who scored their first major hit single in 1991 with "Got A Love For You" twirl into the new year with a familiar, pop-etched houser. While song is missing a hook as indelible as their previous hits, appealing vocals and a slammin' bassline are fine compensation. Listen for the edit on crossover radio shortly.

2 BROTHERS ON THE 4TH FLOOR Turn Da Music Up (6:36)
PRODUCERS: 2 Brothers On The 4th Floor
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Rutger "Rutti" Kroerse, DJ Marcello, 2 Brother On The 4th Floor
ZYX 6644 (12-inch single)

Italo hip-house act follows its first U.S. top 10 hit with an equally infectious workout. Programming incentive is provided by cut's frenetic bassline, diva wailing by Gale Robinson, and cute rhymes courtesy of Da Smooth Baron MC. A wide variety of remixes don't hurt either. Contact: 516-253-0126.

ROGER S. PRESENTS SOUNDSHAFT Get Up (5:50)
PRODUCER: Roger S.
WRITER: R. Sanchez
PUBLISHERS: Maxi/Selective Collective/D.O.K./Indeep, ASCAP
REMIXER: Roger S.
Maxi 2006 (12-inch single)

Underground house instrumental will remind some of Roger's now-classic "Luv Dancin'" with its jazzy keyboards and staccato percussion. Mainstream success seems iffy, though producer's growing legion of fans will love this. Contact: 212-366-0950.

CHARLES DOCKINS PRESENTS JAMES HOWARD We Can Do It (Wake Up) (8:38)
PRODUCERS: Charles Dockins, David Sussman, David Chang
WRITER: C. Dockins
PUBLISHER: Emotive, ASCAP
REMIXERS: Neal Conway, Charles Dockins, David Sussman, David Chang
Emotive 715 (12-inch single)

Howard's vibrant baritone is downright inspirational on this R&B-driven house anthem. Lyrics are a battle cry for peace and harmony; an increasingly standard message—but one we clearly still need to hear. In this context, it works quite nicely. Contact: 212-645-7330.

CHERRY VANILLA & MAN PARRISH Fone Sex (no timing listed)
PRODUCER: Man Parrish
WRITERS: M. Parrish, C. Vanilla
PUBLISHERS: Vanilla/Girlfriend, ASCAP
Radikal 12283 (c/o Hot Productions) (12-inch single)

This deliciously dirty jam was first heard on 1991's "If You Think You're Nasty" compilation. The sorely underrated Parrish pumps an infectious house beat, while Vanilla offers a sex rap that will make your mother faint. Contact: 201-836-5116.

DAVID BURRILL Stay With Me (6:22)
PRODUCER: David Burrill
WRITER: D. Burrill
PUBLISHER: Cover Boy, ASCAP
REMIXER: Rique Alonso
Oak Lawn 142 (12-inch single)

Burrill's hunky charisma and earnest delivery turns this blend of house, funk, and freestyle elements into a potential winner. However, track could do with more break-conscious remixes. Contact: 214-520-2855.

BODY OF LIGHT Dance Like A Flower (5:02)
PRODUCERS: Robert Shea, Adam Shafron

WRITERS: R. Shea, A. Shafron
PUBLISHERS: Van Gogh's Ear, BMI
TSR 871 (12-inch single)

Sample-happy hard-houser is enlivened by aggressive keyboard effects and rousing percussion. Harsh enough for purists, though slick enough to lure mainstream jocks. Contact: 818-705-3512.

ROCK TRACKS

ERIC CLAPTON Tears In Heaven (4:32)
PRODUCER: Russ Titelman
WRITERS: E. Clapton, W. Jennings
PUBLISHERS: United Lion, BMI; Drumlin, PRS
Reprise 5240 (c/o Warner Bros.) (CD promo)

Clapton delivers a soft and affecting vocal on this ballad taken from the soundtrack to the film "Rush." He swaps his usual blues guitar riffing for acoustic picking, creating fluid, evocative lines. Justice prevailing, this beautiful tune will receive immediate approval from album rock, top 40, and AC programmers.

ROY ORBISON I Drove All Night (3:44)
PRODUCER: Jeff Lynne
WRITERS: B. Steinberg, T. Kelly
PUBLISHER: not listed
MCA 2025 (c/o Uni) (CD promo)

This new tune from the late, great Orbison jumps with uptempo rock'n'roll purity. Jeff Lynne's signature production style provides the perfect complement to the artist's impeccable vocals. Track trades on shades of Orbison's last band, the Traveling Wilburys, which should ensure action at album rock, AC, and top 40 outlets.

LOU REED What's Good (3:22)
PRODUCERS: Lou Reed, Mike Rathke
WRITER: L. Reed
PUBLISHERS: Metal Machine/Screen Gems-EMI, BMI
Sire 4988 (c/o Warner Bros.) (CD promo)

First emphasis track from veteran rock poet's new "Magic & Loss" collection is a sparsely executed rocker, enlivened with thought-provoking lyrics that ponder the meaning of life. Reed's reliably clever turn-of-phrase will please ardent fans, and may hopefully entice those who continue to be among the uninitiated. Simple yet brilliant.

PRIMAL SCREAM Slip Inside This House (5:14)
PRODUCERS: Hypnotone, Andrew Innes
WRITERS: Hall, Erickson
PUBLISHER: Tapier, BMI
REMIXER: Andrew Weatherall
Sire 5262 (c/o Warner Bros.) (CD promo)

Band dips once again into innovative "Screamadelica" set and pulls out this genre-smashing combination of goth-rock, hip-hop, and modern-pop. Thoroughly engaging hook, rumbling piano lines, and textured production are sure to keep interest from alternative radio and clubs piqued.

ALDO NOVA Someday (4:07)
PRODUCERS: Jon Bon Jovi, Aldo Nova
WRITERS: A. Nova, J. Bon Jovi, R. Hughes
PUBLISHER: not listed
Jamco/Mercury 571 (c/o PolyGram) (cassette single)

Angst-ridden rock power-ballad benefits from Nova's well-worn vocal rasp. Sweeping acoustic guitars and metallic electric riffs mix provide just the right amount of melodrama. Stylistic touch of co-producer and writer Jon Bon Jovi is strongly felt and should help keep the ball rolling at album rock radio.

MARY'S DANISH Foxy Lady (3:43)
PRODUCERS: Dave Jerden, Mary's Danish
WRITER: J. Hendrix
PUBLISHER: Belia Godiva, ASCAP
Morgan Creek 0010 (CD promo)

Usually charming act flirts with disaster by trying to turn Jimi

Hendrix's classic song into a pop/funk ditty. Results are sloppy and disappointing. Be wise and sample any of the other tunes on the fun and noteworthy "Circa" album.

MARC BONILLA White Noise (3:01)
PRODUCER: Kevin Gilbert
WRITER: M. Bonilla
PUBLISHERS: Artsake/Cherry River, BMI
Reprise 5047 (c/o Warner Bros.) (CD promo)

Guitarist jams Cream-esque guitars into a rapid saloon-style instrumental that is supported by a super-tight rhythm section and honky-tonk piano fills. Lots of fun.

MICKEY DEE I'll Carry On (4:01)
PRODUCER: Mike D'Anna
WRITER: M. Dee
PUBLISHER: Looking Good, ASCAP
Rock City 102491 (cassette single)

Dee's world-wise voice gives this rumbling, guitar-driven rocker much-needed depth and dimension. Backing band features former members of Three Dog Night. A cool choice for album rock radio. Contact: 813-287-5057.

MATURE INNOCENCE When You Call (3:59)
PRODUCER: P. Kraushaar, Mature Innocence
WRITERS: B. Crane, C. Murray, E. Murray, J. Murray
PUBLISHER: EGA, BMI
EGA 002 (CD single)

Quartet evoke images of the Psychedelic Furs and the Cure on this moody and sparse rocker. College and alternative radio programmers should take note. Contact: P.O. Box 191147, Sacramento, Calif. 95819.

RAP

GOLDMONEY Money (3:25)
PRODUCER: Pee Wee
WRITER: Pee Wee
PUBLISHER: GLG Two, BMI
Tommy Boy 978 (12-inch single)

The wonder, joy, and pain of getting cash are examined on this cleverly worded, horn-rimmed jam. Guest appearances by Shock-G and Humpty Hump add to fine track's radio and retail potential. Be aware. Contact: 212-722-2211.

MIDNIGHT VOICES Cold (4:47)
PRODUCER: Midnight Voices, Tony Mills
WRITERS: Midnight Voices
PUBLISHERS: Code D.N.A./Mystery School, ASCAP;
3 Feet From The Pin, BMI
Monster Music 107360 (c/o Monster Music) (cassette single)

Hard-hitting lyrics hype Afrocentric self-awareness and self-respect in a world seemingly void of dreams or heroes. Rappers provide interesting and intelligent perspective on plight of the common black man in American society.

THE CHILL DEAL BOYZ Make Ya Body Move (4:08)
PRODUCERS: C.C. Orange, Jay McGowan, the Chill Deal Boyz
WRITERS: J. McGowan, M. Phillips, N. Orange
PUBLISHERS: All Nations, ASCAP
Pump 15109 (c/o Quality) (cassette single)

Hip and groovin' single pays tribute to the club crawlers' lifestyle. Danceable track should incite heavy airplay on urban outlets, as well as mixing it up in the clubs. Rhythm track is easily embraceable, backing vocals are melodic and hot.

RAW FUSION Rockin' To The PM (7:02)
PRODUCERS: Raw Fusion, The Underground
WRITERS: R. Brooks, D. Elliot, G. Jacobs, P. Levas
PUBLISHER: not listed
Hollywood Basic 64824 (maxi-cassette single)

Cocky hip-hop poet throws down some fast-talking rap that's perfect for partying. Super-slick "piano man" distinguishes track from the pack. Hip dance fare that should shake up the rap/R&B charts.

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.



Voices That Care. The USO presented its Bob Hope Entertainment Award to songwriter David Foster and Linda Thompson, his wife, for their collaborative work on the "Voices That Care" project, supporting the U.S. armed forces. Gathered in Washington, D.C., at the USO Christmas celebration, which marked the 50th anniversary of the organization, from left, are entertainer Billy Davis Jr.; Alma Powell, wife of Gen. Colin L. Powell; Davis' wife, singer Marilyn McCoo; Powell, chairman of the Joint Chiefs of Staff; Foster; and Thompson.

NEW YEAR OFFERS OLD FAVES, NEWCOMERS

(Continued from page 7)

and promotion tour that will likely keep her on the road into the summer. The 12-inch version of her second single, "We've Got A Love Thing," shipped to clubs Jan. 2.

On Jan. 28, Smash will issue "The Midnite Hour," the first album in several years from longtime underground club cult figure Jamie Principle. Much of the set was written and produced by the Chicago-based singer with superhot producer/remixer Steve "Silk" Hurley. The first single, "You're All I've Waited 4," is beginning to click in clubs, while an urban radio push is planned for later this month.

On the heels of a pair of international dancefloor hits, Belgian techno act Quadrophonia unveils its first al-

bum, "Cozmic Jam," Jan. 14 on RCA. The group is expected to hit the U.S. promotion trail shortly.

On the country music tip, Ronnie McDowell's "When A Man Loves A Woman," due Jan. 14 from Curb, is a collection of his interpretations of pop music hits. His rendition of the Percy Sledge title cut is the first single. Other tunes include covers of Sting's "Be Still My Beating Heart" and Dr. Hook's "When You're In Love With A Beautiful Woman."

Latin music fans should note the Jan. 27 release of the Elektra soundtrack to the film "The Mambo Kings," which features new material by Tito Puente, Celia Cruz, Los Lobos, and Linda Ronstadt. A remixed version of Puente's "Ran Kan Kan" is moving up Billboard's Club Play chart. The Los Lobos track "Bella Maria De Mi Alma" was issued as the first commercial single Jan. 3.

Assistance in preparing this story was provided by Trudi Miller and Barbara Davies in New York; Rochelle Levy in Los Angeles; and Michael George in Nashville.

MICHAEL ELLIS IS ON VACATION. HIS HOT 100 SINGLES SPOTLIGHT WILL RETURN NEXT WEEK.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
2	1	2	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)
3	—	1	ENTER SANDMAN	METALLICA (ELEKTRA)
4	3	7	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
5	4	2	ROMANTIC	KARYN WHITE (WARNER BROS.)
6	9	7	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
7	5	6	WITH YOU	TONY TERRY (EPIC)
8	2	7	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)
9	6	4	HOLE HEARTED	EXTREME (A&M)
10	8	7	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
11	7	2	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
12	11	6	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
13	10	6	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)
14	12	5	I ADORE MI AMOR	COLOR ME BADD (GIANT)
15	15	7	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
16	17	7	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
17	16	7	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
18	18	7	CRAZY	SEAL (SIRE/WARNER BROS.)
19	13	4	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)
20	—	6	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
21	19	7	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
22	14	4	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSALIS)
23	21	7	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
24	22	7	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
25	20	4	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
26	26	7	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)
27	24	7	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
28	—	1	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
29	23	7	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
30	29	3	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 20.

HOT 100 A-Z

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
2	LEGIT 2 QUIT (Bust-It, BMI)	
7	ADAMMS GROOVE (Bust-It, BMI/Orion, ASCAP) WBM	
51	AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caiber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)	
66	AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)	
2	ALL 4 LOVE (Me Good, ASCAP/Howie Tee, BMI/Irving, ASCAP) CPP	
59	ALL SHE WROTE (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL	
85	ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP)	
29	ANGEL BABY (Longitude, BMI) WBM	
78	BE TRUE TO YOURSELF (Protoons, ASCAP/Greedy Greg, ASCAP)	
1	BLACK OR WHITE (Mijac, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) WBM	
14	BLOWING KISSES IN THE WIND (EMI April, ASCAP/LeoSun, ASCAP) WBM	
80	BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP)	
27	BROKEN ARROW (Medicine Hat, ASCAP/EMI April, ASCAP) HL	
3	CAN'T LET GO (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	
28	CAN'T STOP THIS THING WE STARTED (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP	
52	CANT TRUSS IT (Def American, BMI)	
33	CHANGE (Careers-BMG, BMI) HL	
68	THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stoopid, ASCAP/Almo, ASCAP) HL/PPP	
86	CONVICTION OF THE HEART (Gnosso, ASCAP/Southshore, BMI) WBM	
30	CREAM (Controversy, ASCAP/WB, ASCAP) WBM	
79	A DAY IN MY LIFE (WITHOUT YOU) (King Reyes, ASCAP/Funny Bear, ASCAP/Berrios, ASCAP/EMI April, ASCAP)	
13	DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM	
19	DON'T CRY (Guns N' Roses, ASCAP) CLM	
8	DON'T LET THE SUN GO DOWN ON ME (Big Pig, ASCAP) HL	
39	EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civillies, ASCAP/Virgin, ASCAP) HL	
82	EVERY ROAD LEADS BACK TO YOU (Realsongs, ASCAP/TCF, ASCAP) WBM	
9	FINALLY (Wax Museum, BMI/Mainlot, BMI)	
91	THE FLY (Chappell & Co., ASCAP) HL	
26	FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Sure!, ASCAP) HL/WBM	
100	GET A LEG UP (Full Keel, ASCAP) WBM	
76	GIVE IT AWAY (Moebetoblame, BMI)	
87	GROOVY TRAIN (Virgin, ASCAP/Virgin Songs, BMI) HL	
56	HEARTS DON'T THINK (THEY FEEL) (Tuareg, ASCAP/Peasant, ASCAP)	
97	HOLD ON (TIGHTER TO LOVE) (Colgems-EMI, ASCAP/MCA, ASCAP)	
38	HOME SWEET HOME (Warner-Tamerlane, BMI/Motley Crue, BMI) WBM	
61	HOUSECALL (Aunt Hilda, BMI/Maxi, BMI/Shadows, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP)	
50	I CAN'T MAKE YOU LOVE ME (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP	
67	I'LL GET BY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Pillarview B.V., BMI/Cashola, ASCAP) CLM	
90	I'LL TAKE YOU THERE (Irving, ASCAP)	
12	I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)	
45	I'M TOO SEXY (Hit And Run, ASCAP/Hidden Pun, BMI)	
53	IN MY DREAMS (WB, ASCAP) WBM	
74	IN PARADISE (Play The Music, ASCAP)	
77	INSATIABLE (Controversy, ASCAP/WB, ASCAP) WBM	
32	IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Extreme, ASCAP) WBM	
4	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP	
42	I'VE GOT A LOT TO LEARN ABOUT LOVE (Good Dog, ASCAP/Full Keel, ASCAP/Dial M For Music, ASCAP) WBM	
46	I WANNA BE YOUR GIRL (One Word, ASCAP/BMG, ASCAP) HL	
69	I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM/HL	
57	I WONDER WHY (Sony Tunes, ASCAP/C. Montrose S., ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL	
95	JUST ANOTHER GIRLFRIEND (4M, ASCAP/Zomba, ASCAP)	
72	JUST A TOUCH OF LOVE (Virgin, ASCAP/Cole-Civillies, ASCAP) HL	
22	KEEP COMING BACK (Chi-Boy, ASCAP) CLM	
31	KEEP IT COMIN' (Harrindur, BMI/Joel Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP) WBM/PPP	
40	KISS YOU BACK (GLG Two, BMI/Pubhowyali, BMI/Willesden, BMI/Bridgeport, BMI)	
41	LIVE AND LET DIE (MPL, ASCAP/EMI Unart, BMI) CPP	
25	LIVE FOR LOVING YOU (Foreign Imported, BMI/Realsongs, ASCAP) CPP	
93	LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP) WBM	
37	LOVE ME ALL UP (No Pain No Gain, ASCAP/Weenie Squeech, ASCAP/Dickiebird, BMI)	
98	MARTIKA'S KITCHEN (Girlsongs, ASCAP/WB, ASCAP)	
23	MINI PLAYING TRICKS ON ME (N-The Water, ASCAP)	
73	MOVE ANY MOUNTAIN (Amokshasong, PRS)	
20	MYSTERIOUS WAYS (Chappell & Co., ASCAP) HL	
71	NO MORE TEARS (Virgin, ASCAP/Purdell, ASCAP) HL	
16	NO SON OF MINE (Hidden Pun, BMI) WBM	
43	ON A SUNDAY AFTERNOON (RMI, BMI/Delicious Apple, BMI/Longitude, BMI/Purple Records, ASCAP/Stone Agate, BMI/Fun City, BMI) WBM	
18	O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP	
81	POP THAT COOCHIE (Pac Jam, BMI/2 Live, BMI)	
70	PRIDE (IN THE NAME OF LOVE) (Chappell & Co., ASCAP)	
94	RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenshirt, BMI) HL	
49	RING MY BELL (Two Knight, BMI)	
89	RUSH (The Voice Of London, BMI)	
83	THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)	

Billboard.

FOR WEEK ENDING JANUARY 11, 1992

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	33	11	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
①	1	8	2 LEGIT 2 QUIT	HAMMER (CAPITOL) 2 weeks at No. 1	39	30	11	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
②	4	6	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)	40	34	19	EMOTIONS	MARIAH CAREY (COLUMBIA)
③	5	5	ADDAM'S GROOVE	HAMMER (CAPITOL)	41	40	8	NO SON OF MINE	GENESIS (ATLANTIC)
4	2	8	BLACK OR WHITE	MICHAEL JACKSON (EPIC)	42	35	28	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
5	6	9	WILDSIDE	MARKY MARK (INTERSCOPE)	④③	56	6	HOME SWEET HOME	MOTLEY CRUE (ELEKTRA)
⑥	7	7	ALL 4 LOVE	COLOR ME BADD (GIANT)	④④	57	2	STAY	JOEY (UPTOWN/MCA)
7	3	19	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)	④⑤	—	1	I WANNA BE YOUR GIRL	ICY BLU (GIANT)
8	8	16	DON'T CRY	GUNS N' ROSES (Geffen)	46	50	24	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./JCHIBAN)
9	10	21	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	47	51	15	POP THAT COOCHIE	THE 2 LIVE CREW (LUKE/ATLANTIC)
⑩	18	4	DON'T LET THE SUN GO DOWN ...	GEORGE MICHAEL/E. JOHN (COLUMBIA)	48	36	13	TENDER KISSES	TRACIE SPENCER (CAPITOL)
⑪	11	18	MIND PLAYING TRICKS ON ME	GETO BOYZ (RAP-A-LOT/PRIORITY)	49	45	12	NO MORE TEARS	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
⑫	20	7	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	⑤①	62	23	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
⑬	14	10	FINALLY	CE CE PENISTON (A&M)	51	29	25	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
14	9	11	SET ADRIFT ON MEMORY BLISS	P.M.-DAWN (GEE STREET/ISLAND/PLG)	⑤②	69	27	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
⑮	23	9	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WB)	53	44	7	BROKEN ARROW	ROD STEWART (WARNER BROS.)
16	19	22	ENTER SANDMAN	METALLICA (ELEKTRA)	54	27	28	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M)
⑰	21	6	THE UNFORGIVEN	METALLICA (ELEKTRA)	55	48	21	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
18	12	17	CAN'T STOP THIS THING WE ...	BRYAN ADAMS (A&M)	56	55	6	INSATIABLE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
⑰	26	12	ANGEL BABY	ANGELICA (ULTRA/QUALITY)	⑤⑦	—	1	GIVE IT AWAY	RED HOT CHILI PEPPERS (WARNER BROS.)
20	22	14	FOREVER MY LADY	JOEY (UPTOWN/MCA)	58	53	14	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)
21	15	9	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)	59	46	7	KEEP COMING BACK	RICHARD MARX (CAPITOL)
⑳	37	6	I LOVE YOUR SMILE	SHANICE (MOTOWN)	⑥①	—	1	BE TRUE TO YOURSELF	2ND II NONE (PROFILE)
23	16	19	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	⑥①	64	6	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)
24	17	15	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	62	61	5	ALL SHE WROTE	FIREHOUSE (EPIC)
25	25	14	CAN'T TRUSS IT	PUBLIC ENEMY (DEF JAM/COLUMBIA)	⑥③	71	4	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
26	24	14	RING MY BELL	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)	⑥④	—	1	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
⑳	38	9	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)	65	58	23	I ADORE MI AMOR	COLOR ME BADD (GIANT)
⑳	47	2	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	66	49	7	CHANGE	LISA STANSFIELD (ARISTA)
⑳	54	2	LIVE AND LET DIE	GUNS N' ROSES (Geffen)	67	52	32	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
⑳	39	5	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	68	72	6	ALL THROUGH THE NIGHT	TOPE-LOC (DELICIOUS VINYL/PLG)
⑳	41	5	UHH AHH	BOYZ II MEN (MOTOWN)	69	65	2	SPENDING MY TIME	ROXETTE (EMI)
⑳	43	7	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)	⑦①	—	1	TO BE WITH YOU	MR. BIG (ATLANTIC)
33	31	28	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	⑦①	—	22	CRAZY	SEAL (SIRE/WARNER BROS.)
34	13	12	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	72	70	27	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)
⑳	42	9	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)	73	60	32	WITH YOU	TONY TERRY (EPIC)
36	32	13	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	⑦④	74	29	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
37	28	20	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)	⑦⑤	—	4	HIP HOP JUNKIES	NICE & SMOOTH (RAL/COLUMBIA)

○ Singles with increasing sales. © 1992, Billboard/BPI Communications, Inc. and SoundScan, Inc.

44	SAVE UP ALL YOUR TEARS (Realsongs, ASCAP/EMI April, ASCAP/Desmable, ASCAP) HL/WBM	ASCAP/Almo, ASCAP/Zomba, ASCAP/Testatyme, ASCAP) CPP	
55	SEND ME AN ANGEL (Rudolph Schenker, ASCAP/Klaus Meine, ASCAP/Pri, ASCAP) HL	ASCAP/Dog Turner, ASCAP/Tasmanian, ASCAP) HL	
11	SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP) HL	54	TOO BLIND TO SEE IT (Last Song, ASCAP/Third Coast, ASCAP)
34	SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM	65	TOP OF THE WORLD (Yessup, ASCAP/WB, ASCAP) CLM
99	SHE AIN'T PRETTY (Northern Pike Songs, SOCAN)	47	UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP) HL
64	SHOT OF POISON (EMI April, ASCAP/Lisabella, ASCAP/Almo, ASCAP/Testatyme, ASCAP/Tyreach, ASCAP) CPP/HL	35	THE UNFORGIVEN (Creeping Death, ASCAP) CLM
6	SMELLS LIKE TEEN SPIRIT (Virgin Songs, BMI/End Of Music, BMI) HL	88	WASTED TIME (Wordkiss, ASCAP/New Jersey Underground, ASCAP) CLM
36	SPENDING MY TIME (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	24	THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Letlover Souped, ASCAP/ATV, BMI) WBM/HL
62	STAY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP)	96	WHAT TIME IS LOVE? (E.G., BMI/Warner Chappell/WB, ASCAP/MCA, ASCAP/Wandee, ASCAP) HL/WBM
58	STREET OF DREAMS (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI) WBM	15	WHEN A MAN LOVES A WOMAN (Pronto, BMI/Quincy, BMI/Warner-Tamerlane, BMI) WBM
17	TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP)	75	WHISPERS (Pez, BMI/Mister Rodgers, BMI/It's Time, BMI)
48	TENDER KISSES (Zodroc, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM	10	WILDSIDE (Oakfield Avenue, BMI/Screen Gems-EMI, BMI) WBM
21	THAT'S WHAT LOVE IS FOR (All Nations, ASCAP/Moo Maison, ASCAP/MCA, ASCAP/Age To Age, ASCAP/Reunion, ASCAP) HL	84	WITHIN MY HEART (Funny Bear, ASCAP/Angel Lebron, Jr., ASCAP/Berrios, ASCAP/ABL, ASCAP/EMI April, ASCAP)
92	THERE'S NO OTHER WAY (MCA, ASCAP)		
63	THERE WILL NEVER BE ANOTHER TONIGHT (Badams,		</



***massive
attack***

***the new
single***

***be thankful for
what you've got***

Going for adds January 20th. From the critically acclaimed album **Blue Lines**.

Produced and mixed by Massive Attack and Johnny Dollar. Management: Cherry Bear Organisation. ©1992 Virgin Records America, Inc.



THE Billboard 200

TOP ALBUMS

FOR WEEK ENDING
JANUARY 11, 1992

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ No. 1 ★ ★						
1	6	6	14	NIRVANA ▲ DGC 24425/GEFFEN (9.98/14.98)	NEVERMIND	1
2	2	2	16	GARTH BROOKS ▲ 5 CAPITOL 96330* (10.98/16.98)	ROPIN' THE WIND	1
3	3	3	9	HAMMER CAPITOL 98151 (10.98/16.98)	TOO LEGIT TO QUIT	2
4	7	4	6	U2 ISLAND 10347/PLG (9.98/16.98 EQ)	ACHTUNG BABY	1
5	1	1	5	MICHAEL JACKSON EPIC 45400 (10.98/16.98 EQ)	DANGEROUS	1
6	5	8	33	BOYZ II MEN ▲ 2 MOTOWN 6320* (9.98/14.98)	COOLEYHIGHARMONY	3
7	10	10	15	GUNS N' ROSES ▲ 3 GEFFEN 24420 (10.98/16.98)	USE YOUR ILLUSION II	1
8	12	14	15	GUNS N' ROSES ▲ 2 GEFFEN 24415 (10.98/16.98)	USE YOUR ILLUSION I	2
9	9	9	20	METALLICA ▲ 3 ELEKTRA 61113 (10.98/16.98)	METALLICA	1
10	4	5	36	MICHAEL BOLTON ▲ 4 COLUMBIA 46771 (10.98/16.98 EQ)	TIME, LOVE AND TENDERNESS	1
11	11	11	15	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98/16.98 EQ)	EMOTIONS	4
12	8	7	29	NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98/17.98)	UNFORGETTABLE	1
13	18	19	23	COLOR ME BADD ▲ GIANT 24429 /REPRISE (9.98/16.98)	C.M.B.	3
14	13	13	7	GENESIS ▲ ATLANTIC 82344* (10.98/16.98)	WE CAN'T DANCE	4
15	23	20	13	PRINCE ▲ PAISLEY PARK 25379*/WARNER BROS. (10.98/16.98)	DIAMONDS & PEARLS	3
16	14	12	69	GARTH BROOKS ▲ 5 CAPITOL 93866* (9.98/14.98)	NO FENCES	4
17	16	17	27	BONNIE RAITT ▲ 2 CAPITOL 96111 (10.98/16.98)	LUCK OF THE DRAW	2
18	25	25	10	VARIOUS ARTISTS POLYDOR 845750*/PLG (10.98/16.98 EQ)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
19	20	23	14	HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98/16.98 EQ)	BLUE LIGHT, RED LIGHT	19
20	15	15	33	PAULA ABDUL ▲ 2 CAPTIVE 91611*/MIRGIN (10.98/16.98)	SPELLBOUND	1
21	21	21	13	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/17.98)	DECADE OF DECADENCE	2
★★★POWER PICK★★★						
22	24	27	23	MARKY MARK & THE FUNKY BUNCH ● INTERSCOPE 91737*/ATCO EASTWEST (10.98/16.98)	MUSIC FOR THE PEOPLE	22
23	17	18	43	AMY GRANT ▲ 2 A&M 5321 (9.98/16.98)	HEART IN MOTION	10
24	19	16	14	BRYAN ADAMS ▲ A&M 5367* (10.98/16.98)	WAKING UP THE NEIGHBOURS	6
25	29	29	8	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 47390 (9.98/14.98 EQ)	SKY IS CRYING	10
26	34	31	18	JODECI ● MCA 10198* (9.98/14.98)	FOREVER MY LADY	25
27	37	38	17	NAUGHTY BY NATURE ● TOMMY BOY 1044* (9.98/15.98)	NAUGHTY BY NATURE	16
28	31	32	15	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98/16.98 EQ)	NO MORE TEARS	7
29	36	28	9	ICE CUBE ▲ PRIORITY 57155 (10.98/16.98)	DEATH CERTIFICATE	2
30	30	33	42	R.E.M. ▲ 3 WARNER BROS. 26496 (9.98/16.98)	OUT OF TIME	1
31	28	26	13	REBA MCENTIRE ● MCA 10400* (10.98/16.98)	FOR MY BROKEN HEART	13
32	32	34	13	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98/16.98 EQ)	APOCALYPSE 91...ENEMY STRIKES BLACK	4
33	27	24	5	KEITH SWEAT ELEKTRA 61216* (10.98/16.98)	KEEP IT COMIN'	19
34	22	22	7	BETTE MIDLER ● ATLANTIC 82329* (10.98/16.98)	MUSIC FROM "FOR THE BOYS"	22
35	52	52	14	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/16.98)	BLOOD SUGAR SEX MAGIK	14
36	26	30	6	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/15.98)	BEAUTY & THE BEAST	26
37	41	42	6	ENYA REPRISE 81842* (10.98/16.98)	SHEPHERD MOONS	37
38	38	37	88	GARTH BROOKS ▲ 2 CAPITOL 90897 (9.98/14.98)	GARTH BROOKS	22
39	35	41	28	VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98/16.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
40	33	35	53	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98/16.98 EQ)	GONNA MAKE YOU SWEAT	2
41	44	46	13	JAMES TAYLOR ● COLUMBIA 46038* (10.98/16.98 EQ)	NEW MOON SHINE	37
42	39	36	31	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/16.98)	IT'S ALL ABOUT TO CHANGE	22
43	50	57	69	QUEENSRYCHE ▲ 2 EMI 92806 (9.98/16.98)	EMPIRE	7
44	40	39	45	FIREHOUSE ▲ EPIC 46186* (9.98/14.98 EQ)	FIREHOUSE	21
45	43	44	40	ROD STEWART ▲ WARNER BROS. 26300* (9.98/16.98)	VAGABOND HEART	10
46	48	47	12	JOHN MELLENCAMP MERCURY 510151* (10.98/16.98 EQ)	WHENEVER WE WANTED	17
47	72	67	25	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98/15.98)	WE CAN'T BE STOPPED	24
48	42	40	43	VINCE GILL ● MCA 10140* (9.98/14.98)	POCKET FULL OF GOLD	40
49	69	64	13	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98/14.98 EQ)	OF THE HEART, THE SOUL & THE CROSS	49
50	46	50	97	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98/16.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	46
51	49	45	57	EXTREME ▲ A&M 5313 (9.98/16.98)	EXTREME II PORNOGRAFFITTI	10
52	65	61	26	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/16.98)	INTO THE GREAT WIDE OPEN	13
53	59	53	16	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/16.98)	ON EVERY STREET	12
54	55	85	7	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/16.98)	PERFORMS ANDREW LLOYD WEBBER	54
55	51	49	8	RICHARD MARX CAPITOL 95874* (10.98/16.98)	RUSH STREET	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	45	48	6	AEROSMITH COLUMBIA 46209* (36.98/52.98 EQ)	PANDORA'S BOX	45
57	47	43	18	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98/16.98)	THE FIRE INSIDE	7
58	53	55	35	LUTHER VANDROSS ▲ EPIC 46789 (10.98/16.98 EQ)	POWER OF LOVE	7
59	67	63	17	RUSH ● ATLANTIC 82293* (10.98/16.98)	ROLL THE BONES	3
60	56	58	33	ALAN JACKSON ▲ ARISTA 8681* (9.98/14.98)	DON'T ROCK THE JUKEBOX	17
61	58	51	25	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/14.98)	HOMEBASE	12
62	64	65	81	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98/16.98 EQ)	MARIAH CAREY	1
63	89	84	6	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98/16.98)	T.E.V.I.N.	63
64	75	73	95	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278/REPRISE (9.98/14.98)	SHAKE YOUR MONEY MAKER	4
65	71	56	18	SOUNDTRACK ● MCA 10286* (10.98/16.98)	THE COMMITMENTS	8
66	62	62	60	CLINT BLACK ▲ 2 RCA 2372* (9.98/14.98)	PUT YOURSELF IN MY SHOES	18
67	81	68	18	BELL BIV DEVOE ● MCA 10345 (10.98/16.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
68	80	89	53	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/15.98)	BLACK'S MAGIC	38
69	76	76	59	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/20.98)	THE IMMACULATE COLLECTION	2
70	57	59	14	BARBRA STREISAND ● COLUMBIA 44111* (59.98/80.98 EQ)	JUST FOR THE RECORD...	38
71	108	95	11	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/17.98)	SONS OF THE P	44
72	94	79	8	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98/16.98)	AIN'T NO DOUBT ABOUT IT	72
73	63	54	130	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98/16.98 EQ)	SOUL PROVIDER	3
74	93	94	8	PAUL SIMON WARNER BROS. 26737* (24.98/32.98)	PAUL SIMON'S CONCERT IN THE PARK	74
75	54	60	16	THE JUDDS ● CURB 61018*/RCA (9.98/14.98)	GREATEST HITS VOL. TWO	54
76	61	70	12	GEORGE WINSTON WINDHAM HILL 11107 (10.98/16.98)	SUMMER	55
77	66	87	67	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98/15.98 EQ)	IN CONCERT	35
78	86	80	7	POISON CAPITOL 98046* (15.98/30.98)	SWALLOW THIS LIVE	51
79	104	93	12	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/16.98)	SPORTS WEEKEND	22
80	78	92	12	ERIC CLAPTON DUCK 26420*/REPRISE (23.98/32.98)	24 NIGHTS	38
81	68	77	194	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273/PLG (17.98/34.98 EQ)	PHANTOM OF THE OPERA	33
82	74	66	26	TRISHA YEARWOOD ● MCA 10297* (9.98/14.98 EQ)	TRISHA YEARWOOD	31
83	90	82	29	SKID ROW ▲ ATLANTIC 82242* (10.98/16.98)	SLAVE TO THE GRIND	1
84	70	69	26	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/16.98)	ROBIN HOOD: PRINCE OF THIEVES	5
85	83	72	7	LISA STANSFIELD ARISTA 18679* (10.98/16.98)	REAL LOVE	57
86	73	81	48	GLORIA ESTEFAN ▲ EPIC 46988 (10.98/16.98 EQ)	INTO THE LIGHT	5
87	85	90	60	SCORPIONS ▲ 2 MERCURY 846908 (9.98/16.98 EQ)	CRAZY WORLD	21
88	117	153	12	SOUNDGARDEN A&M 5374 (9.98/14.98)	BADMOTORFINGER	88
89	131	122	14	A TRIBE CALLED QUEST JIVE 1418* (9.98/14.98)	LOW END THEORY	45
90	95	91	26	HEAVY D. & THE BOYZ ● MCA 10289 (9.98/14.98)	PEACEFUL JOURNEY	21
91	102	105	137	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/16.98)	NICK OF TIME	1
92	60	71	7	YANNI PRIVATE MUSIC 82093* (9.98/14.98)	IN CELEBRATION OF LIFE	60
93	148	138	31	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98/15.98)	EFIL4ZAGGIN	1
94	129	135	56	NINE INCH NAILS TVT 2610 (9.98/14.98 EQ)	PRETTY HATE MACHINE	75
95	113	109	85	VAN MORRISON ● MERCURY 841970 (9.98/16.98 EQ)	THE BEST OF VAN MORRISON	41
96	77	75	39	ROXETTE ▲ EMI 94435* (10.98/16.98)	JOYRIDE	12
97	106	102	16	TESLA ● GEFFEN 24424 (9.98/16.98)	PSYCHOTIC SUPPER	13
98	82	74	32	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98/14.98 EQ)	BACKROADS	23
99	103	106	7	COLLIN RAYE EPIC 47468* (9.98/14.98 EQ)	ALL I CAN BE	99
100	105	116	78	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98/16.98 EQ)	WE ARE IN LOVE	22
101	88	128	6	LINDA RONSTADT ELEKTRA 61239* (10.98/16.98)	MAS CANCIONES	88
102	99	98	69	REBA MCENTIRE ▲ MCA 10016 (9.98/14.98)	RUMOR HAS IT	39
103	119	112	47	JESUS JONES ▲ SBK 95715* (9.98/16.98)	DOUBT	25
104	92	83	26	TANYA TUCKER ● CAPITOL 95562* (9.98/14.98)	WHAT DO I DO WITH ME	57
105	96	97	18	RANDY TRAVIS WARNER BROS. 26661* (9.98/16.98)	HIGH LONESOME	43
106	97	86	12	ALABAMA RCA 61040* (9.98/14.98)	GREATEST HITS, VOL. 2	72
107	136	120	11	ERASURE SIRE 26668*/REPRISE (10.98/16.98)	CHORUS	29
108	98	99	8	QUEENSRYCHE EMI 97048* (40.98/46.98)	OPERATION: LIVECRIME	38
109	110	104	14	FOURPLAY WARNER BROS. 26656* (9.98/16.98)	FOURPLAY	97

○ 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 CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, Inc. and SoundScan, Inc.

CHRISTMAS FINALLY ARRIVES FOR VIDEO; LASER SHOWS ITS STRENGTH

(Continued from page 1)

very, very strong."

A spokesman for WaxWorks says a surge in buying the week before Christmas made this year's video sales eclipse those of last. Although sales were good across the spectrum, the hottest titles included "Fantasia," "Rescuers Down Under," "Garth Brooks," and "Gone With The Wind," which sold an average of "eight or nine" copies each at each of the company's Disc Jockey superstores. WaxWorks owns 150 Disc Jockey and Music Express units.

Bill Shepard, president of Super Club Video Corp., a Dallas-based chain with about 200 stores, reports strong sell-through business for "Fantasia," "Robin Hood," and other hits. "But we did not see a strong sell-through season beyond the hits, says Shepard."

"As for rental," says Shepard, "explosive is probably too soft a word. It just rocketed. We have had almost double digit comparable-store growth since mid-December. The customer is back and aggressively renting. Our stores were full." He cites "Terminator 2: Judgment Day" and "City Slickers" as particularly strong renters.

However, the rental picture was mixed among the chains contacted by Billboard. Philadelphia-based West Coast Video was up 7.5% on a comparable basis in rentals for Christmas week versus the week prior—but it was down 6.5% for the month to Christmas Eve compared to the same period in November. "We did not expect that kind of drop," says Len Schmidt, business analyst with the 525-store web. West Coast expects to be down 6.8% for the month versus December 1990, depending on New Year's Eve business.

The holiday rental season also started slow at Palmer Video, but picked up during the second week of December at the New Jersey-based chain, which has 34 company-owned stores and 80 franchise units. Peter Balner, Palmer's president, says figures aren't in yet from the franchises but that rentals for the company stores were "up considerably" in December, after having lagged the two previous months. While he does not credit the jump entirely to Rentrak,

Balner says that all the company stores now are using the controversial revenue-sharing program.

Palmer's sell-through for the Christmas period was up 23% over last year on a same-store basis. Business "finally kicked in the second week of December," according to Balner.

SALES SURGE FOR USED TAPES

An "enormous increase in used video sales" accounted for the seasonal surge at the 24-store Broadway Video network, based in Danville, Ill., according to owner Lowell Kelsey. "We were up a minimum of 12% in comp stores, with some stores up 30%. The leading seller among the used titles was "Robin Hood," Kelsey says. "From Dec. 1 right through Christmas Day," he continues, "we sold an average of 40 pieces-a-day per store at \$9.95. Sure, we sold some copies new. But it was basically all used."

At Tower Video's No. 1 outlet—the Lincoln Center store in New York City—laserdisc sales have grown to account for 35% of the operation's total volume. Sales of the format in De-

cember jumped 31% over last year. "We averaged selling 150 [laserdisc] units a day," says manager Scott Lasky. While video sales on Dec. 21 and Christmas Eve were substantially higher this year than last, sales for the first 26 days of this December were up only 6% over those for the same period last year, Lasky reports, and rentals were down by that same figure.

Tower's best-selling videocassettes included the Civil War series from Time-Life Video, listed at \$180 and sold for \$168.69, and the seven-tape PBS Video "I, Claudius" box, tagged at \$148.69.

"We feel as though Christmas *did* arrive," says Bob Henderson, senior VP and merchandise manager for the 1,020-store Musicland Group. He reports there were moderate comparative-store video sales increases over last year, both for the period between Thanksgiving and Christmas and for the pre-Christmas weekend. His biggest sellers were "Fantasia" and "Robin Hood," but he adds that catalog movie titles also moved well, as did Christmas-themed videos.

"I don't want this to sound like we had a banner year," Henderson cautions, "because we're still not happy with it. But we are in the black."

Joyce Gass, video buyer for the 72 stores in the Sound Shop and Music4-Less chains, estimates that the company's December video sales will be "at least 25%" above those of last December. The chain sells only music videos and offers no rental. Gass says "Garth Brooks" was her best-selling music video. Other hot titles were by such acts as Ozzy Osbourne, R.E.M., Red Hot Chili Peppers, Queensryche, Hammer, and Reba McEntire.

At the 10-unit Home Video Plus Music chain in Austin, Texas, Christmas-day sales and rental volume was up 20% over last year, even though the stores stayed open two hours less. Best rentals were "City Slickers," "Naked Gun 2 1/2," "Doc Hollywood," "Terminator 2: Judgment Day," and "Home Alone." Topping the sales category were "Fantasia," "Home Alone," and "How The Grinch Stole Christmas."

According to Ron Castell, senior

VP of programming and communications for Blockbuster Entertainment, the entire last quarter of 1991 was "very healthy" for the video industry, including Blockbuster. He adds that he expects the first quarter of '92 to be profitable, too, especially compared to the same time last year, when America's clash with Iraq was monopolizing people's attention.

Blockbuster's holiday business gained from "jumping into the selling of tapes in a big way," Castell explains. "If you stack 'em high, they will buy," he says. One of the chain's top-selling holiday titles was "Richard Simmons: Sweatin' To The Oldies." Castell notes that many movies that did badly at the box office often perform well for Blockbuster at rental. As one such hot rental title, he cites "Nothin' But Trouble." He credits the marketing and star power of these box-office disappointments with making them popular among renters.

Castell says he is constrained from making more detailed remarks about Blockbuster's financial activity by SEC registration rules.

MUSIC RETAILERS SING PRAISES OF LAST-MINUTE HOLIDAY SHOPPERS

(Continued from page 1)

you called us a few days earlier, I don't know if we would have been able to say that," he adds.

Other accounts that echo Bernstein include North Canton, Ohio-based Camelot Music; Sausalito, Calif.-based Record Shop; and Albany, N.Y.-based Northeast One Stop. Also, even accounts that posted a negative comparable-store sales ratio, like Newbury Comics in Boston and Rock-A-Rolla in Owosso, Mich., say that the last few days salvaged the holiday selling season for them.

On the other hand, some accounts enjoyed strong sales throughout and say that the last few days turned the season from a good one to a great one. Walter McNeer, executive VP at 127-unit Hastings Books, Music & Video in Amarillo, Texas, says, "Sales were excellent from Sunday through Tuesday [before Christmas]. Before that, we still would have been positive for the month, but we will

possibly be into double-digit increases now. But a lot of that depends on the next four days. Certainly, we are seeing upper single-digit increases." McNeer, adds, however, that the chain's best increases were in books, followed by music, with video rental being flat.

Los Angeles-based Macey Lipman Marketing annually surveys about 200 accounts right after Christmas and the company's founder, Macey Lipman, based on initial results, estimates that music sales were up 2%-7% on a comparable-store basis.

But obviously not everybody performed in that range. Mike Dreese, co-owner and CEO of eight-unit, Boston-based Newbury Comics, says his chain was down about 6% on a comparable-store basis from Dec. 1-24. He points out that the chain has "particularly heavy competition with two new superstores [Tower and HMV] in Cambridge. But if you exclude our

Harvard store, we would be just about flat."

In Owosso, Beverly Dews, part owner of six-unit Rock-A-Rolla, says that, despite enjoying a 20% gain in the last two days before Christmas, same-store sales were down "maybe several percentage points."

'JUMPING SOMERSAULTS'

On the other hand, Sandy Bean, VP of advertising at 34-unit Harmony House, reports that the chain was up "15% on total sales and 8% on a comparable-store basis and we are jumping somersaults." And at Pegasus Music & Video, a 15-unit chain in Salt Lake City, the chain's president, Kevin Garn, says, "We are real pleased. Same-store sales are up 35%," thanks to a strong economy in Utah. In addition to not feeling the recession like other areas of the country, the chain has been very active in running promotions and advertising, which has driven sales, he says.

In general, it seems that music merchants enjoyed a better Christmas than did most other retailers, who mainly could be heard singing "Blue Christmas." More importantly, music retailers say that they are riding an incredible surge into the new year.

"We experienced a very good Thanksgiving week, followed by a couple of disappointing weeks, and then an incredibly intense week leading up to Christmas," says Bill Shepard, president of Dallas-based Super Club Retail. "We think business will continue very strong through Jan. 5 at least."

Paul David, president and CEO of 300-unit Camelot Music, agrees, saying that after a soft mid-December, sales came roaring back, "ending up unbelievable and it is still going strong. Hopefully, it will carry over in January."

STACKS OF ALBUMS

When sales finally exploded three days before Christmas, "people looked like they were doing their shopping for the entire family, buying stacks of albums," according to Joel Oberstein, director of Marketing

for 13-unit, Chatsworth, Calif.-based Tempo Records & Tapes. "Lots of people went out of our stores with a box rather than a bag" because they bought so much, he adds.

Most merchants say hits drove Christmas business, and expressed some disappointment in catalog sales. Mike Fitzgerald, GM of Northeast One Stop Inc. in Albany, N.Y., says, "The catalog didn't come through like we anticipated it to. Hit sales were stronger."

But others say that while hits brought the customer into the store, catalog sales were kicking in right before Christmas and have been getting even stronger since the holiday. Others have been doing well with catalog all along. For instance, at Pegasus, Garn says, "It was the strongest catalog season we have ever had. Catalog has just been great, although we got good numbers on hits, too."

NO RUNAWAY HIT

Retailers say that there was no runaway hit this year, but that a strong batch of 10-15 titles drew people into the stores. Among those cited by retailers are albums by Garth Brooks, Nirvana, U2, Boyz II Men, Michael Jackson, Hammer, Metallica, Guns N' Roses, and Michael Bolton. Some dealers also cited the "Two Rooms" compilation and Paula Abdul's latest effort.

As for boxed sets, the surprise hit appears to have been the Aerosmith compilation, although Led Zeppelin and Barbra Streisand were said to be equally as strong.

On the format front, as expected, CD sales continued to gain momentum. At Hastings, McNeer reports that the chain experienced dramatic growth in the last two weeks before Christmas, moving from a 64% cassettes and 36% CDs mix on a unit basis to about 55% on cassettes and 45% on CDs. "That is almost a 10-point shift," he says. And when beneficiaries of CD players come into the store in the weeks following Christmas, it may put CDs on top of cassettes, he adds.

SONY SUES DG OVER BERNSTEIN RECORDINGS

(Continued from page 7)

/Mahler Eighth, and was advertising for commercial sale both a phonograph record containing a recording of that performance and a purportedly 'complete' set of Bernstein con-

ducting Mahler's symphonies."

In a letter dated Oct. 7, 1991, PolyGram defended the release of recordings containing the Bernstein/Mahler Eighth "on the grounds that the 1975 Bernstein/Mahler Eighth had not been recorded for the purpose of making phonograph records; that an audiotape of the performance had been obtained by DG only within the last year; that the re-recording restriction of the 1959 contract (as amended) was only in effect through 1980; and that any contract claims are barred by the statute of limitations."

That same month, Sony learned that both the recording containing the 1975 Bernstein/Mahler Eighth and the complete set of Mahler symphonies also contained a recording of the 1974 Bernstein/Mahler Tenth.

In the fall of 1991, "PolyGram manufactured, distributed, and offered for commercial sale phonograph records containing recordings of Bernstein's performances of Mahler's Eighth and Tenth Symphonies that had occurred in 1974 and 1975 while

the 1959 contract was in full effect. Defendant Kraut knew of, and assisted, these acts . . . thereby [depriving] Sony of its exclusive right to commercially release phonograph records of Bernstein's performances rendered during the term of the 1959 contract," according to the suit.

Because two of the 10 recordings in the complete set are more than 15 years old, but packaged with the more recent recordings, Sony further contends that PolyGram is "confusing the consumer, and wrongfully misrepresenting the origin, nature, source, date, and quality of two of the ten performances contained in the collection."

The suit seeks to enjoin PolyGram and DG from further shipment, distribution, advertisement, sale, or dissemination of the two recordings without Sony's permission. It also seeks damages in an amount to be determined, but at least equal to the gross sales received by PolyGram and DG for the Eighth or Tenth Symphony, and the complete recordings.



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Billboard 200 Top Albums *continued*

FOR WEEK ENDING JANUARY 11, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION	
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)							
110	87	88	97	HAMMER ▲ ¹⁰	CAPITOL 92857 (9.98/14.98)	PLEASE HAMMER DON'T HURT 'EM	1
111	79	107	156	SOUNDTRACK ▲ ³	ATLANTIC 81933 (9.98/16.98)	BEACHES	2
112	116	114	33	EMF ▲	EMI 96238 (9.98/16.98)	SCHUBERT DIP	12
113	134	132	130	DON HENLEY ▲ ³	GEFFEN 24217 (9.98/16.98)	THE END OF THE INNOCENCE	8
114	165	133	12	SCARFACE	RAP-A-LOT 57167/PRIORITY (9.98/15.98)	MR. SCARFACE IS BACK	51
115	101	100	92	WILSON PHILLIPS ▲ ⁵	SBK 93745 (9.98/14.98)	WILSON PHILLIPS	2
116	91	96	76	THE JUDDS ▲	CURB 8318/RCA (9.98/16.98)	GREATEST HITS	76
117	118	127	60	PHIL COLLINS ▲	ATLANTIC 82157 (14.98/21.98)	SERIOUS HITS...LIVE!	11
118	137	140	21	BIG AUDIO DYNAMITE II	COLUMBIA 46147 (9.98/14.98 EQ)	GLOBE	76
119	123	145	67	L.L. COOL J ▲	DEF JAM 46888/COLUMBIA (9.98/14.98 EQ)	MAMA SAID KNOCK YOU OUT	16
120	186	—	2	SOUNDTRACK	EPIC ASSOCIATED 48732*/EPIC (10.98/16.98 EQ)	MY GIRL	120
121	120	119	68	VINCE GILL ▲	MCA 42321 (9.98/14.98)	WHEN I CALL YOUR NAME	67
122	122	115	45	ANOTHER BAD CREATION ▲	MOTOWN 6318* (9.98/14.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
123	140	147	25	NAT KING COLE	CAPITOL 93590* (7.98/12.98)	COLLECTOR'S SERIES	86
124	84	78	41	DOLLY PARTON ●	COLUMBIA 46882* (9.98/14.98 EQ)	EAGLE WHEN SHE FLIES	24
125	174	156	26	SEAL ●	SIRE 26627*/WARNER BROS. (9.98/14.98)	SEAL	24
126	162	150	8	INXS	ATLANTIC 82294* (14.98/21.98)	LIVE BABY LIVE	72
127	172	155	9	2ND II NONE	PROFILE 1416 (9.98/15.98)	2ND II NONE	127
128	121	110	17	STEVIE NICKS	MODERN 91711*/ATLANTIC (10.98/16.98)	TIMESPACE: BEST OF STEVIE NICKS	30
129	114	108	169	PAULA ABDUL ▲	VIRGIN 90943 (9.98/14.98 EQ)	FOREVER YOUR GIRL	1
130	125	131	136	CLINT BLACK ▲ ²	RCA 9668 (9.98/14.98)	KILLIN' TIME	31
131	144	161	109	HARRY CONNICK, JR. ▲	COLUMBIA 45319 (9.98/14.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
132	133	157	108	KENNY G ▲ ²	ARISTA 8613 (13.98/18.98)	LIVE	16
133	147	160	32	HARRY CONNICK, JR. ●	COLUMBIA 44369* (7.98/12.98 EQ)		20
134	151	152	26	BEBE & CECE WINANS ●	CAPITOL 92078* (9.98/16.98)	DIFFERENT LIFESTYLES	74
TOP DEBUT							
135	NEW ►	—	1	SOUNDTRACK	COLUMBIA 48627* (10.98/16.98 EQ)	THE PRINCE OF TIDES	135
136	185	—	2	NIRVANA	SUB POP 34 (8.98/14.98 EQ)	BLEACH	136
137	168	166	46	ENIGMA ▲	CHARISMA 91642* (9.98/14.98)	MCMXC A.D.	6
138	161	191	13	PATTI LABELLE	MCA 10439 (9.98/14.98)	BURNIN'	78
139	127	126	56	SOUNDTRACK ●	EPIC ASSOCIATED 46982*/EPIC (9.98/16.98 EQ)	DANCES WITH WOLVES	48
140	146	129	19	VANESSA WILLIAMS	WING 843522/MERCURY (9.98/16.98 EQ)	THE COMFORT ZONE	84
141	191	—	2	CYPRESS HILL	RUFFHOUSE 47889/COLUMBIA (9.98/14.98 EQ)	CYPRESS HILL	141
142	111	103	28	CHER ●	GEFFEN 24369* (10.98/16.98)	LOVE HURTS	48
143	155	—	2	PEARL JAM	EPIC ASSOCIATED 47857*/EPIC (9.98/14.98 EQ)	TEN	143
144	132	121	38	MARC COHN	ATLANTIC 82178* (9.98/14.98)	MARC COHN	49
145	138	134	18	NEIL DIAMOND	COLUMBIA 48610 (10.98/16.98 EQ)	LOVESCAPE	44
146	109	—	2	CROSBY, STILLS & NASH	ATLANTIC 19104* (54.98/69.98)	CSN	109
147	200	192	4	AMG	SELECT 21642* (9.98/16.98)	BITCH BETTA HAVE MY MONEY	147
148	RE-ENTRY	—	32	ICE-T ●	SIRE 26492*/WARNER BROS. (9.98/16.98)	O.G. ORIGINAL GANGSTER	15
149	115	118	66	BETTE MIDLER ▲ ²	ATLANTIC 82129 (9.98/16.98)	SOME PEOPLE'S LIVES	6
150	139	146	41	GEORGE STRAIT ●	MCA 10204* (9.98/14.98)	CHILL OF AN EARLY FALL	45
151	163	154	10	TINA TURNER	CAPITOL 97152* (13.98/21.98)	SIMPLY THE BEST	113
152	126	117	16	KENNY LOGGINS	COLUMBIA 46140* (9.98/14.98 EQ)	LEAP OF FAITH	71
153	150	162	29	AARON NEVILLE	A&M 5354* (9.98/14.98)	WARM YOUR HEART	44
154	RE-ENTRY	—	5	BLACKSHEEP	MERCURY 848368 (9.98/14.98 EQ)	A WOLF IN SHEEP'S CLOTHING	127
155	198	182	10	SLAYER	DEF AMERICAN 26748*/WARNER BROS. (19.98/27.98)	LIVE - DECADE OF AGGRESSION	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION	
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)							
156	112	125	14	VAN MORRISON	POLYDOR 849026*/PLG (17.98/34.98 EQ)	HYMNS TO THE SILENCE	99
157	178	165	23	SHABBA RANKS	EPIC 47310 (9.98/14.98 EQ)	AS RAW AS EVER	89
158	153	148	67	AC/DC ▲ ²	ATCO EASTWEST 91413 (9.98/16.98)	THE RAZORS EDGE	2
159	107	111	5	CHIEFTAINS	RCA VICTOR 60824* (9.98/14.98)	BELLS OF DUBLIN	107
160	RE-ENTRY	—	13	QUEEN LATIFAH	TOMMY BOY 1035 (9.98/15.98)	NATURE OF A SISTA'	117
161	128	144	72	YANNI ▲	PRIVATE MUSIC 2067* (9.98/14.98)	REFLECTIONS OF PASSION	29
162	142	136	19	DOUG STONE	EPIC 47357* (9.98/14.98 EQ)	I THOUGHT IT WAS YOU	82
163	RE-ENTRY	—	37	ALICE IN CHAINS ●	COLUMBIA 46075* (9.98/14.98 EQ)	FACELIFT	42
164	NEW ►	—	1	NED'S ATOMIC DUSTBIN	COLUMBIA 47929* (9.98/14.98 EQ)	GOD FODDER	164
165	145	124	30	CANDY DULFER ●	ARISTA 8674* (9.98/14.98)	SAXUALITY	22
166	124	163	94	ALAN JACKSON ▲	ARISTA 8623 (9.98/14.98)	HERE IN THE REAL WORLD	57
167	156	149	74	TRAVIS TRITT ▲	WARNER BROS. 26094* (9.98/14.98)	COUNTRY CLUB	70
168	181	179	64	CHRIS ISAAK ▲	REPRISE 25837 (9.98/14.98)	HEART SHAPED WORLD	7
169	183	169	29	THE KLF ●	ARISTA 8657* (9.98/14.98)	WHITE ROOM	39
170	RE-ENTRY	—	10	THE CULT	SIRE 26673*/REPRISE (10.98/16.98)	CEREMONY	25
171	175	164	16	KARYN WHITE	WARNER BROS. 26320* (10.98/16.98)	RITUAL OF LOVE	53
172	182	142	10	SOUNDTRACK	MCA 10397 (10.98/16.98)	HOUSE PARTY II	55
173	180	172	105	UB40 ▲	VIRGIN 91324 (9.98/14.98)	LABOUR OF LOVE II	30
174	RE-ENTRY	—	60	JANE'S ADDICTION ▲	WARNER BROS. 25993 (9.98/14.98)	RITUAL DE LO HABITUAL	19
175	190	178	11	GERALD LEVERT	ATCO EASTWEST 91777* (10.98/16.98)	PRIVATE LINE	111
176	149	143	31	DIAMOND RIO	ARISTA 8673* (9.98/14.98)	DIAMOND RIO	84
177	RE-ENTRY	—	42	DJ QUIK ●	PROFILE 1402 (9.98/15.98)	QUIK IS THE NAME	29
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DCC HARDWARE, SOFTWARE TO TAKE CENTER STAGE AT CES

(Continued from page 3)

expected hot audio/video product and discussion categories at the Winter CES will include compact disc-interactive, laserdisc, home theater, and camcorders.

Sponsored by the Electronics Industries Assn., the event is expected to be the largest Winter CES on record, with more than 1,533 exhibitors filling 870,000 square feet of exhibit space at the Las Vegas Convention Center, Las Vegas Hilton, Sahara Hotel, and The Mirage hotel. Some 70,000-75,000 attendees are expected, according to EIA.

The CES will also be the site for a Jan. 10 "membership and direction" meeting of the recently formed DCC Group of America, a coalition of hardware and software supporters of the technology.

Some 60 worldwide companies, claims Philips, are now "supporting"

the technology. Official U.S. supporters include the big-six music companies: BMG, Capitol/EMI, MCA, PolyGram, Sony, and Time Warner. Among hardware backers are JVC, Panasonic/Technics, Denon, Sansui, Tandy, Thompson, and Denon.

Other support comes from blank-tape and technology companies, including BASF, which is expected to host a press conference announcing blank DCC media. TDK is also said to be readying blank DCC tape. Pricing on blank media is expected to be 20%-50% higher than standard cassette blank tape depending on grade.

Industry observers say the DCC Group will play the same role the CD Group played during that format's early rollout. The June CES in Chicago is anticipated to be a more "formal coming out party" for DCC with a major DCC Group hardware/soft-

ware exhibit now being planned.

"This CES," says one source close to Philips, "will be more of an early positioning event of the first generation of the product as the Philips product is here and is ready to ship. This is the time when individual manufacturers who are ready to step up to the plate with the technology will show what they have. For the first time, retailers will see the model from Philips that will actually ship."

Philips' DCC900 will be part a new "900 Series" line of components from the company with an emphasis on digital technology.

LASERDISC GROWTH CONTINUES

On the growing laserdisc front, it's expected the industry will see the further proliferation of models and firms. It's estimated, for example, that the number of hardware compa-

nies marketing combiplayers is approaching 20, with Toshiba one of the latest. The number of models to be announced at CES will probably surpass 40.

Laserdisc hardware pricing will be carefully watched as several combiplayers have dropped to the \$500-\$550 range. It's possible that the \$500 price point may be broken at the show.

A major laserdisc subtrend is karaoke; Pioneer now has four karaoke combiplayers tint also play regular laserdiscs and CDs.

On the laserdisc software front, Image Entertainment is expected to make several announcements focusing on hardware/software consumer promotions.

CES-goers also will see the formal debut of an industrial recordable laserdisc player from Pioneer.

As for CD-I and related fronts, Philips is promising a "preview of the second generation of CD-I hardware, including Photo CD and a portable CD-I player with liquid crystal display, more than a dozen new additions to the growing roster of software titles, and user-operated CD-I kiosks for hands-on time." The official U.S. launch of CD-I took place Oct. 15.

On the videocassette software front, a number of studios will have sales and marketing executives on hand conducting meetings with larger accounts and racks in hotel suites.

How has the entertainment hardware industry fared in the current retail climate? Alan Haber, the EIA's communications manager, says, "The economy has had an effect on every industry, and the consumer electronics industry is no different. The fact that we're doing as well as we're doing—we're matching last year's sales and maybe a teeny bit above that—that's pretty good, considering the way the economy is. The reason is that people have a need for our products."

Haber says business also has been helped by effective promotion of new concepts and technologies. He notes, for example, strong sales for stereo VCRs, large-screen TVs, and projection TVs and other home-theater components.

The CES seminars and workshops will include keynote speeches from John Sculley, chairman and CEO of Apple Computers Inc., and Frank Myers, chairman of the board and CEO, Wells-Gardner Corp., and chairman, EIA board of directors.

Among other session topics:

- "The Home Audio Recording Act: What's In It For You," conducted by David Poisson, EIA/CEG staff VP, government and legal affairs.

- "How To Sell And Market Home Theater," conducted by John Kellogg, Dolby Laboratories.

- "New Audio Broadcast Technologies," conducted by Gary Shapiro, EIA/CEG group VP.

QUEEN RULES EUROPE'S HOLIDAY RECORD SALES

(Continued from page 5)

gore were not previously restricted from trading on that day.

MOBS IN PARIS MEGASTORE

Sunday trading was also an issue in Paris for Virgin, where its Champs-Elysees megastore flouted a court ban and opened Dec. 29. More than 40,000 shoppers jammed the outlet, forcing management to twice close its doors during the day because of the crowds.

Virgin opened the store from noon to 10 p.m., despite the threat of a \$12,000 per hour fine. It was legally open the three Sundays before Christmas; when it decided to open Dec. 29, storeworkers' union CFDT secured an injunction banning that move. The retailer has lodged an appeal. French law currently limits Sunday trading to corner shops and pharmacies.

"Dangerous" and Queen titles were front-runners at Virgin's Paris site, with Etienne Daho, Genesis, Prince, Dire Straits, Patrick Bruel, and U2 also strong. Claude Poitel, in charge of the store's record and video departments, says, "The beginning of December was very flat, but sales started to really reach a good rate on Dec. 20."

On sell-through video, Poitel reports, "Fantasia" has been the hottest title around, followed by "Pretty Woman," with the latter selling 850 units per week.

Also in Paris, the flagship of 40-store chain FNAC reports robust holiday sales. "The beginning of December was rather flat, but the last days of the month have been extremely busy," comments Frederic Deutsch, music and video department chief of FNAC Etoile, the web's brand-new capital superstore. He

says its outlets elsewhere experienced similar shopping patterns.

Queen's "Greatest Hits" I & II and Michael Jackson's "Dangerous" were sales leaders for FNAC. Of the latter, Deutsch comments, "It has slowed a little but remains a strong seller. I doubt it will reach the level of 'Thriller,' but I'd like to have more successes of this magnitude." French artists with significant album sales over Yule include Patrick Bruel, Johnny Hallyday, and Etienne Daho, plus the catalog of the late Yves Montand.

Sell-through video made a strong showing at FNAC, especially "Fantasia," and there was notable action on laserdiscs. Says Deutsch, "It is not rare that on some key movies we order 500 copies on laserdisc and they usually sell in a week or two. But our store is a little special in that respect; this trend has not reached the other outlets outside Paris."

QUEEN SCORES IN HOLLAND

In the Netherlands, the 94-store Free Record Shop reports bumper sales for the Queen compilations. The second volume was the web's top holiday item, selling roughly 5,000 pieces chainwide during Christmas week. This compares with 2,200 units for "Greatest Hits I" the same week—and 1,400 for "Dangerous."

Free sales chief Chris Boog says the Queen boom impacted the performance of the Jackson and U2 albums. "Normally, we would have expected more from these two giant acts, but Queenmania has affected everything," he says.

Other top 10 albums in Free's Christmas stocking included Simply Red, Paul Young, Enya, Lisa Stansfield, the Elton John/Bernie Taupin tribute "Two Rooms," and a local compilation of 1991 top 40 hits. Boog says the chain was pleasantly surprised by the spread of releases that sold significantly during the holiday season—1,200-1,300 titles by his estimate.

Queen also reigned during Christmas in Amsterdam at the 19,000-square-foot Fame outlet, Holland's first and, so far, only music superstore. Manager Klaas Kielstra characterized business for music merchandise as "fantastic," with sales up by 30% over the same period in 1990.

"We were kind of stunned," he says, attributing a lot of the action to the relative newness of the super-

store concept to Dutch music buyers, as well as to tourism in the capital.

Aside from the Queen hits and catalog titles, Kielstra cites strong sales for U2, Enya, Michael Jackson, Nirvana, and a local package of 1991 dance favorites. In sell-through video, Fame's results were even stronger than for music, with business 50% better than during Yule last year. Top items included "Fantasia," "Dances With Wolves," and all Queen's music releases; the latter have been sellouts, Kielstra concludes.

PUBLICITY SPLASH

In Italy, Queen sold well at the recently opened Virgin megastore in Milan, followed by the Jackson and U2 albums. This was the outlet's first Christmas, and it is enjoying business derived from the splash of publicity surrounding Virgin Retail's entry into the market in the fall. Store manager Loredana Santelli says trading results exceeded the company's expectations, although she declines to be specific.

At the Ricordi megastore in Milan, the outlet's overall business was off by about 3%-4% compared with 1990. Store director Carmen Taurisano says "Dangerous" was the top-selling holiday album, moving about 1,000 pieces in 20 days in December; albums by U2 and Tina Turner also sold well. Italian artists who made their mark included Antonello Venditti, Enrico Ruggeri, and Pino Daniele.

'ABNORMAL' UPTURN

In Germany, "Dangerous" and Genesis' "We Can't Dance" were the strongest international titles for the World of Music (WOM) chain during the holiday period. Albums by David Hasselhoff and the late Roy Black were the winners in domestic repertoire. WOM head of purchasing Ludwig Hafner says the web's Christmas sales showed a "definite increase" over last season, with a notable surge in CD business.

Dieter Reuter, general sales manager for the Saturn/Hansa chain, likewise reports a considerable increase in holiday sales this year compared with last. He even calls the upturn "abnormal." Setting the pace for Saturn were Genesis, Queen (the second hits volume), and Michael Jack-

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RHINO, FOX SETTLE SUIT

(Continued from page 5)

old cartoons and to create new episodes.

After the settlement, Fox said in a news release: "We are pleased Rhino Records Inc. and the court have acknowledged Twentieth Century Fox's exclusive right to the Crusader Rabbit character and the 195 classic cartoons featuring the character. Twentieth Century Fox has granted an exclusive license to the Fox Children's Network to broadcast the original cartoons as well as develop new episodes."

NEW POS CHARTS: EVERYTHING YOU WANTED TO KNOW

(Continued from page 1)

still have questions about the actual mechanics of the new chart system and how it works. Here are some of the most frequently asked questions about the POS charts, along with answers to them:

Q: Which charts are based on the POS system?

A: The Billboard 200, Top Country Albums, Top Pop Catalog Albums, Top Country Catalog Albums, Heat-seekers, Top Christmas Albums, and Top POS Singles Sales. The system also provides the retail input in the Hot 100 Singles chart, which also reflects airplay.

Q: What does a bullet mean?

A: As is true of all bulleted album charts, bullets on the POS charts indicate the titles that experienced significant sales growth over the previous week.

Q: How does an album get a bullet?

A: Standard criteria on The Billboard 200 are a 10% gain (with that gain representing a minimum of 500 units), or any title that increases by 3,000 units. However, appropriate adjustments are made according to the size of the week's business. In weeks where sales are soft, Billboard will elect to use a lower percentage. In weeks where business is booming, particularly in the weeks leading up to Christmas, higher percentages are employed.

Billboard and SoundScan, which provides the POS data, have discussed using sales indexing, whereby each week's bullet criteria would reflect that week's sales. However, we will test that idea in-house before making such a change.

Q: What's more important, chart position or having a bullet?

A: The honest answer is that it depends on the title—and the week—in question. Bullets and position are both important indicators, but each tells a different story. As was true in the previous system, an album's position indicates how it competes against the rest of the field, while a bullet indicates how its sales compete

with its own previous-week performance.

If an album ranks No. 1 or No. 2 and does not have a bullet, that title still stands as one of the industry's top two sellers, and that is a laudable accomplishment. In a different part of the chart, a record might have a handsome increase in sales, but not enough to affect position. In a recent week, Paula Abdul saw a 35% increase in sales but held at No. 15. In this title's case, the bullet had greater significance than chart movement.

Q: If a record loses its bullet and/or loses chart position, does that mean its sales are faltering?

A: Not necessarily. For example, in a very active part of the chart, or in instances where another record debuts at a higher position, displacement will cause a record to move backward despite a sales increase. Similarly, a record that loses a bullet may have had a sales increase, but not large enough to retain that bullet, although it may bullet again in future weeks.

Q: Sometimes the bullets on SoundScan's sales lists don't match the bullets printed in Billboard. Why?

A: The bullets currently listed on SoundScan's reports are based on the 10%-or-3,000-units criteria outlined above. However, as explained above, Billboard may elect, depending on market conditions, to adjust criteria. The charts that are released at 6 p.m. Eastern time on Thursday on the Billboard Information network will match the charts that are printed in the magazine.

Q: Who determines bullets on the chart?

A: Appropriate adjustments are determined by the chart manager. All bullets are reviewed and approved by Billboard director of charts Michael Ellis.

Q: How many units does an album have to sell to make The Billboard 200?

A: In most weeks, a title needs to move at least 5,000 units over the counter to make the chart. The

chart's floor was obviously higher during the weeks of the holiday selling season.

Q: How many units does an album have to sell to make No. 1?

A: That amount is also relative. Some albums, especially in the first weeks of the new system, were able to rank No. 1 with barely more than 100,000 units. However, the numbers that could top the chart in June, when sales were soft, could not have competed with the numbers posted by Brooks during his recent eight-week run at No. 1. Metallica exceeded 600,000 units, and Guns N' Roses debuted at No. 1 with more than 700,000, but each act could have entered at No. 1 with less than half those numbers.

Q: Do the sales figures reflect only the accounts in the reporting pool?

A: No. They are national figures projected from the participating stores. The sample represents more than 50% of the music marketplace. Sales are compiled from participating stores in each market cluster, and are then projected to reflect the entire market's sales. Those by-market tallies are then added to approximate national sales.

Q: Some U.K. labels have attempted to manipulate that country's over-the-counter charts. Can that happen here?

A: In the early days of the U.K. system, the process by which sales were logged was an extra step in a sales transaction, but the POS system used for the Billboard charts is driven by the same processes that govern the participants' own inventory management systems. When a sale is rung at the cash register, or when sales are scanned during inventory cycles, the sale is automatically registered in the chart system.

More recently, some U.K. labels have been accused of sending buying teams to stores in the Gallup sample to influence that country's chart. But in the U.S., the universe of stores is so large that such an endeavor would be prohibitively costly.

Q: Can't the labels influence the POS charts by putting a title on sale at a large discount?

A: That is not manipulation; it's marketing. Obtaining price and position at important accounts has al-

ways played a role in a record's chart performance. Besides, even a low sale price won't lead a consumer to buy a recording that he or she doesn't like.

Q: Do sales at Musicland determine the POS charts?

A: With roughly a 10% market share, Musicland, as the industry's largest account, should indeed have significant impact. But success at Musicland does not ensure success on The Billboard 200. For example, Genesis' latest album debuted at No. 1 at Musicland, then moved to No. 11 in that chain in the title's second week. But on The Billboard 200, the album opened at No. 4 and then moved to No. 8.

Q: Do rackjobbers dominate the POS charts?

A: Excluding the internal rack at Target Stores, rackjobbers account for about 15% of sales in the U.S., and that is the share they have in the reporting sample. At least two acts, Guns N' Roses and N.W.A., have been able to move quickly to No. 1 on The Billboard 200 with virtually no rack sales.

Q: When will the other album charts move to POS?

A: Although the current sample is more than adequate for the charts that it now provides, stores with particular customer bases and inventory specialties must be added to properly track such formats as R&B, classical, jazz, new age, and world music. Billboard hopes to be able to convert the R&B charts to POS in the next six months.

BETWEEN THE BULLETS: SPECIAL PROGRESS REPORT

BY GEOFF MAYFIELD

WHEN THE POS-based Billboard 200 Top Albums chart was born last May 25, some chart watchers were worried that new and developing artists would not find a home on the chart, that albums' chart positions would vary wildly from week to week, that so-called "street records" would be lost in the shuffle, and that the No. 1 position would become a revolving door, with a different title taking the top spot each week. But, in short order, those early assertions were disproved.



Nirvana, which hits No. 1 this week with its major-label debut, is the most convincing argument that new artists can succeed on the new chart. But there have been other success stories, including EMF (which peaked at No. 12), Candy Dulfer (peak, No. 22), Seal (peak, No. 24), Marky Mark & the Funky Bunch (who climb to No. 22 this week), and Alice In Chains (peak, No. 42).

With a few exceptions, chart positions on most titles have not fluctuated greatly from week to week. Some titles debut at their peak position and descend from there; some debut at lower positions and rise from there. But a yo-yo pattern, with titles bouncing up and down wildly from week to week, has been rare.

Early on, N.W.A. proved that rap titles, including those sold through independent channels, could be well represented on a point-of-sale chart. In the June 15 issue, the rap group's album "Efil4zaggin" opened at No. 2 and moved to No. 1 the following week. In the May 25 issue, the POS system moved DJ Quik up 14 places, to No. 32, at that time his highest position. He later peaked at No. 29. More recently, Priority Records artist Ice Cube debuted at No. 2, ahead of Hammer, an established act on a major label.

There were six different No. 1 albums in the POS system's first seven weeks, but sales at that time

were soft and the market lacked a dominant seller, conditions that made it easier for different titles to grab No. 1. Soon though, Van Halen held No. 1 for three weeks. Natalie Cole was No. 1 for five weeks. Metallica reigned for four weeks, and Garth Brooks ruled for eight out of his latest album's first 10 weeks.

Although the consumer media have paid much attention to the albums that debuted at No. 1, such as those by Skid Row, Van Halen, Brooks, Guns N' Roses, U2, and Michael Jackson, titles that open at lower spots can still climb to the top spot. The first four acts that reached No. 1 in the new system—Michael Bolton, R.E.M., Paula Abdul, and N.W.A.—all debuted at lower positions. Natalie Cole opened at No. 25, built momentum each week, and reached No. 1 in her fifth chart week.

Country artists, as best illustrated by Brooks, have gotten better representation in the new system than in the old, which was based on sales rankings supplied by retailers. Although some pop-minded executives complained about country's improved showing on The Billboard 200 when the POS system was adopted (and also in May 1990, when Billboard reweighted its charts to better reflect accounts' market shares), no one ever offered any data to refute the genre's enhanced profile. The criticisms seemed to come from the perception vs. reality school: "If I don't like what the information tells me, the information must be wrong." But some market leaders see country's improved stance as a vindication of the new chart system.

Country and rap aren't the only genres that have benefited from the new system. Acts that appeal to adult consumers also have improved chart positions. Neil Diamond's latest, for example, entered The Billboard 200 at No. 67, his highest debut in nine years, while Barry Manilow's latest opened at No. 68, his highest debut since 1984. The chart performances logged by Harry Connick Jr., Bette Midler, Michael Crawford, and Yanni also suggest that adult demographics are better represented in the new system than they were before.



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NEW KIDS PHOTOS

(Continued from page 7)

yet but it's certain to be in the millions of dollars." He adds, "Preliminary indications are that they grossed certainly more than \$5 million and maybe more than \$10 million" in profits from merchandise using the Marshall pictures. "We're looking to recover a portion of the profits."

Roger Zissu, attorney for New Kids and its managers, says of Marshall: "She's entitled to some payment for the uses. The parties are hung up on how much. Nobody's trying to say we can use the photos and nobody has to pay." But he adds, "We've offered very reasonable amounts. They want a percentage of every button and tablecloth sold."

Zissu says Marshall was paid "approximately \$4,500" for the initial uses of her photos.

The photographer is the wife of Paul Marshall, a well-known music-industry lawyer.

A pre-trial conference on the suit was scheduled for Jan. 3.

POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Front And Center. Ashley Cleveland used to sing background for the likes of John Hiatt and Jo-el Sonnier. But, when Atlantic CEO Doug Morris caught her voice on a Hiatt tape, her solo career was born. Except for the album's brief prelude, Cleveland wrote or co-wrote all 11 songs. She recently opened for Marc Cohn at New York's Bottom Line.



Doctors Are In. Spin Doctors practically live on the road. The New York-based quartet played that city's Paramount Theater on New Year's Eve. In January and February, the Doctors will be practicing their bedside manner at concerts—many of them college dates—in Massachusetts, Maine, North Carolina, New Jersey, and New Hampshire.



Animal Farm. Many of the folks who attended 1991's CEMA roadshow in Dallas said Animal Logic stole the event. The members of the eclectic band are keeping busy. Drummer Stewart Copeland is scoring two film soundtracks, bassist Stanley Clarke is also composing a soundtrack, and singer Deborah Holland is composing songs.

OVERLOOKED: Before we get too caught up in the business of 1992, Popular Uprisings takes a look at the year that has just passed. As is always the case in the music biz, there were a lot more misses than hits in 1991, and, in the opinion of your humble columnist, many of those records that fell through the cracks truly deserved your attention.

IT'S MY TURN: What follows is an entirely subjective rundown of some great albums that, for one reason or another, failed to make The Billboard 200 Top Albums chart. Because some people will be tempted to blame these albums' chart fates on the point-of-sale methodology, I'll hasten to point out that almost half of the titles listed below were released well before we moved to the new system in the May 25 issue.

Also, since I'm using The Billboard 200 as a benchmark, I'm confining this list to titles from the pop, rock, alternative, and R&B genres. So, here goes:

1. **Ashley Cleveland**, "Big Town" (Atlantic). Former backup singer made a powerful debut, marked by intelligent lyrics, a diverse musical menu, and a larger-than-life voice.
2. **Spin Doctors**, "Pocket Full Of Kryptonite" (Epic Associated). Boogie music, '90s style, from a New York City quartet that has attracted a small but loyal following.
3. **Animal Logic**, "II" (I.R.S.). Best known for the credentials of its drummer (**Stewart Copeland of Police** fame) and bassist (jazz star **Stanley Clarke**), but vocalist **Deborah Holland** also deserves acclaim.
4. **Richard Thompson**, "Rumor And Sigh" (Capitol). That seven of my Billboard peers placed this on their Critics' Choice lists in our year-end issue should tell you something.
5. **Schascle**, "Haunted By Real Life" (Reprise). She looks like a folk singer, but she's actually one soulful stylist.
6. **"The Williams Brothers"** (Warner Bros.). Like the Rem-

brandts and **Crowded House**, these guys proved there's still a place for Beatle-esque harmonies.

7. **"Loud Sugar"** (SBK). Imagine the Beatles with a horn section and you'll get the general idea.

8. **Harriet**, "Woman To Man" (EastWest). Strong voice and

smart songs in a shimmering package that manages to combine the sensibilities of pop, R&B, dance, and even jazz.

9. **"Widespread Panic"** (Capricorn). This first offering from the revived Capricorn logo seemed as vital as anything the label offered during its heyday in the '70s.

10. **Chris Whitley**, "Living With The Law" (Columbia). "Big Sky Country" was one of '91's most haunting songs, and it's not the album's only gem.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Pearl Jam, Ten	1. Blacksheep, A Wolf In Sheep's Clothing
2. AMG, Bitch Betta Have My Money	2. Chieftains, Bells Of Dublin
3. Crash Test Dummies, Crash Test Dummies	3. Ned's Atomic Dustbin, God Fodder
4. The Storm, The Storm	4. Pearl Jam, Ten
5. Chieftains, Bells Of Dublin	5. Blues Traveler, Travelers & Thieves
6. Primus, Sailing The Sea Of Cheese	6. Lisette Melendez, Together Forever
7. Smashing Pumpkins, Gish	7. Curtis Stigers, Curtis Stigers
8. Ned's Atomic Dustbin, God Fodder	8. Blues Traveler, Blues Traveler
9. Hal Ketchum, Past The Point Of Rescue	9. Primus, Sailing The Sea Of Cheese
10. Nemesis, Munchies For Your Bass	10. Brand Nubian, One For All

MORE: The challenge in compiling the above list was not to find 10 albums of merit, but rather confining it to 10. If 10 were a larger number, I'd add **Horse's** "The Same Sky" (Capitol), **Richard X. Heyman's** "Hey Man!" (Sire), the **Leslie Spit Treeco's** "Don't Cry Too Hard" (I.R.S.), the **Subdudes'** "Lucky" (EastWest), and **Rhythm Tribe's** "Sol Moderno" (Zoo).

Four enticing titles have not been on the market long enough to be included in the "overlooked" category. In that batch: **Mark DeCerro's** "Baby's Not In The Mood" (Bizarre/Straight); the **Family Stand**, "Moon In Scorpio" (EastWest); **Matthew Sweet**, "Girl-friend" (Zoo); and **"Heather Mullin"** (EastWest).

VETS, TOO: Let's close with three albums by seasoned acts that *have* tasted chart success in the past. Again, these titles didn't make The Billboard 200, but each seems almost as enticing as these artists' better-known works: **Squeeze**, "Play" (Reprise); **Tower Of Power**, "Monster On A Leash" (Epic); and **Steve Earle & the Dukes**, "Shut Up And Die Like An Aviator" (MCA).

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING JANUARY 11, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ No. 1 ★ ★	
1	4	11	2ND II NONE PROFILE 1416 (9.98/15.98)	2ND II NONE
2	3	11	PEARL JAM EPIC ASSOCIATED 47857* (9.98/14.98 EQ)	TEN
3	6	5	AMG SELECT STREET 21642/SELECT (9.98/16.98)	BITCH BETTA HAVE MY MONEY
4	10	10	BLACKSHEEP MERCURY 848368 (9.98/14.98 EQ)	A WOLF IN SHEEP'S CLOTHING
5	1	7	CHIEFTAINS RCA VICTOR 60824* (9.98/14.98)	BELLS OF DUBLIN
6	9	12	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6.98/14.98 EQ)	GOD FODDER
7	12	12	PRIMUS INTERSCOPE 91659*/ATCO EASTWEST (9.98/14.98)	SAILING THE SEA OF CHEESE
8	7	12	THE STORM INTERSCOPE 91741*/ATCO EASTWEST (9.98/14.98)	THE STORM
9	19	8	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/16.98)	BROWN & PROUD
10	2	12	CURTIS STIGERS ARISTA 18660* (9.98/14.98)	CURTIS STIGERS
11	16	2	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/16.98)	SKANLESS
12	17	12	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH
13	21	12	NEMESIS PROFILE 1411 (9.98/15.98)	MUNCHIES FOR YOUR BASS
14	20	11	INFECTIOUS GROOVES EPIC 47402 (9.98/14.98 EQ)	PLAGUE THAT MAKES YOUR BOOTY
15	22	7	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98/14.98 EQ)	PENICILLIN ON WAX
16	11	12	TRACIE SPENCER CAPITOL 92153 (9.98/14.98)	MAKE THE DIFFERENCE
17	13	6	PAM TILLIS ARISTA 8642* (8.98/14.98)	PUT YOURSELF IN MY PLACE
18	14	12	BUDDY GUY SILVERTONE 1462* (9.98/14.98 EQ)	DAMN RIGHT I'VE GOT THE BLUES
19	25	12	M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98/16.98)	M.C. BREED & D.F.C.
20	31	12	BLUES TRAVELER A&M 15373* (9.98/14.98)	TRAVELERS & THIEVES

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	28	12	THE FARM SIRE 26600*/REPRISE (9.98/14.98)	SPARTACUS
22	—	7	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98/15.98)BACK TO HAUNT YOU	
23	18	11	HAL KETCHUM CURB 77450* (9.98/14.98)	PAST THE POINT OF RESCUE
24	29	12	SCHOOL OF FISH CAPITOL 94557 (9.98/14.98)	SCHOOL OF FISH
25	24	12	TONY TERRY EPIC 45015 (9.98/14.98 EQ)	TONY TERRY
26	—	2	BLUES TRAVELER A&M 5308 (8.98/14.98)	BLUES TRAVELER
27	23	7	NATURAL SELECTION ATCO EASTWEST 91787* (10.98/16.98)	NATURAL SELECTION
28	33	6	THE OCEAN BLUE SIRE 26550*/REPRISE (9.98/14.98)	CERULEAN
29	15	9	SUZY BOGDUSS CAPITOL 95847* (9.98/14.98)	ACES
30	35	2	TECHMASTER P.E.B. NEW TOWN 2208* (9.98/15.98)	BASS COMPUTER
31	—	5	BLUR SBK 97880* (9.98/16.98)	LEISURE
32	—	1	PANTERA ATLANTIC 91372* (9.98/14.98)	COWBOYS FROM HELL
33	5	12	NANA MOUSKOURI PHILIPS 510229* (10.98/16.98 EQ) ONLY LOVE - BEST OF NANA MOUSKOURI	
34	—	6	BRAND NUBIAN ELEKTRA 60946 (9.98/14.98)	ONE FOR ALL
35	—	1	PRIMAL SCREAM SIRE 26714*/WARNER BROS. (9.98/14.98)	SCREAMADELICA
36	30	12	CRASH TEST DUMMIES ARISTA 8677* (9.98/14.98)	GHOSTS THAT HAUNT ME
37	—	1	THE SHAMEN EPIC 48722 (9.98/14.98 EQ)	EN-TACT
38	39	12	VOICE OF THE BEEHIVE LONDON 828 253*/PLG (9.98/14.98 EQ)	HONEY LINGERS
39	34	12	LISETTE MELENDEZ FEVER 46945/COLUMBIA (9.98/14.98 EQ)	TOGETHER FOREVER
40	—	8	NITZER EBB GEFFEN 24456* (9.98/14.98)	EBBHEAD

CCNY Tragedy Renews Focus On Safety At Rap Events

■ BY JANINE McADAMS

NEW YORK—There is renewed concern about violence at rap-related events in light of the Dec. 28 tragedy here that left nine dead and 28 injured at a star-studded charity basketball game at the City College of New York.

A press conference was scheduled by the basketball game's sponsors, rapper Heavy D. and promoter Sean "Puff Daddy" Combs, Jan. 2 at the Plaza Hotel to dispel what they regarded as false reports about the event's legitimacy and organization.

Though police evidence points to poor organization, lack of security, and overselling of tickets as culprits in the CCNY incident, fans, parents, and city officials once again fear that the combination of hip-hop and overzealous fans may prove dangerous.

Separate investigations have been undertaken by CCNY (part of the City Univ. of New York system), the District Attorney's office, and by a City Hall task force, which has indicated that the college is ultimately responsible. But college officials say they did not know rap stars were involved, and that if they had, they would not have allowed the event. Two separate security forces, the Pinkerton Agency and the X-Men, have also been blamed for not being in the lobby to control the crowd, and Combs has been accused in the media of mismanaging the event.

Hip-hop concerts have dwindled in the New York metro area since the December 1989 shooting of a young man at a Nassau Coliseum rap show. It is not clear whether the CCNY incident will have any effect on plans for future hip-hop-related shows.

A blockbuster rap show Jan. 3 at Madison Square Garden, featuring Public Enemy, Queen Latifah, and the Geto Boys, among others, and promoted by Al Haymon, was set to

proceed as scheduled at press time.

Billed as the Heavy D. & Puff Daddy First Annual Celebrity Charity Basketball game, the Dec. 28 event at CCNY featured Michael Bivins, Boyz II Men, Run-D.M.C., Redhead Kingpin, EPMD, the Afros, Phife Dog from A Tribe Called Quest, Big Daddy Kane, Jodeci, and MTV's Ed Lover and Todd T as players. The game drew as many as 5,000 to the college's Jeremiah T. Mahoney Hall, whose gym can hold only 2,700.

Due to a wave of pressure in the crowd trying to get into the gym through the one open doorway, a number of people were piled up and crushed against the doors. Eight were killed at the scene, and a ninth died later in the hospital.

The event was billed as a fundraiser for the AIDS Education Outreach Program, though that organization has not been recognized by CCNY or by any state or city agency as a registered charity. (According to press reports, it is a division of the New York City Health Department, which cannot accept charitable funds.) Proceeds from ticket sales were mysteriously missing until Jan. 2, when \$25,000 was turned over to Deputy Mayor Milton Mollen, head of the city's investigation.

Charles Warfield, GM of WRKS (Kiss-FM) New York, has denied any sponsorship of the event, although the station ran spots advertising the event and hung banners in the gymnasium. The station's logo appeared on the ticket.

Martin Garbus, of the firm Frankfurt Garbus, counsel for Combs, released a statement Dec. 31 expressing Combs' sorrow at the tragedy and offering cooperation in the investigations. Garbus has since dropped Combs as a client.

Combs has promoted local shows and club nights known as "Daddy's House" in New York for the past few years.

Holy Terror? Sony Sued For 'Religious Harassment'

■ BY TRUDI MILLER

NEW YORK—In the wake of publicity surrounding sexual harassment cases, Sony Music has been hit with an unusual lawsuit—one charging religious harassment.

In the lawsuit, filed Dec. 17 in U.S. District Court, plaintiff Shirley Peck charges that during her employment as an inventory clerk at Columbia Records, she was subjected to religious harassment by her supervisor, James Nevius. Peck claims that Nevius was a born-again Christian who repeatedly told her she was a sinner who would go to hell if she did not repent.

Peck also says Nevius sang religious songs in the office and posted signs around her workspace reading, "God Said All Must Repent." According to the suit, Peck repeatedly asked him to stop proselytizing, but he continued.

The lawsuit further alleges that on Jan. 5, 1991, Peck found Nevius and a co-worker, George Henderson, praying over her desk and papers to

"drive the devil out." Peck says she asked them to stop and also complained to Nevius' supervisors, managers, and Human Resources personnel, to no effect. They did, however, tell her she was doing "an excellent job," the suit says.

Peck, who was dismissed by Sony Music in January 1991, claims she was terminated because she was not a born-again Christian, because she refused to be subjected to religious harassment, and/or because she complained about Nevius' actions. The suit asks for \$1 million in punitive and compensatory damages, plus legal fees.

Gail Edwin, attorney for Sony Music, says Peck previously filed an administrative agency complaint with the Equal Employment Opportunity Commission and the New York State Division of Human Rights, which held a hearing on the matter a few months ago. Neither agency found evidence of wrongdoing by Sony, she says, adding, "So now it's up to us to tell that to the court."

Peck was unavailable for comment.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

DCC CAR PLAYERS IN '93

Stealing a march on Sony's portable mini disc system, Philips Consumer Electronics has entered into a licensing agreement with Alpine Electronics Inc. that will provide the car-stereo company with the technology to manufacture digital compact cassette players for automobiles. The first car radios with integrated DCC players are slated for introduction in 1993.

SUIT VS. BIZ MARKIE SETTLED

Singer/songwriter Raymond "Gilbert" O'Sullivan has settled his copyright-infringement lawsuit against Cold Chillin' / Warner Bros. rapper Biz Markie. The case was officially dismissed by the court Dec. 31. O'Sullivan "dictated the terms of the settlement," which are confidential, says his attorney, Jody Pope. O'Sullivan's complaint targeted Biz Markie's use of a sample of his 1972 hit "Alone Again (Naturally)." The sample appeared on Biz Markie's track "Alone Again" from the album "I Need A Haircut." WEA Distribution has recalled the album in compliance with a temporary restraining order previously issued by a U.S. District Court judge (Billboard, Jan. 4). The Bulletin hears the album may be rereleased without the offending cut.

ANNE MURRAY, CAPITOL ENDING TIES?

Anne Murray's hit-laden, 20-year association with Capitol Records ends after the release of a new album in March or April. The Toronto-based singer's contract with the label is already history; the new album was

recorded under an extension agreement while the two parties negotiated. "The contract has run its course," says Leonard Rambeau, president of Murray's Balmur Ltd. "We haven't officially said, 'No there's no deal,' and they haven't officially said, 'We don't want you.' So we're out. We're talking with other labels."

IN THE NICK OF TIME?

EMI Records U.K.'s hot A&R director Nick Gatfield, reportedly being strongly courted by several other companies, is deep in negotiations with the label over his future role there. He has gotten the limelight as a result of EMI's hot streak with such bands as EMF and Jesus Jones. However, Gatfield tells Bulletin he expects to stay on at EMI. Before he was appointed head of A&R in 1987, he was a member of Dexy's Midnight Runners.

NO PACT RENEWAL FOR CAROLCO CHIEF

Carolco Pictures president and CEO Peter Hoffman seems to be the principal victim of chairman Mario Kassar's efforts to rescue the financially strapped Hollywood independent and producer of last year's blockbuster "Terminator 2: Judgment Day" (see separate story, page 5). Carolco and Hoffman say they have "agreed" not to renew Hoffman's contract, which expires March 31. Hoffman's departure had been expected since a round of layoffs following the collapse of Carolco's attempted merger with LIVE Entertainment, in which it holds a 53% stake. But Carolco's credit

agreements with its three main banks, negotiated by Hoffman, contain key-man clauses pegged to the CEO, and the company had to seek authorization for his departure.

COURT RULING HITS PARRETTI

A Delaware judge's ruling Dec. 30 that Giancarlo Parretti, who bought MGM/UA Communications Co. in 1990 for \$1.3 billion, violated an agreement with chief lender Credit Lyonnais Bank Nederland, will prevent the controversial financier from regaining control of the venerable MGM movie and home video company, which is now headed by industry veteran Alan Ladd Jr. Meanwhile, in an unrelated action, Parretti was arrested Dec. 27 in Rome on charges of tax fraud.

WLTW: NEW YORK'S NEW NO. 1

At press time, the first fall Arbitron numbers were rolling off the printer and AC WLTW was New York's new No. 1 station, going 4.9-5.8 12-plus, followed by urban WRKS (4.8-5.2), oldies WCBS-FM (5.1-4.9), dance WQHT (4.2-4.8), urban WBLS (4.2-4.4) and AC WNSR (3.4-4.2). Top 40 WHITZ was off 3.8-3.3 as rival WPLJ—which was listed "below the line" for ratings bias—was up 2.3-2.8. In mornings, Howard Stern led WXRK to a 7.7-7.6 victory over N/T WINS. In Chicago, N/T WGN (8.4-8.5) and urban WGCI-FM (8.1-6.8) held on to the top two spots. Full ratings will appear in next week's Billboard. In L.A., AC KOST (5.9-6.0) maintains its market lead. Top 40 KIIS (5.2-4.9) is second.

Nirvana Achieves Chart Perfection

NIRVANA pulls off an astonishing palace coup by dethroning King of Pop Michael Jackson from the top spot on The Billboard 200 Top Albums chart. The Seattle-area alternative band's "Nevermind" surges from No. 6 to No. 1; Jackson's "Dangerous" drops from No. 1 to No. 5.

Nirvana is the seventh rock band to top the chart in the past eight months, following R.E.M., Skid Row, Van Halen, Metallica, Guns N' Roses, and U2. This represents a smashing comeback for rock'n'roll after its lackluster showing in 1990, when no rock bands hit No. 1.

Nirvana is that rare band that has everything: critical acclaim, industry respect, pop radio appeal, and a rock-solid college/alternative base. The trio's "Smells Like Teen Spirit" single, which surges from No. 13 to No. 6 on this week's Hot 100, first hit the top five on the Modern Rock Tracks chart three months ago.

Nirvana heads a top 20 that is dominated by solid, substantial career artists. The post-Christmas top 20 in recent years has tended to include more fluky, ephemeral hits than we see this year—teen sensations (Tiffany, New Kids On The Block), flavor-of-the-month pop acts (Milli Vanilli, Vanilla Ice), TV spinoffs ("Miami Vice," "The Simpsons"), and MTV-boosted movie soundtracks ("Dirty Dancing," "Cocktail"). But the vast majority of the acts in the current top 20 are likely to still be in the ballgame five years from now.

Though Jackson drops out of the top spot on The Billboard 200, he heads the Hot 100 for the sixth straight week with "Black Or White." Only two Jackson singles

have logged as many weeks at No. 1. "Billie Jean" topped the chart for seven weeks in 1983; "Say Say Say," a duet with Paul McCartney, was on top for six weeks later that year.

FAST FACTS: Hammer this week becomes the first act to have two singles in the top 10 on the Hot 100 simultaneously since New Kids On The Block scored in late 1989. Hammer achieves the feat as "2 Legit 2 Quit" jumps to No. 5 and "Addams Groove" climbs to No. 7. New Kids scored in November 1989 with "Cover Girl" and "Didn't I (Blow Your Mind)."

Narada Michael Walden appears to be headed for a pair of simultaneous top 10 hits on the Hot 100. The pop veteran produced and co-wrote Shanice's "I Love Your Smile," which jumps from No. 17 to No. 12, and Tevin Campbell's "Tell Me What You Want Me To Do," which jumps from No. 28 to No. 17.

Guns N' Roses' cover of the James Bond theme "Live And Let Die" leaps from No. 64 to No. 41 on the Hot 100. Paul McCartney & Wings' original version reached No. 2 in the summer of 1973 and brought McCartney and his wife, Linda, an Oscar nomination for best song.

"Two Rooms: Songs Of Elton John/Bernie Taupin" jumps to No. 18 in its 10th week on The Billboard 200. It's the album's highest ranking to date.

Two bands formerly signed to Seattle-based Sub Pop Records reach new career highs this week. As we've noted, Nirvana hits No. 1 with its debut album for DGC Records; Soundgarden climbs to No. 89 with its latest for A&M, "Badmotorfinger."



by Paul Grein

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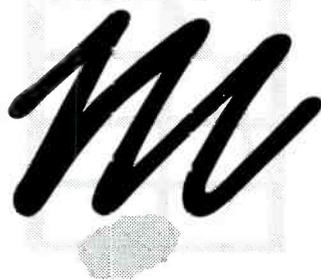
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