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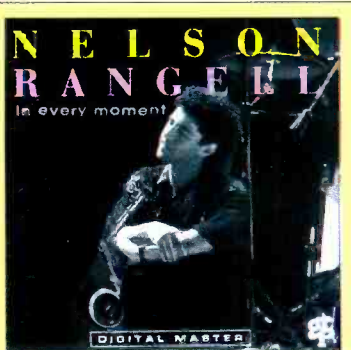


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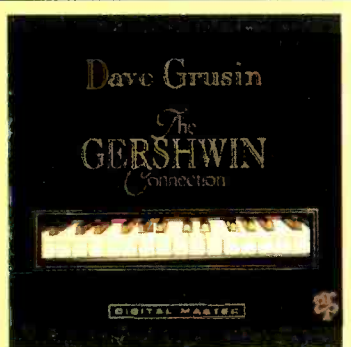
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 18, 1992

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Nelson Rangell—"In Every Moment"
A multi-instrumentalist (saxophone, flute and piccolo) and a fast developing new artist, Nelson Rangell keeps building a highly recognizable identity. It is all there to hear in every note, "In Every Moment." (GRC/D-9662)



Dave Grusin—"The Gershwin Connection"
Still commanding the charts after 15 weeks, Dave Grusin's "The Gershwin Connection" continues its unprecedented sales performance as it develops into a landmark recording throughout the world. (GRC/D-2005)



Kim Pensyl—"3 Day Weekend"
The chart-selling keyboard wizard bows on GRP melding his style and technique to produce musical magic and turn "3 Day Weekend" into an incredible trip. (GFC/D-9663)

Major Labels Try Direct-Sales Route Tap Market Via Mail Order, '800' Numbers

BY KEN TERRY

NEW YORK—Reacting to the graying of America and the decline in music sales, some major record companies are beginning to explore the potential of marketing their product directly to consumers—not through record clubs but through mail-order and 800 phone numbers.

Three of the six majors—Sony, Capitol/EMI, and the Warner Music Group—are already engaged in direct-response experiments, and the others appear to be weighing their options.

Time Warner Direct Entertainment, an arm of the Warner Music Group, operates a service called TWDE Music & Gifts By Mail that offers consumers 700 music titles via

an 800 number or by mail; it has advertised its catalog in newspapers and magazines and on late-night television. Consumers who wish to sample the wares can call a 900 number to hear three excerpts from any al-

bum in the catalog for 99 cents a minute (Billboard, Dec. 21).

Although none of the list-priced CDs and cassettes in the TWDE catalog are current chart hits, they include many staples of the WEA catalog, some only a year or two old. Among the choicer titles: Madonna's "Immaculate Collection," Phil Collins' "Serious Hits... Live!," Paul Simon's "Rhythm Of The Saints" and "Graceland," and Eric Clapton's "Crossroads" boxed set. In addition, Time Warner Direct has mounted an intensive, prime-time TV campaign for the Led Zeppelin boxed set, using an 800 number.

Sony is testing several direct-response ideas on a smaller scale. For example, it recently ran an ad in Entertainment Weekly for the Barbra Streisand box, urging readers to

(Continued on page 49)

Disney's 'Dalmatians' Comes Home In Spring

BY PAUL SWEETING

NEW YORK—Following the successful examples of last year's "The Jungle Book" and 1990's "The Little Mermaid," Disney

(Continued on page 78)

Political Storm Swirls 'Round Paul Simon's S. Africa Tour

BY ARTHUR GOLDSTUCK

JOHANNESBURG—Paul Simon's tour of South Africa, which was set to kick off in this city's Ellis Park Stadium Jan. 11-12, is beginning amid a political storm involving rival black groups. Threats of violent demonstrations have been made by political movements that were left out of the consultation process leading to the easing of the international cultural boycott of South Africa.

The first blow was struck Jan. 7, within six hours of Simon's arrival in the country. An explosive device

was hurled at the offices of the Network Entertainment Group, the tour's promoter.

Responsibility for the blast was claimed by the Azanian National Liberation Army, the armed, underground wing of the Pan Africanist Congress, the second largest black liberation group in South Africa. The African National Congress, the largest liberation group, as well as the government and Inkatha, the pro-government Zulu nationalist movement, have endorsed the tour.

Speaking at the airport, Simon

(Continued on page 26)



Fall Arbs Paint Bigger Picture For Soft AC, Urban

BY SEAN ROSS

NEW YORK—Three months ago, Arbitron began weighting its radio ratings data according to new 1990 census data. That led some broadcasters to worry that the fall ratings would be grayer—favoring older-demo formats and reflecting an aging population—but not more oriented to black listeners. Urban broadcasters were particularly worried about census data showing a black population loss in major markets and a Hispanic gain in others.

The first handful of fall ratings are back, and soft AC stations—which cater to an older demographic—do indeed rule New York and Los Ange-

(Continued on page 73)

R.E.M. Snags 7 Grammy Nominations

BY PAUL VERNA

NEW YORK—The members of R.E.M. may have lost their religion, but their prayers were answered with a whopping seven nominations for the 34th annual Grammy Awards, including three in the top four categories.

(Continued on page 16)

In the Medialine

Newsstands Get Tower Pulse!; Fans Get TV's 'Hot Country Nights'

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No. 1 IN BILLBOARD

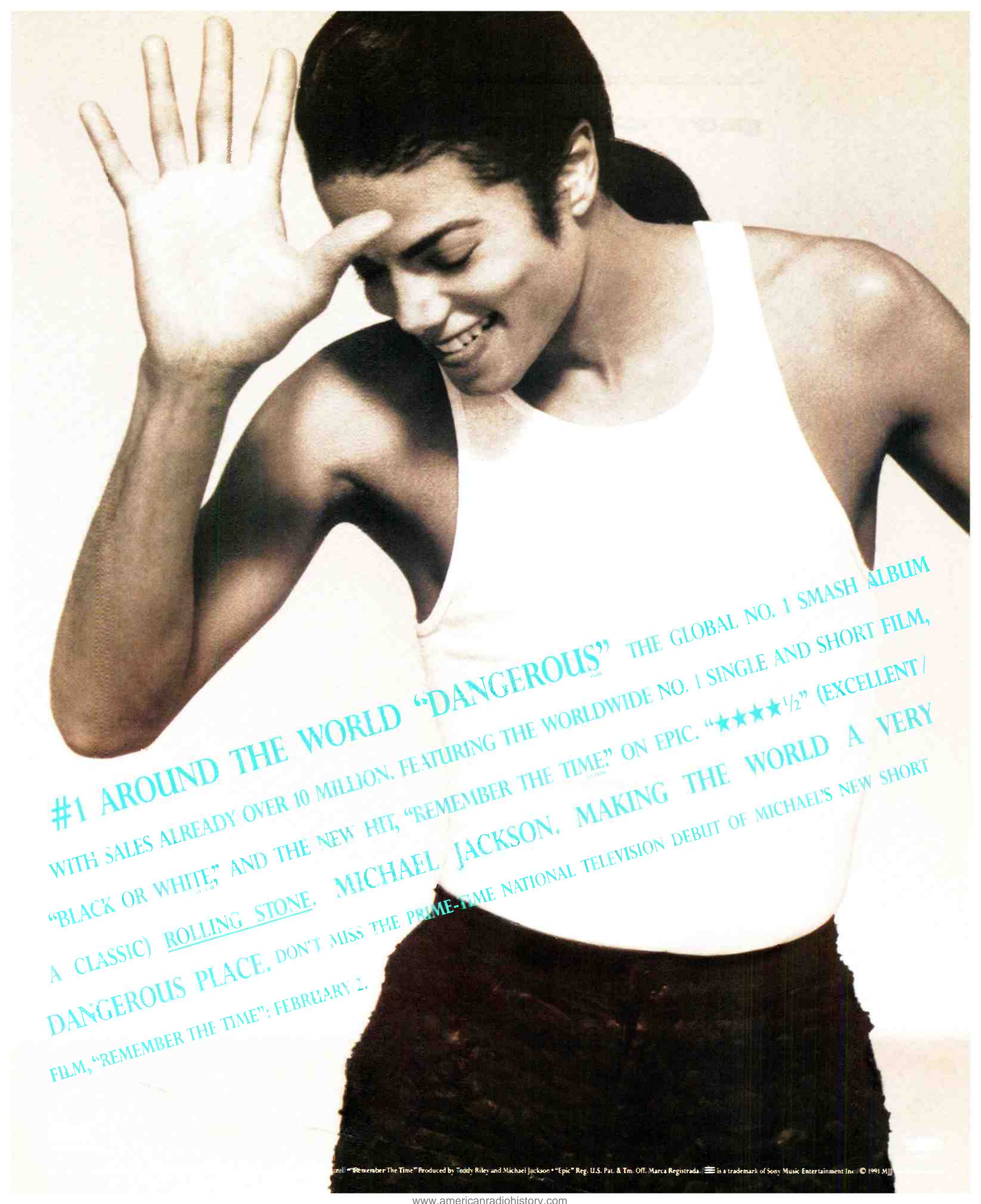
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★ BLACK OR WHITE	MICHAEL JACKSON (EPIC)
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★ ROPIN' THE WIND	GARTH BROOKS (CAPITOL)
HOT R&B SINGLES	
★ TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL (QWEST)
TOP R&B ALBUMS	
★ DANGEROUS	MICHAEL JACKSON (EPIC)
HOT COUNTRY SINGLES	
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★ ROPIN' THE WIND	GARTH BROOKS (CAPITOL)
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★ HOLD ON (TIGHTER TO LOVE)	CLUBLAND (GREAT JONES)
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Sony Makes 'Best' Tapes Better Value

25% Discount Offered On Midprice Cassettes

■ BY ED CHRISTMAN and CRAIG ROSEN

NEW YORK—In an effort to slow the erosion of cassette sales, Sony Music Distribution is offering a 25% discount on its mid-price cassette line, which trades under the name "Best Value."

During the second half of last year, many accounts expressed concern that the cassette appeared to be losing steam, and some said that if the industry did not watch out, it could go the way of vinyl.

"In talking to a lot of the accounts, many expressed concern about cassette pricing and the slackening off of tape sales, and wondered why nobody is doing anything for the cassette," says Paul Smith, president of Sony Music Distribution. "If we aren't careful, we will be down to one configuration. So we think it's about time somebody did something, and we are glad to be the banner bearer. I hope everybody

jumps in and supports the cassette."

While sales have been eroding, Smith says the cassette is still the backbone of the industry. For the last six months of 1991, Sony's album shipments broke down to 55% cassette and 45% CD, on a unit basis. Last month, that gap closed to about 50/50, but Smith says December is always an aberration on cassette/CD sales.

"The cassette is still the backbone of the industry," he says. "At this moment, it is the only portable configuration."

Sony officials say they believe their new tape discount is the largest ever offered by a major on an entire line. As part of the program, CD titles in the line will be of-

ferred at an 8% discount, which is the deal Sony normally offers on cassette on the Best Value series at this time of year. In addition to the discounts on CD and cassette, accounts have an additional 30 days dating, with payment due May 10. The deal is being offered from Jan. 6 through Feb. 14. The line features more than 700 titles, including Billy Joel, Bruce Springsteen, Pink Floyd, Ozzy Osbourne, Miles Davis, and Elvis Costello.

Cassettes in the Best Value series generally wholesale, on a box-lot basis, for \$4.70, so the discount means accounts will pay \$3.26.

(Continued on page 83)

Sony Fetes CD's 10th Via Campaign

■ BY SUSAN NUNZIATA

NEW YORK—Sony Corp. is launching a \$12 million marketing and advertising campaign this year to mark the 10th anniversary of the compact disc.

The campaign will include radio and television advertisements, software cross-promotion, sponsorship of concert tours, an interactive 800 number, in-store posters, merchandising displays, and a direct-mail campaign targeted to reach more than 6 million potential CD owners.

In addition to cross-promotional efforts (Continued on page 83)

5 Tower Stores Now Supply Data For Billboard Charts

NEW YORK—Sales information from five units in the Tower Records chain is now included in The Billboard 200 chart and other Billboard charts using point-of-sale data. Information from two more Tower stores will be added shortly.

The five Tower locations—two in Sacramento, Calif., and one each in San Francisco, Chicago, and Boston—are the first in the 64-store chain to go on line with SoundScan, the Hartsdale, N.Y., research firm that supplies POS information to Billboard.

Also added to the retail panel this week is the 22-store Peaches chain, based in Hialeah Gardens, Fla. The sample used for compiling the Billboard charts now represents approxi-

mately 57% of the U.S. music account base.

The next two Tower stores expected to link up are the Lincoln Center store in New York and another unit in San Francisco. Additional Tower stores are expected to supply sales information for the Billboard charts as the chain continues to deploy POS systems. Tower currently is experimenting with two different POS systems.

In addition to The Billboard 200, POS data is used in compiling the Top Country Albums, Top Pop Catalog Albums, Heatseekers, and Top POS Singles Sales charts. POS data also is used in conjunction with airplay information in compiling the Hot 100 Singles chart.

THIS WEEK IN BILLBOARD

CAN THE CHANNEL STAY AFLOAT?

Veteran Boston live-music club The Channel is in danger of going under. Greg Reibman reports on plans to resurrect the facility, which had been operating with Chapter 11 protection before its recent shutdown, and details its importance. **Page 8**

TAKING UP RESIDENCE IN MUSIC CITY

Giant Records and Asylum have moved in. So have Jimmy Buffett and Don Mercer with their new Margaritaville Records. These are among the labels that have sprouted recently on the fertile ground of Nashville. Debbie Holley reports. **Page 27**

CANADA BREAKS NEW GROUND

Increasingly less constrained by what's rocking in the U.S.A., Canadian labels are taking a greater leadership role in breaking international acts. Larry LeBlanc has the story. **Page 39**

DOING THE CANNES-CANNES

Parlez-vous MIDEM? After reading Billboard's special preview of the upcoming music fair, including reports on involvement by France, Japan, Italy, Germany, the U.K., and Australia, you'll be fluent in all the details of the Cannes event. **Page 40**

VOYAGE INTO REALM OF DIGITAL VID

Voyager will lay the cornerstone of the digital home video era with its March release of three live-action features on CD-ROM. Chris McGowan reports. **Page 54**

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THE BILLBOARD REPORT

ITS FIRST YEAR

The Billboard Report

Pitch Magic Is Unsung Tool Of Trade

First in an occasional series of in-depth inquiries into entertainment industry issues and trends.

BY SUSAN NUNZIATA

NEW YORK—The question "is it talent or

time, their use is not limited to inexperienced artists or mediocre vocalists but spans all musical genres and vocal ranges. Chart-topping acts such as Phil Collins, Stevie Wonder, Peter Gabriel, Billy Joel, the Rolling Stones, Whitesnake, ZZ Top, Living Colour, Grace Jones, Chicago, and New Kids On The

The Hook's The Thing In Radio Programming Tests

BY PHYLLIS STARK

NEW YORK—With more than half

the right hook to test is an important element in determining the song's appeal.

Dys-Functional? Vid Firms Rethinking Rack Discounts

BY PAUL SWEETING and ED CHRISTMAN

NEW YORK—Due to widespread

Video and Columbia TriStar have eliminated from their wholesale pricing schedules the functional discount—the incremental discount

Illegal Dance Club Remixes Proliferate, Turn Up At Retail

BY LARRY FLICK

NEW YORK—A Billboard investiga-

tion reveals that a number of remix services get their music from labels for their

Japanese Pop Acts Finding Inspiration In Tradition

BY STEVE MCCLURE

TOKYO—A growing number of Japanese pop music fans are marching to a different drummer—

rythms, melodies, and instruments has introduced a fresh perspective into the Japanese music industry.

beat. Most Japanese pop acts in the Western mold, ranging from the bubblegum fare of terminally cute teenage "idol" singers to screeching thrash-metal bands. But in the last couple of years, a new generation of Japanese bands using Asian

There have been previous attempts to use Japanese musical forms in a pop context. For example, Osamu Kitajima, in an early-'70s album called "Benzaiten," blended electric guitars and traditional Japanese instruments like the "bwa" lute, the "shakuhachi" flute, and the koto. And Yellow

(Continued on page 83)

Tide Of Enthusiasm Swelling Behind Carolina Beach Music

BY MELINDA NEWMAN

NEW YORK—In the Carolinas,

More than 150 radio stations feature beach music shows, up from 50 two years ago. There are at least

Calypso Captures The Current Of Life In Caribbean Islands

BY HOLLIS LIVERPOOL

PORT OF SPAIN, Trinidad—

traditionally stern social commentary, but instead for Black Stalin's "Look On The Bright Side" and "Ah Feel To Party."

Throughout the Caribbean, calypso has always reflected the mood of the people and the temper of the times. This year was no exception. In Trinidad, for example, the people were of two minds about the social turmoil in their midst. The crowd-pleasing winner of the annual Carnival calypso competition in the customarily lighthearted Road March category was "Get Something And Wave" by Superblue

And yet the most popular and/or notorious calypso songs in Trinidad, Tobago over the last year arguably were the many serious depictions on Muslim revolutionary Abu Bakr's attempted coup. Calypsonians like Bally, Cro-Cro, and Ebony all had their solemn say concerning the bloody six-day upheaval in July 1990 surrounding the

Gospel Acts Getting Spirited Reception In R&B Arena

BY JANINE MCADAMS with LISA COLLINS

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

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

Sales Awards A Certifiable Concern In Latin Industry

BY JOHN LANNERT

MIAMI—Most Latin label executives deery the practice of Hispanic record companies giving gold

num records to albums with audited net sales of 500,000 units, and 1 million units, respectively. No Latin albums received RIAA awards last year, but most Hispanic

Just Plain 'Volksmusik' Is Seeing German Resurgence

BY MIKE HENNESSEY

MUNICH—The success benchmark for a folk music act in Germany cur-

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

reently is when your repertoire appears simultaneously on five different labels. On this count, the comfortably built, jovial duo from Hesse, the Wildecker Herzbuben, can claim to be in the superstar league.

The duo is the subject of major Christmas promotion campaigns by Polydor, by PolyGram's TV merchandise

and the emphasis of current compilations is

Compilation albums are an important part of the German music scene, and the emphasis of current compilations is

Few Producers, Engineers Are Women, But Chances Improve

BY SUSAN NUNZIATA

NEW YORK—Though recording studios are regarded as one of the industry's last bastions of male domination, the number of fe-

terms the "technological locker-room," but female engineers and producers are, on the whole, optimistic about the present and future of women in pro-audio.

Additionally, some

New Club Sound Slows The Pace On U.K. Dancefloors

BY LARRY FLICK

NEW YORK—In the world of dance music, house music is no longer the only game in town. A

capable of giving live performances. Much of this music is played on acoustic instruments—including real drums.

Leading acts in this

Brit Indies: A Rough Trade Gets Slicker, Smarter With Age

BY JEFF CLARK-MEADS

LONDON—British independent labels, one of the world's greatest sources of international talent, have evolved over the last 20 years from a chaotic

group of semi-amateurs into a credible, professional enterprise boasting such current hit makers as Jesus Jones, the Charlatans, Happy Mondays, and the Blur.

Nevertheless, the Brits have suffered some bitter losses along the way.

seven years, all of the U.K.'s front-line indie distributors—the arteries for the sector's lifeline—have either temporarily or permanently suspended operations. Industry observers note that the recession and the volatility of the singles chart have taken their toll, but when those actively involved in the indie production process are asked, they will give you a forthright British response: "We've never been better, mate."

Superficially, British indies are a

IF IT'S ORIGINALITY IN REPORTING... YOU READ IT FIRST IN BILLBOARD!



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Billboard®

To The Maxi-Single: WEA Ups Price \$1

■ BY ED CHRISTMAN

NEW YORK—Despite continual warnings from retailers that the current economy can't bear any price increase, WEA has raised the suggested list on all of its maxi-single configurations.

WEA has added \$1 to the list of its 12-inch and maxi-cassette singles, for a new suggested price of \$5.98, with the wholesale cost jumping from \$2.85 to \$3.42. Also, the company has increased by \$1 the list on CD 5-inch titles to \$6.49, with the corresponding customer cost jumping from \$3.52 to \$3.83.

Additionally, WEA has revised its returns policy for the maxi-single configurations by doubling the credit and penalty to 5% and 20%, respectively, with break-even remaining at 25%. The new prices and return policy went into effect Dec. 30.

Howard Appelbaum, executive VP at 35-unit Kemp Mill Music in Beltsville, Md., reacted sarcastically to the increase. "With the economy the way it is now, it's a perfect time for price increases," he says. "The consumers are saying, 'Hey, discretionary income, no problem.'"

Jim Dobbe, VP of sale merchandise at 300-unit Warehouse Entertainment in Torrance, Calif., adds, "I think any price increases of any kind are a mistake at this time. 'With the economy the way it is, I think it's a

dangerous time."

Retail chains are particularly worried about how the consumer will react to the CD-5 increase. "If they wanted to derail the CD-5, which was really still in a building mode, this will certainly help," says Ivan Lipton, president of the 144-unit, Milford, Mass.-based LIVE Specialty Retail Group. "The consumer likely will think twice about paying half the cost of the album. Our CD-5 sales have dramatically increased over the last year, and this could put the brakes on it."

One-stops and independent retailers, meanwhile, are incensed about the 12-inch increase. "I think it's outrageous," says George Weiss at WIN Records in Elmhurst, N.Y. "Did you ever hear of the nail in the coffin? This will help kill the 12-inch single. It already is slowing down sales."

LONG TIME A-COMIN'

WEA president Henry Droz was unavailable for comment. But a sales executive working for one of the companies under the WEA umbrella says, "We haven't raised our list prices on 12-inches since Moby Dick was a minnow. Our costs have gone up and returns are a problem."

The 12-inch configuration is dying, he notes, and at one point sales executives in the WEA family were discussing selling 12-inch singles on a one-way basis, with no returns. "But

we said, 'What's the best way to help this dying configuration?'" he adds. "People still want the 12-inch out there. Rather than go one-way on the 12-inch, which would kill the configuration, we decided to raise the prices."

The sales executive also says the return policy was changed so that retailers would buy 12-inches more ju-

iciously.

Moreover, he adds he has heard that the other majors are considering going one-way on the 12-inch single. "We are hoping that by making this statement on the 12-inch, they will change their minds because going one-way will kill the 12-inch."

As for the CD-5, he says that, while
(Continued on page 16)



A String O' Hits. A&M chairman Jerry Moss, far left, presents Aaron Neville, second from left, with a gold album for "Warm Your Heart," and Amy Grant with a double-platinum plaque for her album "Heart In Motion." At right is Al Cafaro, president of A&M and executive VP of PolyGram Holding Inc. The presentation capped a big year for A&M, in which Grant had three hit singles, Extreme's "More Than Words" reached No. 1, and Extreme's "Extreme II Pornograffiti" and Sting's "The Soul Cages" both went platinum.

Bush Briefed On CD-Rental Issue Before Japan Trip

This story was prepared by Steve McClure in Tokyo and Bill Holland in Washington, D.C.

WASHINGTON, D.C.—Did President Bush talk about the problem of CD rentals during his just-completed visit to Japan?

"Not discussed specifically," said U.S. National Security Adviser Gen. Brent Scowcroft at a press briefing Jan. 8, following the first day of talks with Japanese Prime Minister Kiichi Miyazawa.

Another Bush administration official at the press briefing doubted the president would bring up the subject at future meetings. However, on the eve of the visit, a senior State Department official said Bush had been briefed about the issue and added that the President "would probably bring the subject up" in his discussions with senior Japanese government officials sometime during his Jan. 7-10 visit in Tokyo.

The only fleeting mention of the topic, according to a U.S. official at the Tokyo briefing, came when Miyazawa and Bush discussed the Uruguay round of the international GATT trade talks, which have included intellectual property protection issues.

"We have worked very hard so that the Uruguay round is not a failure," the Prime Minister told the President, according to the official.

Bob Luden, State Department deputy director of economic affairs, said on the eve of the visit that the U.S. position on rental protection "is not only in [Bush's] briefing papers, but will also most certainly be in his written statements."

Neal Turkewitz, RIAA's VP/in-
(Continued on page 83)

N.Y.'s RKO Warner Chain Seeks Chap. 11 Protection

■ BY PAUL VERNA

NEW YORK—The RKO Warner Video Group, the once-dominant New York-area video retail chain, is seeking protection under Chapter 11 of the U.S. Bankruptcy Code, according to a statement from the firm.

RKO officials did not comment on the filing beyond issuing a statement attributing the chain's woes to the "deep recession in metropolitan New York," a lack of bank financing, and the failure of a yearlong effort to convert the privately held chain into a

franchise operation.

"The lack of bank credit to build additional locations and [the chain's] \$2 million investment to create franchising manuals, hire a team of franchising specialists, develop an advertising campaign, and secure all approvals required to become a major national franchiser has caused severe cash flow problems," the statement reads.

Rumors had been rampant for more than a year that RKO was in serious trouble. The chain's abrupt closing of five stores last spring fueled

those rumors, though at the time chief operating officer Steve Berns heatedly denied that the company was close to bankruptcy (Billboard, June 29).

RKO has since silently shuttered four more outlets, leaving it with 27 stores throughout the city and its suburbs.

One retail source speculates that RKO's troubles stem from the chain's overreliance on sell-through, which constituted about 50% of its business. Unlike most other specialty video chains, which rely mainly on

rental, RKO emphasized sell-through from an early stage, leaving it vulnerable to cut-throat mass-merchandise competition.

Another source indicates that one of RKO's chief suppliers, Star Video, cut off shipments to the chain after RKO failed to make payments of approximately \$3 million. According to this source, RKO then began buying from Commtron Corp., which is owed about \$2.4 million. Calls to officials at Commtron and Star Video were not returned.

(Continued on page 89)

DADC Breaks Ground On Plant For Mini Disc Software

NASHVILLE—Digital Audio Disc Corp. of Terre Haute, Ind., has started building a plant to manufacture prerecorded software for the Sony mini-disc system (Billboard, May 25, Sept. 14). The facility is set to go on-line this fall with an initial capacity of 500,000 discs a month and the ability to quickly double that amount.

Ironically, the news came just as observers were pointing out that Sony was not unveiling any prototype of mini-disc players at the Winter Consumer Electronics Show in Las Vegas. DADC is a division of Sony Software Corp.

In early 1991, Sony announced the features of the recordable/erasable optical disc system and promised it would hit the U.S. market by late 1992. The mini disc, expected to compete with the Philips digital compact cassette format, can store

up to 74 minutes of sound on a 2.5-inch disc.

By last September, Sony Music, EMI, Warner, BMG, and Virgin Records had proclaimed varying degrees of support for the new format.

DADC chairman and CEO James Frische says there will be a combined global production capacity of 1.5 million mini discs a month by this fall, when DADC Austria and a sister company in Japan gear up for production.

According to a Jan. 8 report in The Wall Street Journal, Philips was scheduled to have two working prototypes of the DCC players on display at CES but had rescheduled its official launch party from April to September.

DADC now manufactures CDs, CD-ROMS, and laserdiscs.

EDWARD MORRIS

Entertainment Stocks Outpaced By Market That's Show Biz: Firms Lagged In '91 Growth

■ BY DON JEFFREY

NEW YORK—During the recent record-breaking run-up in stock prices after interest rates were lowered, entertainment companies posted sharp gains, but at a lower average rate than the rise in the overall market.

For all of 1991, the stocks of companies in the music, video, and broadcasting businesses barely moved up at all on average. In contrast, the indexes that measure the stocks in the broader economy showed big increases for the year.

Analysts cite declining profitability in movies and home video, as well as the recession's effect on consumer spending and broadcasting revenues from advertising.

In the nine trading days from Dec. 20, when the Federal Reserve lowered the bellwether discount interest rate a full percentage point to 3.5%, until Jan. 3, a Billboard sample of 41 entertainment stocks rose 7.17% on average, or about \$2.18 for each

stock.

During that same period, The Dow Jones Industrial Average, an index of 30 large blue-chip stocks, rose 9.85%; the broader S&P-500 gauge of 500 large companies jumped 9.62%; and the Nasdaq composite, an index of smaller companies, went up 10.8%. All hit new record levels. Analysts say stocks took off because interest rates on a wide variety of investments fell in the wake of the Fed's lowering of the discount rate, leading investors to seek bigger potential returns on their capital in the stock market.

Of the 41 stocks in Billboard's sample, 30 advanced in price, seven declined, and four were unchanged in the nine-day rally.

The biggest percentage gainer during the recent run-up was the biggest loser in all of 1991—Orion Pictures. Its stock jumped 28.5% to \$2.25 on Jan. 3. But for all of last year, Orion's shares fell 85.8% to \$1.875. In December, the movie and home video com-

pany filed for bankruptcy under Chapter 11, after it was unable to restructure its huge debt. Since then, though, a recapitalization plan was submitted that has encouraged some investors.

The biggest percentage decliner during the rally was Carolco Pictures, which was the second-biggest loser in all of 1991. From Dec. 20-Jan. 3, Carolco fell 25% to \$1.875. The stock was in the doldrums all last year, despite the studio's success with "Terminator 2: Judgment Day," the top-grossing film at the box office. But the stock began its freefall in December when Carolco's merger deal with LIVE Entertainment started to unravel. For 1991 it plunged 77.9% to \$1.875.

LIVE, the third-biggest loser of 1991 (down 73.7% to \$3.25), was unchanged in price during the holiday rally.

Other big gainers during the run-up were Jacor Communications, a ra-
(Continued on page 78)

RADIO ADS: COST-EFFICIENT PROMO Can Produce Hits Via Hook Exposure

BY RICK SKLAR

Imagine being sure that the new song you want on specific radio stations will be heard on those stations when you want it, front- and back-announced every time (with title, artist, and label!), and endorsed with so much enthusiasm that it sells out in the stores and races up the charts.

This is not a record marketer's dream; it is what happens when record companies use radio the way car manufacturers and soft-drink bottlers use it—with hard-sell commercials. In a recent test by Summit Communications, it took only 12 one-minute spots to sell out the first shipments of a new CD in New York, Baltimore, and Atlanta when there wasn't even any airplay of the song in those markets!

Unfortunately, commercial radio spot campaigns are not used often enough by the music industry. But the use of radio spot schedules to create hit records is potentially the best marketing idea in years.

Everything else about the record industry has become scientific—barcode scanning in the stores, computer monitoring of the airwaves, and fool-proof studio production and mixing. But the use of commercial radio—the most powerful weapon in the world for making a hit record—remains centered almost exclusively on attempts to get airplay. That is a hit-or-miss proposition in which extravagant amounts of money are thrown at the problem in the hope that some of it will stick and result in airplay.

In fact, commercial radio, like record retailing, has become high science. Radio spots have become a "smart marketing bomb," as precise

and targeted as some of the weapons we used in the Gulf war. Look how much radio has learned when it comes to marketing music:

We now know, for example, that it takes just three exposures to the core hook of a song to drive buyers into the store to buy the CD. We know that on most stations, it takes just 15-18 plays of that hook to reach *all* of that station's listeners. This means that a minimum-cost schedule of a well-produced one-minute radio spot

ing work for industry reps, I can tell you that they are using the most effective audio programming and production techniques for today's radio commercials.

If radio commercials are so effective, why aren't they used more extensively to market new music product? Perhaps it is the illusion that radio means "airplay" and that airplay is free. But is it free? Promotion to get airplay is actually very costly, and the result is unpredictable. Worse, radio airplay, when it comes, comes with very little product identification. There is no precise control over artist, title, or label identification. By contrast, there is exact control over commercial spots. Every word spoken, every minute scheduled can be controlled. But techniques for marketing records are long established, and old habits die hard.

It is time for those concerned with the marketing of music product to cut across traditional concepts about the ways dollars are spent in promoting product and plan a national approach, region by region, using radio spot campaigns. They can be coordinated with airplay or used by themselves. Where most of the ad dollars are dictated by retailers, it is time to break out of the box. When price and position are negotiated and the retailer's in-house ad agency comes up with the usual 16th-of-a-page participation, lost among the pitches for sound systems and other albums, it is time to speak up and ask for radio spot campaigns instead.

These are lean times. Every promotional and advertising dollar has to produce results. Music is still basically an audio medium. Nobody in the industry questions the power of radio. They just have to learn to win with it as radio advertisers do, moving product through radio 365 days a year.



'Radio spots have become a "smart marketing bomb"'

Broadcasting veteran Rick Sklar operates a New York-based consultancy firm, Sklar Communications Inc.

(most of which features the body of the song), when broadcast in a small number of carefully selected markets, can launch new music product and can then propel it up the charts with properly timed booster schedules in other key markets.

So sure is the radio industry of this approach that the two major rival radio sales rep organizations, The Interep Radio Store and The Katz Radio Group (whose rep firms represent most of the stations in America), have joined to combine their stations on one master planning computer by music format. Called Music Format Networks, this grouping enables the music industry's marketers to actually plot out the growth of a new hit song or CD, picking strategic markets and using commercial radio spots as a framework around which to plan the other promotional and marketing efforts. From my consult-

Hits No Longer Rely So Heavily On Top 40 Play

BY JASON DAUMAN

Despite resistance from top 40 radio, artists as diverse as Garth Brooks, Travis Tritt, Public Enemy, Metallica, Harry Connick Jr., Skid Row, and Trisha Yearwood have had no trouble racking up great sales. On the other hand, countless artists are embraced by radio but fail to place albums on the upper half of The Billboard 200 Top Albums chart.

While this has happened to some degree throughout history, it seems to be almost commonplace in the early '90s. Is it simply that album rock, country, and rap music have enough other outlets of exposure outside of top 40 radio, or are we looking at a new consumer philosophy?

More than ever, top-selling artists are adopting "hooks" that help create clever game plans for marketing and publicity departments. It didn't hurt Bryan Adams to have his single exposed in one of the year's biggest

box-office hit movies. By releasing Guns N' Roses' "Use Your Illusion I" and "Use Your Illusion II" separately, Geffen made the release an even more talked-about "event" than a single double-album would have been. Video controversy for "The Thunder Rolls" didn't hurt sales of Garth Brooks' "No Fences," and he was able to take great advantage of appearances on awards shows. Natalie Cole's tribute album to her father became an "event," not just a release. Another Bad Creation's youthfulness surprised many video watchers, who helped make the group's debut album platinum.

At the same time, radio is more adventurous than ever. Debut singles by new artists often get 20 or 30 station "adds" in their first week of release. Has there ever been a time when radio was as open to new artists?

Radio has also been quick to pull the plug on many established artists

because it did not believe in the artist's latest song. Therefore, it is hard to find radio at fault for becoming either predictable or stale.

The point-of-sale-based chart system has shown us that CDs and cassettes are a perishable product. Gen-



'The POS charts have shown that CDs and cassettes are perishable'

Jason Dauman is president of Beverly Hills, Calif.-based Dauman Music, representing songwriters who have written hits for Madonna and Whitney Houston, among others.

erally, buyers are interested in hot new albums in the first few weeks after their release; but, as time passes, they lose their freshness to the public, and it becomes increasingly difficult to keep music fans' interest.

While this has always been the

CONFUSED BY CHARTS

I have been a fan of your magazine for years and enjoy keeping track of your music charts every week. I especially like the Hot 100 Singles chart.

Now that you compile the chart based on actual airplay and sales figures, I do not understand the validity of the new Hot 100. I read the articles explaining the new methodology, yet when I compare the chart to the singles sales and airplay charts, I do not see the usefulness of printing those charts.

For example, Amy Grant's "That's What Love Is For" was No. 9 on the Nov. 30 chart. It was No. 9 in airplay, yet only No. 36 in sales. I know that the charts are a combination of sales and airplay, but it does not seem possible that the Grant single could have been in the top 10 with such a huge gap between sales and airplay.

I think you need to print a complete representation of the country's biggest sales and airplay records. As it stands, I do not like the new chart with no way to measure the progress of my favorite songs.

Derek Edmisten
Boone, N.C.

ARBITRARY RULE

I would like to criticize one element of the new methodology used to compute the Hot 100 Singles chart: your practice of dropping songs off the chart onto the recurrent singles list after only 20 weeks on the chart. I feel this is completely arbitrary since you allow songs to stay on the POS Singles Sales and Top 40 Radio Monitor charts as long as they show enough sales and airplay strength, respectively.

While the new point-of-sale chart system is great and produces an accurate chart, I feel you should allow songs to stay on the

Hot 100 for their full run, as you used to do on the old chart.

What will you do in a situation where a song takes a while to catch on (like Tony Terry's "With You") and may still be climbing after 20 weeks? Will you suddenly drop it off the Hot 100 chart? I feel you are hurting the artist by doing this, since you are not giving the song its fair chance to run its course on the chart.

One stipulation I noticed on the recurrent singles chart is that it includes songs that have appeared on the Hot 100 and have dropped below the top 20. If a song is still climbing in the top 20 after 20 weeks, will it drop off the Hot 100?

Robert Wien
San Jose, Calif.

Michael Ellis, director of charts, responds: As was clearly stated in my column, the new Hot 100 is a combination of three components: monitored airplay from 122 top 40 radio stations in the 85 markets monitored by Broadcast Data Systems; playlists collected from 101 stations in markets not monitored by BDS (now 99 due to two stations changing format); and unit sales tabulated from stores equipped with POS tracking systems. The first component, monitored airplay, is contained in the Top 40 Radio Monitor chart. The third component, sales, is contained in the Top POS Singles Sales chart. The second component, smaller-market playlists, is not broken out separately in the magazine because of space constraints. The final Hot 100 is a tabulation of all three components. Any time readers notice discrepancies between positions on the two sub-charts and the overall Hot 100, it is because a record shows either outstanding strength or weakness in the point tabulation from the 99 radio playlists in unmonitored markets.

Many readers have written to express their dismay over our new policy of moving records to the Hot 100 recurrent chart after they fall below the top 20 and have spent 20 weeks on the Hot 100. This policy has worked well for the Top 40 Radio Monitor chart and the Hot Country Singles & Tracks chart, but the rule may be changed for the Hot 100. Without some restriction on the number of weeks, however, 50- and 60-week stays on the Hot 100 would be common, because hit records stay in recurrent rotation on almost all top 40 radio stations indefinitely and would thus amass enough points to stay on the Hot 100. In the previous system that tabulated airplay exclusively from official playlists supplied by stations, we were unable to measure this recurrent airplay because stations remove these titles from their official playlists while continuing to play them.

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Music Retailers Continue To Bask In Glow Of Post-Holiday Sales Surge

This story was prepared by Ed Christman in New York, Craig Rosen in Los Angeles, and Edward Morris in Nashville.

NEW YORK—Dealers continue to ride a post-holiday sales surge, but with the economy still ailing, they hesitate to declare that the music industry has fully recovered from its slump.

"We had a tremendous surge right before Christmas" and sales remained strong after Christmas, says Howard Appelbaum, executive VP at Beltsville, Md.-based Kemp Mill Music. Overall, the 35-unit chain experienced a 2% comparable-store gain for December, but Kemp Mill executives had hoped for an 8% increase. However, the last week of December did as well as they had projected for that week. Sales in the first week of January were "good but not great."

But, while sales are up, he points out that now is not the time to get overconfident about business because "the fundamentals of the economy are no different than before."

Jim Dobbe, VP of sales merchandise for the 300-unit, Torrance, Calif.-based Warehouse chain, agrees. While the chain has enjoyed positive same-store numbers since Christmas, he says, "I don't think the last 10 days of positive numbers make a complete turnaround in the music business. Yes, we have a lot of product now and we will be going against last year's January numbers, which were impacted by the war. But I won't base my whole outlook for the next year on sales being good for Christmas. I think we need George Bush to appear at a few award shows and tell people to go out and buy music."

Despite that caveat, retailers say they are reaping whatever sales they can while the going is good.

"The second to last and last week of the year were beyond our expectations in both audio and video," says Angie Diehl Jacobs, director of marketing at Los Angeles-based Show Industries, which runs 92-unit Music Plus. Christmas week and the week

after "were sort of neck and neck, which is different than previous years, when Christmas would be up. It was like having two Christmases. Who could complain about that?"

At North Canton, Ohio-based Camelot Music, Jim Bonk, executive VP and chief operating officer, says the 304-unit chain's same-store increase was about 1.5%-2% for December.

"We had a fantastic week after Christmas with major-league double-digit increases," he says. "In the first days of January, we had small double-digit increases. We think sales will taper off in a while."

Jeff Jones, senior VP and chief financial officer at Albany, N.Y.-based Trans World Music Corp., says sales *(Continued on page 13)*



Platinum Plaques For 'Provider.' Columbia recording artist Michael Bolton receives multiplatinum albums for "Soul Provider" and "Time, Love And Tenderness," each of which has sold 4 million units. The presentation was made backstage at New York's Paramount Theater, where Bolton performed four SRO shows. Shown, from left, are manager Louis Levin; Sony Music president Tommy Mottola; Sony Music senior VP Michele Anthony; Bolton; and Columbia president Don Ienner.

Epic Enjoys 'Dangerous' Yule, Plans Next Phase

■ BY CRAIG ROSEN and ED CHRISTMAN

LOS ANGELES—Michael Jackson's "Dangerous" was the best-selling album during the holiday season, according to piece-count data, despite the fact that the album was knocked from the No. 1 spot on The Billboard 200 two weeks ago.

To keep the consistent sales surge going, Epic will release "Remember The Time," the album's second sin-

gle, to top 40, urban, and AC radio stations Tuesday (14), and to retail outlets later in the week. The upbeat pop/R&B number, co-produced and co-written by Teddy Riley, will be available as a cassette single and a CD-5.

A short film to promote the single—directed by acclaimed "Boyz n The Hood" film maker John Singleton—is set to premiere on MTV, BET, and Fox-TV—following "In Living Color"—Feb. 2.

It's MIDEM's Turn To Deal With A New World Order

■ BY JEFF CLARK-MEADS

LONDON—The world's music industry will descend on MIDEM in Cannes next week with new sets of perceptions based on a new world order.

Since last year's international music trade show, the terrorism threat allied to the Persian Gulf war has been lifted, allowing Americans to travel freely again; the emerging Eastern European markets have taken large steps toward maturity; and the European Community has become the world's largest recorded-music market (Billboard, Oct. 12).

Meanwhile, the Japanese music industry will be adopting a high profile as attitudes at home toward record rental and new technology

apparently become more conducive to international trade. Indeed, the Jan. 19-23 MIDEM fair will be the first opportunity most American and European companies have had to speak directly to Japanese music firms since the country's record industry adopted the principle of a royalty payment on digital recording hardware and blank digital software (Billboard, Dec. 14).

In the wake of the fundamental changes in Eastern Europe, more independent companies from the old Communist bloc are expected at MIDEM this year. These new, privately owned firms will be alongside the former state record companies such as Russia's Melodiya, Czechoslovakia's Supraphon, Poland's Polski Nagrania, *(Continued on page 40)*

U.S. Reassumes Powerful MIDEM Presence

■ BY THOM DUFFY

NEW YORK—Attendance by U.S. music executives at the 26th annual MIDEM conference in Cannes, Jan. 19-23, is expected to return to normal this year after having been disrupted in 1991 by the Persian Gulf crisis, which cut back international travel.

MIDEM representatives reported that, as of Jan. 8, 150 U.S. com-

panies had registered as nonexhibitors and 60 stands had been reserved by groups of labels, publishers, distributors, and other companies. The figures are comparable to those for pre-1991 MIDEM conventions.

Most of the major U.S. publishing companies will be represented. "I hope it's a pretty active marketplace," says Marvin Cohn, president, *(Continued on page 68)*

Boston's Channel Club May Sink Under Debt

■ BY GREG REIBMAN

BOSTON—The largest live-music club in Boston, the Channel, abruptly closed its doors one day before a major New Year's Eve booking, ending—perhaps permanently—more than a decade as a major presence in this market.

The 1,500-person-capacity club had been operating under Chapter 11 of the federal bankruptcy code for nearly two years and appeared to be on the rebound, with new in-

vestors waiting in the wings, when the surprise shutdown was announced Dec. 30.

The court has since appointed a trustee, Stephen S. Gray, to oversee the operation. Gray has been given until Jan. 23 to determine if the venue should be reopened under Chapter 11 or liquidated under Chapter 7.

Gray, president of the Recovery Group, a Boston-based company that specializes in reorganization, believes Chapter 7 can *(Continued on page 23)*

'Good Golly': Court Upholds Decision

LOS ANGELES—A California appellate court ruling that concerns the renewal rights to the song "Good Golly Miss Molly" appears to be headed for an appeal in the U.S. Supreme Court.

Norman Rudman, attorney for Fantasy Inc., the defendant in the case, says the Dec. 30 decision in the Ninth Circuit Court of Appeals conflicts with existing decisions, and that he will file an appeal with the Supreme Court within the next couple of weeks.

The appeals court's ruling up-

held a lower court decision stating that the family of the late songwriter Bumps Blackwell and co-writer John Marascalco are entitled to half of the rights to "Good Golly Miss Molly." According to the court's interpretation, the Copyright Act of 1976 permits a renewal interest to vest in an author's assignees only if the writer survives to the start of the renewal term.

The appeals court decision resolved a dispute over the song's copyright that had been the sub-

ject of litigation since the late '80s.

"Good Golly Miss Molly," a top 10 pop hit for Little Richard in 1958, was co-authored by Marascalco and Blackwell, who assigned ownership of the song to Venice Music Inc. in July 1956 in exchange for royalties. Venice copyrighted the song Jan. 22, 1957.

In March 1973, Venice assigned all of its rights in the song to Argosy Venture, which in turn assigned those rights to Fantasy Inc., the par- *(Continued on page 68)*

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1992

inductees

1991

- LaVern Baker
- The Byrds
- John Lee Hooker
- The Impressions
- Wilson Pickett
- Jimmy Reed
- Ike & Tina Turner
- Howlin' Wolf
- Ralph Bass
- Dave Bartholomew

1990

- Hank Ballard
- Bobby Darin
- The Four Tops
- The Kinks (PRS)
- The Platters
- Simon & Garfunkel
- The Who (PRS)
- Holland-Dozier-Holland
- Gerry Goffin & Carole King

1989

- Otis Redding
- The Rolling Stones (PRS)
- The Temptations
- The Ink Spots
- The Soul Stirrers
- Phil Spector



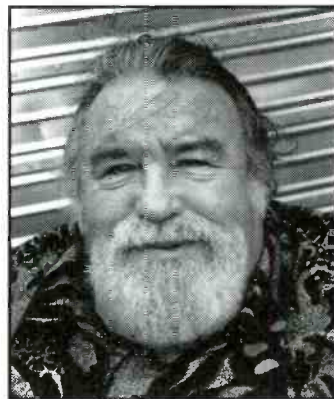
Bobby Blue Bland



Booker T. and The M.G.s



Elmore James



Doc Pomus



Professor Longhair



Sam & Dave



Yardbirds

1988

- The Beach Boys
- The Beatles (PRS)
- The Drifters
- The Supremes
- Woody Guthrie
- Leadbelly

1987

- Eddie Cochran
- Bo Diddley
- Aretha Franklin
- B.B. King
- Clyde McPhatter
- Muddy Waters
- Ricky Nelson
- Roy Orbison
- Carl Perkins
- Big Joe Turner
- Jackie Wilson
- Louis Jordan
- T-Bone Walker
- Hank Williams
- Leonard Chess
- Ahmet Ertegun
- Jerry Wexler

1986

- Chuck Berry
- James Brown
- Ray Charles
- Sam Cooke
- Fats Domino
- The Everly Brothers
- Buddy Holly
- Jerry Lee Lewis
- Little Richard
- Elvis Presley
- Alan Freed
- Sam Phillips



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90 Albums Reach Platinum Peak In '91

■ BY PAUL GREIN

LOS ANGELES—Ninety albums were certified platinum in 1991, the greatest yearly tally since 1978. In 1990, by contrast, just 58 albums went platinum.

The gains were strongest in country and hard rock. Thirteen country albums were certified for sales of 1 million copies last year—as many as in the three previous years combined. Sixteen hard rock or metal albums went platinum, double the 1990 total.

Garth Brooks' "Ropin' The

Wind" was the year's top-selling album, with U.S. sales of 5 million copies. Michael Bolton's "Time, Love And Tenderness" was the runner-up, with sales of 4 million. Brooks was also the year's top album seller, with certified sales of 9 million albums in 1991. Bolton, Mariah Carey, and Guns N' Roses all had certified sales of 5 million albums last year.

Bryan Adams' "(Everything I Do) I Do It For You" was the top-selling single, with U.S. sales of 3 million copies. Color Me Badd's "I Wanna Sex You Up" was the run-

ner-up, with sales of 2 million. Both songs were featured on platinum soundtracks as well as platinum studio albums.

Harry Connick Jr. led all artists with three platinum albums in 1991. Four country performers earned two platinum albums each during the year: Alan Jackson, Reba McEntire, Ricky Van Shelton, and Travis Tritt. In addition, three noncountry acts achieved the feat: Rod Stewart, Guns N' Roses, and Ice Cube.

Seven rap albums went platinum in 1991, up from four in 1990. But

'91 failed to produce a multiplatinum rap smash. By contrast, both of the best-selling albums of 1990—M.C. Hammer's "Please Hammer Don't Hurt 'Em" and Vanilla Ice's "To The Extreme"—were rap releases.

Twelve nonrap R&B albums went platinum in 1991, up from 10 in each of the previous two years.

(These figures and all others in this story include only albums or singles that were certified within two years of their release. This is done to better reflect current sales activity and to minimize the effect of belated certification of back catalog.)

Seven albums were certified for U.S. sales of 3 million copies during 1991: Guns N' Roses' "Use Your Illusion II," Natalie Cole's "Unforgettable," R.E.M.'s "Out Of Time," "Metallica," C&C Music Factory's "Gonna Make You Sweat," Garth Brooks' "No Fences," and "Mariah Carey." (Brooks' album had already sold 2

(Continued on page 89)

Beatles Catalog Comes Together In Certs

LOS ANGELES—Garth Brooks tied his own country album sales record in December, topping the 5-million mark with "Ropin' The Wind." His previous album, "No Fences," was certified at the 5-million level just two months earlier.

Brooks is only the third male solo artist (after Michael Jackson and Billy Joel) to top the 5-million mark with back-to-back albums.

Michael Bolton, Brooks' runner-up as the top-selling album artist of 1991, also received good news in December from the Recording Industry Assn. of America. Bolton's "Time,

Love And Tenderness" topped the 4-million mark last month, equaling the sales achievement of his previous collection, "Soul Provider."

But the highlight of the December awards was the long-awaited certification of the Beatles' fabled catalog. Six of the group's albums were certified for sales in excess of 5 million copies, giving them more quintuple-platinum albums than any other act in history.

The Beatles' 1969 album, "Abbey Road," was certified for sales of 9 million copies, which makes it the best-selling album released before

1971.

Madonna landed her fifth triple-platinum album with her 1990 greatest-hits set, "The Immaculate Collection." Among female artists, only Barbra Streisand has had more triple-platinum albums.

(Continued on page 89)



From One 'Capitol' To Another. Capitol Records recently hosted a day of presentations on the music industry for 17 members of Congress at the annual Congressional Arts Caucus in Los Angeles. The event, which was coordinated by the RIAA, the MPAA, and Capitol, was designed to educate Congress on the inner workings of a record company and to discuss legislative issues. Shown, from left, are James Fifield, president/CEO, EMI Music; Joe Smith, president/CEO, Capitol-EMI Music Inc.; New York District Congressman Ted Weiss; and Capitol R&B recording artist Phil Perry, who performed.

EMI's Sykes Well-Practiced In Pub Matters

■ BY IRV LIGHTMAN

NEW YORK—Until his appointment as executive VP of creative operations for EMI Music Publishing, John Sykes had not had specific experience in music publishing, yet everything he has



SYKES

done in the business has dealt with music publishing in one way or another.

His first entertainment experience was at CBS Records starting in 1976; he moved on to Warner-Amex, where he was a co-founder of MTV, which had to make licensing deals with publishers; in 1986 he left the company to become an agent for Creative Artists Agency and, in mid-1988, he became president of Champion Entertainment. Before joining EMI Music Publishing, he was president of Chrysalis Records' U.S. operation for two years.

For Sykes, who shifted to the huge publishing operation in the aftermath of the merging of the EMI, Chrysalis, and SBK labels late last year, "consumer-buying attitudes have placed greater burdens on publishers as catalysts to artist careers.

"My take is that record buyers have a greater deal of choice than ever before, and they've become extremely selective. The artist needs the best songs, which remain the heart of the business."

Sykes says the environment of overall concern for writer/artist development had already been put in place by Charles Koppelman—now chairman/CEO of the EMI *(Continued on page 18)*

Lander Adds Senior VP Stripes At BPI

NEW YORK—Howard Lander has been named senior VP of BPI Communications, parent company of Billboard.



LANDER

Lander continues in his duties as publisher of Billboard and group publisher of Amusement Business, Back Stage, SHOOT, and The Producer's Masterguide.

He also is a member of the company's Operations Management Group, reporting directly to Gerald S. Hobbs, president of BPI.

Lander, who joined BPI 19 years ago, was made a VP in 1988. Previously he had been publisher of Amusement Business in Nashville.

"Howard has spent virtually his entire business career at BPI and is an excellent example of what can be accomplished within our company," said Hobbs in announcing the promotion.

EXECUTIVE TURNTABLE

BILLBOARD. Billboard promotes Sean Ross to senior radio editor and Paul Verna to associate marketing editor. Ross was radio editor; Verna was a reporter. Both are based in New York. Also, Jon Guynn moves to Billboard's Los Angeles office to become Western advertising representative/music, handling major labels on the West Coast. He was Eastern advertising representative/music.

RECORD COMPANIES. Joe Kiener is appointed senior VP of EMI Music in New York. He was vice chairman/CEO of Chrysalis Records North America.

Ear Candy Records in New York promotes Pat Rustici to VP and GM, Budd Tunick to VP of A&R, and David Miller to VP of operations and finance. They were, respectively, director of marketing and sales, director of A&R, and director of finance.

Vicky Germaise is promoted to se-



KIENER



RUSTICI



TUNICK



MILLER



GERMAISE



MARCELLO



GEIGER



BORIS

nior director of product development for Atlantic Records in New York. She was product manager/EastWest U.K.

Pam Marcello is promoted to director of marketing at MCA Records in Los Angeles. She was product manager for the company.

Marc Geiger is appointed head of the A&R department at Def American Recordings in Los Angeles. He was an agent at Triad Artists.

Zoo Entertainment names Mary Divney Northeast regional promotion manager in New York, Jan Jef-

fries national secondary pop promotion manager in Chicago, Jim Parsons Northwest regional promotion manager in San Francisco, Laura Shostack Midwest regional promotion manager in Chicago, Rick Upton Southwest regional promotion manager in Dallas, and Lisa Van Welf Southeast regional promotion manager in Atlanta. They were, respectively, local promotion manager for Warner Bros., programming director at WBSB Baltimore, public relations manager for Caesars Tahoe, music director at WRQX Washington, D.C.,

programming director for KITY San Antonio, Texas, and Southeast regional promotion manager for EastWest Records.

PUBLISHING. Dale Kawashima is appointed president of the new publishing division of Giant Records in Los Angeles. He was president of ATV Music, Michael Jackson's publishing company.

EMI Music Publishing in New York names John Sykes executive VP of creative operations and Joanne Boris executive VP of music

services. They were, respectively, president of Chrysalis Records and senior VP of synchronization and music services for EMI Music Publishing. (See story, this page.)

RELATED FIELDS. Ida Langsam is appointed VP of public relations firm Middleberg & Rosso in New York. She was founder and president of Public I Publicity Services Inc. and will continue to direct Metal I's, the heavy metal publicity arm of Public I Publicity.

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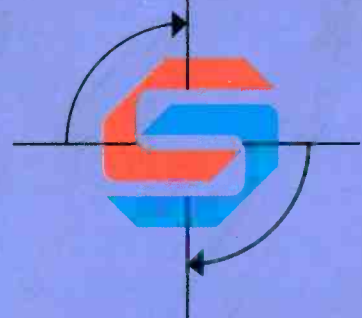
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STAND 02.24

Ronstadt Revisits Mexican Mariachi Album Aims To Capture '40s-'50s Sound

BY JOHN LANNERT

MIAMI—On her second Spanish-language mariachi album, "Mas Canciones," Linda Ronstadt sought to balance her solo tracks with cuts featuring trios—songs containing three-part harmonies. And Ronstadt also points out, with particular conviction, that her latest foray into Mexico's hallowed musical past bears no commercial ambitions.

"What makes me laugh is when people, every once in a while, say I'm, like, trying to cash in on this [music]," says Ronstadt. "I love the music so much and I'm happy as a pig. I don't care if I don't get rich—I hope I don't get too poor doing it—but I love singing it."

According to Elektra Entertainment senior VP/GM Brad Hunt, Ronstadt's 1987 mariachi album, "Canciones de Mi Padre," has sold almost 900,000 copies—a sales estimate that hardly suggests economic hardship. But Ronstadt claims her 1988 tour promoting

'It makes me laugh when people say I'm trying to cash in on this'

that album "nearly bankrupt" her.

"I took that show on the road for free for a year," says Ronstadt, "because even though we had sell-out crowds, I took to small theaters, because I knew it wouldn't play well in larger venues."

Ronstadt remarks she has no plans for a tour to support "Mas Canciones," which Hunt says had sold nearly 270,000 copies in the first three weeks after its release Nov. 19 and remains on The Billboard 200 Top Albums chart, checking in at No. 101 the week of Jan. 11.

"I can take the show on the road," says Ronstadt, "but I don't want to. At least, not in terms of one-night stands and getting on the bus, it's just too hard on me. What I am aiming for is a show that I can produce and—maybe even be in it or not be in it—and take to a city wherever there's a community big enough to support it and just plunk it down for three weeks or two weeks."

Produced by George Massenburg and noted Mexican producer Ruben Fuentes, "Mas Canciones" was recorded, says Ronstadt, as an updated live replication of the mariachi sound of the '40s and '50s. "Some of the songs we did on the first take," she marvels. The four trio songs featuring Ronstadt and her brothers Mike and Pete were inspired by the Trio Tariatari and Trio Calaveras albums that Ronstadt's Mexican-German father had bought. Texas Tornados accor-

dionist Flaco Jimenez adds a feisty solo to "Palomita de Ojos Negros."

While Ronstadt credits Fuentes with helping her nail down the mariachi vocal technique ("I learned to sing mariachi by dancing to it"), she attributes her full-throttle delivery to legendary Mexican balladeer Lola Beltran.

"My belting style—which is very country—did not come from country music as much as it came from [Beltran]," says Ronstadt.

Ronstadt's muscular vocal stylings are evident on her twin lead-off Latin singles, "Gritenme Piedras Del Campo," which was released for the Mexican formatted Hispanic stations and has entered Billboard's Hot Latin Tracks chart, and "Siempre Hace Frio," currently being promoted to His-

(Continued on page 31)



Getting The Word Out. The second annual holiday Young Messiah Tour—featuring contemporary Christian artists Sandi Patti, Wayne Watson, Larnelle Harris, Steven Curtis Chapman, Carman, the Gaither Trio and Vocal Band, Sheila Walsh, Michael English, and Dick & Melodie Tunney, a 200-voice choir, and a 40-piece orchestra—concluded Dec. 14 at the Dallas Reunion Arena after playing to 185,000 fans in 12 cities. Sponsored by the International Bible Society, the tour featured three hours of traditional holiday hymns and carols and a contemporary presentation of Handel's "Messiah." Plans for the 1992 year-end tour include routing the production through markets where it has not previously been staged, according to promoter Jim Holt of Mid-South Concerts. Gathered backstage after the Dallas performance, from left, are Ray Compton, Beaver Productions and co-promoter of the Dallas performance; Pamela Muse, president of Atkins, Muse & Associates Inc., which handled marketing and publicity for the tour; promoter Jim Holt; tour producer Norman Miller of Proper Management; Wil Caudell, GM, Reunion Arena; and Malcolm Greenwood, director of the Nashville office of Proper Management.

In Step With The Mariachis: A Primer

MIAMI—By definition, mariachi refers to an actual ensemble, not a musical style. A basic mariachi generally consists of bass guitarros, violin, vihuela, trumpet, and trombone, plus flute or violin.

Mariachis usually perform four musical genres that can be played in a variety of cadences: son, huapango, ranchera, and vals or waltz. Historically, the leading vocalists using a mariachi support have been legendary male figures such as Pedro Infante, Jorge Negrete, Javier Solis, and, for the past 15 years, Vicente Fernandez.

With perhaps the notable exception of Lola Beltran, few women have made as strong an impact on the mariachi scene as their male counterparts. Angeles Ochoa could be considered

(Continued on page 31)

Visiting 'Cradle That Rocked The World'; Morgan Creek's 'Freejack'; GN'R On Time!

WE DROVE SOUTHEAST from Missouri, on a holiday road trip for the Beat, winding through the Ozarks on a two-lane highway, picking up country music stations all the way through Arkansas. Then the road flattened out, cotton fields spread to the horizon, and R&B rapped from the radio as we crossed the Mississippi.

And that was fitting. For we were bound for the home of the artist whom Billboard first reviewed in 1954 as ready to "sock over a tune for either the country or R&B markets." And as the two-lane gave way to Interstate 55—was it coincidence?—the radio picked up his voice on an oldies station: *Are you lonesome tonight?* We took the exit for Highway 51—Elvis Presley Boulevard—and found our way to Graceland, Memphis, Tennessee.

We were not alone, of course. Even on this post-Christmas week-end, scores were taking Graceland's "Platinum Tour." Hundreds more, no doubt, made the pilgrimage for Presley's 57th birthday Jan. 8.

It may well be true—as Greil Marcus recently catalogued in "Dead Elvis: A Chronicle Of A Cultural Obsession" and Mojo Nixon more succinctly stated—that Elvis is everywhere. But Marc Cohn also is right: you can find his ghost down on Union Avenue, and much, much more, when you're walking in Memphis.

To paraphrase a Sun Studio slogan, this is the cradle that rocked the world, the city where rock'n'roll began—and rolls on still. The blues strip of Beale Street is coming back to life, with B.B. King opening his own club last spring and Jerry Lee Lewis planning to do the same. Across the park from W.C. Handy's statue, Anson Funderburgh & the Rockets with Sam Myers were shaking the rafters of the Rum Boogie Cafe.

And up on Union Avenue, visitors filed into Sun Studio's storefront-like space where, with a flick of a CD remote control, a tour guide filled the room with the sound of Elvis, Scotty Moore, and Bill Black playing "That's All Right" in July 1954. Then snippets of sessions by Lewis, Johnny Cash, Carl Perkins, and Roy Orbison.

Sun is rising again today. On the indie label Music South, artists including Rufus Thomas, Randy & the Radiants, Billy Swan, Van Duren, Phoebe Lewis (Jerry Lee's daughter), Booker T. Laury, Malcolm Yelvington, and the Sunbuddies are recording again at Sun Studios. They are just one part of a Memphis music

scene that remains vital today.

Inevitably, however, the thoughts of any fan here return to Elvis. Inevitably, you try to fathom his hold on the culture's imagination. In an era of disillusionment, is it the memory of a dream achieved beyond measure?

Perhaps. But from outside the gates of Graceland, the dream that Elvis ultimately embraced—the mansion on the hill and all the wealth and fame it represented—seems hollow. Only more so against the backdrop of a Memphis in which one in five residents live in poverty and one in 20 live in public housing. A U.S. city like so many others.

But another dream is kept alive in Memphis. You find it in a less-glamorous part of town, at the Lorraine Motel, reconstructed and reopened last year as the National Civil Rights Museum, the site where Martin Luther King Jr. was assassinated in 1968.

Inside, you follow the exhibits from the Civil War battles of the 1860s through the civil rights struggles of the 1960s. You hear a recording of another unforgettable voice, speaking of freedom, justice, and the promised land. And you hope—as the year begins and his birthday passes Jan. 20—that the message of this King in Memphis is heeded as well.

AFTER THE BULLS-EYE of its platinum-plus soundtrack for "Robin Hood: Prince Of Thieves," Morgan Creek Records is releasing "Freejack," the soundtrack of what's billed as "a futuristic action adventure" that opens Monday (13), starring Emilio Estevez, Mick Jagger, Anthony Hopkins, and Renee Russo, with music by Jane Child, Eleven, Jesus Jones, Jesus & Mary Chain, Little Feat, Ministry, 2 Die 4, and the Scorpions, whose "Hit Between the Eyes" is the lead single.

MAYBE AXL ROSE got a new watch for Christmas. Despite reports of late showtimes and troublesome antics in other cities, Guns N' Roses hit the stage without delay or incident Dec. 28 at the Suncoast Dome in St. Petersburg, Fla., and Dec. 31 at Joe Robbie Stadium in Miami, reports Cellar Door Concerts. GN'R sold 32,936 tickets for a \$543,444 gross in St. Pete and 39,503 tix for a \$651,799.50 gross in Miami. While some promoters have shied from booking Guns N' Roses since the fracas in St. Louis, Cellar Door's Jack Boyle says he would gladly take on other GN'R dates.



Braithwaite On The 'Rise.' Australian singer Daryl Braithwaite, who debuted on the Hot 100 in the U.S. last summer with "Higher Than Hope," recently was presented with a triple-platinum award by Sony Music Australia for his current Australian album, "Rise," for sales exceeding 210,000 units. Braithwaite also received a platinum award for the No. 1 Australian single "Horses," which also has been released in the U.S. Gathered at a platinum-record party at the Arizona Bar in Sydney, from left, are international label mate Freedom Williams of C&C Music Factory, Braithwaite, and Denis Handlin, CEO, Sony Music Australia.

NEW ON THE CHARTS

"She Ain't Pretty," a song Northern Pikes lead guitarist Bryan Potvin says was written as "kind of a joke," has landed the Canadian group on the Hot 100 Singles chart for the first time.

Potvin says the autobiographical song is about a girl who thought he was a wealthy rock star, but dumped him when she found out he wasn't.

Formed in 1984, the Saskatoon, Saskatchewan-based band—Potvin, vocalist/guitarist Merl Bryck, vocalist/bassist Jay Semko, and drummer Don Schmid—has opened for David Bowie, the Fixx, the Alarm, and Andy Summers. In Canada, where their albums "Big Blue Sky," "Secrets Of The Alibi," and the recent "Snow In June," have been certified gold and platinum, the Pikes sell out 5,000-seat halls. But when it comes to the U.S., Potvin says the Northern Pikes need to build their following "the R.E.M. way, and play every-

where 10 times."

When Virgin/America decided not to release the group's third album here, the Northern Pikes showcased for labels in New York and Los Angeles. Potvin says they signed with Scotti Bros. because "we'd be a priority and not have to worry about getting lost in the shuffle of a big label."

Scotti Bros. national director of album rock promotion John Schoenberger says the label's commitment to breaking the band paid off when top 40 radio started adding "She Ain't Pretty," and then MTV picked up the video.

"We just remixed the song 'Dream Away' as the next single," Schoenberger says, adding that the label will probably go with "Girl With A Problem" as the third single.

Management: Mighty Music Inc., Toronto.

GLENN DARBY



THE NORTHERN PIKES. Pictured, from left, are Jay Semko, Merl Bryck, Bryan Potvin, and Don Schmid.

ARTISTS IN CONCERT

PUBLIC ENEMY
NAUGHTY BY NATURE
QUEEN LATIFAH
KID 'N PLAY
D.J. JAZZY JEFF & THE FRESH PRINCE
OAKTOWN'S 3.5.7
MC LYTE
LEADERS OF THE NEW SCHOOL
Capital Centre, Landover, Md.

AT THIS TOUR STOP for "The World's Greatest Rap Show" Dec. 23 at the Capital Centre, two trends were evident, relative to both the genre and the economy.

Three of the eight acts on the bill—Select Records duo Kid 'N Play, Tommy Boy's Queen Latifah, and Jive Records act D.J. Jazzy Jeff & the Fresh Prince—are rappers who have recently made their presences felt on movie and television screens as well as on disc. However, it was hardcore stalwart Public Enemy (Def Jam/Sony) and newcomer Naughty By Nature (Tommy Boy) that got the greatest response—from a crowd of only 3,500 at this 18,000-capacity arena. The low turnout reflected what has been a remarkably miserable year for major tours, most of which were poorly attended, as the recession takes its toll on the budgets of concertgoers.

Naughty By Nature, the New Jersey trio whose platinum-selling "O.P.P." was perhaps the most memorable rap single of 1991, was impressive in its half-hour set. Lead rapper Treach deftly let loose rapid-fire mouthfuls of metaphors, smoothly flowing on freestyle jams such as "The Wickedest Man Alive" and current single "Everything's Gonna Be Alright." In fact, those performances were so lively and well-received that

the group's performance of, and reception for, "O.P.P." was anti-climactic.

Public Enemy, which closed the show, performed several numbers from its new album, "Apocalypse 91... The Enemy Strikes Black," with both hallmark passion and newfound demonstrative drama. A giant malt liquor can and a costumed Ku Klux Klansman were two stage props used by rappers Chuck D and Flavor Flav. And while the malt liquor can (used to symbolize black-on-black violence in the PE song "1 Million Bottles") was eventually removed, the Klansman was hanged in effigy—eventually looming in the rafters where Terminator X's turntable station hovered, suspended by steel cables.

As for the rappers-turned-actors, only Latifah, who has supporting roles in the films "Juice" and "House Party II," rocked the crowd, mixing up old and new material. Ironically, one of the songs she performed, "For The Love Of Money," is from the "New Jack City" soundtrack. But "House Party II" stars Kid 'N Play, who eliminated much of their signature dance choreography, seemed tentative, while television sitcom star the Fresh Prince seemed out of place rapping on stage.

The Bust It/Capitol twosome of Oaktown's 3.5.7 was far from stimu-

lating. But between lulls in the show, First Priority/Atlantic rapper MC Lyte—who sported a more colorful and feminine wardrobe than in her previous tomboy days—and Elektra Entertainment's Leaders Of The New School turned in energetic performances, with smart choreography to enhance their raps. GIL GRIFFIN

24-7 SPYZ
FOLLOW FOR NOW
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Peabody's Down Under, Cleveland

T HIS TRIPLE BILL, a mini-Lollapalooza of rising rock acts, set a gang (Continued on next page)

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MUSIC RETAILERS CONTINUE TO BASK IN GLOW OF POST-HOLIDAY SALES SURGE

(Continued from page 8)

were strong across the board, except in the depressed Boston area. For the nine-week period ended Jan. 4, the chain reports a 5% comp-store gain and a 15% total increase. During that time, the 597-store chain rang up \$132 million in sales.

Moreover, Jones says that sell-through video did better than the 5% same-store gain. "We sold hits right down to deep catalog, and a lot of Christmas product as well," he says. "It was priced right and it did great." Trans World operates 83 Saturday Matinee stores.

MUSIC VIDEO DOING BIZ

Video sell-through was good for Owensboro, Ky.-based WaxWorks, reports Terry Woodward, president of the 155-unit chain and video wholesaler. Hits were strong and catalog sales were good, according to Woodward. But he pointed out that music videos accounted for 31 of the company's top 50 video sellers. Of the remainder, eight were children's titles, a couple were Christmas oriented, and only four were theatrical releases.

Overall, he says the late surge and strong sales in between Christmas and New Year's Day allowed the Disc Jockey chain to come out about even for the month of December. "But since then, it is a little bit quiet,"

he adds.

At West Sacramento, Calif.-based Tower Records, Stan Goman, senior VP of retail operations, says the 64-unit chain posted a 10% total gain for December, with comparable stores up slightly. Considering the economy, "it was a little bit better than I thought it would be," he says, adding that the chain enjoyed its best-ever season for gift certificates.

In Troy, Mich., Sandy Bean, VP of purchasing at 34-unit Harmony House, says, "Business was very strong after Christmas. We had people coming in, redeeming gift certificates, and people coming in and buying. It was better than Christmas. It was the strongest week of the four [weeks in December]."

Mike Meyer, VP and GM at 32-unit Sausalito, Calif.-based Record Shop, echoes Bean. "The week after Christmas was extremely strong for the chain," he says. "We had a lot of people redeeming gift certificates, and a lot of money being spent. It was a very successful post-Christmas week. We had double-digit increases in comparative stores."

Also in the Midwest, Richard Carlson, VP of retail operations at 33-unit, Chicago-based Rose Records, says the week after Christmas was "not stronger [than Christmas week],

but it was strong. "On a same-store basis we were slightly up."

RECESSION MAY HAVE HELPED

In the South, Bud Libman, manager of Atlanta-based Nova Distributing Corp., says, "It was a good Christmas for probably more than 80% of our customers. I don't think the recession hurt us at all—in fact, I think it may have helped. I think more people are buying gifts in the \$10 to \$15 range."

Don Rosenberg, president of the 10-store Record Exchange Of Roanoke (Va.), says business was up 35% the first two weeks of December over last year on a same-store basis, and up 41% for the second two weeks. Rosenberg says the chain has relocated about half of its stores to better locations, which helped boost sales.

But in Dallas, Dean Harmeyer, director of advertising and promotions for the five-store Sound Future chain, says sales were down slightly in December compared with last year's Christmas season. The drop, he says, "was probably less than 10%." And in Atlanta, Nina Bodie, manager of the 10-store Third World network in Atlanta, reports that Christmas sales were "not too good" compared with last year, with a big drop of maybe 20% to 30% in sales.

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THE AUSTIN CHRONICLE **BMI**

P'Gram/Island N'ville Using Lawyer/Mgr. Pop 'Scouts'

This report from Nashville was filed by Edward Morris:

THEY'LL MANAGE: Nashville's PolyGram/Island outpost is signing its share of pop and rock writer/artists via arrangements with some of Music City's top managers and lawyers. Essentially, the publisher assigns these "talent scouts" a budget for the signings, plus some money for travel and expenses. If a targeted writer is hot or hotly competed for, the basic budget can be increased.

Bob Kirsch, the publisher's Nashville VP, reports he has worked with Vector Management's principals **Ken Levitan** and **Dan Goodman** for nearly two years and with **Levitan** and **Will Botwin's Crossfire Entertainment** for "about a year." But his longest-standing relationship in the talent-finding category—two and a half years—is with the team of attorney/manager **James Zumwalt** and manager **Jim Barber**. Barber works out of Atlanta.

"They're able to find acts I probably couldn't out of here," Kirsch says. "We have the publishing knowledge they don't, and they're able to discover acts that seem to get signed [to record deals]."

Through Vector, Kirsch has signed **Mark Sager**, who is doing showcases in search of a deal. The alliance with Crossfire—which is in conjunction with PolyGram/Island's West Coast office—has yielded writer/singer **Jay Joyce**, from the MCA pop act **Bedlam**; **Lisa Germano**, fiddler for **John Mellencamp**; **Greg Trooper**; and, most recently, **Deana Carter**. Bedlam is due to have an album out in late February or early March.

Germano recently signed with Capitol (Billboard, Jan. 4). She has already released a CD on her own that earned critical raves. Trooper is slated to come to Nashville soon to co-write with the publisher's country ace **Kostas**. Kirsch explains that PolyGram/Island will groom Carter's skills for the next six months or so and then start shopping her tape.

The Zumwalt/Barber connection embraces **Adam Schmitt**, who's on Warner Bros. pop; the **Last Gentlemen** and **Disturbance**, both on Zoo Records; and another band yet to be announced. Barber manages Schmitt and **Driwin' N' Cryin'**.

In bringing in these writers through management, Kirsch says he is in regular touch with PolyGram/Island's Burbank, Calif., office, as are Levitan, Botwin, Zumwalt, and Barber.

On the country front, Kirsch

says 1991 was good for the company, made so by such top 10 hits as "I've Come To Expect It From You" and "You Know Me Better Than That" (**George Strait**); "A Few Good Things Remain" and "Time Passes By" (**Kathy Mattea**); "What A Way To Go" (**Ray Kennedy**); "Rumor Has It" (**Reba McEntire**); "Little Things" and "Tempted" (**Marty Stuart**); "I Couldn't See You Leavin'" (**Conway Twitty**); "Lucky Moon" (the **Oak Ridge Boys**); "Lord Have Mercy On A Country Boy" (**Don Williams**); "Till You Were Gone" (**Mike Reid**); "In A Different Light" (**Doug Stone**); and "You Don't Count The Cost" (**Billy Dean**).

Words & Music



by Irv Lichtman

DEALS: The Goodman Group has acquired the catalog of **Al Sears**, **Sylvia Music**, replete with successes from the '50s and '60s. Some of the key titles in the Sylvia catalog are "Operator" and "I Can't Stand By," both recorded by **Gladys Knight & the Pips**, and "Pea Eye," written by jazzist **Clark Terry**.

IN THE FAMILY: BMI has made a license agreement for its repertoire played on **The Family Channel** (formerly CBN, the Christian Broadcasting Network), owned by **International Family Entertainment Inc.** The agreement, retroactive and extending through June 30, 1992, with an option for renewal, will end litigation pending between BMI and the cable channel. BMI says both parties will file a stipulation of dismissal of all actions and counterclaims before the court.

FOR THE RECORD—'ER, CD: **Bill Lowery**, whose **The Lowery Group** music publishing operation in Atlanta goes back to 1955, says his CD publishing demo program goes back to 1988, before others picked up on the idea, which **Words & Music** has been documenting of late. His company's successful pop and country copyrights, in their original versions, have been mailed every six months.

PRINT ON PRINT: The following are the best-selling folios from **Cherry Lane Music**:

1. **Metallica**, Metallica
2. **Guns N' Roses**, Use Your Illusion II
3. **Guns N' Roses**, Use Your Illusion I
4. **Bonnie Raitt**, Luck Of The Draw
5. **Richard Marx**, Rush Street

ARTIST DEVELOPMENTS

REYNE ON SOLID 'GROUND'

Although he is far from a household name in the U.S., James Reyne is no stranger to pop stardom.

Back in his native Australia, the singer/songwriter has attained sales status that rivals some of the best-known acts here. His now-defunct band, the Australian Crawl, still has loyal fans overseas and his two solo outings were certified platinum in Australia—70,000 units—shortly after their release.

And yet Reyne remains virtually unknown in the States.

"I'm not going to lie and say that having a hit in America doesn't matter to me, because it does," he says. "But I do feel like I've matured to a point where I'm

not going to fall apart if it doesn't happen. I'm happy with what I have in life—anything that happens beyond this point is an added bonus."

Reyne's easygoing attitude should not, however, be mistaken for lack of ambition. He recently completed an extensive round of promotion behind his debut **Charisma** album, "Any Day Above Ground." He also bent his



REYNE

rule of not allowing A&R input from his label and agreed to work with songwriting collaborators. One pairing was with **Jim Vallance**, who has penned hits for **Bryan Adams** and **Aerosmith**, among others.

"The record company really wanted me to hook up with these slick L.A.-type songwriters," he says. "However, after I was introduced to Jim, it was clear that we felt comfortable with

each other and could bond musically."

The results of that bond were the single-worthy "Slave" and the first emphasis track, "Some People," which is beginning to pick up adds at album rock radio. Another creative combination that worked well was with swamp-music legend **Tony Joe White**, who created **Tina Turner's** hit "Steamy Windows." He and Reyne co-wrote the deep and bluesy acoustic "Outback Woman."

Although "Any Day Above Ground" seems to have the makings of a U.S. hit, Reyne is cautious about predicting its future.

"Everyone keeps saying things like, 'This is the one.' But I've been through this whole back-slapping routine before," he says. "I hope people in America like this record, because I worked very hard on it and I'm proud of the results. But I'm realistic. I know that it's a crapshoot. I also know that I'll always be making music—no matter how many people buy my records."

LARRY FLICK

ARTISTS IN CONCERT

(Continued from preceding page)

of young men moshing and stage-diving at this club in the Flats, Cleveland's entertainment district.

New York veterans **24-7 Spyz**, with new singer **Jeff Brodnax** and new drummer **Joel Maitoza**, had the look, the moves, and some of the formula. But Nashville rap'n'rock act **Hard Corps** had hunger and humor, and Atlanta quintet **Follow For Now** soul and versatility.

The Dec. 19 date banked on being particularly loud, fast, and dynamic. It had moments of genuine excitement as it built in energy and volume.

Hard Corps set rappers **Deputy Dirty Bob** and the **Beast** against guitarist **Rev. Key**, bassist **Machine Gun Kelly**, and drummer **Maestro KO** as **Major Kutt** mixed and scratched. The **Corps** lacked stage presence but had more fun than the other bands and related to the audience easily. Highlights were a cool take on **AC/DC's** "Back In Black," the catchy "Crime Don't Pay," and the blustery "Can Can't."

Follow For Now plays complex protest-funk, sparked by songwriter/guitarist **Christopher Tinsley**. **FFN** evokes **Living Colour** visually and squeezes the anger of **Public Enemy** (opening its set with **PE's** "She Watch Channel Zero") through a **Stax-Volt** tube.

Spyz had the best musician of the night in **Jimi Hazel**, whose explosive guitar fueled such new tunes as "Heaven And Hell," "Break My Chains," and the ferocious "Purple." Hazel's interplay with bassist **Rick Skatore** carried the long headlining set. But vocalist **Brodnax** was hard to understand despite an exuberant stage presence, and drummer **Maitoza**—not bad as a metalloid—was only competent on the funkier tunes.

CARLO WOLFF

Venues & Promoters:
Send your backstage performer photos to **Billboard, Talent Dept., 1515 Broadway, N.Y., N.Y. 10036**

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD BELA FLECK & THE FLECKTONES (31)	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 27-28, 30-31	\$1,520,100 \$32/\$23.50	59,367 sellout	Bill Graham Presents
NEIL DIAMOND	The Summit Houston	Dec. 21-22	\$788,769 \$25/\$19.50	32,295 sellout	Ogden Presents
CHRISTMAS IN AMERICA: KENNY ROGERS MARK CHESNUTT THE MCCARTERS	Fox Theatre Detroit	Dec. 5-8	\$711,758 \$29.75/\$24.75/ \$15.75	26,610 sellout	Brass Ring Prods.
GUNS N' ROSES SOUNDGARDEN	Spectrum Philadelphia	Dec. 16-17	\$688,780 \$20	34,439 sellout	Electric Factory Concerts
GUNS N' ROSES SOUNDGARDEN	Joe Robbie Stadium Miami	Dec. 31	\$651,800 \$16.50	39,503 sellout	Cellar Door Concerts
GUNS N' ROSES SOUNDGARDEN	Florida Suncoast Dome St. Petersburg, Fla.	Dec. 28	\$543,444 \$16.50	32,936 sellout	Cellar Door Concerts
METALLICA	Centrum in Worcester Worcester, Mass.	Dec. 22-23	\$473,320 \$20	23,666 27,090	Don Law Co.
GEORGE STRAIT KATHY MATTEA COLLIN RAYE	Reunion Arena Dallas	Dec. 31	\$456,278 \$32.50/\$27.50/ \$22.50	17,087 sellout	Varnell Enterprises
QUEENSRYCHE SISTER SAM	Seattle Center Coliseum Seattle	Dec. 31- Jan. 1	\$424,400 \$20	22,094 sellout	Bauer/Kinnear Enterprises
RED HOT CHILI PEPPERS NIRVANA	Los Angeles Sports Arena Los Angeles	Dec. 27	\$341,640 \$22.50	16,068 sellout	Avalon Attractions

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34th Annual Grammy Awards Final Nominations

RECORD OF THE YEAR

Baby Baby—Amy Grant, A&M. Producer: Keith Thomas; **(Everything I Do) I Do It For You**—Bryan Adams, A&M. Producer: Robert John "Mutt" Lange; **Losing My Religion**—R.E.M., Warner Bros. Producers: Scott Litt & R.E.M.; **Something To Talk About**—Bonnie Raitt, Capitol. Producers: Don Was & Bonnie Raitt; **Unforgettable**—Natalie Cole (with Nat King Cole), Elektra Entertainment. Producer: David Foster.

ALBUM OF THE YEAR

Heart In Motion—Amy Grant, A&M. Producers: Keith Thomas, Brown Bannister & Michael Omatian. **Luck Of The Draw**—Bonnie Raitt, Capitol. Producers: Don Was & Bonnie Raitt; **Out Of Time**—R.E.M., Warner Bros. Producers: Scott Litt & R.E.M.; **The Rhythm Of The Saints**—Paul Simon, Warner Bros. Producer: Paul Simon; **Unforgettable**—Natalie Cole, Elektra Entertainment. Producers: Andre Fischer, David Foster & Tommy Lipuma.

SONG OF THE YEAR

Baby Baby—Amy Grant & Keith Thomas; **(Everything I Do) I Do It For You**—Bryan Adams, Robert John "Mutt" Lange & Michael Kamen; **Losing My Religion**—Bill Berry, Peter Buck, Mike Mills & Michael Stipe; **Unforgettable**—Irving Gordon; **Walking In Memphis**—Marc Cohn.

BEST NEW ARTIST

Boyz II Men, Motown; **C&C Music Factory**, Sony Music; **Marc Cohn**, Atlantic; **Color Me Badd**, Giant; **Seal**, Sire/Warner Bros.

POP

BEST POP VOCAL PERFORMANCE, FEMALE
All The Man That I Need (Single)—Whitney Houston, Arista; **Baby Baby** (Single)—Amy Grant, A&M; **Emotions** (Album)—Mariah Carey, Columbia; **Get Here** (Single)—Oleta Adams, Fontana; **Something To Talk About** (Single)—Bonnie Raitt, Capitol.

BEST POP VOCAL PERFORMANCE, MALE
Crazy (Single)—Seal, Sire/Warner Bros.; **(Everything I Do) I Do It For You** (Single)—Bryan Adams, A&M; **Freedom 90** (Single)—George Michael, Columbia; **Walking In Memphis** (Single)—Marc Cohn, Atlantic; **Warm Your Heart** (Album)—Aaron Neville, A&M; **When A Man Loves A Woman** (Single)—Michael Bolton, Columbia.

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

The Commitments—Original Motion Picture Soundtrack (Album)—The Commitments, MCA; **Losing My Religion** (Single)—R.E.M., Warner Bros.; **More Than Words** (Single)—Extreme, A&M; **Right Here, Right Now** (Single)—Jesus Jones, SBK; **You're In Love** (Single)—Wilson Phillips, SBK.

BEST TRADITIONAL POP PERFORMANCE
Blue Light, Red Light (Album)—Harry Connick Jr., Columbia; **In A Sentimental Mood: Mathis Sings Ellington** (Album)—Johnny Mathis, Columbia; **Pure Schuur** (Album)—Diane Schuur, GRP; **Unforgettable** (Single)—Natalie Cole (with Nat King Cole), Elektra Entertainment; **Warm All Over** (Track from *Just For The Record*)—Barbra Streisand, Columbia.

BEST POP INSTRUMENTAL PERFORMANCE
Havana (Album)—Dave Grusin, GRP; **John Williams Conducts John Williams/The Star Wars Trilogy** (Album)—John Williams, Conductor; **The Skywalker Symphony Orchestra**, Sony Classical; **Robin Hood: Prince Of Thieves** (Album)—Michael Kamen, Conductor; **Greater Los Angeles Orchestra**, Morgan Creek; **Saxuality** (Album)—Candy Dulfer, Arista; **Theme From Dying Young** (Track from *Dying Young Soundtrack*)—Kenny G, Arista.

ROCK

BEST ROCK VOCAL PERFORMANCE, SOLO
Can't Stop This Thing We Started (Single)—Bryan Adams, A&M; **The Fire Inside** (Album)—Bob Seger, Capitol; **Luck Of The Draw** (Album)—Bonnie Raitt, Capitol; **Storyville** (Album)—Robbie Robertson, Geffen; **24 Nights** (Album)—Eric Clapton, Reprise; **Whenever We Wanted** (Album)—John Mellencamp, Mercury.

BEST ROCK PERFORMANCE BY A DUO OR

GROUP WITH VOCAL

Been Caught Stealing (Single)—Jane's Addiction, Warner Bros.; **Good Man, Good Woman** (Track from *Luck Of The Draw*)—Bonnie Raitt & Delbert McClinton, Capitol; **Into The Great Wide Open** (Album)—Tom Petty & the Heartbreakers, MCA; **Radio Song** (Single)—R.E.M., Warner Bros.; **Silent Lucidity** (Single)—Queensryche, EMI.

BEST HARD ROCK PERFORMANCE WITH VOCAL

For Unlawful Carnal Knowledge (Album)—Van Halen, Warner Bros.; **Man In The Box** (Single)—Alice In Chains, Columbia; **Moneytalks** (Track from *The Razors Edge*)—AC/DC, Atco/Atlantic; **Use Your Illusion I** (Album)—Guns N' Roses, Geffen.

BEST METAL PERFORMANCE WITH VOCAL
Attack Of The Killer B's (Album)—Anthrax, Island; **Badmotorfinger** (Album)—Soundgarden, A&M; **Hangar 18 (LP Version)** (Single)—Megadeth, Elektra; **Metallica** (album)—Metallica, Elektra; **1916** (Album)—Motorhead, WTG.

BEST ROCK INSTRUMENTAL PERFORMANCE

Cliffs Of Dover (Single)—Eric Johnson, Capitol; **88 Elmira Street** (Album)—Danny Gatton, Elektra Entertainment; **Kind Of Bird** (Track from *Shades Of 2 Worlds*)—Allman Brothers Band, Epic; **Masquerade** (Track from *Union*)—Yes, Arista; **Where's My Thing?** (Track from *Roll The Bones*)—Rush, Atlantic.

BEST ROCK SONG

Been Caught Stealing—Jane's Addiction; **Can't Stop This Thing We Started**—Bryan Adams & Robert John "Mutt" Lange; **Enter Sandman**—James Hetfield, Lars Ulrich & Kirk Hammett; **Learning To Fly**—Tom Petty & Jeff Lynne; **Silent Lucidity**—Chris DeGarmo; **Soul Cages**—Sting.

ALTERNATIVE MUSIC

BEST ALTERNATIVE MUSIC ALBUM
Doubt—Jesus Jones, SBK; **Mighty Like A Rose**—Elvis Costello, Warner Bros.; **Nevermind**—Nirvana, DGC; **Out Of Time**—R.E.M., Warner Bros.; **Rumor And Sigh**—Richard Thompson, Capitol.

R&B

BEST R&B VOCAL PERFORMANCE, FEMALE

Burnin' (Album)—Patti LaBelle, MCA; **Good Woman** (Album)—Gladys Knight, MCA; **How Can I Ease The Pain** (Single)—Lisa Fischer, Elektra; **Runnin' Back To You** (Single)—Vanessa Williams, Mercury; **What You See Is What You Sweat** (Album)—Aretha Franklin, Arista.

BEST R&B VOCAL PERFORMANCE, MALE
Can You Stop The Rain (Single)—Peabo Bryson, Columbia; **Gotta Have You** (Single)—Stevie Wonder, Motown; **How Can You Mend A Broken Heart** (Single)—Teddy Pendergrass, Elektra Entertainment; **Kissing You** (Single)—Keith Washington, Qwest/Warner Bros.; **Love Overdue** (Album)—James Brown, Scotti Bros.; **Power Of Love** (Album)—Luther Vandross, Epic.

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Cooleyhighharmony (Album)—Boyz II Men, Motown; **Doctor's Orders** (Track from *What You See Is What You Sweat*)—Aretha Franklin & Luther Vandross, Arista; **Gett Off** (Single)—Prince & the N.P.G., Paisley Park/Warner Bros.; **I Wanna Sex You Up** (Single)—Color Me Badd, Giant; **Superwoman** (Single)—Gladys Knight, Patti LaBelle & Dionne Warwick, MCA.

BEST R&B SONG

Can You Stop The Rain (Single)—Walter Afanasieff & John Bettis; **How Can I Ease The Pain** (Single)—Narada Michael Walden & Lisa Fischer; **I Wanna Sex You Up** (Single)—Dr. Freeze; **I'll Take You There** (Single)—Alvertis Isbell; **Power Of Love/Love Power** (Single)—Luther Vandross, Marcus Miller & Teddy Vann.

RAP

BEST RAP SOLO PERFORMANCE
Fly Girl (Single)—Queen Latifah, Tommy Boy; **Here Comes The Hammer (Version 1)** (Single)—M.C. Hammer, Capitol; **It's A Shame (My Sister)** (Single)—Monie Love, Warner Bros.; **Mama Said Knock You Out** (Single)—LL Cool J, Def Jam/

Columbia; **New Jack Hustler (Nino's Theme)** (Single)—Ice-T, Giant.

BEST RAP PERFORMANCE BY A DUO OR GROUP

Apocalypse 91 . . . The Enemy Strikes Black (Album)—Public Enemy, Def Jam, Columbia; **Let's Talk About Sex** (Single)—Salt-N-Pepa, Next Plateau; **Now That We Found Love** (Single)—Heavy D. & the Boyz, Uptown/MCA; **O.P.P.** (Single)—Naughty By Nature, Tommy Boy; **Summertime** (Single)—D.J. Jazzy Jeff & the Fresh Prince, Jive/RCA.

NEW AGE

BEST NEW AGE ALBUM

Borrasca—Ottmar Liebert, Higher Octave Music; **Canyon Dreams**—Tangerine Dream, Miramar; **Fresh Aire 7**—Mannheim Steamroller, American Gramophone; **Hotel Luna**—Suzanne Ciani, Private Music; **In The Wake Of The Wind**—David Arkenstone, Narada.

JAZZ

BEST CONTEMPORARY JAZZ PERFORMANCE

Ashes To Ashes (Album)—Joe Sample, Warner Bros.; **Claus Ogerman featuring Michael Brecker**



R.E.M., Bonnie Raitt, and Bryan Adams are leading contenders for the 1992 Grammy Awards.

(Album)—Claus Ogerman & Michael Brecker, GRP; **Flight Of The Cosmic Hippo** (Album)—Bela Fleck & the Flecktones, Warner Bros; **Greenhouse** (Album)—Yellowjackets, GRP; **Medicine Music** (Album)—Bobby McFerrin, EMI; **Sassy** (Track from *The Offbeat Of Avenues*)—The Manhattan Transfer, Columbia.

BEST JAZZ VOCAL PERFORMANCE

Ellington Medley (Track from *Mel & George Do World War II*)—Mel Torme, Concord Jazz; **He Is Christmas** (Album)—Take 6, Reprise; **Long 'Bout Midnight** (Track from *Garfield—Various Artists*)—Natalie Cole, GRP; **The Offbeat Of Avenues** (Album)—The Manhattan Transfer, Columbia; **You Won't Forget Me** (Album)—Shirley Horn, Verve.

BEST JAZZ INSTRUMENTAL SOLO

All Bird's Children (Track from *All Bird's Children*)—Phil Woods, Concord Jazz; **Another Hand** (Track from *Another Hand*)—David Sanborn, Elektra/Musician; **Bluesette** (Track from *Cleo Laine's Jazz*)—Toots Thielemans, RCA Victor; **How Long Has This Been Going On?** (Track from *The Gershwin Connection*)—Dave Grusin, GRP; **I Remember You** (Track from *Serenity*)—Stan Getz, Emarcy.

BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP

Alive (Album)—Chick Corea Akoustic Band, GRP; **Another Hand** (Album)—David Sanborn, Elektra/Musician; **The Gershwin Connection** (Album)—Dave Grusin, GRP; **Lionel Hampton & The Golden Men Of Jazz Live At The Blue Note** (Album)—Lionel Hampton & the Golden Men Of Jazz, Telarc; **Saturday Night At The Blue Note** (Album)—Oscar Peterson Trio, Telarc.

BEST LARGE JAZZ ENSEMBLE PERFORMANCE

Art Of The Big Band (Album)—Bob Mintzer,

Digital Music Products; **The Brass Is Back** (Album)—Rob McConnell & The Boss Brass, Concord Jazz; **Dream Keeper** (Album)—Charlie Haden and the Liberation Music Orchestra, Blue Note; **Live At The Royal Festival Hall** (Album)—Dizzy Gillespie & The United Nation Orchestra, Enja; **Once More With Feeling** (Album)—Doc Severinsen and the Tonight Show Band, Amherst; **Paris All-Star Blues (A Tribute To Charlie Parker)** (Album)—Jay McShann, Musicmasters.

COUNTRY

BEST COUNTRY VOCAL PERFORMANCE, FEMALE

Down At The Twist And Shout (Single)—Mary-Chapin Carpenter, Columbia; **Down To My Last Teardrop** (Track from *What Do I Do With Me*)—Tanya Tucker, Capitol; **For My Broken Heart** (Album)—Reba McEntire, MCA; **She's In Love With The Boy** (Single)—Trisha Yearwood, MCA; **Time Passes By** (Album)—Kathy Mattea, Mercury/PolyGram.

BEST COUNTRY VOCAL PERFORMANCE, MALE

Don't Rock The Jukebox (Album)—Alan Jackson, Arista; **Here's A Quarter (Call Someone Who**



BEST BLUEGRASS ALBUM

Hillbilly Fever (Album)—The Osborne Brothers, CMH; **Home Of The Blues** (Album)—Nashville Bluegrass Band, Sugar Hill; **Music Among Friends** (Album)—Jim and Jesse McReynolds, Rounder; **Simple Pleasures** (Album)—Alison Brown, Vanguard; **Spring Training** (Album)—Carl Jackson, John Starling & The Nash Ramblers, Sugar Hill.

BEST COUNTRY SONG

Don't Rock The Jukebox—Alan Jackson, Roger Murrah & Keith Stegall, Arista; **Down At The Twist And Shout**—Mary-Chapin Carpenter, Columbia; **Eagle When She Flies**—Dolly Parton, Columbia; **Here's A Quarter (Call Someone Who Cares)**—Travis Tritt, Warner Bros.; **Love Can Build A Bridge**—Naomi Judd, John Jarvis & Paul Overstreet, RCA Records.

GOSPEL

BEST ROCK/CONTEMPORARY GOSPEL ALBUM

Brave Heart (Album)—Kim Hill, Reunion; **Go To The Top** (Album)—DeGarmo & Key, Benson; **Nu Tang** (Album)—D.C. Talk, Forefront/Benson; **Simple House** (Album)—Margaret Becker, Sparrow; **Under Their Influence** (Album)—Russ Taff, Myrrh.

BEST POP GOSPEL ALBUM

For The Sake Of The Call (Album)—Steven Curtis Chapman, Sparrow; **Larnelle Live (Psalms, Hymns And Spiritual Songs)** (Album)—Larnelle Harris, Benson; **The Me Nobody Knows** (Album)—Marilyn McCoo, Warner Alliance; **Michael English** (Album)—Michael English, Warner Alliance; **Shakin' The House—Live** (Album)—Carman and Commissioned (and The Christ Church Choir), Benson.

BEST SOUTHERN GOSPEL ALBUM

Hallelujah Time (Album)—The Speers, Homeland; **Homecoming** (Album)—The Gaither Vocal Band, Star Song; **Love Will** (Album)—The Talleys, Word; **Peace In The Valley** (Album)—J.D. Sumner & the Stamps, River Song/Benson; **Shoulder To Shoulder** (Album)—Mid-South Boys, Word; **Still Rollin'** (Album)—The Chuck Wagon Gang, Associated Artists.

BEST TRADITIONAL SOUL GOSPEL ALBUM

My Faith (Album)—Thomas Whitfield, Benson; **Pray For Me** (Album)—Mighty Clouds Of Joy, Word; **Thank You Mamma For Praying For Me** (Album)—The Jackson Southernaires, Malaco; **This Is Your Night** (Album)—The Williams Brothers, Blackberry; **The Truth About Christmas** (Album)—Vanessa Bell Armstrong, Jive.

BEST CONTEMPORARY SOUL GOSPEL ALBUM

Different Lifestyles (Album)—BeBe and CeCe Winans, Sparrow; **Look A Little Closer** (Album)—Helen Baylor, Word; **Mean What You Say** (Album)—Witness, Fixit/Star Song; **Phenomenon** (Album)—The Rance Allen Group, Bellmark; **The Promise** (Album)—Ricky Dillard's New Generation Chorale, Muscle Shoals Sound Gospel.

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS

Above And Beyond (Album)—O'Landa Draper & The Associates; O'Landa Draper, Choir Director, Word; **Edwin Hawkins Music And Arts Seminar Chicago Mass Choir** (Album)—Music and Arts Seminar Chicago Mass Choir; **Edwin Hawkins, Choir Director, Lection/PolyGram; The Evolution Of Gospel** (Album)—Sounds Of Blackness; Gary Hines, Choir Director, Perspective/A&M; **Hand In Hand** (Album)—Christ Church Choir; **Landy Gardner, Choir Director, Star Song; Jesus Be Praised** (Album)—The Brooklyn Tabernacle Singers; **Carol Cymbala, Choir Director, Word/Word Inc.; Rev. James Cleveland And The L.A. Gospel Messengers** (Album)—L.A. Gospel Messengers; **Rev. James Cleveland, Choir Director, Savoy.**

LATIN

BEST LATIN POP ALBUM

A Traves De Tus Ojos (Album)—Los Bukis, Fonovisa; **Amada Mas Que Nunca** (Album)—Daniela Romo, Capitol/EMI Latin; **Con Amor Eterno** (Album)—Pandora, Capitol/EMI Latin;

(Continued on next page)

Artists & Music

GRAMMY AWARDS NOMINATIONS

(Continued from preceding page)

Cosas Del Amor (Album)—Vikki Carr, Sony Discos International; **Flor De Papel** (Album)—Alejandra Guzman, Melody.

BEST TROPICAL LATIN ALBUM

Bachata Rosa (Album)—Juan Luis Guerra Y 440, Karen; **Caminando** (Album)—Ruben Blades, Sony Discos International; **Lucas Del Alma** (Album)—Luis Enrique, Sony Discos International; **The Mambo King 100th LP** (Album)—Tito Puente, RMM; **A Night At Kimball's East** (Album)—Poncho Sanchez, Concord Picante.

BEST MEXICAN/AMERICAN ALBUM

16 De Septiembre (Album)—Little Joe, Sony Discos International; **Para Adoloridos** (Album)—Los Tigres Del Norte, Fonovisa; **Para Nuestra Gente** (Album)—Mazz, Capitol/EMI Latin; **Porque Te Quiero** (Album)—La Sombra, Fonovisa.

BLUES

BEST TRADITIONAL BLUES ALBUM

All My Life (Album)—Charles Brown, Bullseye Blues; **Johnnie B. Bad** (Album)—Johnnie Johnson, Elektra Nonesuch; **Live At The Apollo** (Album)—B.B. King, GRP; **Mr. Lucky** (Album)—John Lee Hooker, Charisma; **Mule Bone** (Album)—Taj Mahal, Gramavision.

BEST CONTEMPORARY BLUES ALBUM

Albert Collins (Album)—Albert Collins, Charisma; **Damn Right, I've Got The Blues** (Album)—Buddy Guy, Silvertone; **Let Me In** (Album)—Johnny Winter, Charisma; **Live—Simply The Best** (Album)—Irma Thomas, Rounder; **Signature** (Album)—Charlie Musselwhite, Alligator.

FOLK

BEST TRADITIONAL FOLK ALBUM

Alligator Man (Album)—Jimmy C. Newman & Cajun Country, Rounder; **The Civil War (Original Soundtrack Recording)** (Album)—Various Artists, Elektra/Nonesuch; **Le Mystere Des Voix Bulgares, Vol. 3** (Album)—Various Soloists & Choirs, Fontana; **My Dear Old Southern Home** (Album)—Doc Watson, Sugar Hill; **Solo—Oldtime Country Music** (Album)—Mike Seeger, Rounder.

BEST CONTEMPORARY FOLK ALBUM

Back On The Bus, Y'All (Album)—Indigo Girls, Epic; **Cajun Conja** (Album)—Beausoleil, RNA; **Interiors** (Album)—Rosanne Cash, Columbia; **Jerry Garcia/David Grisman** (Album)—Jerry Garcia & David Grisman, Acoustic Disc; **The Missing Years** (Album)—John Prine, Oh Boy.

REGGAE

BEST REGGAE ALBUM

As Raw As Ever (Album)—Shabba Ranks, Epic; **Gumption** (Album)—Bunny Wailer, Shanachie; **Iron Storm** (Album)—Black Uhuru, Mesa; **Jahmekya** (Album)—Ziggy Marley & the Melody Makers, Virgin; **Victims** (Album)—Steel Pulse, Elektra Entertainment; **We Must Carry On** (Album)—Rita Marley, Shanachie.

WORLD MUSIC

BEST WORLD MUSIC ALBUM

Amen (Album)—Salif Keita, Mango/Island; **Brazilian Serenata** (Album)—Dori Caymmi, Qwest; **Este Mundo** (Album)—Gipsy Kings, Elektra/Musician; **Planet Drum** (Album)—Mickey Hart, Rykodisc Inc.; **Txai** (Album)—Milton Nascimento, Sony Music.

POLKA

BEST POLKA ALBUM

All Around The World (Album)—Eddie Blazonczyk's Versatones, Bel-Aire; **Live! At Gilley's** (Album)—Jimmy Sturr & His Orchestra, Starr; **We Are Family** (Album)—Polka Family Band, Polka Family Music; **When The Band Plays A Polka** (Album)—The Dynatones, World Renowned Sounds; **A Wonderful World Of Polkas And Waltzes** (Album)—Walter Ostanek, World Renowned Sounds.

CHILDREN'S

BEST ALBUM FOR CHILDREN

A Cappella Kids (Album)—The Maranatha! Kids, Maranatha; **Brer Rabbit & The Wonderful Tar Baby**

(Album)—Danny Glover, narrator; Taj Mahal, music, Windham Hill; **The Emperor's New Clothes** (Album)—John Gielgud, narrator; Mark Isham, music, Windham Hill; **Paul Bunyan** (Album)—Jonathan Winters, narrator; Leo Kottke, music, Windham Hill; **Prokofiev: Peter And The Wolf/A Zoo Called Earth/Gerald Mc Boing Boing** (Album)—Dom De Luise, Peter Schickele, Carol Channing; **Dino Anagnost**, conductor, Musicmasters.

COMEDY

BEST COMEDY ALBUM

Brand New (Album)—Jackie Mason, Columbia; **Local Man Moves To The City** (Album)—Garrison Keillor, HighBridge; **Parental Advisory: Explicit Lyrics** (Album)—George Carlin, Eardrum; **P.D.Q. Bach: WTWP Classical Talkity-Talk Radio** (Album)—Professor Peter Schickele, Telarc; **When You Look Like Your Passport Photo, It's Time To Go Home** (Album)—Erma Bombeck, Harper Audio.

SPOKEN-DOCUMENTARY

BEST SPOKEN WORD OR NONMUSICAL ALBUM

The Civil War (Geoffrey Ward With Rick Burns And Ken Burns) (Album)—Ken Burns, Sound Editions; **The Hitchhiker's Guide To The Galaxy (Douglas Adams)** (Album)—Douglas Adams, Dove Audio; **A Life On The Road (Charles Kuralt)** (Album)—Charles Kuralt, Simon and Schuster Audioworks; **Me: Stories Of My Life (Katharine Hepburn)** (Album)—Katharine Hepburn, Random House Audio.

MUSICAL SHOW

BEST MUSICAL SHOW ALBUM

Assassins (Original Cast)—Producer: Jay David Saks, Composer & Lyricist: Stephen Sondheim, RCA Victor; **Into The Woods (Original London Cast Recording)** (Julia McKenzie, Imelda Staunton, Patsy Rowlands & Clive Carter)—Producer: John A. Yap, Composer & Lyricist: Stephen Sondheim, RCA Victor; **Kiss Me Kate** (John McGlinn, Conductor; Josephine Barstow, Thomas Hampson, Kim Criswell)—Producer: John Fraser, Composer & Lyricist: Cole Porter, Angel/EMI Classics; **The Music Man** (Erich Kunzel, Conductor, Cincinnati Pops Orchestra; Timothy Noble, Kathleen Brett, Doc Severinsen, others)—Producers: Robert Woods & Elaine Martone, Composer: Meredith Willson, Telarc; **The Will Rogers Follies (Original Broadway Cast Album)** (Keith Carradine & Cast)—Producers: Cy Coleman & Mike Berniker, Composer: Cy Coleman, Lyricists: Betty Comden & Adolph Green, Columbia.

COMPOSING

BEST INSTRUMENTAL COMPOSITION

Basque (Track from *The Wind Beneath My Wings*)—Composer: Elton John (James Galway), RCA Victor; **Blu-Bop** (Track from *Flight Of The Cosmic Hippo*)—Composers: Bela Fleck, Howard Levy, Victor Wooten & Roy Wooten (Bela Fleck & the Flecktones), Warner Bros.; **Cliffs Of Dover** (Single)—Composer: Eric Johnson (Eric Johnson), Capitol; **Corfu** (Track from *Claus Ogerman Featuring Michael Brecker*)—Composer: Claus Ogerman (Claus Ogerman featuring Michael Brecker), GRP; **North On South St.** (Single)—Composers: Herb Alpert & Greg Smith (Herb Alpert), A&M.

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

Avalon—Composer: Randy Newman (Various), Reprise; **Awakenings**—Composer: Randy Newman (Various), Reprise; **Dances With Wolves**—Composer: John Barry (John Barry), Epic; **Edward Scissorhands**—Composer: Danny Elfman (Shirley Waller, Conductor), MCA; **Havana**—Composer: Dave Grusin (Dave Grusin), GRP; **Robin Hood: Prince Of Thieves**—Composer: Michael Kamen (Michael Kamen Conducting The Greater Los Angeles Orchestra), Morgan Creek.

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

(Everything I Do) I Do It For You (From *Robin Hood: Prince Of Thieves*) (Single)—Songwriters: Bryan Adams, Robert John "Mutt" Lange & Michael Kamen (Bryan Adams), A&M; **Gotta Have You** (From *Jungle Fever*) (Single)—Songwriter: Stevie Wonder (Stevie Wonder), Motown; **Home Alone Main Title (Somewhere In My Memory)** (From *Home Alone*) (Track from *Home Alone Soundtrack*)—Songwriters: John Williams & Leslie Briscusse (Chorus, John Williams, Conductor), CBS; **Jungle Fever** (From *Jungle Fever*) (Track from *Music From The Movie Jungle Fever*)—Songwriter: Stevie Wonder (Stevie Wonder), Motown; **You Can't Resist It** (From *Switch*) (Track from *Switch Soundtrack*)—Songwriter: Lyle Lovett (Lyle Lovett), MCA.

MUSIC VIDEO

BEST MUSIC VIDEO—SHORTFORM

Calling Elvis—Dire Straits, Video Director: Steve Barron, Video Producer: Adam Whitaker, Warner Bros.; **Losing My Religion**—R.E.M., Video Director: Tarsem, Video Producer: Dave Ramser, Warner Bros.; **Series Of Dreams**—Bob Dylan, Video Director: Meiert Avis, Video Producer: Ben Dossett, Columbia; **The Thunder Rolls**—Garth

Brooks, Video Director: Bud Schaetzle, Video Producer: Martin Fischer, Capitol; **When You Wish Upon A Star**—Billy Joel, Video Director: Scott Garen, Video Producers: Rhaz Zeisler/B.A. Robertson, Walt Disney.

BEST MUSIC VIDEO—LONGFORM

Lifers Group World Tour Rahway Prison, That's It—Lifers Group, Video Director: Penelope Spheeris, Video Producer: Jessica Cooper, Hollywood; **Live At Yankee Stadium**—Billy Joel, Video Director & Producer: Jon Small, Sony Music Video; **Madonna: Blonde Ambition World Tour Live**—Madonna, Video Directors: David Mallet/Mark "Aldo" Miceli, Video Producer: Tony Eaton, Pioneer LDCA Inc.; **P.O.V.**—Peter Gabriel, Video Directors: Michael Chapman/Hart Perry, Video Producer: Sandy Lieberman, Virgin Music Video; **Year Of The Horse**—Sinead O'Connor, Video Director: Sophie Mueller, Video Producers: Steve Fargnoli/James Todd, Chrysalis/Ensign.

ARRANGING

BEST ARRANGEMENT ON AN INSTRUMENTAL

Candles And Stones (Track from *Signs Of Life*)—Arranger: Peter Apfelbaum (Peter Apfelbaum & The Hieroglyphics Ensemble), Antilles; **Got A Match?** (Track from *Lab 89*)—Arranger: Mike Bogle (University Of North Texas One O'Clock Lab Band), North Texas Jazz; **Maid Marian** (Track from *Robin Hood: Prince Of Thieves*—Original Soundtrack)—Arranger: Michael Kamen (Michael Kamen Conducts The Greater Los Angeles Orchestra), Morgan Creek; **Medley: Bess You Is My Woman/I Loves You Porgy** (Track from *The Gershwin Connection*)—Arranger: Dave Grusin (Dave Grusin), GRP; **A Nightingale Sang In Berkeley Square** (Track from *To You—A Tribute To Mel Lewis*)—Arranger: Ed Neumeister (The Mel Lewis Jazz Orchestra), Musicmasters; **The Untouchables** (Track from *Cinema Italiano*)—Arranger: Henry Mancini (Henry Mancini & The Mancini Pops Orchestra), RCA Victor.

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)

Alone In The World (Track from *The Russia House*—Motion Picture Soundtrack)—Arranger: Arthur Morton (Patti Austin), MCA; **Blue Light, Red Light (Someone's There)** (Track from *Blue Light, Red Light*)—Arranger: Harry Connick Jr., (Harry Connick Jr.), Columbia; **A Medley Of: For Sentimental Reasons/Tenderly/Autumn Leaves** (Track from *Unforgettable*)—Arranger: Marty Paitch (Natalie Cole), Elektra; **Nature Boy** (Track from *Unforgettable*)—Arranger: Michel Legrand

(Natalie Cole), Elektra; **Unforgettable** (Track from *Unforgettable*)—Arranger: Johnny Mandel (Natalie Cole), Elektra.

ENGINEERING

BEST ENGINEERED ALBUM (NONCLASSICAL)

Havana Soundtrack—Dave Grusin, Engineer: Don Murray, GRP; **Luck Of The Draw**—Bonnie Raitt, Engineer: Ed Cherney, Capitol; **Storyville**—Robbie Robertson, Engineer: Steve Nye, Geffen; **Unforgettable**—Natalie Cole, Engineers: Al Schmitt/Woody Woodruff/Armin Steiner, Elektra; **Warm Your Heart**—Aaron Neville, Engineer: George Massenburg, A&M.

PRODUCER (NONCLASSICAL) PRODUCER OF THE YEAR

Walter Afanasieff & Mariah Carey; Andre Fischer; David Foster; Paul Simon; Keith Thomas.

ALBUM PACKAGE

Beat The Boots—Limited Edition Box Set—Frank Zappa, Art Director: Geoff Gans, FOO-EE/Rhino; **Billie Holiday, The Complete Decca Recordings**—Billie Holiday, Art Director: Vartan, GRP; **Just For The Record**—Barbra Streisand, Art Director: Gabrielle Raumberger, Columbia; **Mighty Like A Rose (Special Package)**—Elvis Costello, Art Director: Dirk Walter, Warner Bros.; **Recycler (Special Package)**—ZZ Top, Art Directors: Jeff Gold & Kim Champagne, Warner Bros.

ALBUM NOTES

BEST ALBUM NOTES
The Birth Of Soul (Ray Charles)—Robert Palmer, Atlantic; **The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991** (Bob Dylan)—John Bauldie, Columbia; **The Complete Stax/Volt Singles 1959-1968** (Various)—Rob Bowman, Atlantic; **The Original Singles Collection—Plus** (Hank Williams)—Colin Escott, Polydor; **Star Time** (James Brown)—James Brown/Cliff White/Harry Weinger/Nelson George/Alan M. Leeds, Polydor.

HISTORICAL

BEST HISTORICAL ALBUM
Billie Holiday, The Complete Decca Recordings (Billie Holiday)—Producers: Steven Lasker & Andy McKaie, GRP; **The Complete Caruso** (Enrico Caruso)—Producer: John Pfeiffer, RCA Victor Gold Seal; **The Complete Stax/Volt Singles 1959-1968** (Various)—Producer: Steve Greenberg, Atlantic; **The First 100 Years** (Sir Georg Solti Conducting The Chicago Symphony Orchestra)—Producer: Henry Fogel, Chicago Symphony Orchestra; **Igor Stravinsky The Recorded Legacy** (Igor Stravinsky, et. al)—Producer: John McClure, Sony Classical.

R.E.M. SNAGS 7 GRAMMY NOMINATIONS; ADAMS, RAITT, GRUSIN CLOSE BEHIND

(Continued from page 1)

R.E.M.'s "Losing My Religion" is nominated for record of the year (a singles award) and song of the year (a songwriter award). In addition, the Athens, Ga.-based rock band's "Out Of Time" album is nominated for album of the year. (A list of nominations begins on page 15.)

Other multiple nominees are Bryan Adams with six nods, Bonnie Raitt and Dave Grusin with five each, and Natalie Cole and Amy Grant with four apiece.

Adams' "(Everything I Do) I Do It For You" earns nominations for song of the year and record of the year. In fact, three other tracks are also nominated for record and song of the year: "Losing My Religion," Natalie Cole's "Unforgettable" (written by Irving Gordon), and Grant's "Baby Baby" (written by Grant and Keith Thomas).

Raitt, the sensation of the 32nd Grammys, is nominated this year in the record- and album-of-the-year categories, among others.

Cole is the only artist besides

R.E.M. to appear in three of the top four entries. Her recordings have also earned seven additional nominations for other nominees in producing, arranging, engineering, and songwriting categories.

The best-new-artist category—the subject of much controversy after Milli Vanilli's award in that field was rescinded in late 1990—is made up of Boyz II Men, C&C Music Factory, Color Me Badd, Marc Cohn, and Seal.

NARAS introduced three new categories into this year's awards: world

music, rock song, and traditional pop performance.

The nominations were announced at a Jan. 8 press conference at the Apollo Theatre here. New York Mayor David Dinkins joined jazz trumpet master Dizzy Gillespie in announcing the nominations. Gillespie inflated his legendary cheeks, not to play a B flat on his trumpet, but to blow out the candles on his birthday cake.

This year's inductees into the Grammy Hall of Fame are Patsy Cline, the Count Basie Orchestra

with Joe Williams on vocal, Miles Davis, Nat "King" Cole, and Ravel. Trustees Awards will be conferred on Thomas A. Dorsey, Christine Farnon, Oscar Hammerstein II, and Lorenz Hart. And James Brown, Jimi Hendrix, John Coltrane, and Muddy Waters will be named recipients of Lifetime Achievement Awards from the academy.

The 34th annual Grammy Awards Ceremony will be telecast on the CBS-TV network at 8 p.m. Feb. 25 live from Radio City Music Hall.

WEA RAISES MAXI-SINGLE \$1; RETAILERS WORRIED

(Continued from page 5)

WEA raised the price, it also took into consideration accounts' requests that the labels increase their gross margin. With the new pricing structure, accounts can realize a gross margin of 41%. And he dismisses concerns that the consumer will be reluctant to spend \$6.49, or half the price of a frontline CD album, since the

CD-5 generally has four songs on it and is more like an EP.

In contrast to other accounts, Stan Goman, executive VP at 64-unit, West Sacramento, Calif.-based Tower Records, says, "I don't think it's wise to raise prices at this time, but I will put my positive hat on. I hope that the motivation for the price increase is to

make the CD-5 a profitable and viable business.

"If they can now be profitable, then hopefully they will come out with a whole bunch of CD-5s. So now let's have some decent releases, let's have some advertising, and let's get going here."

Next week: Complete Grammy nominations in the classical field

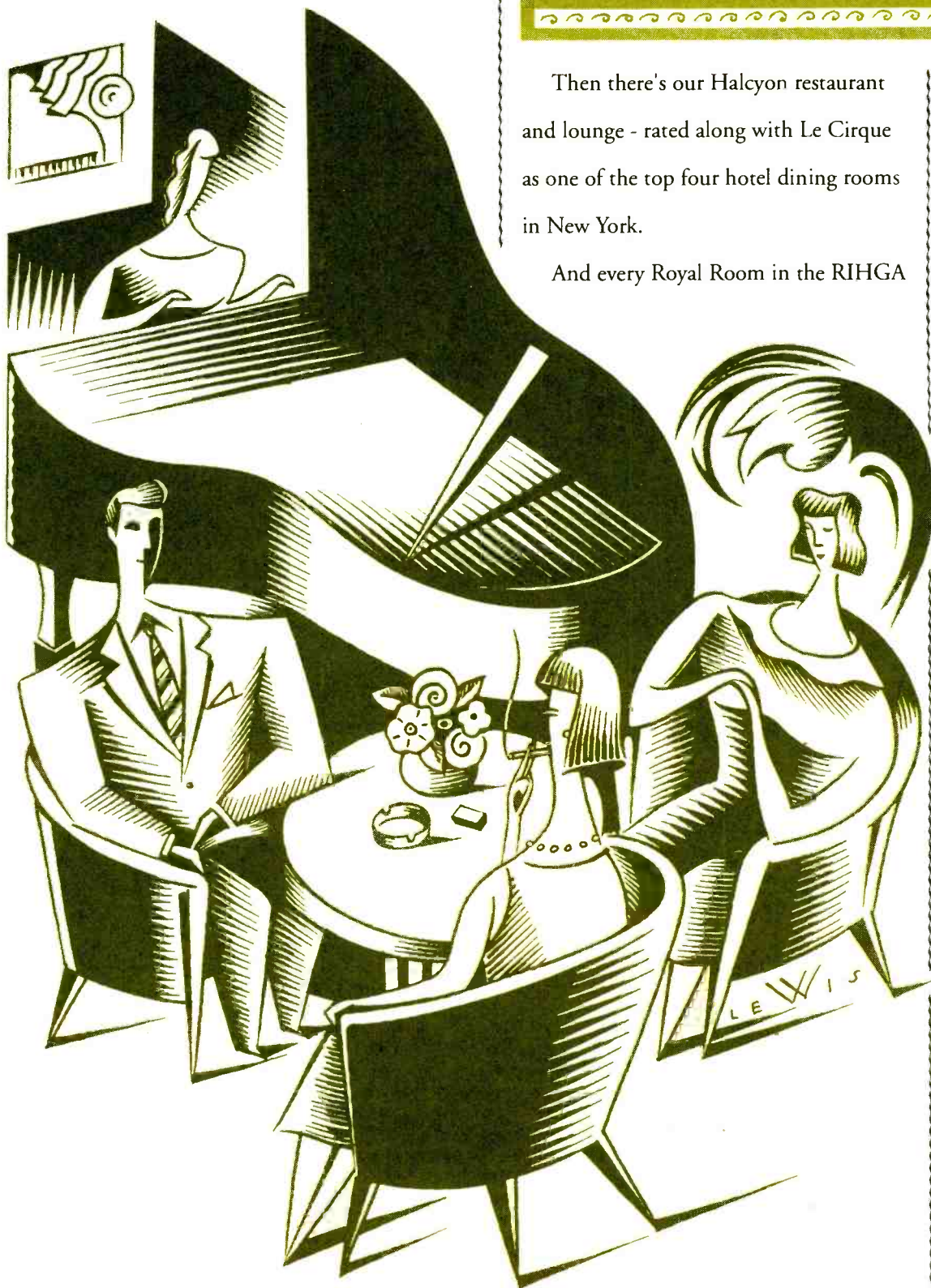
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Billboard TOP R&B ALBUMS

FOR WEEK ENDING JAN. 18, 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
★ ★ No. 1 ★ ★						
1	1	1	6	MICHAEL JACKSON EPIC 45400 (10.98 EQ) 3 weeks at No. 1	DAINGEROUS	1
2	2	2	30	JODECI ● MCA 10198 (9.98)	FOREVER MY LADY	1
3	5	7	6	KEITH SWEAT ELEKTRA 61216* (10.98)	KEEP IT COMIN'	3
4	3	4	14	PRINCE & THE N.P.G. ▲ PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
5	6	5	11	GERALD LEVERT ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	5
6	4	3	9	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
7	7	6	10	HAMMER CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	6
8	8	9	33	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
9	15	20	7	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	9
10	9	12	15	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
11	13	14	13	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	11
12	14	13	19	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	12
13	16	15	27	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
14	10	8	26	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
15	11	11	14	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ) APOCALYPSE 91... THE ENEMY STRIKES BLACK		1
16	12	10	12	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
17	18	23	15	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	17
18	17	16	13	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
19	19	21	14	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	13
20	22	22	35	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
21	24	28	7	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	21
22	20	17	16	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
23	21	19	27	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
24	23	18	13	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
25	29	29	7	LISA STANSFIELD ARISTA 18679* (10.98)	REAL LOVE	25
26	25	24	26	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
27	31	31	11	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	27
28	33	37	6	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	28
29	26	25	9	SOUNDTRACK MCA 10397* (9.98)	HOUSE PARTY 2	23
30	32	27	9	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
31	28	34	18	NAUGHTY BY NATURE ● TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
32	27	26	31	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
33	47	60	3	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	33
34	38	42	33	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
35	30	30	11	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
36	35	40	8	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	35
37	40	54	6	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	37
38	34	32	11	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
39	39	38	8	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	38
40	37	33	11	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
41	36	36	12	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
42	42	43	15	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
43	49	48	27	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	43
44	45	50	10	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	39
45	44	55	23	COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98)	C.M.B.	10
46	51	45	15	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
47	43	59	29	NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
48	54	70	17	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	36
49	62	56	25	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5

50	46	57	5	TONE-LOC DELICIOUS VINYL 510609 (9.98)	COOL HAND LOC	46
51	48	46	9	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	46
52	57	64	38	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
53	41	35	14	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
54	50	39	8	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	39
55	63	47	33	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
56	53	51	11	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
57	56	41	38	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
58	60	58	39	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ) THE BRAND NEW HEAVIES		17
59	52	49	9	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45
60	59	53	18	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
61	55	44	26	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
62	66	66	21	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
63	65	63	31	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM 'JUNGLE FEVER'	1
64	58	61	30	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
65	70	72	23	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
66	64	65	8	SOUNDTRACK MCA 10428 (10.98)	STRICTLY BUSINESS	64
67	61	52	19	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
68	74	71	41	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
69	68	69	68	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
70	NEW ▶		1	SOUNDTRACK MCA 10462* (10.98)	JUICE	70
71	76	74	29	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
72	71	76	11	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
73	67	73	8	U.M.C.'S WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	67
74	80	85	51	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
75	72	68	18	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
76	86	99	3	BOBBY 'BLUE' BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	76
77	77	80	14	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	64
78	69	67	33	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
79	82	86	3	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	79
80	73	62	24	VESTA A&M 5347 (9.98)	SPECIAL	15
81	81	75	7	PATTI AUSTIN GRP 9660*/MCA (9.98)	CARRY ON	75
82	75	82	7	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	75
83	85	83	12	BOBBY RUSH URGENT 4117/ICHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
84	79	79	5	AUDREY WHEELER EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	79
85	83	95	22	PAULA ABDUL ▲ 2 CAPTIVE 91611*/MIRGIN (10.98)	SPELLBOUND	31
86	91	84	23	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
87	87	77	8	MARVIN SEASE MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
88	89	92	5	THE TEMPTATIONS MOTOWN 6331* (9.98)	MILESTONE	88
89	88	93	14	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
90	92	98	39	ANITA BAKER ELEKTRA 61116* (9.98)	THE SONGSTRESS	90
91	90	97	32	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
92	95	87	8	RUN-D.M.C. PROFILE 1419 (10.98)	GREATEST HITS 1983 - 1991	75
93	97	—	2	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	93
94	98	91	29	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
95	94	96	43	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
96	RE-ENTRY		46	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
97	84	81	12	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
98	100	94	8	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80
99	NEW ▶		1	GARY TAYLOR VALLEY VUE 21191* (9.98)	TAKE CONTROL	99
100	96	89	5	FAT BOYS EMPEROR 4118*/ICHIBAN (9.98)	MACK DADDY	89

○ 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.

EMI'S SYKES WELL-PRACTICED IN PUB MATTERS

(Continued from page 10)

Records Group North America—and Martin Bandier—now chairman/CEO of EMI Music Publishing—when their publishing setup merged with EMI's two years ago.

"As I dealt with publishers, especially at MTV and Chrysalis, I, too, saw firsthand the growing importance of publishing in directly influencing an artist's career. Today, an artist needs every cylinder firing on his behalf."

Sykes says he happily inherits a creative team that has been bolstered in recent months by young staffers,

who report to two experienced creative VPs and GMs, West Coast-based Jody Gerson, and East Coast-based Holly Greene. Sykes reports directly to Bandier.

Besides building a future catalog, Sykes says he will explore new exploitation possibilities—augmented in recent years by satellite and computer technologies—for EMI's treasure-trove of standard copyrights.

What type of artist is he on the lookout for? Sykes is open to all styles, but "something like Nirvana will do."

Billboard 1991
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RHYTHM
SECTION**

AT THE TOP: "Tell Me What You Want to Do" by Tevin Campbell (Qwest) easily claims the No. 1 spot on the Hot R&B Singles chart. It has reports from the entire panel, with 26 listing it at No. 1. "Tell Me" has yet to peak in radio reports and could give "Keep It Comin'" by Keith Sweat (Elektra) a ferocious fight for next week's top spot. "Keep It" earns a tremendous gain in radio reports from its 101 reporters. At No. 2 on the chart, it gets its first No. 1 report from WQOK Raleigh, N.C. It has room to grow—40 stations show top five listings and upward movement—evening out the odds that it can hold out for two weeks and still make it to No. 1. "Black Or White" by Michael Jackson (Epic) moves up unbulleted, despite reasonable increases. It has No. 1 reports from five stations: WNJR Newark, N.J.; WJJS Lynchburg, Va.; WLWZ Greenville, S.C.; WHRK Memphis; and WTLC Indianapolis. Next week, album play for "Remember The Time" should easily be converted for charting since tune will soon be available as a single.

SUPERBULLETMEN: "Diamonds And Pearls" by Prince & the N.P.G. (Paisley Park) gains sufficient radio and retail activity to force a debut at No. 88, even though "Insatiable" is still climbing (8-6). "Insatiable," in its 10th week on the chart, has reports from 100 stations, including No. 1 reports from WDKX Rochester, N.Y., and WJLB Detroit. It is unusual for R&B stations to chart two current records by the same artist. Prince, Boyz II Men, and Hammer all have experienced this distinction on the Hot 100 Singles chart.

NOTABLE REBOUNDS: Five records rebullet after last week's confusing holiday chart. "I Want You" by Jody Watley (MCA) leaps into the top 10 with a surge in radio points. It has reports from 98 stations, including eight top five reports and 27 top 10. "The Things That U Do" by D.J. Jazzy Jeff & the Fresh Prince (Jive) is on 55 stations, gaining six, including WGCI Chicago; WQQK Nashville; and WFXA Augusta, Ga. "Luxury Of Love" by David Peaston (MCA) is on 45 stations, earning new reports from 13, including WXYV Baltimore; WEAS Savannah, Ga.; WHRK and KJMS, both in Memphis; and WIKS New Bern, N.C. "You Make Me Feel Brand New" by Roberta Flack (Atlantic) has reports from 36, gaining four: WJIZ Albany, Ga.; WANM Tallahassee, Fla.; WDAO Dayton, Ohio; and WZAK Cleveland. "I Can't Stop Thinkin' (About Your Love)" by Z-Looke (Orpheus) gains 10, including WQMG Greensboro, N.C.; WPAL Charleston, S.C.; WFXE and WAGH, both in Columbus, Ga.; and WXVI Montgomery, Ala.

HEARTY CONGRATS to Nelson George, former Billboard R&B music editor, for his nomination for a Grammy for best album notes for "Startime," a comprehensive, chronological compilation of music by James Brown (Polydor). Also, check your local bookstores for George's latest tome, "Elevating The Game—Black Men In Basketball," published by Harper-Collins.

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
ADDAMS GROOVE HAMMER CAPITOL	6	13	28	47	54
STRAIGHT FROM MY HEART ERIC GABLE ORPHEUS	2	10	14	26	49
WHEN YOU GET RIGHT... PHYLLIS HYMAN PIR	3	5	17	25	25
SMILE TIM OWENS ATLANTIC	1	5	15	21	21
LOST IN THE NIGHT PEABO BRYSON CAPITOL	1	3	17	21	21
BABY HOLD ON TO ME GERALD LEVERT ATCO EASTWEST	5	5	10	20	86
MAKE YA BODY MOVE CHILL DEAL BOYZ PUMP	2	6	11	19	28
LET THERE BE LOVE SHIRLEY MURDOCK ELEKTRA	0	4	15	19	20
YOU SHOWED ME SALT-N-PEPA NEXT PATEAU	2	3	11	16	16
SOMEBODY LOVES YOU BABY PATTI LABELLE MCA	4	1	8	13	73

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.

HE'S DONE IT BEFORE.
HE'LL DO IT AGAIN.



"HERE I GO AGAIN" (87540)

GLENN
JONES

DEEP. SENSUAL. IT'S MUSIC WITH A MOOD,

JUST THE RIGHT ATTITUDE.

FROM THE ALBUM HERE I GO AGAIN. (82352)

PRODUCED BY SCOTT JONES AND RAYMOND WALKINS. EXCLUSIVE ARTIST MANAGEMENT: LOUISE C. WEST
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Jodeci Strikes A Chord With Fans Via Ballad

BY JANINE McADAMS

NEW YORK—Four-man R&B vocal group Jodeci was a hit waiting to happen. It just took a little time.

Though the group's first single, "Gotta Love," fell short of the R&B top 20 and failed to cross to the pop charts, the ballad "Forever My Lady" zoomed to the top R&B position in November and peaked at No. 25 on the Hot 100. The group's debut album, "Forever My Lady," has been certified gold.

Not bad for two sets of brothers who first honed their vocal skills in competing church choirs in Charlotte, N.C. Made up of siblings JoJo and K-Ci, and siblings Mr. Dalvin and DeVante Swing, Jodeci (an amalgamation of JoJo, DeVante, and K-Ci) got its recording contract with Uptown Records on a desperate road trip to New York. With about \$300 between them and nowhere to stay, the four parked themselves in the MCA lobby for hours trying to get someone to listen to their tape. Rapper Heavy D. heard them singing in the office and alerted Uptown president Andre Harrell, who was impressed by their smooth, soulful harmonies and immediately signed them.

National exposure came via background vocals on tracks for another recent Uptown signing, rapper Father M.C.: "Treat 'Em Like They Want To Be Treated" and "Lisa Baby." With work on the Jodeci debut under way, Uptown discovered it had a hot song-writing/production property in 21-year-old DeVante Swing, who produced most of Jodeci's debut (with help from Al B. Sure! on five tracks). He has since worked on Sure!'s "Private Times . . . And The Whole 9" and is currently at work on tracks for upcoming Uptown acts.

"Treat 'Em" established Father M.C. and created a street buzz around Jodeci. Industryites soon got a taste of the act's talent when Jodeci appeared with Father M.C. at Jack The Rapper in August 1990 and showcased its own material at Impact SuperSummit V in April 1991.

Jodeci's combination of heavenly harmonies and homeboy style seemed a solid crowd-pleaser, impressing local music press at two up-close-and-personal listening parties in New York, where group members sang live to piano accompaniment without microphones.

Harrell felt Jodeci would be better established with an up-tempo tune to lead off the album. Re-

leased April 30, "Gotta Love," a hip-hop-driven groove with a hooky chorus, peaked at No. 79 in June. For a label used to instant hits, this was a disappointment.

"It was a slow build; they were brand-new," says Mike Bernardo, Uptown VP of promotion, who took the group on a nationwide promotional tour in support of "Gotta Love." "It was hard because we were out there in heavy traffic with Boyz II Men and Color Me Badd, acts that had a similar vocal sound. Also, Another Bad Creation was running crazy, so we had a lot of competition."

"It didn't do as well as we had

The band's third single, 'Stay,' again showcases its passionate harmonies

hoped, but we knew their forte was ballads," says manager Steve Lucas, VP of R&B with Frank DiLeo Management in New York. "Though 'Treat 'Em' was a huge record, people kind of lost interest with all the hype around Jodeci from Uptown and MCA. 'Gotta Love' kind of punched a hole in the balloon."

The album hit stores in May; buzz on other album cuts renewed interest in the act. Says Bernardo, "The sales department of MCA said, 'Hey, there is a cut the retailers are saying is moving the album off the shelves, and that is 'Forever My Lady.'"

Debuting on the R&B singles chart in early August, "Forever My Lady" reached No. 1 in late November, as did the album. Why did "Gotta Love" fail and "Forever" succeed? Bernardo says that besides the timing of the releases, "Forever" just struck more of a chord with the young audience. "It's a pretty song, and, face it, a hit record is a hit record," she says.

Now Uptown is banking on Jodeci's third single, "Stay," a similarly styled ballad that again showcases the quartet's passionate harmonies. It is bulleted in the R&B top 20 and is also climbing the Hot 100.

Lucas, who also manages Father M.C. and Chubb Rock, has managed Jodeci since his days as president of Uptown Management, which owner Harrell dissolved in mid-'91. Lucas says he is being cautious about tour plans for the group. "The touring business is so fickle now," he says. "It has to be the right situation. I want Jodeci to be set up as superstars and be around 10 or 20 years from now. I'm going to take my time and put a lot of artist development into them."

At least two more singles are expected from Jodeci's debut album.

What was billed as 'The World's Greatest Rap Show,' featuring eight top acts, hit Maryland Dec. 23. See review, page 13

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	1	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	1	1	5	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	1
2	3	KEEP IT COMIN'	KEITH SWEAT	2	2	2	THE COMFORT ZONE	VANESSA WILLIAMS	4
3	2	BLACK OR WHITE	MICHAEL JACKSON	3	3	12	KEEP IT COMIN'	KEITH SWEAT	2
4	6	I LOVE YOUR SMILE	SHANICE	5	4	7	THE RUSH	LUTHER VANDROSS	7
5	7	INSATIABLE	PRINCE AND THE N.P.G.	6	5	1	I LOVE YOUR SMILE	SHANICE	5
6	8	KISS YOU BACK	DIGITAL UNDERGROUND	14	6	9	BLACK OR WHITE	MICHAEL JACKSON	3
7	13	STAY	JODECI	11	7	10	INSATIABLE	PRINCE AND THE N.P.G.	6
8	5	2 LEGIT 2 QUIT	HAMMER	12	8	15	CAN'T LET GO	MARIAH CAREY	8
9	4	THE COMFORT ZONE	VANESSA WILLIAMS	4	9	13	I WANT YOU	JODY WATLEY	10
10	10	CHANGE	LISA STANSFIELD	13	10	11	CAN HE DO IT	READY FOR THE WORLD	9
11	9	CAN'T LET GO	MARIAH CAREY	8	11	16	UUH AHH	BOYZ II MEN	15
12	12	CAN HE DO IT	READY FOR THE WORLD	9	12	18	THE WAY I FEEL ABOUT YOU	KARYN WHITE	17
13	14	I WANT YOU	JODY WATLEY	10	13	17	THESE THREE WORDS	STEVIE WONDER	16
14	19	THE RUSH	LUTHER VANDROSS	7	14	19	I BELONG TO YOU	WHITNEY HOUSTON	19
15	17	UUH AHH	BOYZ II MEN	15	15	14	CHANGE	LISA STANSFIELD	13
16	18	ALL THROUGH THE NIGHT	STONE-LOC	18	16	23	STAY	JODECI	11
17	21	JUST THE TWO OF US	CHUBB ROCK	28	17	6	2 LEGIT 2 QUIT	HAMMER	12
18	22	FINALLY	CE CE PENISTON	26	18	4	LOVE CRAZY	ATLANTIC STARR	20
19	26	SHE'S GOT THAT VIBE	R. KELLY	23	19	21	KISS YOU BACK	DIGITAL UNDERGROUND	14
20	36	THESE THREE WORDS	STEVIE WONDER	16	20	24	EVERLASTING LOVE	TONY TERRY	25
21	32	THE WAY I FEEL ABOUT YOU	KARYN WHITE	17	21	3	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE	21
22	15	LIVING IN CONFUSION	PHYLLIS HYMAN	22	22	27	ALL THROUGH THE NIGHT	STONE-LOC	18
23	25	MAKE TIME FOR LOVE	KEITH WASHINGTON	24	23	8	LIVING IN CONFUSION	PHYLLIS HYMAN	22
24	24	MIND PLAYING TRICKS ON ME	GETO BOYS	42	24	22	MAKE TIME FOR LOVE	KEITH WASHINGTON	24
25	11	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE	21	25	20	(EVERYBODY) GET UP	ROGER	29
26	38	I BELONG TO YOU	WHITNEY HOUSTON	19	26	30	LET'S STAY TOGETHER	GUY	30
27	35	STAY THIS WAY	THE BRAND NEW HEAVIES	27	27	29	SHE'S GOT THAT VIBE	R. KELLY	23
28	37	GROOVE WITH IT	BIG DADDY KANE	31	28	31	STAY THIS WAY	THE BRAND NEW HEAVIES	27
29	16	LOVE CRAZY	ATLANTIC STARR	20	29	28	YOU (YOU'RE THE ONE FOR ME)	EX-GIRLFRIEND	35
30	39	BREAKIN' MY HEART	MINT CONDITION	33	30	40	BABY HOLD ON TO ME	GERALD LEVERT	36
31	20	PRIVATE LINE	GERALD LEVERT	40	31	32	LOVE IS CALLING YOU	GENE RICE	32
32	31	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ	52	32	39	SO INTENSE	LISA FISCHER	34
33	—	WHAT'S ON YOUR MIND	ERIC B. & RAKIM	47	33	—	SOMEBODY LOVES YOU BABY	PATTI LABELLE	38
34	27	CAN'T TRUSS IT	PUBLIC ENEMY	58	34	37	GROOVE WITH IT	BIG DADDY KANE	31
35	—	ADDAMS GROOVE	HAMMER	37	35	35	THE JONES'	THE TEMPTATIONS	41
36	—	STEADY MOBBIN'	ICE CUBE	48	36	—	LOVE STORIES	JENNIFER HOLLIDAY	46
37	—	EVERLASTING LOVE	TONY TERRY	25	37	38	FINALLY	CE CE PENISTON	26
38	—	BE TRUE TO YOURSELF	2ND II NONE	56	38	26	SET ADRIFT ON MEMORY BLISS	P.M. DAWN	39
39	30	FOREVER MY LADY	JODECI	49	39	—	WHAT GOES AROUND COMES AROUND	LENNY KRAVITZ	45
40	29	FEELS LIKE ANOTHER ONE	PATTI LABELLE	54	40	—	BREAKIN' MY HEART	MINT CONDITION	33

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

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

RHYTHM AND BLUES

(Continued from page 19)

this concert promised something for every rap fan. But many industryites that I spoke to days before the show were extremely hesitant about attending.

Nevertheless, the show played to a near-full house. And while attendees milled about in search of a better view than their seats may have afforded them and smoked cigarettes and other substances in a venue that disallows such activity, there were no major incidents. Heavy D. came on-stage before the headlining Public Enemy segment, asking for a moment of silence in memory of those who died at CCNY. "I came here to deal with my people," he announced. "We have a problem in the black community. We have got to stick together, to be as one." Even as he begged people for support and assistance, MSG police were chasing a troublemaker from the arena in the one incident that occurred (a fight had broken out in the upper tiers).

The show itself was something of a letdown due to poor acoustics and a bad sound system. While the acts put

out their all, they were drowned in a wall of noise. It was interesting to see the New York crowd rock and rap along with Latifah, Tribe, and Naughty By Nature, then seem to endure the West Coast-based Geto Boys, whose only familiar material is the hit "Mind Playing Tricks On Me," and boo homegrown duo Kid 'N Play—now gone Hollywood in two "House Party" flicks and a three-picture deal with Warner Bros.—whose cutesy stage routine went on too long. When Public Enemy mounted the stage with S1Ws in military cadence and Terminator X manning the turntables on a platform swinging precariously above the stage, the audience members were as rapt and attentive as students mesmerized by a favorite teacher. For many, the words of Chuck D are law.

STUFF: "The Hip-Hop At Its Crossroads: Seizing The Cultural Initiative Part II" conference, originally scheduled for February at Howard Univ. in Washington, D.C., has been postponed until Sept. 9-12 at Howard. Co-

sponsored by Philadelphia International Records, TransAtlantic Crossing Artists Management, and the Howard Univ. Student Assn., the conference—a big hit last year—was postponed to allow for better planning. Details to come in future issues... One event to put on your calendar is the African American Music Month IAAAM '92 Celebration, June 11-14 at the Wyndham Franklin Hotel in Philadelphia. Featuring master classes in music instruction, panel discussions, demo listening sessions, and the Diamond Awards For Excellence Dinner, this confab should build on the success of the 1991 celebration. IAAAM is a nonprofit organization; contact president Dyana Williams at 215-664-1677 for info... 2 Live Crew members Brother Marquis and Mr. Mixx have scheduled a press conference Monday (13) at the office of their lawyer in Miami to discuss their lawsuit against Luther Campbell for alleged trademark infringement, and recovery of royalties, among a litany of 70 charges.

BOSTON'S CHANNEL MAY SINK INTO BANKRUPTCY

(Continued from page 8)

be avoided: "We're still trying to figure out what's what and who's who, but I can tell you it is my intention to find a way to get [the Channel] opened, running, reorganized, and out of bankruptcy."

"The Channel is something of an institution in this town," Gray adds. "It's been here a long time. Instinctively it seems that there is viable business there."

However, several booking agents privately say that—after weeks of confusion, abruptly canceled dates, and broken promises—Gray will have difficulty finding quality acts willing to play the room in the immediate future.

Most observers agree that the closing creates a major gap in what is generally considered to be a lucrative live music market. The Channel was the only large live music club in the city that was not controlled by the market's predominant concert promoter, the Don Law Co.

Notes Steve Ferguson, an agent with ICM: "Nothing against Don Law—Don Law is the best at what they do—but I'm always a believer in competition. There should be alternatives, and the Channel was an alternative."

Ferguson also notes that the venue's closing, combined with the loss of several other East Coast clubs in recent months—including the Living Room in Providence, R.I., the Chance in Poughkeepsie, N.Y., and the Cat Club in New York—will make it more difficult to book club tours in the region.

Jodi Goodman, a talent buyer for Don Law, calls the closing a "real loss for the community."

MANAGER DEPARTS

The Channel's shutdown was sparked by an apparent falling-out between the club's owner, the Red E Corp., and its newly hired manager, Peter Lembo. Lembo had the support of Fannin Street Enterprises, an investment group that

"They used to book four or five acts a night, four nights a week. That means 20 acts will be out of work"

had agreed to purchase a 70% share of the club under the reorganization. Lembo was generally regarded as Fannin's representative in the transition.

But Lembo left the club Dec. 21. That led to a sudden cancellation of an expected sellout New Year's Eve concert by the Cramps, a show Lembo had booked. Alarmed by Lembo's departure—and the cancellation of what was expected to be a profitable show—the Channel's landlord, Boston Wharf Co., filed a motion to have a trustee appointed. Fannin Street also withdrew its purchase offer and a \$140,000 down payment.

Sources say Fannin may be willing to make a new offer now that Red E Corp. no longer controls the operation. Joseph Bodoff, the attorney representing Boston Wharf Co., also reports that his client has heard from three potential buyers who are interested in the operation. He would not provide their

identities.

Since opening in 1980, the Channel had been a steppingstone for hundreds of rising acts, including R.E.M., John Mellencamp, the B-52's, the Go-Go's, Fine Young Cannibals, 10,000 Maniacs, and Simple Minds. Veteran acts such as Roy Orbison, B.B. King, James Brown, George Clinton, Rick James, and Bonnie Raitt have also appeared there.

The venue created headlines in 1990 when its attempts to book the 2 Live Crew came under fire from city officials, licensing boards, and neighborhood groups. 2 Live Crew eventually canceled the date.

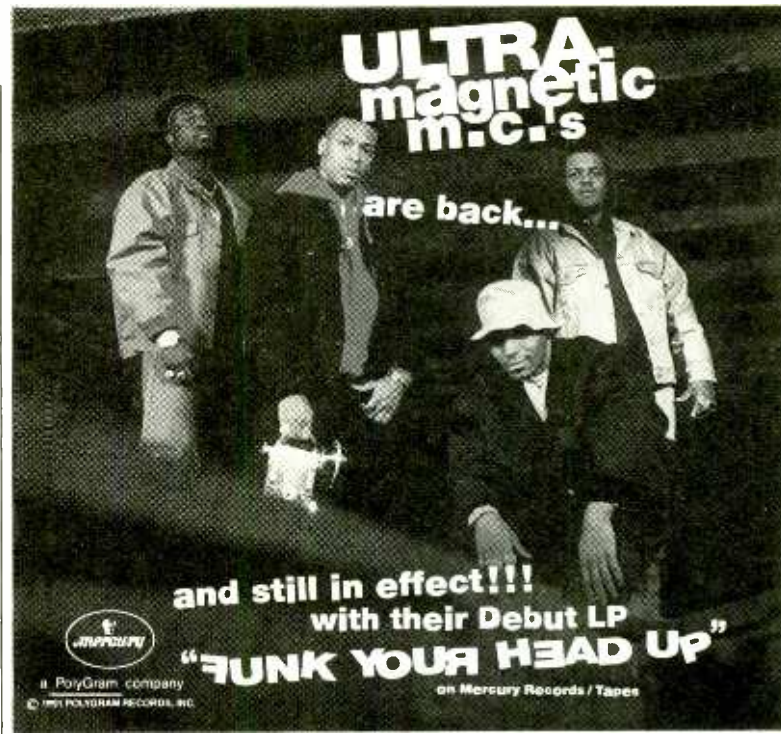
BUILT LOCAL TALENT

The Channel also played a major role in the development of local artists and audiences. Notes Howie Cusack of Boston's Pretty Polly booking agency: "They used to book four or five acts a night, four nights a week. That means 20 acts—local or national—will be out of work."

John Lyons, GM of the Lyons Group, which operates Avalon, the Paradise, Venus De Milo, and several other clubs booked by Don Law, says the Channel's problem was that it operated exclusively as a live music club.

"It was one-dimensional," Lyons says. "It lived or died on its ability to present live music. You become a slave to the acts that are available. If you can't afford them, you're out of business. It's really, really hard to be in the live-entertainment business."

Warren Scott, who booked the Channel through most of the club's 12 years and now operates Beacon Kendall Entertainment, says the closing "takes a big part of the music out of the town. The Channel was very versatile. It's a very unfortunate situation after years of bringing some of the world's best talent in."



Billboard®

FOR WEEK ENDING JANUARY 18, 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
1	2	3	15	★★ No. 1 ★★ THE PHUNCKY FEEL ONE (C) (T) RUFFHOUSE 38-7393Q/COLUMBIA	◆ CYPRESS HILL 1 week at No. 1
2	1	1	12	JUST THE TWO OF US (M) (T) SELECT 4-66502*/ELEKTRA	◆ CHUBB ROCK
3	3	4	10	I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007	◆ JIBRI WISE ONE
4	5	7	8	GROOVE WITH IT (C) (CD) (T) COLD CHILLIN' 4-19115/REPRISE	◆ BIG DADDY KANE
5	7	6	9	BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 867 888-4/MERCURY	◆ ED O.G. & DA BULLDOGS
6	8	9	8	2 LEGIT 2 QUIT (C) (CD) (T) CAPITOL 44785	◆ HAMMER
7	6	5	11	KISS YOU BACK (CD) (M) (T) TOMMY BOY 993*	◆ DIGITAL UNDERGROUND
8	9	11	8	WILDSIDE (C) (M) (T) INTERSCOPE 4-98673/ATCO EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
9	11	14	7	BE TRUE TO YOURSELF (C) (T) PROFILE 5343	◆ 2ND II NONE
10	13	21	5	STEADY MOBBIN' (C) PRIORITY 7247	ICE CUBE
11	14	16	6	MR. SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY	SCARFACE
12	4	2	17	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI	◆ U.M.C.'S
13	18	19	5	THE CHOICE IS YOURS (M) (T) MERCURY 866 087*	◆ BLACKSHEEP
14	10	10	10	SHAKIYLA (JRH) (C) (T) PROFILE 5344	◆ POOR RIGHTEOUS TEACHERS
15	12	8	17	AIN'T GONNA HURT NOBODY (C) (M) (T) SELECT 4-64847/ELEKTRA	◆ KID 'N PLAY
16	23	—	2	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA	NICE & SMOOTH
17	19	25	5	JUST KICKIN' IT (C) (T) S.D.E.G. 91-077/CHIBAN	◆ M.C. BREED & D.F.C.
18	15	12	15	CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-7387Q/COLUMBIA	◆ PUBLIC ENEMY
19	NEW ▶	1	1	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
20	NEW ▶	1	1	LATIFAH'S HAD IT UP 2 HERE (CD) (M) (T) TOMMY BOY 506*	◆ QUEEN LATIFAH
21	17	18	14	IS IT GOOD TO YOU (C) (M) (T) UPTOWN 54200/MCA	◆ HEAVY D. & THE BOYZ
22	27	28	3	MISTADOBALINA (C) (T) ELEKTRA 64826-4	◆ DEL THA FUNKEE HOMOSAPIEN
23	16	13	9	1-800-SKY-TALK PIN #110279 (C) EPIC 34-74023	◆ CANDYMAN
24	25	—	2	DYNAMIC DUO (C) (T) CHEETAH 9508	◆ D.J. MAGIC MIKE & M.C. MADNESS
25	22	20	23	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
26	20	17	8	PORTRAIT OF THE ARTIST AS A HOOD (C) (T) DEF JAM 38-73896/COLUMBIA	◆ 3RD BASS
27	21	15	16	CHECK THE RHIME (C) (T) JIVE 42011	◆ A TRIBE CALLED QUEST
28	NEW ▶	1	1	ONE TIME'S GOT NO CASE (CD) (M) (T) DEF AMERICAN 4-40221*/REPRISE	◆ SIR MIX-A-LOT
29	24	30	3	NICE & SLOW (C) VIRGIN 4-98684	◆ REDHEAD KINGPIN & THE F.B.I.
30	29	—	2	POP THAT THANG (M) (T) EFFECT 728*/LUKE	BUST DOWN

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1992, Billboard/BPI Communications, Inc.

ACTIONMART

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	★★ No. 1 ★★ HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND 1 week at No. 1 ◆ CLUBLAND	
2	3	4	8	JUST A TOUCH OF LOVE COLUMBIA 44-74032 ◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS	
3	8	24	5	MINDFLUX RCA 62162-1 ◆ N-JOI	
4	6	16	7	I'M TOO SEXY CHARISMA 0-96256 ◆ RIGHT SAID FRED	
5	10	12	6	TAKE CONTROL OF THE PARTY EPIC 74056 B.G. THE PRINCE OF RAP	
6	13	23	6	JAMES BROWN IS DEAD WATTS 714/ARISTA L.A. STYLE	
7	5	9	8	LET ME GROOVE U ATCO EASTWEST 0-96258/ATLANTIC J.T.	
8	1	1	9	I'LL BE YOUR FRIEND RCA 62156-1 ROBERT OWENS	
9	14	15	8	SPREAD LOVE EPIC 74058 CUT 'N' MOVE	
10	26	—	2	A DEEPER LOVE COLUMBIA 44-74135 CLIVILLES & COLE	
11	4	5	10	TAKE CONTROL CAROLINE 2512-0 LORDS OF ACID	
12	9	2	11	IT SHOULD HAVE BEEN ME CAPITOL V-15730 ◆ ADEVA	
13	16	20	8	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY ◆ THE ORB	
14	18	19	8	SMELLS LIKE TEEN SPIRIT DGC 21673 ◆ NIRVANA	
15	29	38	3	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196 ◆ ST. ETIENNE	
16	11	8	9	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260 SIMONE	
17	21	26	7	GET READY FOR THIS RADIKAL 12256 ◆ 2 UNLIMITED	
18	23	30	5	WE GONNA GET ZYX 6548 R.A.F.	
19	12	11	10	HEART ON THE LINE MUTE 0-66491/ELEKTRA ◆ FORTRAN 5	
20	17	17	9	LOVE TO HATE YOU SIRE 0-40218/REPRISE ◆ ERASURE	
21	25	31	5	I LIKE IT A&M 75021 2393-1 OVERWEIGHT POOCH FEAT. CE CE PENISTON	
22	31	36	3	RAN KAN KAN ELEKTRA PROMO TITO PUENTE	
★★★ Power Pick★★★					
23	44	—	2	BLACK OR WHITE EPIC 74099 ◆ MICHAEL JACKSON	
24	37	—	2	NOCTURNE COLUMBIA 44-74139 ◆ T-99	
25	15	13	7	SOMETHING GOT ME STARTED ATCO EASTWEST 0-96290/ATLANTIC ◆ SIMPLY RED	
26	7	6	8	THE BEGINNING SIRE 0-40200/WARNER BROS. ◆ SEAL	
27	35	43	3	I WANNA? CARDIAC 3 4020 BROTHER MAKES 3	
28	30	32	5	FEEL EVERY BEAT WARNER BROS. 0-40159 ◆ ELECTRONIC	
29	22	22	9	2 LEGIT 2 QUIT CAPITOL V-15791 ◆ HAMMER	
30	34	41	5	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG JAMIE PRINCIPLE	
31	28	10	10	IT'S HARD SOMETIME VIRGIN 0-98754 ◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON	
32	40	—	2	DIRECT ME GIANT 0-40307/WARNER BROS. REESE PROJECT	
33	27	18	10	THE WAVE OF THE FUTURE RCA 62123-1 ◆ QUADROPHONIA	
34	24	21	12	SAY IT MCA 54055 ◆ ABC	
35	36	39	5	SURPRISE MERCURY 866 175-1 CRYSTAL WATERS	
36	42	—	2	THE GLOBE COLUMBIA 44-74180 ◆ BIG AUDIO DYNAMITE II	
37	20	14	10	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG ◆ P.M. DAWN	
38	45	—	2	THE COMFORT ZONE WING 865 073-1/MERCURY ◆ VANESSA WILLIAMS	
★★★ Hot Shot Debut★★★					
39	NEW	1	1	FEAR (OF THE UNKNOWN) GEFEN 21702 ◆ SIOUXSIE AND THE BANSHEES	
40	50	—	2	DEEPER FFRR 869 637-1/LONDON SUSAN CLARK	
41	NEW	1	1	KEEP IT COMIN' ELEKTRA 0-66475 ◆ KEITH SWEAT	
42	32	33	7	WHAT CAN YOU DO FOR ME? FFRR 869 581-1/LONDON ◆ UTAH SAINTS	
43	47	—	2	I WANT YOU MCA 54138 ◆ JODY WATLEY	
44	NEW	1	1	STRANGE ATCO EASTWEST 2-91814/ATLANTIC EN VOGUE	
45	41	29	7	CONQUER YOUR HOUSE WAX TRAX 9175 EXCESSIVE FORCE	
46	49	—	2	RADIOACTIVITY ELEKTRA 0-66486 KRAFTWERK	
47	43	34	10	THIS IS FASCISM NETTWERK X25G-13842/IR.S. CONSOLIDATED	
48	NEW	1	1	YOU'RE GONNA LOVE IT MOTOWN 4812-1 DIANA ROSS	
49	NEW	1	1	LET THERE BE LOVE ELEKTRA 0-66488 SHIRLEY MURDOCK	
50	19	7	12	CHANGE ARISTA 12363-1 ◆ LISA STANSFIELD	

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
1	2	3	12	★★ No. 1 ★★ MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043 1 week at No. 1 ◆ THE SHAMEN	
2	5	8	7	THE COMFORT ZONE WING 865 073-1/MERCURY ◆ VANESSA WILLIAMS	
3	1	2	11	CHANGE ARISTA 12363-1 ◆ LISA STANSFIELD	
4	6	6	8	2 LEGIT 2 QUIT CAPITOL V-15791 ◆ HAMMER	
5	3	1	10	TOO BLIND TO SEE IT I.D./ATCO EASTWEST 0-96255/ATLANTIC ◆ KYM SIMS	
6	4	4	8	JUST A TOUCH OF LOVE COLUMBIA 44-74032 ◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS	
★★★ Hot Shot Debut★★★					
7	NEW	1	1	BLACK OR WHITE EPIC 74099 ◆ MICHAEL JACKSON	
8	7	7	11	KISS YOU BACK TOMMY BOY 993 ◆ DIGITAL UNDERGROUND	
9	9	15	6	TAKE CONTROL OF THE PARTY EPIC 74056 B.G. THE PRINCE OF RAP	
10	19	—	2	PRIDE (IN THE NAME OF LOVE)/A DEEPER LOVE COLUMBIA 44-74135 CLIVILLES & COLE	
11	20	33	5	I'M TOO SEXY CHARISMA 0-96256 ◆ RIGHT SAID FRED	
12	11	13	8	I'LL BE YOUR FRIEND RCA 62156-1 ROBERT OWENS	
13	13	19	6	SPREAD LOVE EPIC 74058 CUT 'N' MOVE	
14	8	9	13	IS IT GOOD TO YOU UPTOWN 54201/MCA ◆ HEAVY D. & THE BOYZ	
15	21	28	5	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND ◆ CLUBLAND	
16	12	16	8	TAKE CONTROL CAROLINE 2512-0 LORDS OF ACID	
17	16	20	6	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY ◆ THE ORB	
18	22	31	3	KEEP IT COMIN' ELEKTRA 0-66475 ◆ KEITH SWEAT	
19	14	14	11	JAMES BROWN IS DEAD WATTS 714/ARISTA L.A. STYLE	
20	25	24	9	IN PARADISE METROPOLITAN 4475 LAISSEZ FAIRE	
21	26	32	5	THE JAM EPIC 74041 SHABBA RANKS FEAT. KRS-1	
22	17	11	17	FINALLY A&M 75021-2385-1 ◆ CE CE PENISTON	
23	24	29	7	HEART ON THE LINE MUTE 0-66491/ELEKTRA ◆ FORTRAN 5	
24	30	44	3	LOVE ME ALL UP RCA 62115-1 STACY EARL	
25	32	—	2	I WANT YOU MCA 54138 ◆ JODY WATLEY	
26	10	5	12	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG ◆ P.M. DAWN	
27	15	10	9	LOVE TO HATE YOU SIRE 0-40218/REPRISE ◆ ERASURE	
28	23	26	6	BREAK INVASION 36006 TURNTABLE TERROR	
29	33	43	3	I WANNA? CARDIAC 3-4020 BROTHER MAKES 3	
30	18	12	10	PEACE (IN THE VALLEY) ATCO EASTWEST 0-96259/ATLANTIC ◆ SABRINA JOHNSTON	
★★★ Power Pick★★★					
31	44	—	2	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999 ◆ NAUGHTY BY NATURE	
32	40	—	2	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG ◆ U2	
33	NEW	1	1	SURPRISE MERCURY 866 175-1 CRYSTAL WATERS	
34	46	49	8	JUST THE TWO OF US SELECT 0-66502/ELEKTRA ◆ CHUBB ROCK	
35	42	—	2	ADDAMS GROOVE CAPITOL V-15801 ◆ HAMMER	
36	39	47	3	WE GONNA GET ZYX 6548 R.A.F.	
37	NEW	1	1	COMIN' ON STRONG MUTE 0-66471/ELEKTRA DESIYA	
38	36	42	5	IT'S HARD SOMETIME VIRGIN 0-98754 ◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON	
39	NEW	1	1	MINDFLUX RCA 62162-1 ◆ N-JOI	
40	47	—	2	WHAT GOES AROUND COMES AROUND CUTTING 256 GIGGLES	
41	28	30	7	THE WAVE OF THE FUTURE RCA 62123-1 ◆ QUADROPHONIA	
42	37	45	6	JESUS BUILT MY HOTROD SIRE 0-40211/WARNER BROS. ◆ MINISTRY	
43	50	—	2	SMELLS LIKE TEEN SPIRIT DGC 21673 ◆ NIRVANA	
44	29	22	9	EVERYBODY MOVE POLYDOR 867 989-1/PLG ◆ CATHY DENNIS	
45	31	18	8	CREAM PAISLEY PARK 0-40197/WARNER BROS. ◆ PRINCE AND THE N.P.G.	
46	NEW	1	1	STAY UPTOWN 54285/MCA ◆ JODECI	
47	NEW	1	1	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196 ◆ ST. ETIENNE	
48	35	37	5	B.D.V. COUNT DOWN "GIRLS OUT ON THE FLOOR" MICMAC 570 TWO WITHOUT HATS	
49	NEW	1	1	BE A FATHER TO YOUR CHILD PWL AMERICA 867 889-1/MERCURY ◆ ED O.G. & DA BULLDOGS	
50	45	—	2	SACRIFICE GEFEN 21701 YASMIN	

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.

When it comes to dance,
they own the floor.

The shamen take over the clubs for good with "Make It Mine," their all new groove and the follow-up to their no. 1 smash, "Move Any Mountain (Progen 91)." From their debut release, "En-Tact."

The Shamen

"Make It Mine"

On January 23rd, it's all yours. Epic.

Romance Rules Jamie Principle's New Album; More Sounds Of Blackness; Offshore Launch

SOMETIMES JAMIE PRINCIPLE seems entirely too fragile to endure the rigors of industry promotion and politics.

Maybe it is his shy, soft-spoken demeanor. Or perhaps it is the highly emotional and delicate nature of his lyrics. Whatever it is, Principle is clearly not your average media hound.

"The truth is that I find it very difficult to talk about myself," he says. "It's hard to know who you can trust. I am most comfortable with the idea of communicating through my writing and performing. In that regard, I feel free to let my guard down a little and share some of what is going on inside of me."

If you take Principle purely on the basis of his music and performing, what you get is a combination of unbridled sensuality and sadness that is occasionally confusing but always compelling. On "The Midnite Hour" (Smash), his first album in several years, the Chicago-based singer has created a brilliant collection of songs that appears to chronicle the lifespan of a romance.

"These 10 songs touch the base of me," Principle says. "I revealed a small portion of my life in the songs on this album. It makes sense to me that you write about the things you experience. You put it out there, and hopefully it shows people that we are all basically going through the same things. There's a lot of pain, but there's a lot of joy, too."

Heavy stuff, eh?

The most striking aspect of "The Midnite Hour" is that it interweaves introspective and intelligent lyrics with slammin' house beats. Songs like future single prospects "Private Joy" and "Taste My Love" succeed in stirring the brain and body simultaneously—which is no simple feat. Principle gives credit to co-producer Steve "Silk" Hurley for helping him keep his focus in the studio.

"Music for me is a total experience: spiritual, intellectual, physical. You have to give yourself to the music in order for it to be honest. As a result, you can get too close to it. Having Steve there was vital; it was anchor-

ing."

At the moment, Smash is pulling out all of the promotional stops behind "You're All I've Waited 4," the first single from "The Midnite Hour." An extensive U.S. club tour is being considered. After a career that has included such cult classics as "Baby Likes To Ride," it looks like



by Larry Flick

the singer is on the verge of much-deserved mainstream success.

"This is the strongest music that Jamie has ever released," says Connie Varvitsiotis, director of A&R at Smash. "We are committed to taking this album and using it to establish him as the international star that the club world has always known him to be."

THE SINGLE LIFE: Sounds Of Blackness follows its No. 1 club smash, "The Pressure," with another sure-fire winner: "Testify" (Perspective). C.J. McIntosh has restructured the jack-ish album version into two vastly different tracks. There's the easy-to-program, garage/house-vibed "Amen" dub, which pumps a hearty and rousing beat. Less accessible, but a bit more interesting, is the slow, jazz-spiced "Mellow" mix, which would be a fine way of easing a crowd into the daylight hours.

By the by, if you haven't already given the act's debut album, "The Evolution Of Gospel," a spin, you are

denying yourself a unique and refreshing musical treat. Don't be left out.

German production team Offshore follows its international hit "I Can't Take The Power" with "Got To Get Away" (Epic), a chipper, R&B-driven houser that's fueled with a reliably lung-bursting vocal by Jocelyn Brown. Remixes by E-Smoove, Maurice Joshua, and Jam El Mar are varied enough to work within several different musical formats, though we're most fond of Joshua's bass-rich renderings.

"Got To Get Away" will be among the cuts included on Epic's upcoming dance compilation, "Take Control Of The Party," which is tentatively due out late next month. Much of the material will be tracks that have been previously available on promo-only 12-inch vinyl. Highlights are likely to be the sorely overlooked Roger S. remix of Deborah Blando's "Boy" and a rare techno version of B.G. The Prince Of Rap's current hit, "Take Control Of The Party."

We're still bumming over the fact that Nexy Lanton's cool "You Too" was obviously too far ahead of its time to win over the club masses last summer. Ever vigilant, Lanton is back with the equally potent "I Am" (Flying, Italy), which balances a deep garage groove with jazz scatting and just a touch of R&B. This gem deserves to find a home at an adventurous U.S. major soon.

Massivo follows its fierce cover of Minnie Ripperton's "Loving You" with the equally potent "Take My Hand" (Passion, U.K.). This delicious R&B/houser is already a hit in the act's native London and is starting to generate some much-deserved exposure here as well. The Massivo team is composed of Steve McCutcheon, who co-wrote "(I Wanna Give You) Devotion" with Nomad, and club jock Jon Jules, and they prove their penchant for the disco era on "Take My Hand" as the track is swathed in lush strings and retro drums.

Finally, hot Dutch DJ Morpheus has begun rumbling in underground techno circles with the trippy "That's Evil Man." Soft and cushioning strings contrast a frenetic beat-base and harsh synths that sound like metallic guitar chords at times. The hook of the track is a pained and creepy voice that repeats the title. Major labels take note: "That's Evil Man" is currently up for grabs.

SNEAK PREVIEW: Despite the fact that Mass Order's groovy "Lift Every Voice (Take Me Away)" has gotten near-exhaustive club play on a bootleg 12-inch pressing, Columbia is stoking up for an extensive push behind the authorized version of the track Feb. 3. Slammin' remixes are provided by the Basement Boys, who discovered the act and co-produced its forthcoming self-titled debut album. The U.K. pressing of the single has remixes by Tony Humphries that are likely to be released in the

(Continued on next page)

mt. 46,12

WE ARE GROWING



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VERONICA CASTILLO IMPULSE PROMOTION		cm. 179
MAURIZIO PASQUALI IMPULSE PROMOTION		cm. 176
REBECCA WAHLSTROM IMPULSE PROMOTION		cm. 177
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VICKY LEONI ASSISTANT		cm. 178
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CRISTIAN PICCINELLI MUSICIAN		cm. 181
FYRMO GIRELLI DISC JOCKEY		cm. 179
STEFANO LANZINI MUSICIAN		cm. 170
LORENZO DE PRETI DISC JOCKEY		cm. 170
FRANZ SCANDOLARI MUSICIAN		cm. 182
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MAURO PICOTTO DISC JOCKEY		cm. 180
ALBERTO CASELLA STUDIO ASSISTANT		cm. 182
GIUSEPPE CAFAZZO IMAGE MAKER		cm. 170

MEDIA

THE SOUND OF THE FUTURE

Hot Dance Breakouts

CLUB PLAY

1. WE GOT A LOVE THANG CE CE
PENISTON A&M
2. IN MY DREAMS THE PARTY
HOLLYWOOD
3. 2 231 (OOH OOH, I LOVE YOU,
BABY) ANTICAPPELLA NEXT PLATEAU
4. CHIC MYSTIQUE CHIC WARNER BROS.
5. COLD LATOUR SMASH

12" SINGLES SALES

1. IN MY DREAMS THE PARTY
HOLLYWOOD
2. BUTT NAKED CHARM TURNSTYLE
3. DIRECT ME REESE PROJECT GIANT
4. WHEN LOVE CALLS SHAY JONES
I.D.
5. DEEPER SUSAN CLARK FFRR

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

DANCEFLOOR PROTON

1239 THE 92 CREW	... "LISTEN TO THE RHYTHM"
1238 LOUD SILENCE	... "LET'S ALL..."
1237 MKG-DIGITAL UNKNOWN	... "MAKE THE BEAT POUND"
1236 YOUNG MASTERS AT WORK	... "FUNKY BEAT"
1235 ORIGINAL UNTOUCHABLES	... "UNLESS"
1234 BEATMASTER J.O.	... "WANNA SAY RIDE"
1233 EIGHTH RAY	... "AXIS OF LOVE"
1232 4 C SOUL	... "S-MILE"/"JOY"
1231 ELECTROHOPHEAD	... "3RD & 3RD"
1230 NIGHT & DAY	... "THE BIG DEAL"
1229 TOXIC TWO	... "RAVE GENERATOR"
1228 TOTAL CONTROL	... "DIDN'T I SHOW YOU LOVE"
1227 FINAL MIXX	... "LET'S ALL CHANT"
1226 HI TECH BOYS	... "SHATTERED DREAMS"
1225 LIQUID OXYGEN	... "REVENGE"
1224 SERIOUS BEATS	... "VOLUME TWO"
1223 B.B.B.	... "I WANT YOU TO F.K. ME"
1222 TOURIST Feat. T.SKI VALLEY	... "SATURDAY NIGHT"
1221 M. 72 L.A.W.	... "M IS FOR MAN"
1220 GO BITCH GO	... "WORK THIS PUSSY"
1219 SERIOUS BEATS	... "VOLUME ONE"
1207 T. SKI VALLEY	... "CATCH THE BEAT"
721 THE LOVED ONES	... "RESURRECTION NOW"
723 TECH 9	... "MOMENTS IN OUR BEAT"
724 BIG FUN	... "SOMEDAY IN MY HOUSE"

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SOUTH AFRICA BOUND: PROTEST SWIRLS AROUND PAUL SIMON'S SCHEDULED SHOWS

(Continued from page 1)

said he was astonished at the last-minute opposition to his visit, since arrangements for it have been under way since November 1990. He said objections by the Pan Africanist Congress and its ally, the Azanian People's Organization (Azapo), constituted a minority protest and would not stop the tour.

Simon's performances are eagerly awaited by both the public and black South African musicians, whose music has gained new popularity, both internationally and on white-run radio stations here, as a result of its use in Simon's "Graceland" album. The local music industry also hopes his tour will encourage other international stars to mount concert and promotional tours in South Africa.

Simon's five appearances will draw a total audience of about 150,000 ticket buyers. After the Jan. 11-12 shows in Johannesburg (expected to draw 40,000 per night), he is due to perform Wednesday (15) at St. George's Park (15,000) in Port Elizabeth, Saturday (18) at Goodwood Stadium (25,000) in Capetown, and Jan. 25 at King's Park (30,000) in Durban.

The PAC youth wing, the Azanian National Youth Unity (Azanyu), and Azapo's Azanian Youth Organization (Azayo) are advocating a violent response to the tour.

"We as Azanyu want to make it publicly known that the coming of Paul Simon will be disrupted, and we will use all of the means at our disposal to make his tour a failure," said Azanyu's legal affairs secretary, Basil Ngoukana, on the eve of the tour. "We still feel that conditions are not favorable for foreign musicians and other people involved in culture to come to our country because the demand for a democratic elected constituent assembly on the basis of one person one vote... has not been met."

The statement echoed an earlier Azayo announcement saying it would use all means possible, "even violence," to disrupt the tour. In an open letter to Simon in December, Azayo president Thami Mcerwa said there had been insufficient change in South Africa, and that therefore there could be "no normal sport and cultural exchanges in an abnormal society." He wrote, "The conditions are still not conducive for you to stage any show on behalf of the black people."

In contrast, the ANC's international affairs spokesman, Thabo Mbeki, said Jan. 4 that the tour had the "total support and backing" of the ANC. "We would like to point out that the tour will be fully in keeping with the

decisions adopted unanimously by the General Assembly of the United Nations concerning the cultural boycott," he said.

A spokesman for the Network Entertainment Group notes that the South African Musicians Alliance (SAMA), an anti-apartheid group, had invited Simon to tour here seven months earlier and that there had been no protest then (which Azayo attributes to "sabotage" of discussions among the liberation groups about the cultural boycott).

"At that time," says the promoter's spokesman, "Paul Simon considered very carefully all the issues involved before he confirmed his acceptance. Since that time, there has been a continued easing of the cultural boycott. Paul Simon still believes it is the right decision to perform in South Africa, and that by doing so he can only contribute to the cultural development of the South African music industry."

ENORMOUS IMPACT

The arrival of Simon has sparked an unprecedented level of excitement among music fans here, affecting two generations. He is a musical hero both to nostalgia trippers who treasure their old Simon & Garfunkel albums and to younger converts who regard Simon's Grammy-winning "Graceland" album as the best thing that ever happened to South African music.

"Graceland" sold 150,000 copies (triple-platinum) through Tusk Music and ranks as one of the most popular international releases ever in this country. The follow-up, "The Rhythm Of The Saints," sold about 25,000 units here, still sufficient to earn gold status. "Paul Simon's Concert In The Park," released in November, reached gold before Christmas; sales are likely to leap in the wake of the tour.

Simon is also popular among South African musicians, who regard him as the single most important factor in bringing this country's township rhythms to world prominence. He also made a central contribution to the building of cultural bridges in South Africa: Before "Graceland," few black South African artists had ever been heard on the influential white radio stations, let alone seen on mainstream television. In the wake of the album and its accompanying tour, Ladysmith Black Mambazo became the first South African black group to receive airplay on white radio with a song in an ethnic language. Since then, black artists like Lucky Dube,

Mike Makhalemele, and Brenda Fassie have become household names in a market to which they previously had no access.

As an indirect result of Simon's "Graceland" world trek, foreign interest in South African rhythms grew to such an extent that almost every group with any credibility found itself on the invitation list for international cultural festivals, promotional tours, and even major concerts.

This might all have happened, anyway; but until Simon's foray, South African music was almost obscured by West African rhythms on the world-beat map. More importantly, "Graceland" gave township rhythm a level of respectability it no longer had among township people themselves. In the '70s and early '80s, most black acts leaned toward U.S. funk and dance music, believing it to be superior to the local musical brews. Today, that pendulum has swung back toward rhythms like mbaqanga and kwela.

Classic albums in these genres, dating back to the '50s and '60s, are being reissued every week as record companies mine their catalogs for product that will feed into the ethnic trend. Among others, the legendary pennywhistle artist Spokes Mashiyane has been given a new—if posthumous—lease on his career with the rerelease of his 1958 greatest-hits album, "King Kwela."

TOUR WILL LOSE MONEY

Ironically, the leftist Azayo and Azanyu groups oppose Simon's tour partly because it is commercially oriented; yet his five performances here are expected to lose money. The initial allocation of 150,000 tickets suggests a total potential gross of about \$2.7 million (7.5 million Rand). Yet a

concert tour of this country by an international star can easily lose money, according to Andrew Zwick of Harvey Goldsmith International, the booking agency for Simon in Europe and Africa.

"Ticket prices are at best 50% of what they would be anywhere else in the world," he says. "But the costs of bringing a tour here are three to four times higher than anywhere else."

"Air freight is crippling to a tour budget, for instance. And the 48% tax [imposed on all companies doing business in South Africa] on any profits is also crippling. For American artists, who get taxed again when they get home, this means double taxation. The implications are that you can't possibly earn money from touring here."

Zwick does point out that the country's technical infrastructure is improving "by leaps and bounds." He explains, "In areas like sound, lighting, and staging, it has mushroomed overnight. People like Attie van Wyk [head of Network Entertainment Group] are investing millions in first-class foreign equipment. Eventually artists will be able to come here and find world-class gear waiting for them. They won't have to air-freight their equipment, and costs will fall."

WILL OTHER ACTS FOLLOW?

If Simon's visit runs smoothly and the terrorist threats fail to materialize, more foreign artists are likely to come out of the boycott closet, say industry observers. They will probably have the support of SAMA, which, if it can mollify extremist groups like Azapo and Azayo, will be keen to see more major artists arriving.

"The boycott is still in place," says Charles Mabaso, SAMA's joint coordinator, "but the way it is being used has changed. It was a cultural weap-

on to isolate the apartheid structures in South Africa. It must now address the development of culture in this country, in terms of education and venues."

Despite the currently poor profit potential of a South African tour, the country holds an appeal for some foreign artists. "It's a political question," Zwick says. "Major American acts would not find this territory attractive for financial reasons, but many will be motivated by other factors. Top artists could demand top prices, and people would pay. But that would exclude a major part of the potential audience."

"Michael Jackson could double the ticket price in South Africa in a day, but [by this] he'd exclude the people he would want to see coming to the concert. Paul Simon is going to lose money on [this leg of] the tour, but for him, it's a statement, on many levels. Artists like Peter Gabriel and Sting would play this region because they want to play Africa."

Meanwhile, the South African record industry is closely watching Simon's progress. Industry observers say it could open up the entire area of record promotion for foreign artists. Such artists' presence at record launches and their availability to local media would provide an enormous boost and would possibly even help expand the entire market for international recordings.

The South African record market was worth about \$180 million at retail in 1990, with album sales of about 14 million units, according to the IFPI.

DANCE TRAX

(Continued from preceding page)

U.S. sometime in the future.

The album itself has the potential to be a major multiformat success. Lead singers **Marc Valentine** and **Eugene Hanes** strut with the confidence of seasoned veterans. The rousing, anthemic "Let's Get Happy" is a No. 1 club smash waiting to happen, while "Maybe One Day" and "Spend The Night" would sound just dandy on the radio.

Look for the album to hit retail in mid-February.

TID-BEATS: Michael Jackson's "Black Or White" (Epic) makes its debut at No. 7 on Billboard's 12-Inch Singles Sales chart this week. It is the first single to make its debut on that chart's top 10 since **Madonna's** "Rescue Me" (Warner Bros.) entered at No. 6 in March 1991... Collectors and fans of music by **The Orb** should note that a limited-edition remix album is available on **Big Life** via New York-based independent **Caroline Records**. The set is composed of special club renderings of the current hit "Little Fluffy Clouds" as well as songs that were included on the European version of the album "Adventures Beyond The Ultraworld" but not on the U.S. pressing. This project is a one-off between Big Life and Caroline; an album of new Orb material is due out on Big Life/Mercury later this year... How about **Elektra** recording act **Happy Mondays** covering the **Bee Gees'** disco classic "Stayin' Alive"? Could be deep.



'Love' In. Danni Minogue celebrated the U.S. release of "Love & Kisses," her debut album on Savage/MCA Records, at Le Bar Bat in New York. The set has already spawned three top 10 hits in the U.K., including the current stateside single, "Jump To The Beat." Shown, from left, are Frank DiLeo, co-president, Savage; Dick Asher, consultant, Savage; Minogue; David Mimran, chairman, Savage; Gordon Anderson, VP/GM, Savage; and producer Mousab Khorma.

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No. 1 With A Smile Epic artist Collin Raye is honored with a plaque recognizing his No. 1 single "Love, Me" at a surprise party during a recent taping of "Crock And Chase." Pictured at the celebration, from left, are Rob Dalton, regional country promotion manager, mid-central region, Epic/Nashville; Lynn Shults, associate director of country charts, Billboard; co-host Lori Anne Crook; Raye; Jack Lameier, VP, promotion, Epic/Nashville; Cindy Selby-Cunningham, promotion manager, Epic/Nashville; and co-host Charlie Chase.

Music City's Label Population Grows Success Of Arista, BNA Beckons Newcomers

BY DEBBIE HOLLEY

NASHVILLE—In the wake of new-label success stories, such as Arista and, more recently, BNA (RCA/Nashville's sister label), other record companies are popping up here like spring wildflowers. Giant Records opened its Nashville operation last year, Elektra's Asylum has plans to move in, Jimmy Buffett and Bob Mercer's Margaritaville Records officially, but silently, opened its doors for business Nov. 1, 1991, and Cabin Fever may be heading to Music City.

Since starting here March 4, 1991, BNA has released records by B.B. Watson, the Remingtons, and John Anderson. Watson reached No. 23 on the Hot Country Singles & Tracks chart with "Light At The End Of The

Tunnel" and his album was released in September. The Remingtons' single "A Long Time Ago" was BNA's first top 10. The group's album is due Jan. 28. Additionally, officials at CMT report the Remingtons' video "A Long Time Ago" is No. 1.

Anderson's BNA album is scheduled for release Feb. 14. His current single, "Straight Tequila Night," jumps to No. 34 with a bullet on this week's chart.

According to Richard Landis, BNA's VP of A&R, the label plans to add a female act to the roster very shortly, but Landis declines to disclose her name. "We're looking for another male, too, our matinee-idol country male, like everyone else is looking for," he says. "I need one more this year and for next year I need another two. We need our solo handsome devils."

Landis says BNA is involved in a development deal with another woman, but again declines to reveal her name. "I'm not saying we wouldn't talk to someone who already had records out, but our thrust is for new, emerging, youth-oriented, brand-new, baby acts."

Margaritaville is the newest kid on the block. Buffett is president and head of A&R at the label, which is located on Music Square East and distributed by MCA/Nashville. Shellie Erwin is office manager. Co-founder Mercer is former managing director of EMI Records/London.

MCA Records will also handle marketing, promotion, and publicity. "All we do is find the acts, sign them, record them, and turn them over to MCA," says Mercer. "And we involve MCA in that whole process."

Currently the label is negotiating to sign two New Orleans acts: Evangeline and the Iguanas. "We have intentions of showcasing the acts come springtime, with product out possibly in summer," says Mercer.

There are no plans for additional signings at this time, he says, "unless we come across something which really takes our fancy." Mercer says it is possible Margaritaville would sign a country act, but the label has no claim to a particular genre. "It is not what we are seeking, but we don't exclude anything," he says. "The only definition to what we are seeking is good music. We are inter-

ested in bands that perform live."

Tom Molito, president of Connecticut-based Cabin Fever Entertainment (whose parent company is U.S. Tobacco), says if objectives are made and cash flow is positive, it is possible Cabin Fever will open offices in Nashville in 1993.

The company, which got its start in the video business, plans to "do some interesting things in television this year along with some projects in audio," says Molito. "We are looking for multiple streams of revenue."

Cabin Fever has positioned itself as a marketing company and Molito says its upcoming audio projects "will be a lot of database direct marketing of audio product. We would be exploiting audio product via a cross-promotion with a video that we have."

One of Cabin Fever's first-quarter video releases is "The Legend Of Jesse James." Molito says he is working with A&M on licensing the audio soundtrack concept album called "The Legend Of Jesse James" with Levon Helm, Johnny Cash, Charlie Daniels, and Emmylou Harris. "Ninety percent of our audio activity in 1992 will be in a marketing-driven database capacity," explains Molito.

According to Bill Doble, director of music at Cabin Fever Music, the company has signed artist Toy Caldwell (a founding member, lead guitarist, and songwriter for the Marshall Tucker Band) to a solo recording deal and long-term publishing agreement. "He is our entry into the world of audio," Doble says. Caldwell's country/rock debut product on Cabin Fever is scheduled for release in April.

"We aren't going to set Caldwell's product out there on an island by itself. It will be a part of a comprehensive program. There are certain marketing cross-promotions and tie-ins that we will take advantage of."

"Are we starting a label?" asks Molito. "My broad general answer is, 'No, we are not.' It's another stream of revenue for us just like all other entertainment companies do. We just happened to start in video."

Doble says getting into the audio business was a "logical progression for Cabin Fever given our strength in longform music video programming, our presence in music publishing, and

(Continued on page 29)

Country Videos Take Account Of Times But Clichéd Images Curtail Growth Of Art Form

VIDEO VANTAGES: Those who plan to write histories of country music from the 1980s onward will have to rely heavily on music videos as a source. To a considerable degree, videos have served the same sort of evangelistic and preservation purposes for modern country music that live radio did from the '20s through the '40s. Country Music Television aired more than 200 new videos in 1991. By now, there must be a couple of thousand country clips around, each one a pop culture time capsule of varying and ever-changing worth. What started as a promotional tool at best and a novelty at worst has evolved into both an art form and a deep repository of attitudes, social concerns, economics, and technology.

This is not to suggest that country music videos extend the frontiers of human thought. They don't. Indeed, much of their immediate and long-range value lies in the extent to which they faithfully detail the mundane existence in which we are all immersed—just as the music itself does.

Although it is treacherous logic to link the success of any artist to videos alone, it is safe to point to certain benefits. **Reba McEntire**, for example, was an established and respected voice in country music before videos became common. But starting with the "Whoever's In New England" clip, she began her development as a visual artist with significant acting skills. Her next effort, "What Am I Gonna Do About You," measurably enhanced the image. In the years since, McEntire has built a catalog of dramatic videos that have an artistic legitimacy quite independent of her singing.

(Recalling McEntire's "What Am I Gonna Do About You" brings to mind another fascinating historical factor in videos: the supporting characters. Actor **David Keith** played the love interest in this minidrama at a time when his face was probably more familiar to America than McEntire's own. Music critic and TV commentator **Robert K. Oermann** does a quick walk-by in "Whoever's In New England" and sings in the chorus of the **Nitty Gritty Dirt Band's** "Will The Circle Be Unbroken." **Matraca Berg** is the woman at the window in **Vince Gill's** "When I Call Your Name." **Marty Stuart** plays **Johnny Cash's** late-discovered

son in "The Baron," a video from the early '80s, when Stuart was still chiefly known for his teen-prodigy work with **Lester Flatt**. In one of **Nanci Griffith's** first videos, you can watch a then-obscure **Lyle Lovett** singing harmony. **Tim Ryan's** current clip, "I Will Love You Anyhow," shows **Bill Lloyd**, late of **Foster & Lloyd**, as a member of the backup band. **Hank Williams Jr.'s** "All My Rowdy Friends Are Coming Over Tonight" bristles with now-famous, once-famous, and near-famous countenances.)

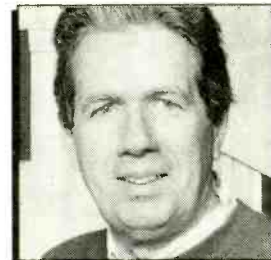
K.T. Oslin, also a fine actress, gave wings to her sassy and sensitive "80s Ladies" with a video that not only had a jolting surprise ending but also segued directly into a second video, "I'll Always Come Back." **Travis Tritt** has confirmed his own strong acting skills through such vidramas as "Here's A Quarter

(Call Someone Who Cares)" and "Anymore."

In some instances, country artists have used their videos to advance a cause as well as a song. **Paul Overstreet's** "Billy Can't Read" carries a tag supporting adult literacy programs; and **Charlie Daniels' "Little Folks"** ends with a plea for the discovery of missing children. **Pirates Of The Mississippi** use "Fighting For You" to present (and ultimately reject) abortion as a solution to a harshly disruptive and unwanted pregnancy.

Historians can even get some sense of the country music industry at a given time by noting which artists had large or small video budgets and which labels valued or spurned videos.

Like all other pop art forms, though, country videos trade in symbols, frequently to the point of cliché. It can be fairly argued that country music has swapped its corny hay bales and wagon wheels for equally corny pickup trucks and vintage convertibles. In the category of "scenes we will be richer for never having to see again," these rank among the highest: fed-up lovers speeding away in convertibles, would-be lovers cruising in convertibles, drifters drifting in convertibles, the desert as symbol of emotional emptiness, the desert as symbol of the vastness of the human spirit, the desert as a parking lot for convertibles and pickups, convertibles, pickups, and the desert.



by Edward Morris

Ed Benson Is CMA's Executive Director

NASHVILLE—Ed Benson has assumed the executive director post at the Country Music Assn., following the retirement of Jo Walker-Meador at the end of 1991. Benson has been with the CMA since 1979 as associate executive director.

Prior to joining the CMA, Benson worked for eight years as senior VP of administration and director of artist and writer relations for the Benson Co., a major gospel label and music publisher. He is a graduate of Vanderbilt Univ.

In addition to his new position, Benson is a board member of Coun-

try Radio Broadcasters and the Leadership Music Alumni Assn. He is a member of the National Academy of Recording Arts and Sciences, the Nashville Entertainment Assn., and the American Society of Assn. Executives.

FOR THE RECORD

Kelly Willis' name was mistakenly omitted from MCA Records' country roster (Billboard, Jan. 4).

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	14	★★ No. 1 ★★ LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE (V) EPIC 34-74051
2	5	10	11	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC PRO-4221-2
3	3	7	15	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
4	2	8	15	(WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	◆ TANYA TUCKER (V) CAPITOL 44774
5	4	3	14	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	◆ RESTLESS HEART (V) RCA 62129-7
6	8	11	10	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMUSET)	◆ DOUG STONE (CD) EPIC 34-74089
7	6	2	15	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
8	7	6	17	LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE)	◆ STEVE WARINER (V) ARISTA 1-2349
9	11	18	7	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	◆ RONNIE MILSAP (V) RCA 62104-7
10	13	16	9	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
11	14	17	9	THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART)	◆ TRAVIS TRITT WITH MARY STUART WARNER BROS. 7-19158
12	12	20	13	BROKEN PROMISE LAND M. WRIGHT (B. RICE, M. S. RICE)	◆ MARK CHESNUTT (V) MCA 54256
13	10	12	15	A LONG TIME AGO J. LEO, L. M. LEE (R. MAINEGRA)	◆ THE REMINGTONS (C) BNA 62064-4
14	9	4	18	LOOK AT US T. BROWN (V. GILL, M. D. BARNES)	◆ VINCE GILL (V) MCA 54179
15	15	13	13	I KNOW WHERE LOVE LIVES A. REYNOLDS, J. ROONEY (H. KETCHUM)	◆ HAL KETCHUM (V) CURB 76892
16	17	14	13	GOING OUT TONIGHT J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, J. JENNINGS)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
17	18	26	6	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS (C) (CD) ARISTA 8642
18	21	22	8	AFTER THE LIGHTS GO OUT S. BUCKINGHAM (M. MCPHERSON)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-74101
19	16	5	15	FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ REBA MCENTIRE (V) MCA 54223
20	22	36	5	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
21	19	25	10	MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
22	23	55	3	WHAT SHE'S DOING NOW A. REYNOLDS (P. ALGER, G. BROOKS)	◆ GARTH BROOKS CAPITOL PRO-79009
23	24	33	8	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.
24	26	30	11	I'LL STOP LOVING YOU S. BUCKINGHAM (M. REID, R. BYRNE)	◆ MIKE REID (V) COLUMBIA 38-74102
25	20	9	16	THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS)	◆ GEORGE STRAIT (V) MCA 54180
26	27	39	7	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
27	30	43	5	THAT'S WHAT I LIKE ABOUT YOU G. FUNDIS (J. HADLEY, K. WELCH, W. WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
28	28	29	13	SHE'S NEVER COMIN' BACK D. JOHNSON, T. BROWN (M. COLLIE, G. HOUSE)	◆ MARK COLLIE (V) MCA 54231
29	25	19	14	SHAMELESS A. REYNOLDS (B. JOEL)	◆ GARTH BROOKS (V) CAPITOL 44800
30	32	38	10	WHAT KIND OF FOOL H. STINSON, E. SEAY (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 54237
31	38	48	6	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	◆ LORRIE MORGAN (V) RCA 62105
32	34	44	7	I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS)	◆ PAULETTE CARLSON CAPITOL PRO-79974
33	29	24	17	FOREVER TOGETHER K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19158
34	42	51	5	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
35	31	15	19	YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS)	◆ BILLY DEAN (V) SBK 44773/CAPITOL
36	33	23	17	THEN AGAIN J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. SILBAR)	◆ ALABAMA (V) RCA 62059-7
37	36	31	19	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
38	35	34	20	BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
39	39	21	19	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	40	28	19	SOMEDAY SOON J. BOWEN, S. BOGGUSS (I. TYSON)	◆ SUZY BOGGUSS (V) CAPITOL 44772
41	43	47	9	IF I COULD BOTTLE THIS UP B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. DILLON)	◆ PAUL OVERSTREET RCA PRO-6216
42	48	50	5	IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
43	45	45	12	FIGHTING FOR YOU J. BOWEN, R. ALVES (R. MURRAH, B. MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775
44	47	35	19	LIKE WE NEVER HAD A BROKEN HEART G. FUNDIS (G. BROOKS, P. ALGER)	◆ TRISHA YEARWOOD (V) MCA 54172
45	46	41	20	HURT ME BAD (IN A REAL GOOD WAY) E. GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY)	◆ PATTY LOVELESS (V) MCA 54178
46	51	59	3	OUTBOUND PLANE J. BOWEN, S. BOGGUSS (N. GRIFFITH, T. RUSSELL)	◆ SUZY BOGGUSS CAPITOL PRO-79052
★★★ POWER PICK/AIRPLAY ★★★					
47	60	—	2	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	◆ ALAN JACKSON ARISTA PRO-2385
48	44	27	14	ASKING US TO DANCE A. REYNOLDS (H. PRESTWOOD)	◆ KATHY MATTEA (V) MERCURY 868 866-7
49	54	65	3	JEALOUS BONE E. GORDY, JR., T. BROWN (R. GILES, S. BOGART)	◆ PATTY LOVELESS (CD) MCA 54271
50	52	67	3	ONLY THE WIND C. HOWARD, T. SHAPIRO (T. SHAPIRO, C. JONES)	◆ BILLY DEAN SBK PRO-79503/CAPITOL
51	50	49	12	LITTLE FOLKS J. STROUD, D. CORLEW (C. DANIELS)	◆ CHARLIE DANIELS (V) EPIC 34-74061
52	53	52	9	BACK TO THE WELL R. HALL (R. BYRNE, R. BOWLES)	◆ TOM WOPAT EPIC PRO-34-74063
53	68	—	2	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	◆ ALABAMA (V) RCA 62168
54	55	58	5	SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL)	◆ RICKY SKAGGS (C) (CD) EPIC 34-74147
55	57	57	5	SOMEBODY'S DOIN' ME RIGHT B. MEVIS, G. FUNDIS (J. F. KNOBLOCH, P. OVERSTREET, D. TYLER)	◆ KEITH WHITLEY (V) RCA 62166-7
56	56	60	5	PROFESSIONAL FOOL R. BYRNE, A. SCHULMAN (M. WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
57	58	40	17	STILL BURNIN' FOR YOU S. HENDRICKS, T. OUBOIS (R. CROSBY)	◆ ROB CROSBY (V) ARISTA 1-2336
58	59	56	7	WHO DID THEY THINK HE WAS C. TWITTY, D. HENRY (R. LEIGH, P. MCMANUS)	◆ CONWAY TWITTY (V) MCA 54281
59	62	64	5	ONE PRECIOUS LOVE R. BENNETT, J. LEO (J. BESEN)	◆ PRAIRIE OYSTER (V) RCA 62108-7
60	61	72	3	FIGHTING FIRE WITH FIRE R. HAFFKINE (M. WHITE, C. R. WHITE)	◆ DAVIS DANIEL MERCURY PRO-866 132
61	64	63	8	A MONTH OF SUNDAYS B. MONTGOMERY (V. GOSDIN, J. NORTHROP, B. CANNON)	◆ VERN GOSDIN (V) COLUMBIA 38-74103
62	67	—	2	BABY, I'M MISSING YOU P. WORLEY, E. SEAY (S. SESKIN, N. MONTGOMERY)	◆ HIGHWAY 101 WARNER BROS. PRO-5238
63	63	62	19	THE BLAME P. WORLEY, E. SEAY (C. MOSER, P. NELSON, G. NELSON)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
64	66	—	2	HARD DAYS AND HONKY TONK NIGHTS L. M. LEE, J. LEO (E. T. CONLEY, R. SCRUGGS)	◆ EARL THOMAS CONLEY (V) RCA 62167
★★★ HOT SHOT DEBUT ★★★					
65	NEW ▶	1	1	LOVESICK BLUES J. BOWEN, G. STRAIT (I. MILLS, C. FRIEND)	◆ GEORGE STRAIT (V) MCA 7-54318
66	69	—	2	FASTER GUN B. MAHER, D. POTTER (J. SUNDRUD, G. BURR)	◆ GREAT PLAINS COLUMBIA PRO-38-74103
67	65	53	14	EAGLE WHEN SHE FLIES D. PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
68	70	61	12	SATISFY ME AND I'LL SATISFY YOU R. PENNINGTON (B. DEES)	◆ CLINTON GREGORY (C) (V) STEP ONE 434
69	71	—	2	SHE LOVED A LOT IN HER TIME K. LEHNING (R. BOUDREAU, S. HOGIN, K. WILLIAMS)	◆ GEORGE JONES MCA PRO-54272
70	72	70	3	WORKIN' MAN'S DOLLAR J. BOWEN, J. CRUTCHFIELD (C. LEDOUX)	◆ CHRIS LEDOUX CAPITOL PRO-79922
71	NEW ▶	1	1	I WILL LOVE YOU ANYHOW P. WORLEY, E. SEAY, A. MARTIN (R. FOSTER, B. LLOYD)	◆ TIM RYAN (V) EPIC 34-74124
72	73	54	11	DON'T CROSS YOUR HEART J. STROUD (T. HASELDEN, T. MENSY)	◆ SHELBY LYNNE (V) EPIC 34-74062
73	75	66	17	DON'T THROW ME IN THE BRIARPATCH B. MONTGOMERY (K. BROOKS, C. WATERS)	◆ KEITH PALMER (V) EPIC 34-73988
74	NEW ▶	1	1	LOVE LIGHT J. BOWEN, C. FRANCIS (B. GRAHAM, G. CASTLEBERRY)	◆ CLEVE FRANCIS CAPITOL PRO-79810
75	41	42	6	I ONLY WANT YOU FOR CHRISTMAS S. HENDRICKS, K. STEGALL (T. NICHOLS, Z. TURNER)	◆ ALAN JACKSON (C) ARISTA 1-2372

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	—	—	1	SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
2	2	1	9	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
3	1	3	6	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
4	4	2	5	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	◆ JOE DIFFIE EPIC
5	3	—	2	KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN)	◆ RICKY VAN SHELTON COLUMBIA
6	7	4	11	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA
7	9	8	16	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM CURB
8	5	7	16	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. HIMS)	◆ TRISHA YEARWOOD MCA
9	8	10	7	MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO ARISTA
10	10	5	13	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
11	12	15	12	YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM)	◆ GEORGE STRAIT MCA
12	14	12	16	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON ARISTA
13	6	6	8	YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT)	◆ MARK CHESNUTT MCA

14	17	14	24	MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PRIMMER)	◆ DIAMOND RIO ARISTA
15	11	9	7	BALL AND CHAIN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	◆ PAUL OVERSTREET RCA
16	15	11	7	I THOUGHT IT WAS YOU D. JOHNSON (J. MENSY, G. HARRISON)	◆ DOUG STONE EPIC
17	—	—	10	THE THUNDER ROLLS A. REYNOLDS (P. ALGER, G. BROOKS)	◆ GARTH BROOKS CAPITOL
18	24	21	11	DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS)	◆ TANYA TUCKER CAPITOL
19	16	18	14	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS.
20	18	25	18	SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL
21	19	19	18	I AM A SIMPLE MAN S. BUCKINGHAM (W. ALDRIDGE)	◆ RICKY VAN SHELTON COLUMBIA
22	13	16	7	THE WALK R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB/CAPITOL
23	21	17	3	RODEO A. REYNOLDS (L. BASTIAN)	◆ GARTH BROOKS CAPITOL
24	—	24	15	LORD HAVE MERCY ON A COUNTRY BOY D. WILLIAMS, G. FUNDIS (B. MCDILL)	◆ DON WILLIAMS RCA
25	—	—	11	HERE WE ARE J. LEO, L. M. LEE, ALABAMA (B. N. CHAPMAN, V. GILL)	◆ ALABAMA RCA

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

COUNTRY CORNER



by Lynn Shults

NO. 1 FOR THE THIRD straight week on the Hot Country Singles & Tracks chart is Collin Raye's "Love, Me." The last time this feat was accomplished was last March, when Alabama scored with "Down Home." George Strait's "I've Come To Expect It From You" stayed No. 1 for five weeks from December 1990-January 1991.

INSIDE THE TOP 10: Things are heating up as Tracy Lawrence's "Sticks And Stones" (5-2) and Sammy Kershaw's "Cadillac Style" (3-3) are both poised to make a run for the top spot. But can they dislodge Raye?

THE MOST ACTIVE TRACK on the chart is "Dallas," by Alan Jackson, which leaps from No. 60 to No. 47. Tracks also showing big gains are Travis Tritt and Marty Stuart's "The Whiskey Ain't Workin'" (14-11); Garth Brooks' "What She's Doing Now" (23-22); John Anderson's "Straight Tequila Night" (42-34); and Randy Travis' "Better Class Of Losers" (22-20). A backward bullet occurs on the chart as Diamond Rio's "Mama Don't Forget To Pray For Me" (19-21) gets caught in the annual year-end traffic jam.

TAMMY WYNETTE CROSSES OVER: No, this is not a headline from 1969 when "Stand By Your Man" hit No. 19 on Billboard's Hot 100 Singles chart. This is today. The First Lady of Country Music can be found riding high inside the top 10 of many European pop charts as the featured vocalist on "Justified And Ancient," by the KLF. The single track and video have now been released by Arista in the U.S. with a great deal of excitement. Says Arista's Clive Davis: "The KLF are at the cutting edge of today's creativity. They never cease to amaze. Their record of 'Justified And Ancient,' with Tammy Wynette, is plain and simply wonderful. It is certainly clear why it has been the No. 1 best-selling new single in the U.K. for the last several weeks."

RADIO FORMATS all have restrictions about musical style. However, the creative community and consumers do not. This point is made again this week as Garth Brooks' "Ropin' The Wind" moves back into the No. 1 position on The Billboard 200 Top Albums chart. Tammy Wynette's European hit with the KLF further illustrates the boundless possibilities of today's creative talents. The record happened because two guys from England have been lifelong fans of Wynette. They realized her voice would be perfect for "Justified And Ancient"—a track they had been toying with since 1987. At about this time, one of the guys took a stroll and saw a poster for an appearance by Wynette at London's Palladium. Contact was then made, and Wynette was sent the track. "The first time I heard the tape, I said, I'm doing this," says Wynette. In August '91, Wynette recorded her vocal at Nashville's Soundshop Studios. In November, the video was shot in London. "Justified And Ancient," featuring Wynette and the same African singers that were a part of Paul Simon's "Graceland" album, will never be heard on country radio stations, and that's OK. It was never intended to be anything more than what it is: A hot rock/dance track featuring one of the great vocalists of our times.

Capricorn Opens Doors To Hank Williams Jr. Label Broadening Its Rock Base Via New Signing

NASHVILLE—In a departure from its original posture as strictly a rock label, Capricorn Records here has signed Hank Williams Jr. and will work him as a country act. According to a press release, the deal will take effect at the end of Williams' current contract with Warner Bros./Curb Records, which calls for three more albums. For the duration of the old contract, Capricorn will share in the promotion and marketing of the albums with Warner/Curb. Capricorn, which opened its operations here last April, is a joint venture with Warner Bros.

Williams has been on Warner Bros. since 1977, first charting with "Mobile Boogie." In the years since, his albums have routinely gone gold and platinum.

The first release Capricorn will work is the single "Hotel Whiskey," which ships to radio Tuesday (14). "Maverick," Williams' new album, which he co-produced with Barry Beckett and James Stroud, ships Feb. 18.

"I don't view [the signing] as a change in direction," says Capricorn chief Phil Walden. "I view it as a

broadening of our scope for '92. It really places an emphasis on how important we think Hank is as an artist—and an artist who bridged our rock'n'roll background and country music. By our first game plan, we probably weren't going to sign anything country for the first couple of years."

'SMOOTH TRANSITION'

Walden says he and Williams had a relationship dating back to the mid-'70s. "Initially, I began talking to him about signing with Capricorn at the conclusion of this Warner's agreement. And then, through [Warner Bros./Reprise Nashville president] Jim Ed Norman and [Warner Bros. chairman] Mo Ostin, we were able to make that change beginning with his current album."

Making the change early, Walden says, "allows for a smooth transition if he's going to end up here at the conclusion. And since we're a Warner-affiliated company and in a joint venture with Warner Bros., we had some very exciting plans we wanted to implement with Hank, and he was anxious to go ahead and

make the change."

Walden says Capricorn is not interested in changing Williams' present production team. "We certainly don't want to do anything to jeopardize or alienate that wonderful and strong country base that he has. Hank Williams Jr. is not making a move to become a rock'n'roller, I can assure you that."

Walden says Capricorn would consider signing other country acts "in much the same way that we approach our rock'n'roll signings: We're looking for artists we think distinguish themselves from the pack... Should an opportunity arise to sign someone that we feel has something new to say, we would certainly welcome that opportunity."

Within the "next week or 10 days," Walden adds, his label will announce the appointment of a national director of country promotion. He says that none of Capricorn's rock acts is set to tour with Williams but that Williams is on the verge of unveiling plans for a major new tour.

EDWARD MORRIS

MUSIC CITY'S LABEL POPULATION GROWS

(Continued from page 27)

our goal for making Cabin Fever Entertainment a fully integrated Entertainment company."

Giant/Nashville's VP of promotion and artist development, Tim McFadden, says studio sessions are nearly complete on debut act Dennis Robbins. Giant/Nashville head James Stroud and Richard Landis co-produced the album, scheduled for spring release.

McFadden says he is currently screening applicants for promotion staff positions as well as a coordinator post. The staff now includes McFadden, Stroud, and executive assistant Kelly Giedt.

The label is distributed by Warner Bros./Nashville. Marketing, sales, and publicity are also handled by Warner Bros.

Giant is working with two other

acts, Tim Mensy and Rhonda Vincent. McFadden says he and Stroud hope to fill the Giant roster with five or six artists. "It may be seven or it may be four. It is really more dependent on who we find that we like. If we find seven that we just have to have, then we will sign seven."

McFadden says he expects to move into new offices on Music Square West within the next two weeks.

Kyle Lehning, who is rumored to be named head of Elektra's new Asylum operation in Nashville, declines comment. Sherry Ring Ginsberg, VP of publicity at Elektra Entertainment N.Y., says it is premature to discuss the status of Asylum's Nashville office. "We are planning on opening an office in Nashville. We have no details. They will be forthcoming."

Although there is speculation

about two other record companies, SBK Records and Hori-Pro Entertainment, starting labels here, officials at those companies say there are no plans to open in Nashville.

Jimmy Gilmer, SBK's VP of the Southern region, said he could not confirm or deny whether SBK would open full operations here in Nashville this year. "It has been discussed, but I am not aware of anything that is factual. I do hope they will take a look at Nashville."

Charles Koppelman, chairman and CEO of SBK Records, says the SBK rumor is "positively not true."

Bob Beckham, who heads Hori-Pro Entertainment's publishing operation in Nashville, says there is "no plan at the present time for Hori-Pro to start a label here."

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

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

- | | |
|---|---|
| 18 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL | 72 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Music City, ASCAP/EMI April, ASCAP) HL |
| 37 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL/WBM | 73 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL |
| 48 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL | 67 EAGLE WHEN SHE FLIES (Velvet Apple, BMI) |
| 62 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) | 31 EXCEPT FOR MONDAY (Englishtowne, BMI) |
| 52 BACK TO THE WELL (Screen Gems-EMI, BMI/Maypop, BMI) | 66 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP) |
| 20 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) | 60 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP) |
| 63 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL/WBM | 43 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI) |
| 53 BORN COUNTRY (Collins Court, ASCAP) | 33 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM |
| 12 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL | 19 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP) |
| 38 BROTHERLY LOVE (Peer-Talbot, BMI/Misap, BMI/Careers-BMG, BMI) HL | 16 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL |
| 3 CADILLAC STYLE (Ray Stevens, BMI) | 64 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane, ASCAP) |
| 25 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL/WBM | 45 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP) |
| 47 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) | 41 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM |
| 10 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's | |

- | | |
|---|---|
| 23 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI) | BMI) WBM |
| 15 I KNOW WHERE LOVE LIVES (Foresadow, BMI) | 74 LOVE LIGHT (Glen Campbell, BMI) |
| 32 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) | 1 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) WBM |
| 24 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI) | 65 LOVESICK BLUES (Mills Music, ASCAP) |
| 75 I ONLY WANT YOU FOR CHRISTMAS (Hannah's Eyes, BMI/Coburn, BMI) | 21 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP) |
| 26 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI) | 17 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI) |
| 42 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) | 61 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL |
| 71 I WILL LOVE YOU ANYHOW (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers-BMG, BMI/Kung-Fu Grip, BMI) | 7 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL |
| 49 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) | 59 ONE PRECIOUS LOVE (Oyster, ASCAP/Socan, BMI/BMG, ASCAP) |
| 6 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM | 50 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) |
| 8 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM | 46 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP) |
| 44 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM/CPP | 56 PROFESSIONAL FOOL (Catch The Boat, ASCAP) |
| 51 LITTLE FOLKS (Cabin Fever, BMI/Miss Hazel, BMI) | 54 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) |
| 13 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI) | 28 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI) |
| 14 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, | 55 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 | 40 SOMEDAY SOON (WB, ASCAP) WBM |
| | 39 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP) |
| | 2 STICKS AND STONES (JMV, ASCAP) |
| | 57 STILL BURNIN' FOR YOU (Grand Coalition, BMI) |
| | 34 STRAIGHT TEQUILA NIGHT (Irving, BMI/Cotler Bay, BMI/Dixie Stars, ASCAP) |
| | 27 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL |
| | 36 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM |
| | 9 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL |
| | 30 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM |
| | 22 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM |
| | 11 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL |
| | 58 WHO DID THEY THINK HE WAS (EMI April, ASCAP/Lion Hearted, ASCAP/Crystal Bay, ASCAP) |
| | 4 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL |
| | 70 WORKIN' MAN'S DOLLAR (Wyoming Brand, BMI) |
| | 5 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL/WBM |
| | 35 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL |

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ No. 1 ★ ★						
1	1	1	17	GARTH BROOKS ▲ ⁵ CAPITOL 96330* (10.98) 17 weeks at No. 1	ROPIN' THE WIND	1
2	2	2	69	GARTH BROOKS ▲ ⁵ CAPITOL 93866* (9.98)	NO FENCES	1
3	3	3	14	REBA MCENTIRE ● MCA 10400* (9.98)	FOR MY BROKEN HEART	3
4	5	5	32	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
5	4	4	140	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98)	GARTH BROOKS	2
6	6	6	43	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	7	8	34	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
8	10	10	27	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
9	14	14	27	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9
10	11	11	33	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
11	9	7	17	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
12	8	9	61	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
13	16	16	13	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
14	12	18	15	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	12
15	15	15	19	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
16	13	17	69	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
17	19	12	42	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
18	22	25	21	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
19	NEW	1	1	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	19
20	27	26	38	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
21	24	28	95	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
22	25	27	32	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
23	21	24	41	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
24	18	19	106	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
25	23	20	96	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
26	30	44	6	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	26
27	20	21	140	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
28	17	13	178	THE JUDDS ▲ CURB 8318/RCA (9.98)	GREATEST HITS	1
29	28	31	8	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	28
30	31	32	65	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
31	33	33	21	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
32	36	38	11	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
33	26	35	64	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19
34	29	22	68	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
35	38	34	12	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
36	32	36	61	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
37	34	30	41	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
38	42	48	37	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
39	40	41	8	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	45	46	18	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
41	50	43	13	PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98)	WALK THE PLANK	40
42	35	23	14	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
43	44	49	73	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
44	51	40	39	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
45	41	39	114	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
46	46	50	6	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	46
47	49	53	21	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	43
48	47	47	84	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
49	53	58	92	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
50	39	42	119	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
51	37	37	71	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
52	60	52	40	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
53	64	62	103	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
54	65	54	15	BILLY DEAN SBK 4-96728*/CAPITOL (9.98)	BILLY DEAN	34
55	71	61	17	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
56	68	64	37	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
57	57	56	75	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
58	56	59	103	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	1
59	52	57	68	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
60	48	45	48	SAWYER BROWN CURB 94260* (9.98)	BUICK	23
61	74	71	111	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
62	55	51	10	SUZY BOGDUSS CAPITOL 95847* (9.98)	ACES	50
63	62	63	33	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
64	61	66	49	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
65	70	68	32	CHARLIE DANIELS EPIC 46835*/SONY (9.98 EQ)	RENEGADE	25
66	72	75	85	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN	2
67	63	70	135	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
68	54	60	115	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
69	67	67	23	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
70	59	—	76	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
71	75	73	49	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
72	69	65	24	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
73	58	55	60	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
74	66	74	84	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
75	RE-ENTRY	—	58	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	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  FOR WEEK ENDING JANUARY 18, 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) 35 weeks at No. 1	GREATEST HITS	35
2	2	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	35
3	7	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	35
4	4	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	35
5	19	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	35
6	16	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	28
7	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	35
8	6	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	35
9	12	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	35
10	3	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	35
11	—	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	30
12	—	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	15
13	—	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	4

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	—	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	7
15	22	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	26
16	—	THE JUDDS ▲ CURB/RCA AHL1-5319/RCA (8.98)	WHY NOT ME	26
17	—	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	21
18	—	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	30
19	—	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	33
20	15	ALABAMA ▲ ¹ RCA 7170 (8.98)	GREATEST HITS	34
21	—	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	20
22	17	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	35
23	21	HANK WILLIAMS, JR. ▲ ² CURB/WARNER 60193/WARNER BROS. (9.98)	GREATEST HITS	25
24	—	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	27
25	—	RONNIE MILSAP ▲ RCA 5425 (8.98)	GREATEST HITS VOL. 2	14

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

Latin Notas



by John Lannert

GETTING CAUGHT UP: Jim Ed Norman, president of Warner/Reprise Nashville, is scheduled to produce an upcoming album by Venezuelan vocalist **Karina**, a recent signee to Warner Discos. No firm studio date has been set. Mexican actor/singer **Fernando Allende**, also recently signed to Warner Discos, is slated to put out his first album for the label April 28. Finally, **Miguel Tomás** is set to put out his eponymous Warner Discos debut March 3. The fine, R&B-slanted album contains the leadoff single "Solo Por Ti," which ships Feb. 18. . . . On Dec. 16 a Dade County, Fla., judge entered a final judgment in favor of the **New York Band's José Jimenez** and his label, RMM Records, in their respective forgery suits against Karen Records. Under the judgment, Karen could end up paying Jimenez and RMM nearly \$500,000. On a personnel note, RMM has tapped independent promoter **Bill Garcia** to work the label's product on the West Coast. . . . Look for "Los Amos Del Romanticismo," by the ultrahot **Los Temerarios**, to ship any day now. The first single by the AFG Sigma band is "Mi Vida Eres Tu." According to label VP **Mario Sanchez**, the group's last album sold more than 2 million units worldwide, with 320,000 copies sold in the U.S. alone. Sanchez adds that **Los Temerarios** and **Grupo Imagen** are smoking up the charts in that bastion of Hispanic music—

South Korea . . . Sony Discos' **La Mafia**, plus Capitol EMI-Latin's **Roberto Pulido** and **David Marez**, reportedly pulled in an impressive 13,000 fans at a New Year's Eve show at the George R. Brown Convention Center in Houston. Meanwhile, across town, Capitol EMI-Latin's **Mazz** and **Selena**, along with Sony's **Little Joe Y La Familia**, fared less well, drawing 3,000 at the Summit.

Concord Picante has just shipped two sparkling instrumental albums, by guitarists **Juan Serrano** ("Sabor Flamenco") and **Carlos Barbosa-Lima** ("Chants For The Chief") . . . Among the January releases coming from Fonovisa are the compilation album "Solo Para Ti Con Sentimiento Y Amor," featuring **Los Bukis**, **Los Yonics**, and **Bronco**; "Con Banda," by **Yolanda Del Rio**; and "Ana Gabriel/Soy Lo Prohibido" from **Los Rivales De Nuevo Leon** . . . Apart from its blockbuster **Luis Miguel** release, "Romance," WEA Latina also recently shipped product from **Glenn Monroig** ("Tropical Una Vez Más"), **Julian** ("Vuela Mi Imaginación"), and Puerto Rican pop/dance act **Wirds For Two** ("Innerview").

DJs LATINO: **Angel Garcia**, in responding to the Jan. 4 Latin Notas, reveals there is a Hispanic music record pool, City Sounds Latino, based in New York. Garcia, the pool's co-director with **Manny Soba**, says the outfit has been operating for nearly eight months, servicing more than 30 club spinners and mobile DJs. He also notes that almost all of the labels are supplying product, including Sony Discos, Capitol EMI-Latin, RMM, TTH, Kubaney, Karen, and TH-Rodven.

Says Garcia, "My main concern is that the labels know we're out there. If they can give us the time of day, I think we can really help them out."

LINDA RONSTADT REVISITS MEXICAN MARIACHI

(Continued from page 12)

panic AC/pop radio.

Hunt says Ronstadt's latest mariachi effort "didn't go out of the box as heavy as 'Canciones de Mi Padre,' but most significant probably is the reorders," which he says reached 22,784 in the first two weeks of December.

Hunt says a promotional campaign launched on Spanish-language television in December was designed to kick-start interest among Hispanic-music enthusiasts. To lure non-Hispanic customers, Hunt says, "We've gone back to the route that we have used on the first record, which has been a direct campaign through restaurants, shops, boutiques, etc. I think that's where we're actually

going to pick up a lot of the Anglo market, as opposed to the Latin market, because that seemed to work most effectively the last time around and the response appears to be good this time around."

Early-year album reviews by the music press, adds Hunt, will also add to the album's sales potential in the non-Hispanic market.

"I think more people read about it because they have less opportunity to hear it," says Hunt. "They want to see a certain amount of critical approach before they make the purchase and it seems to be where they find out about the product. That's why we want to make it available with price and position in as many places as we

can."

Further, Hunt contends Ronstadt's two tracks on the soundtrack of "The Mambo Kings"—due out Jan. 27—will arouse interest in "Mas Canciones" from non-Mexican Hispanics.

"I think ['The Mambo Kings'] will actually act to enhance this project," says Hunt, "probably not as much so in the Southwest and the West Coast, but I think it will help us out significantly in Miami, New York, and Chicago."

Ronstadt says her "Mambo Kings" tracks "Perfidia" and "Quiereme Mucho" have led to an upcoming album that pays tribute to the mambo era. Ronstadt also says she plans to follow up her Afro-Cuban record with a bilingual Tex-Mex album featuring Jimenez and Freddy Fender.

THE MARIACHIS

(Continued from page 12)

an up-and-coming mariachi star.

Unquestionably, Fernandez is the dominant mariachi troubadour. Since 1976 he has been a consistent best-selling artist crooning an assortment of ranchera favorites. His son Alejandro appears to be a future heir apparent.

Interestingly, mariachi has been gaining favor with Hispanic pop artists who customarily do not record traditional Mexican evergreens. In the past several years, Juan Gabriel, Jose Luis "El Puma" Rodriguez, Vikki Carr, Rocio Durcal, and Ana Gabriel have either performed or recorded with mariachis.

JOHN LANNERT

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	14	CAMILO SESTO ARIOLA	★ ★ NO. 1 ★ ★ ◆ AMOR MIO, QUE ME HAS HECHO? 9 weeks at No. 1
2	2	2	9	LUIS MIGUEL WEA LATINA	INOLVIDABLE
3	3	5	12	MAGNETO SONY	◆ VUELA VUELA
4	4	7	7	ROBERTO CARLOS Y ROCIO DURCAL SONY	SI PIENSAS, SI QUIERES
5	5	4	12	BRONCO FONOVISA	DEJAME AMARTE OTRA VEZ
6	6	8	13	DANIELA ROMO CAPITOL-EMI LATIN	NADIE ENTIENDE
7	13	18	5	LA BANDA SHOW RTP	ELLA ME VACILA
8	7	6	24	JUAN LUIS GUERRA Y LA 440 KAREN	FRIO FRIO
9	8	3	19	RICARDO MONTANER TH-RODVEN	◆ SERA
10	14	23	5	PANDORA CAPITOL-EMI LATIN	NO LASTIMES MAS
11	10	9	13	LUCERO MELODY	◆ YA NO
12	11	14	10	LOURDES ROBLES SONY	SOLA
13	18	24	3	ALVARO TORRES CAPITOL-EMI LATIN	NADA SE COMPARA CONTIGO
14	12	22	8	GIPSY KINGS ELEKTRA	SIN ELLA
15	9	11	16	EDNITA NAZARIO CAPITOL-EMI LATIN	◆ ERES LIBRE
16	16	10	20	YNDIO CAPITOL-EMI LATIN	MELODIA DESENCADENADA
17	17	13	11	ANA GABRIEL SONY	MI GUSTO ES
18	21	17	14	LA MAFIA DISCOS INTERNATIONAL/SONY	◆ COMO ME DUELE AMOR
19	23	26	3	EDDIE SANTIAGO CAPITOL-EMI LATIN	HASTA AQUI TE FUI FIEL
20	19	15	15	SERGIO DALMA TH-RODVEN	COMO ME GUSTA
21	15	19	8	GILBERTO SANTA ROSA DISCOS INTERNATIONAL/SONY	CONCIENCIA
22	22	29	5	JOSE LUIS RODRIGUEZ SONY	ESA CHICA ME VACILA
23	20	16	15	VICTOR VICTOR SONOTONE	ANDO BUSCANDO UN AMOR
24	28	—	2	THE TRIPLETS MERCURY	★ ★ ★ POWER TRACK ★ ★ ★ SOMBRAS Y SILENCIOS
25	29	40	3	WILFREDO VARGAS TH-RODVEN	AMOR CASUAL
26	37	—	2	RICARDO MONTANER TH-RODVEN	MUCHACHA
27	NEW ▶	1	1	INDUSTRIA DEL AMOR RAMEX	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ GRACIAS AMOR
28	32	27	17	GLORIA TREVI ARIOLA	TU ANGEL DE LA GUARDA
29	24	25	14	LISA LOPEZ DISCOS INTERNATIONAL/SONY	◆ PECADO DE AMOR
30	39	—	2	SONORA DINAMITA SONOTONE	QUE TE LA PONGO
31	26	32	6	TIERRA TEJANA BAND TH-RODVEN	YO QUIERO BAILAR
32	27	21	15	CHAYANNE SONY	◆ DARIA CUALQUIER COSA
33	36	—	2	LUIS ANGEL DISCOS INTERNATIONAL/SONY	UN AMOR QUE TERMINA ASI
34	25	20	20	MIJARES CAPITOL-EMI LATIN	QUE NADA NOS SEPRE
35	34	35	7	MAZZ CAPITOL-EMI LATIN	QUE ME LLEVEN CANCIONES
36	38	28	9	LAS CHICAS DEL CAN TH-RODVEN	CULECA
37	NEW ▶	1	1	BRONCO FONOVISA	ORO
38	NEW ▶	1	1	GRUPO LIBERACION FONOVISA	COMO ME DUELE
39	35	34	3	TONY VEGA RMM-SONY	DAME TIEMPO
40	40	—	2	LINDA RONSTADT ELEKTRA	GRITENME PIEDRAS DEL CAMPO

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1992, Billboard/BPI Communications, Inc.

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Classical KEEPING SCORE



by Is Horowitz

MAYBE NEXT YEAR: It's now virtually certain that a stand-apart Grammy telecast devoted to classical music, jazz, and musical theater will not happen this year, and that once again the classics will get little more than token recognition on the CBS Grammy show Feb. 25.

That said, a separate show devoted to these "minority" cultural genres remains high on the recording academy agenda (Billboard, Dec. 7). A daunting task at best, it has become a personal challenge to NARAS president **Michael Greene**, who now looks ahead to next year, or 1994 at the latest, to get it on the boards.

The original thought to mount the show on PBS has been abandoned in favor of a commercial broadcast, and talks are currently being held with CBS. Greene hopes to influence the critical balance between cultural responsibility and ratings (read revenues) and he is vigorously engaged in seeking support for the project, both inside and outside the recording industry.

GOING ON RECORD: Angel/EMI moves into the new year with microphones at the ready. In January, they'll be in place when **Simon Rattle** conducts the City of Birmingham Orchestra in Prokofiev's "Scythian Suite" and Symphony No. 5. This month will also see **Jeffrey Tate** completing a disc of Strauss operatic intermezzi with the Rotterdam Philharmonic, where he recently took over as music director.

In New York, the label's January list includes an encore-type album by **Itzhak Perlman**, with **Samuel Sanders** at the piano. **John Fraser** will produce. And in April, **Riccardo Muti** directs the Philadelphia Orchestra in a Shostakovich program featuring the Symphony No. 5 and the "Festival Overture."

Wolfgang Sawallisch's datebook for the early part of the year includes recordings of Beethoven's Symphonies Nos. 1, 2, and 3, in the EMI cycle he has under way with the Royal Concertgebouw. In the planning stages is a Sawallisch recording of "Die Meistersinger."

Among titles inked in for pianist **Tzimon Barto** are Hindemith's "The Four Temperaments" with Sawallisch and the Philadelphia Orchestra, and Falla's "Nights in the Gardens of Spain" with **Neville Marriner** and the Academy of St. Martin-in-the-Fields.

PASSING NOTES: **Pinchas Zukerman** recorded the Beethoven Violin Concerto with **Zubin Mehta** and the Los Angeles Philharmonic for RCA Victor Red Seal the first weekend in January. **Joanna Nickrenz** was the producer.

The New York Chamber Ensemble will record the chamber version of the Brahms Serenade in D this month for Arabesque. **Daniel Kincaid** will produce... Orchestrations of three Brahms works for diverse groups will be recorded in January by **Yoav Talmi** and the San Diego Symphony, for ProArte.

The "Absolut Concerto" concert of new American music at Avery Fisher Hall in New York Wednesday (15) is the third annual event of its kind sponsored by the vodka manufacturer. Like past events, it represents an outlay of more than \$200,000 in composer commissions and concert fees, according to **Michel Roux**, president of Carillon, marketer of the Swedish brand. The company expects to continue the program, if the economic climate permits, says Roux.

Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	69	IN CONCERT▲ LONDON 430433-2*	★★ NO. 1 ★★ 64 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	2	11	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL CDQB-54371*	TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)
3	3	21	BERNSTEIN: CANDIDE DG 429734-2*	HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)
4	4	15	HOROWITZ THE POET DG 435025-2*	VLADIMIR HOROWITZ
5	5	11	TOGETHER ANGEL CDQ-54266*	PLACIDO DOMINGO, ITZHAK PERLMAN
6	6	15	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
7	7	7	VERDI: OTELLO LONDON 433669*	PAVAROTTI, TE KANAWA, NUCCI (SOLTI)
8	8	15	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC*	YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN
9	10	9	BEETHOVEN: THE NINE SYMPHONIES TELDEC 46452-2*	CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)
10	13	25	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI
11	9	7	BACH: SUITES FOR SOLO CELLO MERCURY 432756*	JANOS STARKER
12	12	7	MAHLER: SYMPHONY NO. 8 TELARC CD-80267*	ATLANTA SYMPHONY & CHORUS (SHAW)
13	15	33	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)
14	11	9	SCHUBERT: WANDERER FANTASY DG 435028*	YEVGENY KISSIN
15	16	89	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
16	17	7	ORFF: CARMINA BURANA LONDON 430509*	SAN FRANCISCO SYMPHONY & CHORUS (BLOMSTEDT)
17	14	9	MASCAGNI: CAVALLERIA RUSTICANA PHILIPS 432105*	NORMAN, HVOROSTOVSKY, GIACOMINI (BYCHKOV)
18	NEW▶		BEETHOVEN: MISSA SOLEMNIS ARCHIV 429779*	JOHN ELIOT GARDINER
19	18	11	STRAUSS: SALOME DG 431810-2*	STUDER, RYSANEK, TERFEL (SINOPOLI)
20	19	9	MOZART: DUOS RCA 60735-2-RC*	PERLMAN, ZUKERMAN
21	NEW▶		A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
22	21	7	MOZART: GREATEST HITS RCA 60829-2-RV*	VARIOUS ARTISTS
23	22	11	MAHLER: SYMPHONY NO. 8 DG 435102-2*	VIENNA PHILHARMONIC (BERNSTEIN)
24	23	3	HANDEL: MESSIAH L'OISEAU-LYRE 430488*	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
25	24	18	THE GIRL WITH ORANGE LIPS NONESUCH 79262	DAWN UPSHAW

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	PAVAROTTI SONGBOOK LONDON 433513-2*	★★ NO. 1 ★★ 11 weeks at No. 1 LUCIANO PAVAROTTI
2	2	15	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
3	3	43	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
4	5	15	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN
5	4	7	CHRISTMAS WITH THOMAS HAMPSON TELDEC 73135*	HAMPSON, ST. PAUL CHAMBER ORCH. (WOLFF)
6	7	5	THE BROADWAY I LOVE ATLANTIC 82350-2*	PLACIDO DOMINGO
7	9	7	THE GERSHWINS IN HOLLYWOOD PHILIPS 434274*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
8	8	7	THE SPIELBERG/WILLIAMS COLLABORATION SONY CLASSICAL SK 45997*	BOSTON POPS (WILLIAMS)
9	6	15	ANNIE GET YOUR GUN ANGEL CDQ-54206*	CRISWELL, HAMPSON (MCGLINN)
10	12	5	KISMET SONY BROADWAY SK 46438*	RAMEY, MIGENES, HADLEY, PATINKIN
11	10	13	WTWP CLASSICAL TALKITY-TALK RADIO TELARC CD-80295*	P.D.Q. BACH
12	11	21	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252*	ANNA RUSSELL
13	15	3	IN DULCI JUBILO RCA 60736-2-RC*	JAMES GALWAY
14	14	11	RED, WHITE & BRASS PHILIPS 434276-2*	CANADIAN BRASS
15	13	10	SYMPHONIC SONDEHEIM ANGEL CDC-54285*	LONDON SYMPHONY (SEBESKY)

● 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.

Nipper News

“All the News That Fits His Prints”

Vol. 3, No. 12

OF GENERAL INTEREST

The most-requested classical release of 1992 is sure to be **Leonard Slatkin Conducts American Portraits**, which features a moving performance of *Lincoln Portrait* by **General H. Norman Schwarzkopf**. According to Slatkin, "General Schwarzkopf adds a dimension of leadership and humanism rarely encountered in performances of Copland's *Lincoln Portrait*."

This timely recording will be instore February 11, one day prior to Lincoln's Birthday. Thrilling portraits by Leonard Slatkin and the Saint Louis Symphony include music by William Schuman, Virgil Thomson, Victor Herbert and John Philip Sousa.

The special retail solicitation package includes marketing plans through July 4th, an advance CD of the release and a short promotional video for instore play.

National press, including Time and USA Today, have already featured stories about this recording. It is sure to be a bestseller FOR ALL STORES.

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VOLUME

1	-	Early Symphonies/Marriner.....	422 501-2
2	-	Symphonies 21-41 Marriner.....	422 502-2
3	-	Serenades for Orchestra.....	422 503-2
4	-	Divertimenti for Strings & Winds.....	422 504-2
5	-	Serenades & Divertimenti for Winds.....	422 505-2
6	-	Dances & Marches.....	422 506-2
7	-	Piano Concertos/Alfred Brendel.....	422 507-2
8	-	Violin Concertos & Sinfonie Concertanti.....	422 508-2
9	-	Wind Concertos.....	422 509-2
10	-	Quartets & Quintets for Winds & Strings.....	422 510-2
11	-	String Quartets.....	422 511-2
12	-	String Quartets.....	422 512-2
13	-	String Trios & Duos.....	422 513-2
14	-	Piano Quintets, Quartets & Trios.....	422 514-2
15	-	Violin Sonatas.....	422 515-2
16	-	Music for Two Pianos, Piano Duets.....	422 516-2
17	-	Piano Sonatas/Mitsuko Uchida.....	422 517-2
18	-	Piano Variations.....	422 518-2
19	-	Masses & Requiem.....	422 519-2
20	-	Litanes & Vespers.....	422 520-2
21	-	Organ Music.....	422 521-2
22	-	Oratorios, Cantatas, Masonic Music.....	422 522-2
23	-	Arias, Vocal Ensembles, Canons.....	422 523-2
24	-	Lieder & Notturmi.....	422 524-2
25	-	Theater & Ballet Music.....	422 525-2
26	-	Apollo et Hyacinthus.....	422 526-2
27	-	Bastien et Bastienne.....	422 527-2
28	-	La Finta semplice.....	422 528-2
29	-	Mitridate, re di ponto.....	422 529-2
30	-	Ascanio in Alba.....	422 530-2
31	-	Il songo di scipione.....	422 531-2
32	-	Lucio Silla.....	422 532-2
33	-	La finta giardiniera.....	422 533-2
34	-	Die Gärtnerin aus Liebe.....	422 534-2
35	-	Il re pastore.....	422 535-2
36	-	Zaide, Der Schauspieldirektor.....	422 536-2
37	-	Idomeneo, re de Creta.....	422 537-2
38	-	Die Entführung aus dem Serail.....	422 538-2
39	-	L'Oca del Cairo.....	422 539-2
AVAILABLE JANUARY 1992			
40	-	The Marriage of Figaro.....	422 540-2
41	-	Don Giovanni.....	422 541-2
42	-	Così fan tutte.....	422 542-2
AVAILABLE FEBRUARY 1992			
43	-	The Magic Flute.....	422 543-2
44	-	La clemenza di Tito.....	422 544-2
45	-	Rarities and Surprises.....	422 545-2

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Top Jazz Albums™

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1	2	3	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	HARRY CONNICK, JR. ● COLUMBIA 48685*	★★ NO. 1 ★★ 13 weeks at No. 1 BLUE LIGHT, RED LIGHT
2	2	15	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
3	3	13	BRANFORD MARSALIS COLUMBIA 46990	THE BEAUTIFUL ONES ARE NOT YET BORN
4	5	9	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*/POLYGRAM CLASSICS & JAZZ	YOU GOTTA PAY THE BAND
5	7	7	MILES DAVIS & MICHEL LEGRAND WARNER BROS. 26438*	DINGO
6	10	7	GERALD ALBRIGHT ATLANTIC 82334*	LIVE AT BIRDLAND
7	4	15	MACEO PARKER VERVE 511 068*/POLYGRAM CLASSICS & JAZZ	MO' ROOTS
8	6	11	THE EARL KLUGH TRIO WARNER BROS. 26750*	THE EARL KLUGH TRIO VOLUME ONE
9	8	13	KENNY KIRKLAND GRP 9657*	KENNY KIRKLAND
10	9	29	NATALIE COLE ▲ ² ELEKTRA 61049	UNFORGETTABLE
11	11	9	KEITH JARRETT TRIO ECM 849 650*/POLYGRAM CLASSICS & JAZZ	THE CURE
12	12	15	OSCAR PETERSON TRIO TELARC JAZZ 83306*/TELARC INTERNATIONAL	SATURDAY NIGHT AT THE BLUE NOTE
13	13	9	GONZALO RUBALCABA BLUE NOTE 97197*/CAPITOL	THE BLESSING
14	15	21	WYNTON MARSALIS COLUMBIA 47977	THICK IN THE SOUTH
15	16	9	LIONEL HAMPTON AND THE GOLDEN MEN OF JAZZ TELARC JAZZ 83306*/TELARC INTERNATIONAL	LIVE AT THE BLUE NOTE
16	17	5	TEDDY EDWARDS ANTILLES 511 411*/ISLAND	MISSISSIPPI LAD
17	14	15	MARK WHITFIELD WARNER BROS. 26659*	PATRICE
18	18	5	CHARLES FAMBROUGH CTI 79476*/MESA-BLUEMOON	THE PROPER ANGLE
19	24	3	KENNY DREW, JR. ANTILLES 510 303*/ISLAND	KENNY DREW, JR.
20	23	3	SHORTY ROGERS/BUD SHANK & LIGHTHOUSE ALL STARS CANDID 79510*	AMERICA THE BEAUTIFUL
21	NEW ▶		SONNY ROLLINS MILESTONE 9194*/FANTASY	HERE'S TO THE PEOPLE
22	19	7	THE BOB BELDEN ENSEMBLE BLUE NOTE 95137*/CAPITOL	STRAIGHT TO MY HEART
23	NEW ▶		THE GENE HARRIS QUARTET CONCORD 4482*	BLACK AND BLUE
24	25	27	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND
25	20	11	TONY CAMPISE HEART MUSIC 004*	ONCE IN A BLUE MOON

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
1	2	3	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	15	FOURPLAY WARNER BROS. 26656*	★★ NO. 1 ★★ 13 weeks at No. 1 FOURPLAY
2	2	13	DAVID BENOIT GRP 9654*	SHADOWS
3	3	13	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
4	4	9	NANCY WILSON COLUMBIA 48665*	WITH MY LOVER BESIDE ME
5	5	11	ELIANE ELIAS MANHATTAN 95476*/CAPITOL	A LONG STORY
6	6	19	THE RIPPINGTONS GRP 9651*	CURVES AHEAD
7	10	5	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
8	8	15	ALEX BUGNON ORPHEUS 47979*/EPIC	107 DEGREES IN THE SHADE
9	7	19	THE MANHATTAN TRANSFER COLUMBIA 47079*	THE OFFBEAT OF AVENUES
10	16	7	SAM RINEY SPINDLETOP 138*	TALK TO ME
11	11	15	ERIC MARIENTHAL GRP 9655*	OASIS
12	9	13	WILTON FELDER PAR 2010*	NOCTURNAL MOODS
13	15	7	BOB BERG DENON 9042*/A&M	BACK ROADS
14	18	5	STANLEY JORDAN BLUE NOTE 97159*/CAPITOL	STOLEN MOMENTS
15	12	11	RICKIE LEE JONES GEFEN 24426*	POP POP
16	13	9	PATTI AUSTIN GRP 9660*	CARRY ON
17	14	19	ACOUSTIC ALCHEMY GRP 9648*	BACK ON THE CASE
18	21	7	SHAKATAK VERVE FORECAST 511 390*/POLYGRAM CLASSICS & JAZZ	OPEN YOUR EYES
19	19	7	JOE SAMPLE GRP 9658*	COLLECTION
20	22	5	BOBBY LYLE ATLANTIC 82346*	PIANOMAGIC
21	20	13	NEW YORK VOICES GRP 9653*	HEARTS OF FIRE
22	17	19	CHICK COREA ELEKTRIC BAND GRP 9649*	BENEATH THE MASK
23	NEW ▶		BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YOU
24	24	27	CANDY DULFER ARISTA 8674*	SAXUALITY
25	25	3	DUDLEY MOORE GRP 9661*	SONGS WITHOUT WORDS

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



by Jeff Levenson

MADE IN THE SHADE: A new jazz and blues label, Mappleshade, boasts that musicians who record for the company are guests in a secluded colonial-era plantation home in Upper Marlboro, Md., that houses the studio. And that there are no time pressures for recording, no creative demands of any kind—just home-grown southern hospitality, Maryland-style. The company's first five issues include works by Sunnyland Slim, Clifford Jordan, and Walter Davis. Awaiting release are 80 additional titles, featuring such artists as Randy Weston, Gary Bartz, Eddie Henderson, David Murray, and Chris Anderson. (Haven't heard any of these yet, but points to Mappleshade for documenting Anderson, a vastly under-appreciated pianist.)

TWO MORE FOR THE MANTLE: December turned out to be a banner month for pianist, educator, and all-around media man Dr. Billy Taylor. First the International Society of Performing Arts Administrators presents him with the Tiffany Award for 1991, and then the Assn. of Performing Arts Presenters honors him with its 1991 Award of Merit. The Tiffany recognizes individuals who have made outstanding contributions to the performing arts; the Award of Merit is given to arts administrators and scholars whose achievements have had a far-reaching impact on the arts world.

CELEBRATING DUKE: As part of its February programming honoring Black History Month, National Public Radio will air a four-part series, "Duke Ellington: In His Own Words." As the title makes clear, this one has Duke doing most of the talking, offering some rare insights into his life and music. The interviews used for the series span the years 1955-72. More: NPR also reports that some of

Duke's rare or historic music, along with other, equally curious works from Count Basie, Chick Webb, and Dizzy Gillespie, will be the focus of "Jazz," a program highlighting performances by the Smithsonian Jazz Masterworks Orchestra, led by David Baker and Gunther Schuller, and airing during the month. Check with local stations.

A&R SUGGESTION OF THE WEEK: For years Manhattan Transfer has featured in its shows a rich read of Clifford Brown's enduring "Joy Spring." After hearing the group perform a spare version of the standard (during a mini acoustic tour—piano and bass backing four voices), I'm convinced there's a companion tune begging to be covered, medley-style: "Their Hearts Were Full Of Spring," penned by Bobby Troup, but virtually owned by the Beach Boys (live version on Live In London; studio take on Wild Honey, CD only). This "Spring" is just what the Transfer loves: a canvas for Four Freshman harmonies plus a "Nightingale" wash of sentimentality.

YOU-CAN-LOOK-IT-UP Department: You never know where your next smile will come from. A quick perusal of the National Basketball Assn.'s team rosters reveals that one David Benoit plays for the Utah Jazz. A rookie forward from Alabama, he's said to be an outstanding rebounder and shot blocker, with quick hands and good inside moves. But how many records does he have?

CALLING GEOFFREY Holder: Herbie Hancock has been signed to score an African children's folk-tale, "Koi And The Kola Nuts," slated to air on Showtime in the next couple of months. Whoopi Goldberg will do the narration.

Billboard THE CLIP LIST™

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

Continuous programming
1515 Broadway, New York, NY 10036

EXCLUSIVE
*Genesis, I Can't Dance

BUZZ BIN
Live, Operation Spirit
Ned's Atomic Dustbin, Grey Cell Green
PM Dawn, Paper Doll
Pearl Jam, Alive
Soundgarden, Outshined

HEAVY
Paula Abdul, Vibeology
Eric Clapton, Tears In Heaven
Celine Dion/Peabo Bryson, Beauty...
Bette Midler, Every Road Leads...
Eddie Money, I'll Get By
Aaron Neville, Somewhere Somebody
Bonnie Raitt, I Can't Make You Love Me
Linda Ronstadt, Dreams To Dream
Lisa Stansfield, Change
Karyn White, The Way I Feel About You (great)
Mariah Carey, Can't Let Go
Genesis, No Son Of Mine
Michael Jackson, Black Or White
Richard Marx, Keep Coming Back
G. Michael/E. John, Don't Let...
Rod Stewart, Broken Arrow
U2, Mysterious Ways

STRESS
Bryan Adams, There Will Never...
Color Me Badd, All 4 Love
Guns N' Roses, Don't Cry
*John Mellencamp, Again Tonight
G. Michael/E. John, Don't Let The...
Motley Crue, Anarchy In The U.K.
Mr. Big, To Be With You
Ozzy Osbourne, Mama, I'm...
Tom Petty, King's Highway
Skid Row, Wasted Time

ACTIVE
*B.A.D. II, The Globe
Baby Animals, Painless
Blur, There's No Other Way
Eric Clapton, Tears In Heaven
Digital Underground, Kiss U Back
Four Horsemen, Rockin' Is Ma'...
*L.A. Guns, It's Over Now
The Party, In My Dreams
The Pixies, Head On
Primal Scream, Movin' On Up
Keith Richards, Connection
*Right Said Fred, I'm Too Sexy
Shanice, I Love Your Smile
Keith Sweat, Keep It Comin'
*Karyn White, The Way I Feel...

ON
Asphalt Ballet, Soul Survive
The Cult, Heart Of Soul
Dramarama, Haven't Got A Clue
Ministry, Jesus Built My Hot Rod
Northern Pikes, She Ain't Pretty
*Primus, Jerry Was A Race Car Driver
Queen, The Show Must Go On
Bonnie Raitt, I Can't Make You Love Me
*Scorpions, Hit Between The Eyes
Richie Sambora, Stranger In This Town
Shamen, Move Any Mountain
Siouxie & The Banshees, Fear
*The Smithereens, Too Much Passion
This Picture, Naked Rain
*DENOTES ADDS

CURRENT
Celine Dion/Peabo Bryson, Beauty...
Stevie Wonder, These Three Words
Army Of Lovers, Ride The Bullet
Danger Danger, Monkey Business
Eric B & Rakim, Juice
Alice Cooper, Loves A Loaded Gun
Jodeci, Stay
L.A. Guns, It's Over Now
MC Brains, Oochie Coochie
Michael Crawford, Only You
Candyman, 1-900-Skytalk
Richard Marx, Keep Coming Back
Firehouse, All She Wrote
Kym Sims, Too Blind To See It
Another Bad Creation, My World
Color Me Badd, All 4 Love
John Mellencamp, Love And Happiness
Simply Red, Stars
Linda Ronstadt, Dreams To Dream
Soundgarden, Outshined
Nirvana, Smells Like Teen Spirit
Crowded House, Its Only Natural

Continuous programming
1515 Broadway, New York, NY 10036

ADDS
Robbie Robertson, Go Back To...

FIVE STAR VIDEO
John Lee Hooker, This Is Hip

ARTIST OF THE MONTH
Little Feat, Things Happen

HEAVY
Paula Abdul, Vibeology
Eric Clapton, Tears In Heaven
Celine Dion/Peabo Bryson, Beauty...
Bette Midler, Every Road Leads...
Eddie Money, I'll Get By
Aaron Neville, Somewhere Somebody
Bonnie Raitt, I Can't Make You Love Me
Linda Ronstadt, Dreams To Dream
Lisa Stansfield, Change
Karyn White, The Way I Feel About You (great)
Mariah Carey, Can't Let Go
Genesis, No Son Of Mine
Michael Jackson, Black Or White
Richard Marx, Keep Coming Back
G. Michael/E. John, Don't Let...
Rod Stewart, Broken Arrow
U2, Mysterious Ways (what)
Bryan Adams, There Will Never...
Enya, Caribbean Blue
Barbra Streisand, Places That...

THE JUKE BOX

Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS
AMG, Jiggable Pie
Anthrax/Public Enemy, Bring...
Bryan Adams, There Will Never...
Gary Taylor, In And Out Of Love
Gerald Levert, Baby Hold On To Me
Guy, Let's Stay Together
Hard Knocks, Nigga For Hire
Kid N' Play, Slippin'
Little Shawn, Hickies On Your Chest
Live, Operation Spirit
MC Lyte, Poor Georgie
Martika, Martika's Kitchen
Marvin Gaye, Mercy, Mercy Me
Motley Crue, Anarchy In The U.K.
Oaktown's 3.5.7, Honey
G. Michael/E. John, Don't Let...
Ozzy Osbourne, Mama, I'm...
Queen, These Are The Days Of...
Ready For The World, Can He...
The Scream, I Believe In Me
Transvision Vamp, If Looks Could Kill

AMERICA'S NO. 1 VIDEO
2 Live Crew, Pop That Coochie

PEOPLE-POWERED HEAVIES
Boys II Men, Uhh Aah
D.J. Laz/Danny D., Miami El Negro
Eric B & Rakim, Juice
Geto Boys, Mind Playing Tricks On Me
Hammer, Addams Groove
Hammer, 2 Legit 2 Quit
Ice Cube, Steady Mobbin'
Jodeci, Forever My Lady
Jodeci, Stay
MC Brains, Oochie Coochie
Naughty By Nature, Everything's...
Prince & The NPG, Diamonds...
Tevin Campbell, Tell Me What You...
The Dogs, Doggamix
The Dogs, Work It Out Baby

CURRENT
Paula Abdul, Vibeology
James Brown, Papas Got A...
Prince & The NPG, Diamonds...
Bryan Adams, There Will Never...
G. Michael/E. John, Don't Let The...
Hammer, Addams Groove
Ce Ce Peniston, Finally
Tevin Campbell, Tell Me What You...

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ADDS
Gerald Levert, Baby Hold On To Me
Take 6, God Rest Ye Merry Gentlemen
R Kelly, She's Got The Vibe
Hammer, Addams Groove
Chris Walker, Take Time
Stevie Wonder, These Three Words
Guy, Let's Stay Together

HEAVY
Vanessa Williams, The Comfort Zone
Shanice, I Love Your Smile
Hammer, 2 Legit 2 Quit
Tevin Campbell, Tell Me What You...
Michael Jackson, Black Or White
Fourplay, After The Dance
Keith Sweat, Keep It Comin'
Prince, Insatiable
Ready For The World, Can He...
Lisa Stansfield, Change
Marc Nelson, I Want You
Atlantic Starr, Love Crazy
Digital Underground, Kiss U Back
Phyllis Hyman, Living In Confusion
Boys II Men, Uhh Aah
Jodeci, Stay
Tone Loc, All Through The Night
Gerald LeVert, Private Line
Roger Troutman, (Everybody) Get Up
Barry White, Put Me In Your Mix
Patti LaBelle, Somebody Loves You

MEDIUM
BeBe & CeCe Winans, I'll Take...
Public Enemy, Can't Truss It
Patti LaBelle, Feels Like Another One
PM Dawn, Set Adrift On Memory Bliss
Ruff, Everytime My Heart Beats
Keith Washington, Make Time For Love

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704 18th Ave South, Nashville, TN 37203

ADDS
Little Texas, First Time For Everything
Molly & The Heymakers, Mountain...
Will T. Massey, I Ain't There
Wylie & The Wild West Show, This...

HEAVY
Billy Dean, Only The Wind
Brooks & Dunn, My Next Broken Heart
Charlie Daniels, Little Folks
Cleve Francis, Love Light
Collin Raye, Love, Me
Conway Twitty, Who Did They...
Davis Daniel, Fighting Fire With Fire
Diamond Rio, Mama Don't Forget...
Doug Stone, A Jukebox With A...
Dwight Yoakam, It Only Hurts...
George Jones, She Loved A Lot In...
Great Plains, Faster Gun
Hal Ketchum, I Know Where Love Lives
James Taylor, Copperline
Jimmie Dale Gilmore, My Mind's...
Joe Diffie, Is It Cold In Here
John Anderson, Straight Tequila Night
Kathy Mattea, Asking Us To Dance
Mark Collie, She's Never Coming Back
Marty Brown, Wildest Dreams
Michael White, Professional Fool
Mike Reid, I'll Stop Loving You
Nashville Bluegrass Band, Blue Train
Pam Tillis, Maybe It Was Memphis
Patty Loveless, Jealous Bone
Paul Overstreet, Billy Can't Read
Paulette Carlson, I'll Start With You
Pirates Of The Mississippi, Fighting...
Prairie Oyster, One Precious Love
Randy Travis, Better Class Of Losers
Reba McEntire, For My Broken Heart
Reba McEntire, Is There Life Out There
Sammy Kershaw, Cadillac Style
Sammy Kershaw, Don't Go Near...
Sawyer Brown, The Dirt Road
Steve Wariner, Leave Him Out Of This
Suzy Bogguss, Outbound Plane
The Remingtons, A Long Time Ago
Tim Ryan, I Will Love You Anyhow
Tom Wopat, Back To The Well
Tracy Lawrence, Sticks And Stones
T. Tritt/M. Stuart, Whisky...
Trisha Yearwood, That's What I...
Vern Gosdin, A Month Of Sundays
Vince Gill, Look At Us

CURRENT
Celine Dion/Peabo Bryson, Beauty...
Stevie Wonder, These Three Words
Army Of Lovers, Ride The Bullet
Danger Danger, Monkey Business
Eric B & Rakim, Juice
Alice Cooper, Loves A Loaded Gun
Jodeci, Stay
L.A. Guns, It's Over Now
MC Brains, Oochie Coochie
Michael Crawford, Only You
Candyman, 1-900-Skytalk
Richard Marx, Keep Coming Back
Firehouse, All She Wrote
Kym Sims, Too Blind To See It
Another Bad Creation, My World
Color Me Badd, All 4 Love
John Mellencamp, Love And Happiness
Simply Red, Stars
Linda Ronstadt, Dreams To Dream
Soundgarden, Outshined
Nirvana, Smells Like Teen Spirit
Crowded House, Its Only Natural

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B.B. Watson, Lover Not A Fighter
Trisha Yearwood, That's What I...
Sammy Kershaw, Don't Go Near...

HEAVY
Vince Gill, Look At Us
Steve Wariner, Leave Him Out Of This
Brooks & Dunn, My Next Broken Heart
Sammy Kershaw, Cadillac Style
Hal Ketchum, I Know Where Love Lives
Collin Raye, Love, Me
Diamond Rio, Mama Don't Forget...
The Remingtons, A Long Time Ago
Is It Cold In Here
Sawyer Brown, The Dirt Road
T. Tritt/M. Stuart, Whisky...
Doug Stone, A Jukebox With A...
Pam Tillis, Maybe It Was Memphis
Vern Gosdin, A Month Of Sundays
Dwight Yoakam, It Only Hurts...
Alan Jackson, I Only Want You...
Randy Travis, Better Class Of Losers
Kathy Mattea, Asking Us To Dance
Tracy Lawrence, Sticks And Stones
John Anderson, Straight Tequila Night

MEDIUM
Mark Collie, She's Never Coming Back
Charlie Daniels, Little Folks
Pirates Of The... Fighting...
JJ White, Heartbreak Train
Tom Wopat, Back To The Well
Jim Lauderdale, Maybe
Michael White, Professional Fool
Gary Morris, One Fall Is All It Takes
Prairie Oyster, One Precious Love
George Jones, She Loved A Lot In...
Marty Brown, Wildest Dreams
Patsy Cline, Crazy
Paulette Carlson, I'll Start With You
Tim Ryan, I Will Love You Anyhow
Mike Reid, I'll Stop Loving You
Jimmie Dale Gilmore, My Mind's...
Conway Twitty, Who Did They...
Paul Overstreet, Billy Can't Read
Suzy Bogguss, Outbound Plane
Great Plains, Faster Gun
Billy Dean, Only The Wind
Ronnie McDowell, When A Man...
Davis Daniel, Fighting Fire With Fire
Kentucky Headhunters, Only Daddy...
James Taylor, Copperline
Patty Loveless, Jealous Bone

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CURRENT
Jesus Jones, Who Where Why
Bryan Adams, Can't Stop This...
Crash Test Dummies, Superman's...
U2, The Fly
Curtis Stigers, I Wonder Why
Shanice, I Love Your Smile
The Smithereens, Top Of The Pops
The Farners, Groovy Train
Psychedelic Furs, Don't Be A Girl
Julian Lennon, Saltwater
Chagall Guevera, Violent Blue

HEAVY
Primus, Tommy The Cat
Red Hot Chili Peppers, Give It Away
The Dylans, Planet Love
Shamen, Move Any Mountain

MEDIUM
Blur, There's No Other Way
Candyland, Bitter Moon
U2, The Fly
Ocean Blue, Ballerina Out...
Dramarama, Haven't Got A Clue
INXS, Shining Star
Mary's Danish, Foxey Lady
Fatima Mansions, Blues For Ceaseous
Thompson Twins, Come Inside
R.E.M., Radio Song
Queen, The Show Must Go On
J.T., Brainstorm
Wir, So And Slow It Grows
Northside, Take 5
Pearl Jam, Alive
The KLF, What Time Is Love
Live, Operation Spirit
D. Wallace/D. Hugh-Kelly, Ain't...

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CURRENT
Celine Dion/Peabo Bryson, Beauty...
Stevie Wonder, These Three Words
Army Of Lovers, Ride The Bullet
Danger Danger, Monkey Business
Eric B & Rakim, Juice
Alice Cooper, Loves A Loaded Gun
Jodeci, Stay
L.A. Guns, It's Over Now
MC Brains, Oochie Coochie
Michael Crawford, Only You
Candyman, 1-900-Skytalk
Richard Marx, Keep Coming Back
Firehouse, All She Wrote
Kym Sims, Too Blind To See It
Another Bad Creation, My World
Color Me Badd, All 4 Love
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Linda Ronstadt, Dreams To Dream
Soundgarden, Outshined
Nirvana, Smells Like Teen Spirit
Crowded House, Its Only Natural

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James Brown, Papas Got A...
Prince & The NPG, Diamonds...
Bryan Adams, There Will Never...
G. Michael/E. John, Don't Let The...
Hammer, Addams Groove
Ce Ce Peniston, Finally
Tevin Campbell, Tell Me What You...

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Music Video

ARTISTS & MUSIC

MIDEM Announces Awards Nominees Winners To Visualize Success Jan. 21

BY MELINDA NEWMAN

NEW YORK—MIDEM has announced the nominees for the inaugural International Visual Music Awards. The awards, which honor the creators and producers of visual music works in four different general areas, will be presented Jan. 21, halfway through the Jan. 19-23 conference. (Complete MIDEM preview, see pages 40-42.)

Entries were submitted by companies in more than 10 countries. A jury composed of journalists from eight countries as well as MIDEM and SACEM officials selected the finalists in each category.

A celebrity grand jury, chaired by director Ken Russell, will choose the winners.

In addition to the different areas listed below, the Grand Prix 1992 trophy will be awarded to the best all-around work chosen by the celebrity jury. Also, the Jury's Special Award will be given to an internationally renowned composer for his career's work.

Here is a list of nominees:

MUSIC VIDEO

Videoclip compilation: "This Film Is On," R.E.M. (Warner Reprise Home Video); "Greatest Flix II," Queen (Doro Productions); "Future Of The Funk," L.L. Cool J (Sony Music Video); "Gett Off," Prince & The New Power Generation (Warner Reprise Home Video); "Picture Show," the Cure (PolyGram Video).

Special programming or documentary: "The First U.S. Visit," the Beatles (Maybles Films); "The World According To John Coltrane," John Coltrane (Toby Byron Multi-

prises); "Magic Years," Queen (Doro Productions); "Don't Blame Me," Ozzy Osbourne (Sony Music Video); "The Making Of 'Too Legit To Quit,'" Hammer (Capitol Records).

Laserdisc special programming: "The Loves Of Emma Bardac" (Sony Classical); "Karajan's Legacy—Symphony No. 9," Anton Bruckner (Sony France); "Haydn's 'The Creation,'" Ricardo Muti (Sony Classical).

CONCERT FILMS (TELEVISION OR HOME VIDEO)

Popular music: "Performance," Pet Shop Boys (PMD); "Mylene Farmer En Concert," Mylene Farmer (PolyGram Video); "Concert In The Park," Paul Simon (Warner Reprise Home Video); "Live In The Kremlin," Zucchero (PolyGram Video); "Year Of The Horse Tour," Sinead O'Connor (Radio Vision International).

Classical music: "Nigel Kennedy" (Channel Four Television); "Requiem" (TPV Bureau of Commerce); "Les Noces" (Belgian Radio & Television); "Concert For Piano & Orchestra by W.A. Mozart" (TV DRS); "New Year" (BBC-TV).

TELEVISION PROGRAMMING

Magazine—Popular music: "Notte Rock" (Raiuno); "P.O.P." (Me, Myself & Eye GmbH); "Culture Rock" (M6); "Rapido" (NBdC).

Magazine—Classical music: "Verdi: Nation & Myth" (R. Zag Productions); "Opera" (Twincom Productions); "Les Grands Aïrs De Tebaldo" (Canal).

Documentary—Popular music: "Scene Japan" (Doro Productions); "Djembeola" (Rhea Films); "China Rocks" (BBC-TV); "Paris Black Night" (Les Films Du Village); "Chet Baker—The Last Days" (RNTV).

Documentary—Classical music: "Pavarotti & The Italian Tenor" (International Trading Corp.); "Frank Zappa: Peeffeyato—The Man And His Music" (Henning Lottner Productions); "Il Mistero Di Rossini" (Raiuno); "Histoire Du Soldat" (INA); "Something Rich And Strange" (BBC-TV).

Special programming—Popular music: "Going Home To Gospel With Patti LaBelle" (WTTW); "Red Hot + Blue" (Channel Four Television); "Starclips" (M6); "Mr. Roadrun-

ner" (PMD); "Popskool" (Pickwick Group PLC).

Special programming—Classical music: "Couture Lyrique" (RTBF); "M Is For Man, Music, Mozart" (Artifax); "Anton Webern" (La Sept); "Expo '95, Vienna—Budapest" (Doro Productions); "Eventyret Om Den Vidunderlige Musik" (Denmark Radio).

CINEMATOGRAPHIC WORK

"The Cabinet Of Dr. Ramirez" (Mediascope Film); "Tous Les Matins Du Monde" (BAC Films); "For The Boys" (20th Century Fox); "The Commitments" (Ariane Distribution).



The Skin Game. DGC band the Candy Skins takes a break from shooting its latest clip, "For What It's Worth." From left are band members John Halliday and Carl Shale; director Sam Beyer, Midnight Films; and Skins' Nick Cope, Nick Burton, and Mark Cope.

THE EYE



by Melinda Newman

MOVING ON UP: Debbie Brakke, program director for V-32 in Tampa, Fla., is leaving the channel to work with **Endless Music**, based in New Jersey. According to **Endless Music** head **Rusty Garner**, the independent video promotion company is starting a country music division that will be helmed by Brakke starting Feb. 1. "Several of our clients have wanted us to work country music videos, but that wasn't really what we know. But since Debbie's been programming a country show for years, it just all made sense," he says.

ROCK ON: Diane Gentile, national director of video promotion at **Arista Records** is switching back to her first love: rock radio promotion. Her new title at Arista is national director of rock promotion. Taking her place is **Steve Perun**, who has a background in radio. Prior to working as a radio consultant, Perun programmed stations in Kansas City, Boston, and Miami. In addition to serving as Arista's national director of video promotion, he is also director of promotion operations and will act as a strategist for the entire promotion department.

THE DRAWING BOARD: **Quick On The Draw's** L.A. office has undergone a restructuring. Gone is **Randi Wilens**, in is **Dilly Gent**, who comes from QD's U.K. office to run the U.S. operation. Also joining the company are directors **Tony Vanden Ende**, who bounced around after **Vivid** closed last year, and **The Film Blagg**, aka Dwight Clarke, who has directed clips for **Paul Carrack**, **Soup Dragons**, and **Blue Aeroplanes**.

I WANT MONEY: **Luann Simpson** has been appointed chief financial and administrative officer at **Video Jukebox Network**. She will be responsible for formulating the company's financial policies and plans, including conducting its relationship with lending institutions and the financial community. Prior to joining VJN, she spent eight years with Trans Worlds Airlines, where she was president of The Travel Channel.

GAG ME: How on earth are they going to follow this up? **Nymphs'** lead singer **Inger Lorre** munches on two dozen maggots in the **DGC** group's music video debut, "Sad And Damned." The shoot's designated "maggot wrangler" (we'd like to see the qualifications for this job) placed the little darlings on a rose petal that was put on her tongue. The shot required five takes. Lorre says, "I've had worse things in my mouth." We don't even want to think about that one.

WE WERE UNABLE to reach former **CMT** program director **Ric Trask** by press time when we wrote about her departing the 24-hour country music channel in the

Jan. 4 issue. However, she subsequently contacted us and says her plans are to remain in music video, preferably working with a label or for a production company. She can be reached at 615-790-9260.

AN AMERICAN IN PARIS: I recently returned from a trip to the City of Lights where I was on the nominating committee for MIDEM's upcoming International Visual Music Awards (see nominees, this page). The inaugural ceremony, which takes place during the upcoming MIDEM conference in Cannes, Jan. 19-23, will honor musical use in four different categories, including film, television, and longform music video.

Journalists from eight countries comprised the nominating jury. We were divided into different groups depending on musical knowledge. My trio was one of two selecting the nominees for best filmed concert, best clip compilation, and best longform musical documentary.

The sheer range of the entries was overwhelming, if the videos weren't always. While I don't believe the **New England Journal Of Medicine** has done a paper on it, 10 hours of relentless video viewing can leave one with flu-like symptoms. Seriously, the average consumer is not going to watch video after video after video and we tried to view each project like it was the first one we'd seen that day instead of the 50th.

The projects that we nominated were the ones that really stood out; the ones we regretted we didn't get to watch repeatedly. As the nominees show, one production team stood out above the others—Vienna's **Doro Productions**. That company's work with **Queen**, in both the "Magic Years" documentary and "Greatest Flix II" clip compilation shone with creativity and fun and it made the entire jury realize what a prize the music world lost when **Freddie Mercury** died.

At their most convincing, music videos can make a new fan out of the viewer. Videos by French artists **Mylene Farmer** and **Patrick Bruel** made me want to learn more about both. And it was fascinating to watch tapes from Italy, Hungary, and even Czechoslovakia. It's a shame none of them get more exposure here.

And if the longform videos can't find a way here, it would be nice if there were at least more outlets for foreign videos.

I also spent a fair amount of time watching music videos on **M6**, the French channel that at one time played music videos nonstop, but now caters more to French versions of insipid American game shows such as "Family Feud." However, the videos I did catch were mainly shot in black-and-white and featured brooding French boys and pouty French girls meandering through Paris. The obvious exception was a beautifully shot clip for "Hi Jo De La Luna" by Spanish group **Mecano**, that had the same ethereal feel as "Silent Lucidity." The act is slowly conquering Europe by releasing songs in its native tongue as well as several other languages. If they ever record in English, watch out.

I also tuned into **MTV Europe**. Imagine my relief to discover that it plays **Nirvana's** "Smells Like Teen Spirit" every 10 minutes, just like in the U.S. What goodwill ambassadors those boys from Seattle make.

Static Surrounds MTV Europe's Scandinavian B'casting Deals

BY KARI HELOPALTIO

HELSINKI—MTV Europe has discontinued all its existing broadcasting agreements with cable operators in Sweden, Finland, and Norway and is renegotiating new deals in an effort to keep the music channel on the air in Scandinavia.

The basic problem, according to all

*MTV reportedly
wants \$5 per
household per year*

parties, is money. Although MTV Europe would not confirm this, its parent, MTV, has found the Nordic market far from lucrative and wants an annual compensation of \$5 per household, according to sources. However MTV Europe wants to stay free for all, just as Eurosport and Super Channel are. Annually, a \$5 increment per household would produce an income of about \$15 million for MTV. MTV Europe would not discuss what its current economic arrange-

ment is with the Scandinavian cable operators.

Denmark has been left out of MTV's requests, possibly because the station wishes to avoid attracting the attention of the European Commission. Denmark is a member of the European Community whereas the other Scandinavian states are not.

MTV Europe's agreements differ from country to country. In some European markets, such as Germany and Benelux, MTV is paying leading cable operators to carry its programming.

Representatives of MTV and cable associations in Sweden, Finland, and Norway have been negotiating since the spring without success. In late September, MTV discontinued its main Nordic broadcasting agreements to add momentum to the negotiations.

According to a representative for London-based MTV Europe, "We are currently under negotiations with the cable operators and cannot discuss the Scandinavian issue. They may not agree with all the things we're proposing, but we're very hopeful that it will all work out."



A Toast Down Under. Executives from Sony Music Australia celebrate after signing singer Margaret Ulrich to new recording and publishing deals, following the success of her debut Sony album, "Safety In Numbers." Shown, from left, are Peter Bond of Flame Tree Management; Ulrich; David Sibtain of Sony Music Publishing; and Denis Handlin, Peter Karpin, and Adrian Fitz'alan of Sony Music Australia.

EMI Celebrates 25th Year In Malaysia With Marx, Koz Sets, String Of Hits Looks 'Endless'

■ BY CHRISTIE LEO

KUALA LUMPUR, Malaysia—EMI Music's local affiliate reached a milestone on Christmas Eve, and it had little to do with the holiday season. On that date, EMI (Malaysia) celebrated its 25th anniversary.

What once was a two-employee outfit with 350 square feet of office space has become one of the top three players in the \$30 million Malaysian music market, a full-fledged operation with 66 staffers and more than 20 local artists and songwriters on its books. Just recently, it was the first company here to reach 75,000 sales—triple platinum—with an album by an international artist, Richard Marx.

That's 75 times what EMI would sell of a release during its formative years, when the Beatles, Cliff Richard, and Nat "King" Cole were among its most popular acts. "In those days," says managing director Beh Suat Peng, "when we sold 1,000 units of a particular release, it was considered quite an achievement." Today, the label averages at least 10,000 copies for a superstar name.

To signify his exceptional success here, Richard Marx visited Kuala Lumpur in the fall, participating in EMI's formal celebrations of its silver anniversary and partying with staff, retailers, artists, producers, government officials, and the media.

Another international performer

with a reason to thank the Malaysian company is U.S. saxman Dave Koz, whose self-titled debut has reached 25,000 in sales. "It was definitely the success story of the year for us," says Beh. "We were inspired by our marketing of Dave's album to invite him for a promotional tour, where he performed at a

The label averages about 10,000 copies for a superstar name

jazz club in Kuala Lumpur to a capacity crowd."

Three weeks after that capital show, "Dave Koz" turned platinum, and has remained a consistent seller since—illustrating how instrumentalists such as Koz and BMG's Kenny G. have strong potential in the markets of Southeast Asia. Beh attributes EMI's achievement to persistence: The label promoted the album heavily on radio and in the press for almost a year, eventually securing chart action for two cuts, "Emily" and "Endless Summer Nights."

Moving into 1992, the company is expanding its interests in music video with the release of six titles in January. "We had previously released two compilations to complement our 'Megahit' albums," explains Beh, "and although they sold

Warner Int'l Aims To Conquer Europe Lopez Details A&R Strategies In Top Markets

■ BY ADAM WHITE

LONDON—As a military strategy, "divide and conquer" has passed the test of time. As a business strategy, it has underpinned the development of Warner Music International over the past three years. According to company chairman/CEO Ramon Lopez, the payoff is arriving.

The Warner approach can be described more accurately as "acquire, divide, and conquer." In three of Europe's four largest music markets, it bought independent operations (Carere in France, CGD in Italy, Teldec in Germany) and used their infra-

structures to divide its existing affiliates into separate companies. Thus, in each of those countries—as well as the U.K.—there are now two Warner firms to nurture domestic talent and market international repertoire.

The "conquest" is most apparent in Italy, where 1991 was a smashing success for WEA and CGD. It is also seen in Germany, where the Warner combination of WEA Musik and EastWest (formerly Teldec) placed narrowly ahead of BMG and PolyGram in album chart-share results for the year.

In the U.K., Lopez says WEA and EastWest did "very well" last year and have now advanced beyond "the period of transition" that was inevitable with the switch to a dual-company structure. In France, he acknowledges the difficulties Warner has experienced, while attributing them in part to industry traditions that have been tough to change. In Spain, he points to domestic repertoire sales that have surged by 50% since '89.

Warner Music International's total revenues in 1991 were "very similar" to the previous year's \$1.4 billion. Lopez says he is extremely pleased with the result, given difficult trading con-

ditions and the loss of the MCA/Geffen license to BMG. He estimates that defection (and some lesser expired deals) was worth well more than \$100 million. "We have replaced that from our own sources, with domestic and U.S. repertoire." He says there have been price rises—"particularly in Europe"—but, on average, these were less than 5%.

Non-U.S. repertoire accounts for about 50%-55% of Warner's revenues outside North America, similar to 1990's share. "Replacement of those [MCA/Geffen] sales has been done by selling more of everything," comments Lopez. "If you want to develop additional sources of repertoire, both domestic and international, you have to make room. That's why we decided to go for this dual structure—which is, in essence, two international organizations. It has paid off."

NOT JUST AMERICAN MUSIC

In particular, Warner has made strides to overcome its image as marketing only American music. This has been a major preoccupation of the company under Lopez, and one reason he established a corporate base in

(Continued on next page)



Wolf-D. Gramatke, left, with Mikhail Gorbachev and Scorpions singer Klaus Meine.

P'Gram Gives Gorby Music Gift Says Thanks Thru Mozart Sets

MOSCOW—Mikhail Gorbachev's departure from the presidency of the Soviet Union may have been made a little more bearable through PolyGram's generosity.

Aware of Gorbachev's fondness for Mozart, PolyGram Germany managing director Wolf-D. Gramatke presented the former president with a special issue of "The Complete Mozart," the 177-CD collation of all the composer's works. Gramatke comments, "I think in the future, Mr. President will have

lots of time for listening to over 150 hours of Mozart."

At a Kremlin reception, Gramatke also handed Gorbachev a check for \$63,000, the revenue from Russian sales of the Scorpions' "Wind Of Change." Inspired by Gorbachev's perestroika, the single has now produced funds for children's charities in Moscow and Chernobyl.

In addition, Gramatke gave Gorbachev gold discs commemorating sales of "Wind Of Change."

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WARNER INTERNATIONAL AIMS TO CONQUER EUROPE

(Continued from preceding page)

London. Here is how he evaluates progress in developing national A&R strength in the leading European markets:

• Italy—In 1989, industry observers thought the multinational overpaid for CGD (about \$7 million, it was reported then, plus significant redundancy costs and other settlements). "CGD did the rounds [for sale] in the industry twice," says Lopez, "and nobody touched it."

Yet the company has been profitable under Warner since the first year, he contends, thanks to a rapid restructuring by Warner Music Italy president Marco Bignotti and his team.

Lopez says Warner International's '91 revenues were 'very similar' to the previous year's \$1.4 billion

The CGD workforce was cut, although Lopez says more than 50% of the previous staff in sales, marketing, and A&R were retained. He declines to discuss why the company was moribund under previous ownership, but suggests lack of investment. Warner's resources helped spark the turnaround. Even so, CGD managing director Roberto Magrini departed in 1991.

Under new managing director Stefano Senardi, CGD turned in a bumper year with releases by Litfiba, Raf, Umberto Tozzi, Pino Daniele, Adriano Celentano, and 25-year veterans Pooh. Together, these acts sold almost 2 million albums. At WEA Italy, under managing director Massimo Giuliano, albums by Eugenio Finardi, Gino Paoli, and Ligabue, with combined sales of about 800,000, were among the strongest performers.

• U.K.—This was the first of Warner's worldwide affiliates to produce twins, under chairman Rob Dickins. In early 1990, WEA Records and EastWest Records were born from what had been the separate divisions (handling U.K. and U.S. repertoire) of one company. Among their top sellers in 1991 were albums by established acts Simply Red, Enya, and Chris Rea, and by newcomer Seal.

"You could not expect from day one to have the benefit of two A&R activities," says Lopez, "because in essence you were building one from zero, and the other one carried on. We changed the marketing division into a proper company, and you don't do that overnight."

"Since the beginning of '91, there has been a great deal of A&R activity [at the two companies]. Some of that hasn't seen the limelight yet, not in big sales figures, but I'm very confident '92 will show in a very tangible way all the good work that has been going on." He notes that both Dickins and EastWest managing director Max Hole recently re-signed employment contracts.

U.K. LABEL LOOKOUT

Other developments in Britain include the reactivation of Magnet Rec-

ords as a pop imprint at EastWest and Warner Music International's joint venture with PWL Records. Both labels are developing the type of singles-based, pop- and dance-oriented repertoire not usually associated with Warner Music U.K. "Pop or its equivalent has always been around," says Lopez.

"The fact that Rob, Max, or Jeremy [Marsh, managing director of WEA Records] don't do certain pop music is not because they undervalue it, but because it's not their musical taste." Lopez enthuses about PWL chairman Pete Waterman. "He is extremely talented and makes great pop records. I read that some [of our] competitors didn't want to do a deal with him because they felt he couldn't keep up his tremendous track record. So if he does 30% of what he did—it's still great. I challenge most people to match it. I believe in his talent."

• Germany—Both the two Warner operations have at least one superstar apiece, Marius Mueller-Westernhagen at WEA and Peter Maffay at EastWest, whose albums made a mighty contribution to the bottom line. "The problem is we do so well with those superstars that there's a big gap between them and the newer acts," says Lopez.

He contends that, like France, Germany historically has not had a large pool of talented A&R executives who can help develop national artists to their fullest potential. Yet he believes the climate is changing. "It may be that the national ethos has prevented them from pushing themselves forward. Hopefully, this is not the case anymore."

Warner's domestic repertoire share in Germany is around the 20% mark, according to Lopez, "depending on release patterns. That's pretty much in consonance with the market, and pretty good considering the strength of our international repertoire. I am committed to the development of German talent. The proportion of it can grow if the industry does its job. The exportability of German talent is very recent, but we're doing well, and assembling a great team of people."

• France—Lopez says he understands external criticism that Warner's French companies under president Luigi-Theo Calabrese have not been impressive in developing national talent, but rejects it. "It is unfair to pass judgment in this creative business by selecting a slice in time. You may come out of that slice and things may change dramatically."

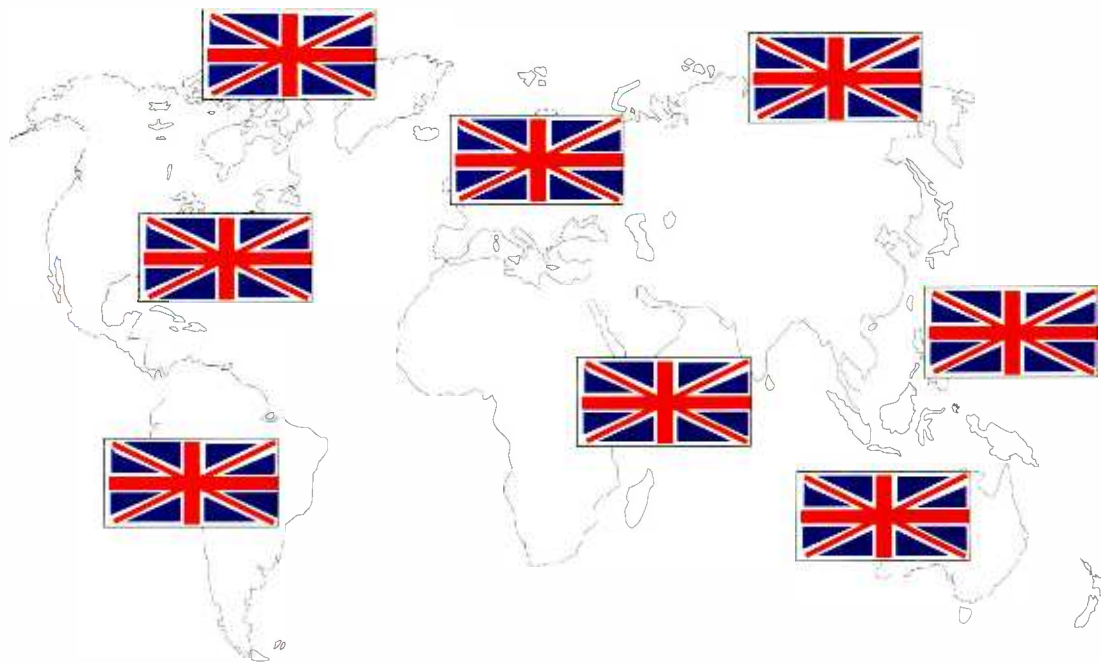
BUILDING A TEAM IN FRANCE

Lopez acknowledges that Warner's French repertoire share falls short of the 50% average of other companies, "but we're going to get there soon." He continues, "When you embark on a new start—which is developing your own repertoire in some countries where the tradition was not there—you first have to build a team to do what you were not doing before, because it's unlikely you have the people inside."

"In some markets, you can immediately tap an existing pool of talent, which is with your competition. But in France, the industry as a whole

(Continued on next page)

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WARNER INTERNATIONAL AIMS TO CONQUER EUROPE

(Continued from preceding page)

never nurtured A&R as an integral part of the activities of a record company. They relied on so-called independent producers. Clearly, that creates more of a difficulty in tapping that pool of talent when you want to create an A&R source. And Luigi has had some difficulty in developing this.

"Not only that, you also have to change the contractual relationships between the artistic community and yourself, when you've had an industry which has relied on the independent producer. Now we want to have our own artists, dealing directly with our in-house A&R team. So it's more of a mountain to move in France."

A key component is Carrere Records, acquired in 1990. "Having a man like Claude Carrere remain president of the company in France is a great asset," says Lopez. "He is very

busy [with his TV interests] but someone of such experience and ability always brings the value of his judgment, his views. When I go to Paris, I like to sit down with him. That alone is a great thing to have."

Nevertheless, Warner is expected to change Carrere's singles-based business and licensing-oriented style. "That was the entrepreneurial way of running that company, which was extremely successful, and clearly we are changing some of those things, but we want to keep some."

"There are some contractual relationships which we may not want to have, but that's a mixture in the way you obtain your sales, not the way you operationally go after them."

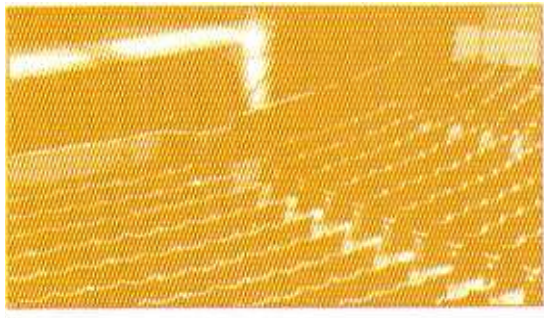
On a European basis, the Warner group's average market share—including its U.S. repertoire—is esti-

mated at about the 14% level. "If you looked at our company presence in Europe not so long ago," Lopez says, "you would have thought it was 4%, 5%, 6%. Definitely we had a catching-up exercise to do. That's why our acquisition of some companies with their rosters and their catalogs was important. But we're catching up fast. Our sales of domestic talent and the international exploitation of non-U.S. talent is bigger today than the whole company was five years ago."

"A lot of that growth has come through domestic talent and better exploitation of our American talent. In Germany and Italy, our share is more than 14%. We are either leaders or thereabouts. In Finland, we are leaders. In Scandinavia and Benelux, we are very strong. In the U.K., we are very strong."

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THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

FRANCE: What is Nunc Music? "Nunc" is Latin for "now" and in musical terms it has been coined to describe some of the most fascinating and innovative instrumental compositions of recent years. Nunc Music is the work of a new wave of avant-garde musicians who mix various contemporary influences—electronic, electro-acoustic, symphonic, minimalist—to produce a sound like nothing else. Now five of the genre's prime movers have



written and recorded original works for a compilation CD, "Nunc Music" (TakDisc). They are Hector Zazou, who recorded three albums with Bony Bikaye from Zaire and produced Corsican ensemble Les Polyphonies Corses; Jean-Philippe Kykiel, a keyboard and synthesizer wizard who has collaborated in the past with Jon Hassell, Salif Keita, and Vangelis, and is currently producing the new Youssou N'Dour album; Elisabeth Valetti, a former student at Univ. of California at

Berkeley who now specializes in electronic works in the Pierre Boulez tradition; Lightwave, a duo renowned for its computerized music; and François Elie Roulin, best known for his album "Disque Rouge" (Opal), who is currently working on an opera based on Dante's "Paradise."

EMMANUEL LEGRAND

EGYPT: "Bethebbeni" (Do You Love Me) is the latest hit album by Nadia Mustafa, an exceptional young singing star from Cairo, the music capital of the Arab world. Although she belongs to the younger generation, Mustafa's album, released on the Alam El Phan label, combines elements of the latest dance music trends with the more established "classic" pop sounds of the '70s. She has a tender voice that bears comparison with Laila Murad or Shadia, two of the greatest Arab popular singers, and her music mixes keyboard and drum-kit instrumentation with oud (Arab lute) improvisations and the ever-popular sound of the violin. The album conjures a variety of moods, from the reflective "Ala-Sarraa" to the urban-girl bustle of "Bethebbeni," while on "Arfah Ala Adi Halu" she comments on the increasingly materialistic way of life in modern Cairo. MUHAMMAD HIJAZI

SOUTH AFRICA: Africa meets the Brazilian world of siestas and fiestas in the hybrid music of Luis Moreira, the Portuguese trumpet, flugelhorn, and keyboard player, resident here since 1984. His latest album is a teeming fusion of jazz, Latin, hip-hop, rap, reggae, and assorted South African rhythms. Its title, "Lions In Church Square" (Gallo Music), refers to the misguided perception in First World countries that lions still roam the streets of Africa's cities and reflects the contrast between the cultures of Africa and the West. "It is a contrast which I feel deeply about," Moreira says. "I try to blend the rhythms of both worlds. Often I will move from a pure African beat to a European one within the same track." The stellar cast of backing musicians includes drummer Isaac Mtshali and bassist Bakhiti Khumalo of "Graceland" fame, together with the unsung percussion hero Ian Herman. The album is due for imminent release in Europe, the U.K., Australia, Japan, and, of course, Brazil. ARTHUR GOLDSTUCK

SPAIN: Madrid's city hall officials have not been unanimous in their approval, but the opening of a new rock venue, the 1,000-capacity Revolver Club, has plugged a gap in the city's cultural panorama. Until now Madrid has had no regular, small- to mid-size rock venue, and certainly none that was willing to put on hardcore rock and radical Basque acts like Negu Gorriak and Hertzainak (Pulse, Dec 7). Club owner Marisa Ruiz knows only too well the problems of promoting fringe rock in Spain; in Agapo, where she used to run a bar featuring raw garage-punk bands, the council banned all live music last year. HOWELL LLEWELLYN



HONG KONG: On the cover of Noel Quinlan's fascinating new album, "The Middle Kingdom" (Big Sky through Warner), is a photograph of an actor on the set of Bernardo Bertolucci's movie "The Last Emperor." Resting between takes, he is fully dressed up in Ching dynasty robes, wearing shades and listening to a Walkman. The image conveys perfectly the album's marriage of modern technology with ancient Chinese music. Featuring traditional Chinese folk tunes such as "High Mountain," "The Hong Ding Love Song," and "Tao," the latter a song that dates back 2,000 years, the album features vocals from Beijing opera star Sunset and makes extensive use of traditional Chinese wind instruments like the ba wu and a rare bamboo reed instrument called the fu lo see. All the instruments were sampled onto two Fairlights by composer, arranger, producer, and multi-instrumentalist Quinlan, an expatriate Australian who has worked in Asia for more than 20 years. HANS EBERT

Canadian Labels Don't Wait For U.S.A.'s OK

■ BY LARRY LeBLANC

TORONTO—In the past few years, the Canadian marketplace has been quick to give its stamp of approval early to such U.K.-based acts as Enya, London Qireboys, Tanita Tikaram, Sam Brown, T'Pau, Londonbeat, the KLF, Basia, Chris Rea, Everything But The Girl, Bros, Chris Rea, Samantha Fox, Jesus Jones, E.M.F., and Kim Appleby, even before U.S. success was apparent.

Canadian companies have also been quick to spot the potential for such Australian acts as INXS, Midnight Oil, the Divinyls, and John Farnham before, they say, their U.S. counterparts. Furthermore, there has also been early enthusiasm and stronger market share for Americans Michael Damian, Steve Earle, and Jennifer Warnes, and such international acts as the Scorpions, Roxette, Krokus, and Crowded House.

"I'm all for breaking acts. I'd love to break an act from our Italian company, our German company, wherever it comes from," says Stan Kulin, president of Warner Music Canada. "Thinking that Canada is an absolute reflection of what goes on in the U.S. is not true. I've never subscribed to the fact that Canadian sales represent 7% to 10% of U.S. sales, like it's a magical formula. Certain artists will run 20% to 30% of U.S. sales here; others will run under 5%. With Enya's 'Shepherd Moons,' we're certainly leading the way right now with over 100,000 units. We did about 250,000 units with the 'Watermark' album."

"There are international records

our people believe we can take a lead on," says Bob Jamieson, president BMG Music Canada Inc. "We can go out either before America or without America because we feel it's the kind of music that Canadian radio and the market will support.

"However, there are artists you need American support on; with rap and country records, America has to take the lead. Londonbeat and KLF are records which we'd put out no matter what the U.S. was going to do and we've doubled, on a proportionate basis, U.S. sales."

'We can go out before America or without America'

"Crowded House is a New Zealand act which was a U.S. signing, but we broke them before America," notes Deane Cameron, president of Capitol-EMI Records Canada. "With the fan base Split Enz had here, we knew when we put out Crowded House's first album, it would have support.

"With the history of EMI being so steeped in Great Britain, Capitol Canada has always had a strong product flow from EMI U.K.," continues Cameron. "We've always had the tendency to look over there and utilize their repertoire."

Paul White, former national promotion director and A&R director at Capitol in the '50s and '60s, who had hired Cameron at the label, deserves large credit for laying the foundation of the label's U.K.-Canadian ties.

White, now manager of TV and concept marketing at BMG Music Canada, picked up early rights to U.K. product by Cliff Richard, the Beatles, the Dave Clark Five, the Animals, and the Yardbirds, to name a few.

In the late '50s, White had acquired the Canadian rights to Cliff Richard's U.K. Columbia records, resulting in the British singer having an astonishing string of Canadian hits, including three No. 1's. "He was a huge album seller over here, too," says White.

When Beatlemania swept across America in January 1964, U.S. programmers clamored for export copies of "Roll Over Beethoven" b/w "Please Mr. Postman" (Capitol 72133) and "All My Loving" b/w "This Boy" (Capitol 72144) from Capitol-EMI Canada.

Eleven months earlier, while Capitol U.S. had refused "Love Me Do," White had issued the original U.K. Parlophone version (with Ringo Starr playing drums), which, along with "She Loves You," "Please Please Me," and "From Me To You" had kicked off Canadian Beatlemania.

Capitol Canada rode into Christmas '63 on the strong sales of the album "Beatlemania With The Beatles" (titled "With The Beatles" in the U.K.) and the single release of "Roll Over Beethoven"/"Please Mr. Postman." On Jan. 13, as America was awakening to Beatlemania, White quickly released the Beatles' "Twist And Shout" album.

"I had two records on Billboard's chart and the Americans [Capitol U.S.] were so pissed off," recalls White.

While the Who would have to wait

until 1967's "I Can See For Miles" for its U.S. breakthrough, the band was a leading act in Canada after its anthem "My Generation" reached No. 3 in Canada in 1966.

In the late '60s and '70s, Canadian-based labels had sizable successes with an assortment of international acts before (or without) the U.S., including Vicky Leandros, James Last, Jean Claude Borelly, Pink Floyd, Alan Parsons Project, and Elvis Costello, as well as U.S. acts Alice Cooper and Meat Loaf.

In the '80s, U2, Simple Minds, Tears For Fears, Judas Priest, Iron Maiden, Kate Bush, the Cult, Culture Club, Wham!, Soft Cell, and Thompson Twins, among others, benefited from early Canadian support.

Over the years, Toronto-based A&M Records of Canada headed the pack of companies here in beating

out the U.S. in establishing acts—such as Miquel Rios, Cat Stevens, Rita Coolidge, Procol Harum, Supertramp, Nazareth, Squeeze, Styx, Pablo Cruise, Joe Jackson, Joan Armatrading, Joe Cocker, and the Police.

Former A&M promo head Doug Chappell, president of Virgin Records Canada, says it's a lot harder today to break an international act in Canada without U.S. activity. "It's still possible but we're back to watching U.S. activity more," he says.

"We don't have all the same advantages we used to have," agrees Joe Summers, president of A&M Records. "All of our successes in the past were U.K.-based because the Canadian market had an affinity toward U.K.-based acts. The consumers of today don't have the same affinity. The U.S.-based acts usually have their own story going for them."

MAPLE BRIEFS

VANCOUVER, British Columbia, has one of the most potent alternative scenes in North America, and it has now been documented on a newly released, two-CD, 48-track chronicle titled "Last Call," from indie Zulu Records. Among the hardcore and punk groups represented are Modernettes, Pointed Sticks, Work Party, Herald Nix, the Young Canadians, Los Populares, and Poisoned.

SINGERS Rita MacNeil, Judith Forst, and Anne Mortifee and

North American fiddle champ Frederick Landry were among the 72 appointments to the Order of Canada for distinguished service, announced Jan. 6 by Canadian Governor-General Ray Hnatyshyn.

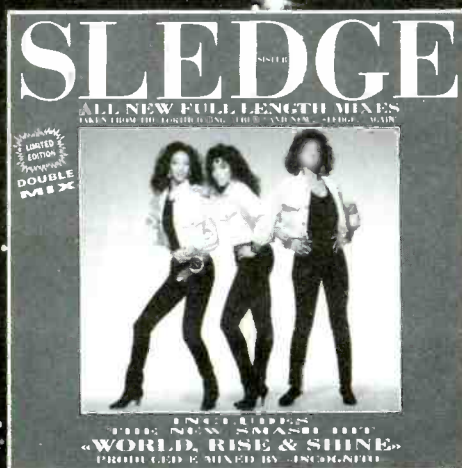
LEE AARON, Rik Emmett, the Box, and Ronnie Hawkins are set to perform Jan. 19 at MIDEM at a concert produced by Steve Thompson of Backstage Productions International for the Canadian Independent Record Production Assn.



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Int'l Music Gathering Will Reflect New World Order

(Continued from page 8)

and Hungary's Hungaraton.

Comments Ferenc Kaszas, director of MMC Records in Hungary, "MIDEM provides the best opportunity to close the more than 40 years' gap between Eastern and Western European markets."

This is especially crucial because the 12-nation European Community is now less than a year away from being officially one market and is on course for a single currency. Following an accord by the EC's heads of government in December (Billboard, Dec. 21), 11 of the nations will use the ecu as their currency by 1999, with the U.K. deciding later whether to follow suit.

A feature of MIDEM this year will be new technology. Philips will be presenting DCC, while its Interactive Media Systems arm will be demonstrating CD-Interactive on its stand in the Palais des Festivals. Philips is organizing demonstrations of DCC in a special auditorium in the Palais.

Live music, as always, will be a major feature of this year's event. Nineteen concerts have been scheduled in all areas from classical to dance. MIDEM Organisation chief executive Xavier Roy says the emphasis will be on live performance with minimum use of lip-syncing.

As Billboard went to press, the established pattern of most-represented companies at MIDEM had emerged. At the top of the list was France, with 185 stands, followed by

the U.K., Germany, and the U.S. A spokeswoman for the organization says total exhibit space this year will be 6% higher than last year's.

NO MAN OF THE YEAR

Also at press time, the MIDEM Or-

ganisation announced it will not be making the Man of the Year award this year.

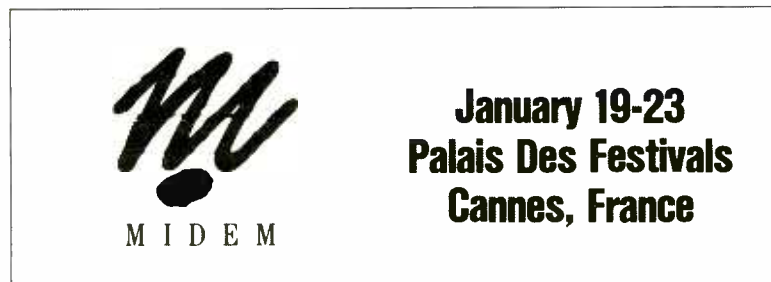
A spokeswoman says, "A Man of the Year was approached but was not available to come to Cannes during MIDEM." She adds that it was im-

possible to find another suitable recipient at short notice and that the organization was not prepared to compromise the award by giving it to somebody undeserving.

Meanwhile, MIDEM's Roy has been presented with the Gold Medal for Communication in the Field of Music by French authors' rights society Sacem.

The award is made in recognition of "an important contribution made to the promotion and communication of creative works, events, and information in the music world." Roy is only the third recipient of the honor.

This year's MIDEM also features the inaugural International Visual Music Awards. For a preview, see page 35.



France Making Major Home-Field Stand

BY PHILIPPE CROCC

PARIS—The French music industry, on its home ground at MIDEM, will be making a big showing at this year's event. In particular, the industry's professional associations will be making a series of significant announcements, ranging from multi-million-dollar music promotion schemes to French karaoke.

At press time, a total of 313 French companies had registered to participate, the single largest representation from any one country. Following a trend established a couple of years

ago, most of the French representatives will be present on collective stands.

For the second consecutive year, all the French industry organizations will be present on one stand, under the banner "Village France." The intention is to both wave the flag and show what the various associations have to offer.

On the stand will be the Fund for Musical Creation, authors' rights society Sacem, Adami and Spedidam for artists' and performers' rights, record producers' collecting societies SSCP and SPPF, music industry as-

sociation SNEP, and the French Music Office, the promotion arm of the French industry in the U.S.

In addition, both SSCP and SPPF will have their own corporate stands for members, as will CSDEM, the French music publishers' association. SPPF, the collecting society that represents more than 350 independent producers, reports a 15% increase in participants compared with last year, with a minimum of 50 firms present.

SCPP is attending MIDEM for the third consecutive year. The society represents about 160 record production (Continued on page 42)

C'right Changes Likely To Create Buzz Around Japan

BY STEVE McCLURE

TOKYO—The Japanese music industry will have a much higher profile at this year's MIDEM. One reason is that the main Japan booth, which is being sponsored by various industry associations and individual companies, will be larger than in past years. And in contrast to 1991, when fears of Gulf war-related terrorist activities caused most Japanese delegates to cancel their plans to attend MIDEM, this year nothing is expected to keep the 150 or so Japanese who have signed up from taking part in the world's biggest music market.

Besides the usual buying and selling activities, Japan's recently revised Copyright Law, which went into effect Jan. 1, is expected to be a major focus of interest, since it has a direct effect on foreign music in Japan.

The law extends the term of copyright protection from 30 to 50 years, allows for retroactive protection for foreign music back to 1968, and gives foreign record companies an exclusive rental right for one year and the right to collect remuneration thereafter.

On hand at the Japan booth to explain the law in detail will be representatives of Japan Society for Rights of Authors, Composers and Publishers (JASRAC), the Recording Industry Assn. of Japan (formerly the Japan Phonograph Record Assn.), and the government's Cultural Affairs Agency, among others.

The booth, serving as an umbrella facility for the Japanese music industry, is being sponsored by the Music Publishers Assn. of Japan.

Altogether there will be about 80 people at the Japan booth. The MPA will help publicize Japanese music overseas by distributing a special CD sampler comprising various types of Japanese music, including traditional ballads, pop, and rock, supplied by about 30 of the MPA's 190 members.

"We want to publicize Japan's music culture," says MPA Secretary General Takayuki Akiyama. "Until now, Japanese music hasn't sold much overseas."

Besides the organizations taking part in the Japan booth, a total of eight record companies and music

publishers will have their own MIDEM booths this year. In line with its heightened international profile, record firm Pony Canyon will have a booth for the first time. Pony Canyon, Japan's fourth-largest record company, with a 7% market share, has recently opened offices in South Korea, Hong Kong, Singapore, and Taiwan.

Also taking a booth is Nippon Columbia, best known overseas for its Denon brand audio equipment and record label. Tosh Hirahara, Denon's director for international, says Denon will concentrate on selling its Savoy Jazz Classics series, which it is now releasing following its 1990 purchase of the historic Savoy catalog.

That catalog includes recordings

by artists such as Charlie Parker, Lester Young, and Dexter Gordon. By this spring, Denon plans to have released 80 CDs digitally remastered from the original Savoy lacquer discs.

Denon also has high hopes for ASAP, an American female vocal trio it has signed directly. "Graduation," ASAP's first album, has sold 400,000 copies in Japan since going on sale in March 1990. In a first for the Japanese music business, the album consists of songs written by Yumi Matsutoya, Japan's most popular female vocalist, with the lyrics translated into English.

Japanese record companies and music publishers attending MIDEM (Continued on page 42)

Last Year's 'Brits' To Be Screened

LONDON—The prime of U.K. talent will be on display at MIDEM, via a video screen on the stand of trade association the British Phonographic Industry.

The organization will be showing extracts from last year's British Record Industry Awards (Brits) television show, a program featuring the Cure, Lisa Stansfield, Elton John, and Status Quo.

The BPI says the intention is to keep the international market aware of the breadth of talent emerging from the U.K. and also to promote the Brits television show itself. The

1992 Brits will take place two weeks after MIDEM and the BPI, which runs the event, will be hoping to improve on last year's total of 40 countries in which the program was broadcast.

In addition, the BPI will be helping to administer the U.K. government's sponsorship scheme for British companies attending MIDEM. U.K. firms are eligible for grants, within certain parameters, if they are seeking international markets for British goods and services. Sixty U.K. companies attending this year's event have benefited from government support.

The Music Publishers Assn. and its subsidiary collection company the Mechanical Copyright Protection Society will also be assisting those of its members that have traveled to Cannes with government assistance.

The MPA stand will additionally provide a base for the association's membership where companies can hold meetings, arrange appointments, and use the office facilities.

As part of the British export drive, the MPA hopes to host a visit to MIDEM from the British vice-consul to France.

Italian Labels Adding Touch Of Classical

BY DAVID STANSFIELD

MILAN—Some of Italy's key independent classical music labels are linking at this year's MIDEM to set up the first Classica Dall'Italia—Italian classical music booth. The magazines CD Classics, Opera, Musica, and Giornale della Musica are also sharing the stand space.

MIDEM is a new experience for some of the seven record companies present, including the Bologna-based Symphonia firm. Run by Roberto Meo and Sigrid Lee, Symphonia specializes in rare early music for the CD market.

It is a young company and Meo admits business today is "difficult." He says, "The local market is small and it's tough dealing with international distributors when you have only a limited amount of product."

However, initial releases on the label have won critics' awards and Meo believes involvement in Classica Dall'Italia will bring new distribution deals.

MIDEM is not new to Nikos Vellissiotis and he is introducing his new company imprint, Arkadia, at this year's market. "It's the ideal place to meet your international colleagues," he says. "And at the Italian classical music booth, we'll have a group of people all speaking the same language."

He concedes, though, there are problems. "There's undoubtedly a crisis in the market. When Eastern Europe was opened up, a lot of U.S. and European money was invested there, but there's little money about now. We'll overcome that crisis but that's all I'm expecting in the short term—no miracles."

AFI, the Italian IFPI group, is again backing the "umbrella" stand project successfully launched at MIDEM 1991. Represented there will be 21 small- and medium-size record companies.

Franco Donato, AFI VP and president of the trade group's smaller-companies section, predicts "even better business results this year. Locally produced music has matured rapidly since the last MIDEM and this year we have more space to showcase our product."

He adds, "I'm expecting the Japanese, who have long shown interest in Italian music, to make more major contributions to our business."

Key indie firms DDD, Full Time, Carosello, Ariston, NAPAR, and Ducali are among those on the group stand and Donato says a lot of product to be presented at the 1992 San Remo Song Festival, one of the most prestigious events in the music industry calendar, will be exclusively premiered at MIDEM.



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Recording Industry Association of Japan
Geidankyo (Japan Council of Performers' Organizations)
Japan Association of Music Enterprises
The Federation of Music Producers Japan
Japan Video Association

Australia Plans Biggest Showing Yet

■ BY KATHERINE TULICH

SYDNEY—Australia has assembled its largest contingent to date for the 1992 MIDEM. Some 60 representatives of 27 companies are participating in the national industry's stand, which is organized again this year by Export Music Australia, the music business' overseas marketing organization.

Features of the stand, which is sponsored by Austrade, the Australian Trade Commission, include five meeting rooms equipped with state-of-the-art audio and video equipment and staffed by multilingual personnel. Outside the stand, a CD jukebox containing 100 of the latest Australian releases will be in action, as well as continuous screening of music vid-

eos.

With Australia's music export earnings now estimated at more than A\$125 million (some \$86.29 million) annually, Brian Peacock, GM of Export Music Australia, believes this year's MIDEM will be more important than ever for the future of the Oz industry.

"It's the year that the EC becomes a reality and previous barriers to increased trade are removed. It should be remembered that the top Australian bands created their first overseas impact in Europe, not in the U.S. or U.K. as might be expected.

"Both Midnight Oil and INXS first broke out of France, and our newer wave of Aussie bands, such as Ratcat, Celibate Rifles, and Cosmic Psychos are building fantastic followings

for their live appearances and recorded product. The Australian presence at MIDEM will be significant because we have a bigger group doing business there than at any time in the event's 21-year history," Peacock says.

The new Australian ambassador to France, C.M. Kim Jones, will formally open the national stand in Cannes and also host a cocktail party for key foreign industry guests.

After MIDEM, the Australian Embassy in Paris will open up its new Australian Music Centre, which is to be a permanent repository of a large collection of Australian recordings covering all music styles, plus music books, periodicals, and other memorabilia.

Germans Earn More Govt. Funds DMV To Push Catalogs At Confab

BONN—More than 30 German music publishers will be represented at MIDEM on the corporate stand of DMV, their industry association.

The stand's success in previous years has persuaded Germany's federal economics ministry to give "substantial" financial support to the venture this year. Under the twin banners "Join The Germans" and "Made In Germany," the German publishers will be seeking to promote their catalogs of pop and schlager music.

The stand is again being organized by Dusseldorf company Nowes under the direction of Brigit Friebel. The board of DMV, association president Maja-Maria Reiss, and VP Hans. W. Simorski intend to be present on the stand for the duration of MIDEM. DMV managing director Hans-Henning

Wittgen will also attend.

As a special feature this year, songs from the German publishers' catalogs will be played on a grand piano during the daily "Deutschstude," or German lesson, by 20-year-old pianist Christine Schutze in a throwback to the old Tin Pan Alley tradition.

As in previous years, another important element in the stand will be the distribution of German beer along with organizers and key chains bearing the "Join The Germans" logo.

DMV spokesman Heinz Stroh says the stand will be made particularly attractive by its offering of live music; he says this will be an appealing contrast to the batteries of electronic sounds elsewhere in the exhibition hall.

WOLFGANG SPAHR

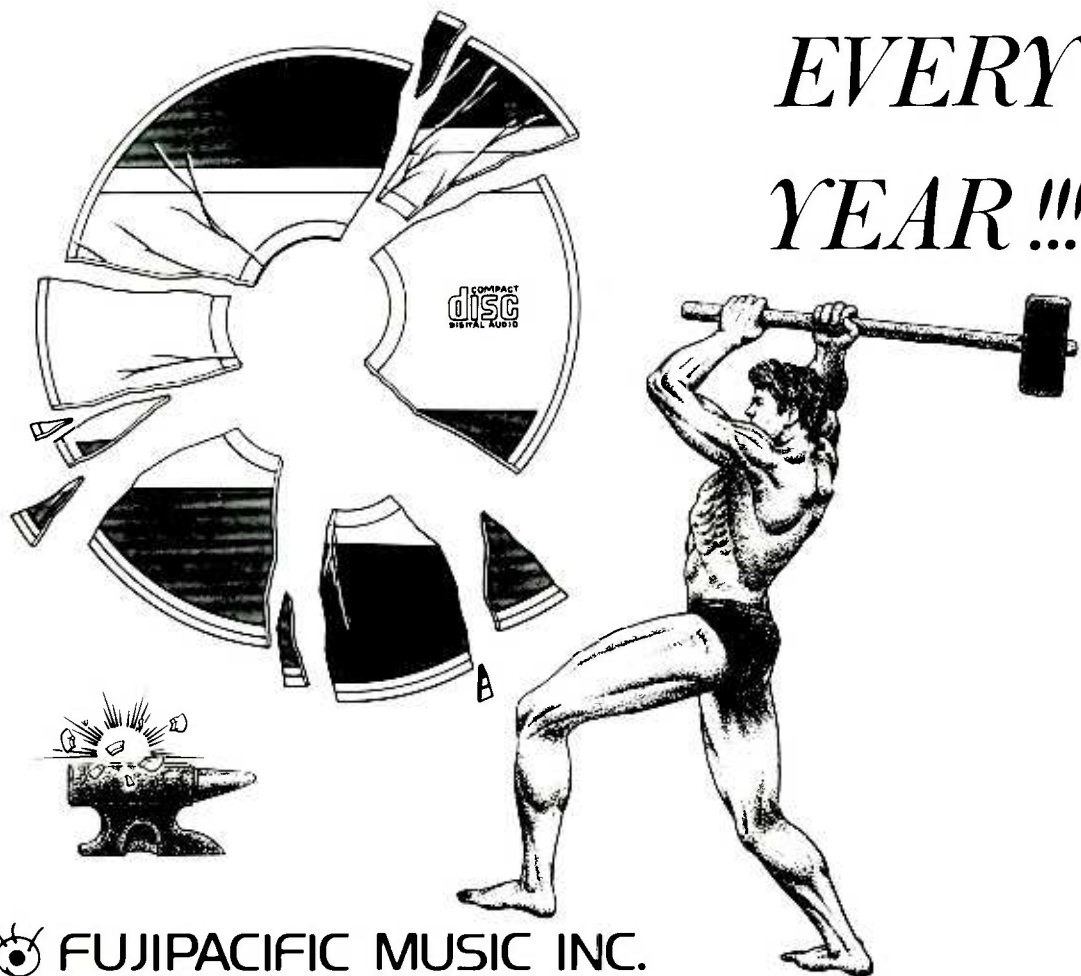
BREAKING

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RECORDS

EVERY

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FRANCE MAKING MAJOR HOME-FIELD STAND

(Continued from page 40)

companies in France, including the six majors and many independent producers. For SPP GM Monique Laurent, there are many reasons to explain the organization's presence at MIDEM: to service its members, to meet with similar organizations from France and other countries, and to talk to its partners—primarily the IFPI—in the global fight against piracy.

Says Laurent, "During the last two MIDEMs, we have run actions against pirates. These actions had a spectacular impact and serve well the cause we fight for."

Industry body SNEP is expected to release the French market figures for 1991; forecasts indicate that the market had a 4%-5% increase in value compared with 1990.

SNEP will also take advantage of the platform of MIDEM by announcing the launch of a Week of Music to take place in March, a generic promotion that will be backed by a \$1 million advertising campaign.

In addition, SNEP will explain the framework of a new structure, FIDIP, a \$4 million fund that will have three main goals: to promote French acts internationally, to modernize retail systems and practices, and to finance market research that will be of benefit to the whole industry.

As one of the sponsors of the first International Visual Music Awards, Sacem is also planning a busy schedule during MIDEM. Sacem managing director Jean-Loup Tournier will address participants with a speech on the state of French music on radio and the defense of national culture under the pressure of international product. Tournier's comments will be timely in the light of current discussion between the French radio and music industries over the quota of domestic product that broadcasters should be obliged to carry.

In collaboration with Adami, Sacem is planning a series of acoustic performances by French acts at the Palais des Festivals each day of MIDEM. Sacem is also to conduct kar-

aoke at the Village France stand using only French material.

On the conference side, FCM will hold a panel on export Jan. 21. Confirmed panelists include Joe Boyd of Ryko/Hannibal, Bruce Findlay, manager of the Silencers, Bernard Batzen, manager of Mano Negra, Crammed Discs president Marc Hollander, Gianna Nanini's manager Peter Zumsteg, and Gipsy Kings producer Claude Martinez.

MIDEM will present a conference on the Japanese market and the new opportunities it offers to French acts. Panelists include Ichiro Asazuma from the Japanese music publishers association, Tomoki Sasa, head of Pony Canyon's international department, and Watanabe Production president Misa Watanabe.

JAPANESE BOOTH

(Continued from page 40)

will naturally also be looking for product to buy.

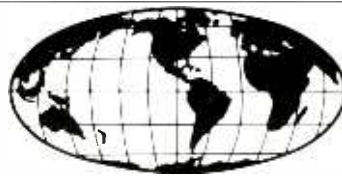
"If there are good products being offered by foreign labels, we'll get in contact with them," says Sumio Amanuma, manager of King Records' international department.

For example, Toshihiko Tomoda, managing director of Osaka-based distributor ND International, says he is not looking for material that is already popular. "We don't want hit products—that information is available in Japan already. We're looking for all genres of music, music that appeals to people with specialized interests."

Another Japanese company attending MIDEM, independent label and publisher AVEX D.D., will be on the lookout for dance and rap music.

"The purpose of our having a booth at MIDEM," says Tom Yoda, AVEX's director of international affairs, "is to establish communication channels with many independent dance music composers or producers so we can license high-quality dance music for marketing in Japan."

HITS OF THE WORLD



EUROCHART HOT 100 12/28/91 MUSIC & MEDIA

SINGLES	
1	1
2	2
3	3
4	4
5	NEW
6	5
7	8
8	9
9	6
10	14
ALBUMS	
1	2
2	1
3	3
4	4
5	5
6	7
7	6
8	8
9	9
10	12

AUSTRALIA (Australian Record Industry Assn.) 1/12/92

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

GERMANY (Der Musikmarkt) 12/17/91

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

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

JAPAN (Music Labo) 1/13/92

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

HITS OF THE U.K.

© 1992, Billboard/BPI Communications Inc. (Music Week/© CIN/compiled by Gallup)

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

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

FRANCE (Nielsen/Europe 1) 12/26/91

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

8	3
9	9
10	11
11	5
12	14
13	17
14	16
15	10
16	15
17	12
18	13
19	NEW
20	NEW

SWEDEN (GLF) 1/8/92

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

NETHERLANDS (Stichting Nederlandse 40) 1/3/92

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

CANADA (The Record) 12/16/91

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



1991

Number One of CAM's Soundtrack Encyclopedia. The main themes from all the films of Fellini, collected in two exceptional CDs and graphically portrayed in a 64-page color booklet.

• TUTTO FELLINI •



1992

From the treasure chest of CAM's soundtrack catalog comes an eagerly awaited collection on compact disc, all masterpieces of Italian and French cinema.

• CAM'S SOUNDTRACK ENCYCLOPEDIA •

CAM'S SOUNDTRACK TREASURY

If you ask C.A.M. general manager Francesca Campi for the secret of the success of the company, she will answer: "A precious catalog, a handful of ideas and a young, enthusiastic staff. Those elements represent the real force behind our great venture."

For three decades now, C.A.M. - Creazioni Artistiche Musicali - has specialised in the creation of original soundtracks and has established an unrivalled reputation in the field.

"Our goal," says Francesca Campi, "is to fill a gap in the soundtrack market with distinctive product - memorable music that repays the buyers' investment."

"We are currently offering original soundtrack recordings from



our huge catalog, many of which have not been on the market for several years, including some hitherto unpublished scores. We also have available soundtracks of new films and of some yet to be released."

C.A.M.'s entry into the soundtrack record market with the new series C.A.M.'s Soundtrack Encyclopedia was triggered, says Ms. Campi, by "our frustration at seeing the market saturated with an infinite variety of compilations. We saw a great possibility to cherry pick from our own catalog and to breathe new life back into some of our master recordings."

The following pages feature some of the outstanding soundtrack recordings from the C.A.M. treasury.



Creazioni Artistiche Musicale - C.A.M. - based in Rome, Italy, is a 30-year-old company which specializes in the production of motion picture soundtracks. Its publishing catalog contains more than 2,400 titles.

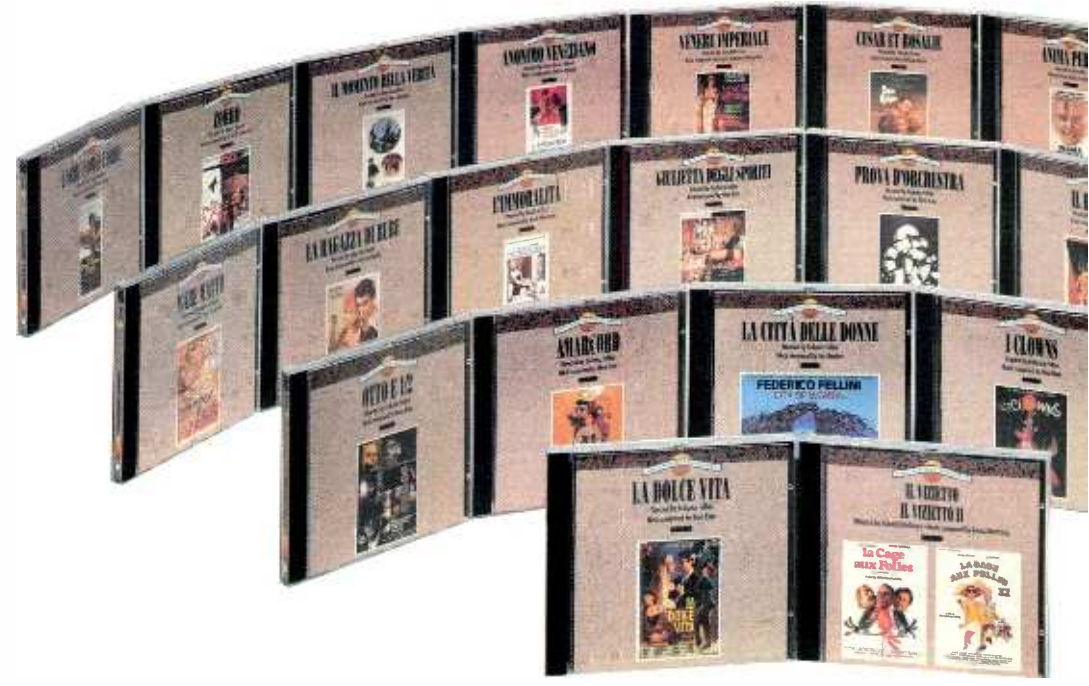
At the 1991 MIDEM, C.A.M. successfully introduced the first release in a prestigious series of recordings - the C.A.M. Soundtrack Encyclopedia. This was a double CD package entitled "Tutto Fellini," containing the main themes from all of the films of Federico Fellini to date, plus a 64-page color booklet.

THE GOLDEN YEAR ITALIAN & FRENCH

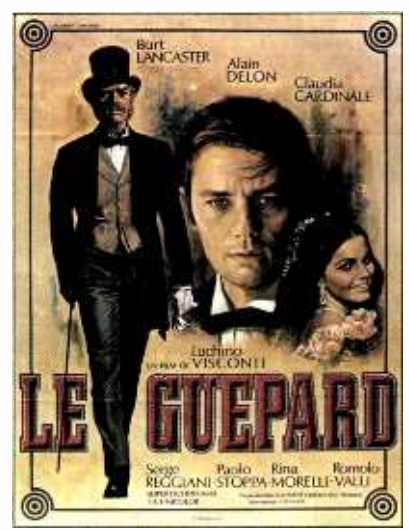
ORIGINAL SOUNDTRACK



"LA DOLCE VITA"
*1959 - David di Donatello (Italy)
*1960 - Palme d'Or (Cannes)
*1961 - Oscar (U.S.A.)
... and many more.



Since then 25 more CDs have been added to the series, and another 100 are in preparation, constituting a soundtrack pantheon which represents the 'creme de la creme' of the C.A.M. repertoire, the music for motion pictures which are the jewels of Italian and French cinema.



"IL GATTOPARDO" ("Le Guepard")
*1963 - Palme d'Or (Cannes)
*1963 - David di Donatello (Italy)
*1964 - Nastro d'Argento (Italy)

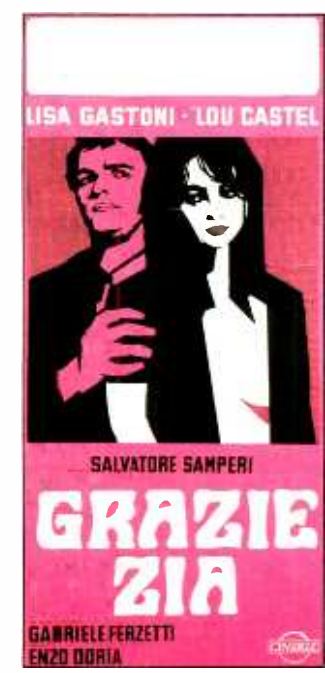
Each compact disc is abundantly documented with information on story line and cast, plus technical data and anecdotes, contained in a full-color illustrated booklet with the text rendered in five languages.



"OTTO E MEZZO" ("8 1/2")
*1963 - Oscar (U.S.A.)
*1963 - First Prize, International Film Festivals (Moscow, Berlin)
*1964 - Nastro d'Argento (Italy)
... and many more.

The term Soundtrack Encyclopedia was not chosen by chance - because the collection is a veritable directory of the all-time great Italian and French movies.

Where possible, because of the age of the original masters, the soundtracks have been remastered in Dolby Surround, enhancing the sound quality to an unprecedented degree.



"GRAZIE ZIA"
*1968 - David di Donatello (Italy)
*1968 - Nastro d'Argento (Italy)
*1968 - Special Prize (Cannes)

S O F CINEMA

BOOKS



"ANONIMO VENEZIANO"
 *1971 - Leone d'Oro for best soundtrack (Venice)
 *1971 - Special Prize (Cannes, Moscow)
 *1971 - Nastro d'Argento for best musical score (Italy)

The collection covers films of all genres - comedies, adventure stories, thrillers, epic movies, romances, satires etc. - and features

the music of some of the greatest film composers, including Ennio Morricone, Nino Rota, Carlo Rustichelli, Armando Trovaioli, A. F. Lavagnino, Giovanni Fusco, Stelvio Cipriani, Daniele Paris, Lee Holdridge, Bill Conti, Stanley Myers, Vangelis, Angelo Badalamenti, Michel Legrand, Philippe Sarde, Georges Delerue and Francis Lai.

These and other great creative writers have helped to make the movies to which they contributed scores some of the most memorable works of the motion picture art.



"AMARCORD"
 *1973 - David di Donatello (Italy)
 *1975 - Nastro d'Argento (Italy)
 *1975 - Oscar (U.S.A.)
 ... and many more.

What would "Amacord", or "La Dolce Vita" be without Nino Rota's score - or "La Cage Aux Folles" without Morricone's?

Think of the Vangelis score for "La Fete Sauvage", of Rustichelli's for "La Ragazza Di Bube", Trovaioli's "Profumo Di Donna", Piovani's "La Notte Di San Lorenzo", Rota's "Otto E Mezzo", Delerue's "Comme Un Boomerang", Myer's "Histoire D'O", Cipriani's "Anonimo Veneziano", Paris's "Portiere Di Notte", ("The Night Porter"), Fusco's "L'Eclisse", ("The Eclipse"), and Oliviero/Ortolani's "Mondo Cane", from which came the great hit song "More" - a title which has had more than 4 million performances in the United States alone, according to BMI.

These great scores all go to make C.A.M.'s Soundtrack Encyclopedia a prestigious CD collection which is quite indispensable for all lovers of European cinema, particularly as it embraces many recordings which are available for the very first time.

At this year's MIDEM, C.A.M. will reveal details of the next 100 CDs to be released in the Soundtrack Encyclopedia series. The first 25 releases are pictured on this spread.

Among the up-coming productions are:

ENNIO MORRICONE: "L'Eredita Ferramonti", "Grazie Zia", "Commandamenti Per Un Gangster", "Escalation", "La Cina E Vicina",



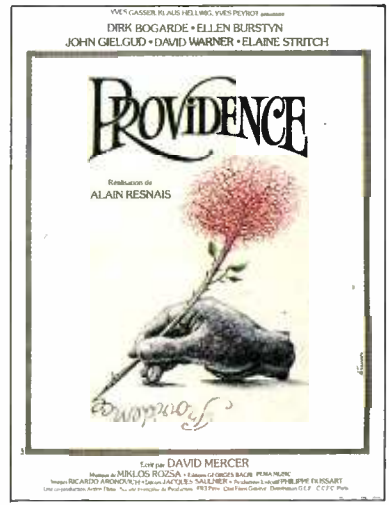
"BAROCCO"
 *1976 - Cesar for best second-role actress, (Marie-France Pisier) (France)
 ... and many more.

"La Banda J. & S.", "La Tarantola Dal Ventre Nero, and many others.

NINO ROTA: "Un Eroe Dei Nostri Tempi", "Accadde Al Penitenziario", and "Il Brigante".

CARLO RUSTICHELLI: "Io Io Io E Gli Altri", "Sedotta E Abbandonata", "Dio Perdon, Io No", "La Bellezza Di Ippolita", and many others.

... plus "L'Avventura", "Deserto Rosso" and "L'Eclisse" (Fusco); "L'Affaire Crazy Capo" (Cosma); "Le Cadeau" (Legrand); "Comme Un Boomerang" (Delerue); "Morte in Vaticano" (Donaggio); "Portiere Di Notte" (Paris); "La Valise" (Sarde); "Un Uomo, Un Cavallo, Una Pistola" (Cipriani), and many, many more.



"PROVIDENCE"
 *1978 - Cesar for best soundtrack (France)
 ... and many more.

CAM TODAY

C.A.M. continues to be highly active in the publishing and production of important original soundtracks, concentrating in order of priority on Italian, French and American motion pictures.

Because of the company's 30 years of experience in this specialized area of the music business and because of its superbly-equipped in-house recording studios, C.A.M. is able to offer a unique, highly professional service to composers and film producers.

New soundtrack productions are currently being released under the title "C.A.M.'s Original Soundtrack" (COS) and among the latest titles are:



1. "EVERYBODY'S FINE"
("Stanno Tutti Bene")
- Music by Ennio Morricone

Oscar-winner Giuseppe Tornatore directs this touching movie which stars Marcello Mastroianni. The film has had great success worldwide and the music of Morricone won the David di Donatello award for the best soundtrack of the year.



3. "DR. GRASLER"
- Music by Ennio Morricone

Directed by Roberto Faenza, this film is based on a novel by Arthur Schnitzler and features an outstanding performance from Keith Carradine and yet another beautifully melodic soundtrack from Morricone.



5. "LA CONDANNA"
- Music by Carlo Crivelli

Directed by the controversial Marco Bellochio, this film has aroused passions everywhere. People love it or hate it, but can't ignore it. It deals provocatively with the inflammatory subject of rape and it won the Berlin Silver Bear award last year. Crivelli, a highly esteemed composer of contemporary music, has contributed a fascinating and unusual soundtrack.



2. "COMFORT OF STRANGERS"
- Music by Angelo Badalamenti

A great film directed by Paul Schrader, set in Venice and featuring Rupert Everett, Natasha Richardson and Christopher Walken. Angelo Badalamenti, the brilliant composer of the music for "Twin Peaks", has produced another highly memorable soundtrack.



4. "DALI"
- Music by Toni Sechi

A biographical movie of the great Salvador Dali, this film was directed by Antony Ribas and features Lorenzo Quinn in the starring role. The film portrays Dali arriving in the United States and narrating the story of his life to a journalist. Sechi's soundtrack beautifully matches the evocative quality of the movie.



6. "ESPECIALMENTE"
- Music by Ennio Morricone

A film in four episodes directed by Giuseppe Tornatore, Marco Tullio Giordana, Giuseppe Bertolucci and Francesco Barilli. It stars Philippe Noiret, Ornella Muti and Bruno Ganz. The superb Morricone soundtrack, digitally recorded in Dolby Surround, makes a great CD, containing more than an hour of music.

Other productions, which were presented at last year's Venice Film Festival, are:

- "L'ALBA", directed by Francesco Maselli, with music by Giovanna Marini.
- "CHIEDI LA LUNA", directed by Giuseppe Piccioni, with music by Antonio Di Pofi.
- "IL CASO MARTELLO", directed by Guido Chiesa, with music by Giuseppe Napoli.
- "FACCIA DI LEPRE", directed by Liliana Ginanneschi, with music by Antonio Di Pofi.
- "LA VILLA DEL VENERDI", directed by Mauro Bolognini, with music by Ennio Morricone.

And, in production - among others - are:-

- "MARCELLINO PANE E VINO", a remake by Luigi Comencini, with music by Fiorenzo Carpi.
- "QUANDO ERAVAMO REPRESSI", a great theatrical success and now a film directed by Pino Quartullo, with music by "Stress" Sergio Cammarriere and Stefano Reali, and featuring Lisa Hunt.

C.A.M. SRL - 8 VIA VIRGILIO - 00193 ROMA ITALY
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Retail

Majors Try Taking Music Directly To Consumers

(Continued from page 1)

buy it at a record store or call an 800 number. In ads for its Legacy reissue series, Sony has included an 800 number that people can call to get a free catalog. And the bimonthly Utne Reader, an alternative journal, recently ran a mail-order ad for "The Songs Of The Civil War" video and CD from Sony Music Video and Columbia Records, respectively. (The Utne Reader has also run direct-response ads for Rhino and Disney Records in recent months.)

In addition, the November issue of CD Review advertised five Sony Special Products titles by Duke Ellington, Willie Nelson, Miles Davis, and Blood, Sweat & Tears, plus a British rock compilation and a classical album, for \$7.99 each or all six for \$44.99. Although CD Review fulfilled the orders for the product, which it had purchased from Sony as a third-party marketer, a Sony source views this ad as research for the company's own direct-marketing effort.

DIVERSE METHODS

Capitol Records, part of the worldwide EMI Music complex, has also made some diverse moves in the direct-response area. Last year, for instance, it advertised its products with an 800 number on the Digital Planet cable radio network; it is still running ads on Digital Planet, but has dropped the 800 number because the web's audience is still too small for it to be

effective.

In October and December, Capitol took half-page ads in Modern Maturity magazine for its Frank Sinatra boxed set. "We're having incredible results," says Lou Mann, senior VP of sales for Capitol. "That's our first real attempt to go directly to the consumer that will probably not go to the record store. You rarely find people of 55-plus in Tower Records."

But Capitol is not targeting just the older crowd with its direct-marketing experiments. Recently, in a test that may be duplicated with other Capitol artists, the label offered Richard Marx's current "Rush Street" album via an 800 number on MTV at its full retail price.

"The retailers saw that spot and they freaked," notes Mann. "But I had them call the 800 number, and when they did, they discovered it was Musicland's fulfillment unit."

Musicland and Tower Records, he explains, are among the retail chains that have tried direct-response selling themselves (see story, this page). They have 800 numbers and fulfillment centers, he says, "that they're not using at all. . . . It's not an area they've shown much interest in."

Mann says Capitol would like to be "partnered" with retailers in direct marketing. He has already talked to Tower about it, pledging to take more MTV ads that would rely on Tower for fulfillment of orders. "I've offered a turnkey operation to [the

retailers]," he says. "I want to do it more often to show them the benefits of direct marketing to consumers who don't go to stores."

RETAIL EMPHASIS

The subject of direct marketing is a sensitive one for retailers, who are already angry at the major labels over what they regard as the record clubs' ridiculously generous sign-up offers.

'We have to recognize that some consumers are changing their buying habits'

Not surprisingly, label executives stress that their direct-response plans are meant to be an adjunct—and even a stimulant—to retail sales, not a drain on them.

Paul Smith, president of Sony Music Distribution, emphasizes that Sony wants to make consumers aware of records so they can buy them at retail. "But if the racks in smaller markets don't carry it, and the consumer can't find it, we're giving them a way to get it," he says.

Even in larger markets, he adds, "if they can't find it, we want to make sure it's available to them. First and foremost, we want them to go to retailers. But not all retailers carry a wide catalog mix, and we still want the consumer to be able to find what he's looking for . . .

"We'll experiment from time to time in different kinds of [musical] genres and media, and if there's a demand for the product and the consumer is looking for the product, whether it's jazz or country or the Barbra Streisand set, we want to make sure there's a place where they can find it."

While Smith declines to say whether Sony will expand these efforts this year, he calls the direct-response program a "worthwhile experiment."

MOST PROFITABLE ROUTE

Jordan Rost, VP of marketing for the Warner Music Group, says his company is concerned about the aging and "cocooning" of the record-buying population, but it does not want to do anything that will hurt re-

tailers, Warner's primary customers. Consequently, the Warner catalog is targeted to the 35-plus age group, who seldom go to record stores.

"The only reason to get involved in direct marketing is with the idea of reaching people who care about music but don't shop at retail—and we think that the population is out there in significant numbers," says Rost.

"We have to recognize that some consumers are changing their buying habits," he adds. "It's our hope that by providing a way to reach those consumers, those efforts will stimulate the retail business, through the impact of our advertising and because once people rekindle the habit of buying music, they'll be more prone to go into record stores, where they can get immediate gratification and a better deal."

Meanwhile, Warner is also trying to help retailers bring older buyers into the stores. "We're planning an effort in '92 to work closely with retail customers on the issue of appealing to this older demographic at retail," says Rost. He notes that Mark Schulman, former senior VP/GM of Atlantic, was appointed VP of market development at the Warner Music Group chiefly for this purpose.

CH-CH-CH-CHANGES

There is no doubt that the demographics of the record-buying population are changing. According to a "1990 Consumer Profile" issued by the Recording Industry Assn. of America, the percentage of dollars spent on prerecorded music that year by those aged 35-plus rose to 29.1% from 22.7% in 1986. In contrast, those aged 15-19 accounted for only 18.3% of dollars spent on music in 1990, compared with 23.6% in 1986; 10-14-year-olds spent only 7.6% of the total in 1990, down from 9.6% in 1986.

Comments Linda Greenberg, head of research for Sony Music, "The youngest buyer is still the heaviest buyer, but in terms of the number of units, there's a shift to the older buyer. It makes sense; the population is aging."

Other consumer-products businesses have recognized this trend and have catered to the mature consumer through catalog houses and other forms of direct marketing. Throughout the '80s, U.S. mail-order sales grew at an annual rate of 10%

or better, reaching an estimated \$87 billion in 1989. According to the Direct Marketing Assn., 54% of the population made at least one direct marketing purchase in 1990; another observer, Arnold Fishman of Marketing Logistics Inc., was quoted in The Wall Street Journal as saying that 30% of households are significant mail-order buyers. Although revenue growth slowed down in 1990 and 1991, the direct-marketing sector still represents a hefty chunk of sales to consumers.

But, aside from selling budget-priced product to catalog houses and other marketers, the record industry has been slow to exploit this opportunity. The embryonic state of the manufacturers' thrust into this area is shown by the fact that, from 1986 to 1990, mail-order record sales declined from 5% to 3.5% of U.S. music revenues, according to the RIAA.

CHANGED STANCE

Why have the labels changed their stance on direct marketing?

Aside from the demographic trend noted above, it is clear that last year's decline in industry revenues has prompted the labels to look at any and all ways in which to increase their sales.

According to Sony's Smith, for example, "We have to look at every potential way we can find to reach a larger group of consumers."

Similarly, Capitol's Mann says, "We're not trying to usurp retail, because we're in partnership with them. But it's our obligation to go out and try to stimulate the business."

Second, over the past decade there has been a tremendous surge in catalog reissues, fueled by the rise of the CD. Although labels are loath to give percentages, catalog now accounts for an estimated 60%-80% of retail sales. Yet few retail stores are large enough to carry more than a small fraction of the available catalog titles, and, particularly when business is soft, retailers tend to sink the majority of their available cash into the hits. As a result, labels with big catalogs are left looking for alternative ways to expose their product.

Third, the increasing consolidation of the retail business—75% of which is done by the top 20 accounts—has placed the labels at a disadvantage,

(Continued on page 52)

Retailers Have Piece Of The Direct-Marketing Action, Too

NEW YORK—While record labels begin to take a more active role in the direct marketing of music to consumers (see story, page 1), some retailers are also active in that area of the business, including J&R Music World, Tower Records, and The Musicland Group.

J&R, the giant retailer in lower Manhattan, has long operated a large mail-order business that is considered to be quite successful. But the company never reveals any financial details about its operation.

West Sacramento, Calif.-based Tower has operated its own mail-order service for more than 10 years. Again, company officials decline to reveal financial information about the operation, which, among other things, advertises an 800 number in the chain's Pulse! magazine.

Another chain experimenting with direct marketing is Minneapolis-based Musicland, which has used 800 numbers and has participated in the electronic-mail operating on Prodigy, a computer network.

In October, Musicland's chairman, CEO, and president, Jack Eugster, said at the chain's convention, "We have made some

modest efforts in direct marketing," but he labeled it a minor effort. "We have some 800 numbers; we are playing with it, if you will," he said.

Eugster acknowledged that the reason the chain is exploring direct marketing is to prepare itself, should that way of selling gain momentum in the future.

Arnie Bernstein, the chain's executive VP, says he has no problem with the labels' increased efforts in direct marketing, which he sees as a "positive thing. But giving it away like the [record clubs] is not an acceptable form of marketing."

The record companies' direct-response product carries retail-level prices, which helps make an orderly market, he adds. But Bernstein says he would have a problem with the labels' new direct-marketing efforts if they run promotions through retail stores to get names for their mailing lists.

"That we would not see as a positive, because it would mean that they are trying to convert retail shoppers and steal business from the retailers," he says. "But if the labels aim their efforts at people who shop through direct mail, that is all right." **ED CHRISTMAN**

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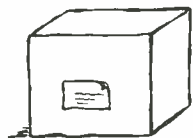
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Retail

Super Club Keeping Record Bar W'house Active For Now

ALL IN THE CLUB: Although both Turtle's and Record Bar are being run as one chain with a single management structure, Super Club Music has decided to defer the physical integration of the chain until late in 1992. The plan now is to keep the Record Bar warehouse in Durham, N.C., open until the holiday season of 1992. By then, says **Bill Shepard**, president and chief operating officer of Super Club Retail Operations, "we plan to do all of our shipping from Atlanta."

Meanwhile, the company is also hard at work on its marketing information systems, which, according to sources, have caused some problems for the chain due to the fact that Turtle's and Record Bar have completely different systems. Shepard acknowledges that the systems

are not compatible but says the company has hired a consultant to work on MIS.

As for the new facility that the company mentioned when it announced the merger back in late April, Shepard reports the company still plans to build one in Atlanta that "will lead us through the '90s. But we have not determined when we will open it because we are still working on a prototype." So, to prepare for the closing of the Durham warehouse, Super Club is retrofitting Turtle's current facility to handle the expanded volume. On the people front, **Steve Bennett** continues to hold the position of acting VP and is helping to build the new company, according to Shepard. Other senior managers at the chain are **Rob Perkins**, executive VP and chief financial officer; **Brian Poehner**, VP of purchasing and merchandising; and **Joe Martin**, VP of advertising.

On the other side of the company, Super Club continues to work on its video merger, combining three video chains—**Movies At Home**, **Video Towne**, and **Alfalfa/MovieTime**—into one company, the 200-unit Super Club Video Corp., according to Shepard, who says, "We are still in the early stages, and we have a lot of work to do. Mergers are not easy but I am very pleased with how hard everyone here is working to make this come together." In early December, the finance, merchandise, and marketing departments were all assembled at the company headquarters in Dallas.

The two founders of Kansas City, Kan.-based **Movies At Home**, **Don Marchi**, who is serving as VP of merchandising, and **Peter Gencarelli**, who holds the position of VP of administration, have moved to Dallas, where the combined chain is now based. Also, **Patrick Kane**, who served as GM at Hammond, La.-based **Alfalfa**, also moved to Dallas to become director of visual presentation. Meanwhile, **George Solomon**, president of **Alfalfa**, has

RETAIL TRACK

by Ed Christman

resigned, apparently preferring to stay in Louisiana to pursue other opportunities. Also, **Robert and Jan Williams** of **Video Towne** continue to serve as consultants.

As previously reported, Super Club recruited **John Himelfarb**, formerly of the **Pier 1** chain, to serve as executive VP of merchandising and marketing, and **Anna Currence** from **B. Dalton/Barnes & Noble**, as VP of store operations.

In addition to pulling things together at the company's headquarters, Super Club Video has been active out in the field. For example, one priority has been working with the **Video Towne** stores to improve their presentation and beef up in-

ventory.

ON THE MOVE: **Barbara Schwartz**, formerly **Chrysalis** Northeast regional marketing manager who lost her job through the restructuring of **SBK/Chrysalis/EMI**, has joined **Capitol Records** as Northeast regional marketing director. Also, **Traci Simmons**, formerly of the **Chrysalis Records** sales department, has joined **Capitol** as the local retail marketing manager. Both are working out of **CEMA's** New York branch... In Miami, **Cindy Barr**, who has been serving as a consultant for **Cheetah Records** since leaving **Spec's Music & Video**, has joined the label full-time as national director of marketing and artist development, reporting to **Fred Held**, VP of operations... **Doug Harvey**, who was previously a senior executive with the defunct **Lieberman Enterprises**, and before that headed up **Target's** music and video department, is rumored to be headed for **Arrow Distributing Co.** in Solon, Ohio.



Party Till The Cowsills Come Home. The Cowsills, the former hit makers on the comeback trail, co-host the VH-1 program "My Generation" from Sam Goody at the Beverly Center in Los Angeles. The show is slated to be aired sometime in January. Shown, from left, are Paul Cowsill; Jim Werts, Sam Goody department manager; John Cowsill; Susan Cowsill; Sean McHenry, store operations manager; Parker Bostwick, Suncoast department manager; Bob Cowsill; and Russell Frost, classical department manager.

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 07863-61019-4 \$9.00

LOU REED
Magic And Loss
CD Warner Bros. 2-26662
CA 4-26662

SLOW DIVE
Just For A Day
CD SBK K29807

STEELEYE SPAN
Back In Line
CD Progressive Records PRO 006

JOHN WAITE
The Essential John Waite
CD Chrysalis 21864
CA 21864

R&B/RAP/DANCE

SAINT ETIENNE
Foxbase Alpha
el.1.5
CD Warner Bros. 2-26793
CA 4-26793

FUNGO MUNGO
Humungous

CD Island 314510169
CA 314510169

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ANNOUNCEMENT
Born Into The '90s
CD Jive 41469-2
CA 41469-4

JAZZ/NEW AGE

ART PEPPER
The Artistry Of Pepper
CD Capitol/Pacific Jazz 97194
CA 97194

ANTHONY PHILLIPS
Finger Painting
CD Progressive Records PRO 012

COUNTRY

JOHN ANDERSON
Straight Tequila Night
CD BNA Entertainment 61029-2
CA 61029-4

EMMYLOU HARRIS
Emmylou Harris And The Nash Ramblers At The Ryman
CD Warner Bros. 2-26664
CA 4-26664

PRAIRIE OYSTER
Everybody Knows
CD RCA 07863-61013-2
CA 07863-61013-4

SOUNDTRACKS

ERIC CLAPTON
Rush

CD Warner Bros. 2-26794
CA 4-26794

JFK
CD Elektra 61293
CA 61293

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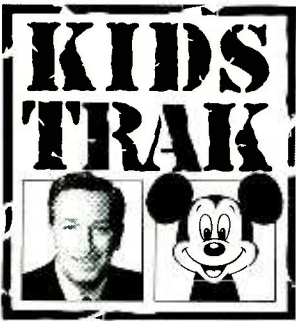
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Is DC Talk Losing Becuz Of Its Religion?; INDI Outs

FEAR OF GOD: Discrimination—real or imagined—is no stranger to any number of controversial rap groups. Explicit lyrics, often laced with sexual or violent imagery, are usually the scapegoat when a retailer, media outlet, or concert promoter opts to "censor" an act.

But how about "religious discrimination"? That's the complaint lodged by Brentwood, Tenn.'s **ForeFront Records**, home to a trio of rappers who go by **DC** (as in decent Christian) **Talk**.

"It's interesting that a group like **N.W.A** can propagate whatever they want [in the commercial mainstream]," says ForeFront president **Dan Brock**. "But when [the members of] **DC Talk** rap about their faith it's threatening to people."

Yet with influences as diverse as the **Sugarhill Gang**, **John Lennon**, **Sly & the Family Stone**, and **Nat King Cole**, **DC Talk's** combination of rap, rock, and soul offers more to the casual listener than a mere call to convert. (*The tunes are pretty good!*)

In fact, ForeFront is set to release "Walls," one of the trio's more "secular" cuts, on **Martin Luther King Jr. day** (Jan. 20). The track mixes metal-edged live guitar with soulful, melodic vocals and punchy, positive raps: "No negotiation, to love a certain nation/All means all, with no discrimination./Boy, we can set a precedent the world can cop/

Yo, fellow believers, now is the time to stop racism within our lives/Today is the time for this love to shine."

To date, **DC Talk's** biggest support has come from mail-order fans



by Deborah Russell

and Christian retail outlets, which together have garnered combined sales in excess of 500,000 units on the albums "DC Talk" and "Nu Thang," plus some 32,000 units on the longform video "Rap, Rock & Soul." Each piece contains *very explicit* Christian imagery, however, which forces the group into a *very tiny* pigeonhole.

ForeFront's Brock hopes "Walls" literally will break down the walls that keep **DC Talk** on the outskirts of the commercial mainstream. Video broadcasters, such as Canada's **MuchMusic** and the **Video Jukebox Network**, have supported the group in the past, and Brock credits the Nashville-based video production team **Deaton-Flanigen** with creating **DC Talk's** polished visual image. He's had less success with

radio, however, and recently hired some independent promoters to crack the urban and top 40 airwaves.

But **DC Talk** won't tone down its religious message just to net commercial success, says Brock. "Rap is bold and in your face; a more subtle message is not appropriate," he notes. "Just look at **Ice Cube**."

MEL KLEIN'S exit from the network of **Independent National Distributors Inc.** has many industry observers scratching their heads. After all, Klein supposedly was **INDI's** founder. Now that he's out—following in the footsteps of former **INDI** VP **Dick Kline**—**George Hocutt**, president of **California Record Distributors Inc.** and **INDI's** CEO and chairman of the board, has

completely taken over the operation (**Billboard**, Jan. 4). It's ironic, as many industry leaders speculated that Hocutt was planning to retire when he sold **California Record Distributors Inc.** to **INDI** in 1990.

INDI's development hasn't been as swift or dramatic as first anticipated; all of the principals have admitted that. And while some could interpret Klein and Kline's departures as a sign of weakness, one of **INDI's** competitors is quick to point out that Hocutt is clearly the man to galvanize the network, noting: "I suspect this is going to salvage the whole operation."

TROUBLE ON THE ROAD: Hard rock act **Type O Negative** and leader **Pete Steele** (formerly of **Carni-**
(Continued on next page)



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(Continued from page 49)

says one senior record company executive. With power concentrated in fewer, bigger retailers, he contends, "they're eroding our margins. The bigger these guys are, the better their credit terms, the less we make." At the same time, he adds, royalties from record clubs are "minuscule." Therefore, he says, "Every company in the music business has to look for alternative methods of selling records where we can get as much margin as we can."

Warner's Rost, however, claims that "going through the retail marketplace is the most profitable way to sell music." He maintains that—even though the company is charging list price—it is more expensive to ship, handle, bill, and advertise a cassette or CD directly to the consumer than to sell it via retail stores.

Rost is optimistic that the retail business will grow if retailers can serve their customers better to "make the match between what people want and what's available." He denies speculation that Warner and other record companies are embracing direct-marketing to pave the way for electronic delivery to people's homes. Contending that "electronic delivery is still far off," he states that "record stores, for a long time to come, will be the best place to have a large number of titles."

Nevertheless, some observers believe electronic home delivery of music software could be technically feasible by the end of this decade. And the record companies are planning to take advantage of it when it comes, as shown by their support for an International Standard Recording Code that has already been adopted in Japan (Billboard, April 6). According to an RIAA memo discussed at a meeting of the group's operations committee last spring, the ISRC "would provide an infrastructure for the automated delivery of sound recordings to the public."

In the near term, the labels are also considering other ways to augment sales outside of retail channels. For example, one executive talks about testing a new invention that attaches to a TV set and can manufacture "first-generation cassettes" from incoming electronic signals. And another label executive says, "If the industry ever goes to the jewel box only [for CDs], it's conceivable we could be selling the top 50 in vending machines. So we don't know that we need the retailers to sell the hits."

Assistance in preparing this story was provided by Ed Christman.

GRASS ROUTE

(Continued from preceding page)

vore) are "marked men" in Germany, as some folks overseas interpret Steele's lyrics as Neo-Nazi, racist, and fascist. Fliers bearing Type O Negative's photo and the plea: "Kill this band on sight!" are circulating in cities where the group has been scheduled to appear, according to officials with the band's label, Roadrunner Records, resulting in the cancellation of several live shows.

WE'VE ERRED: In Grass Route Jan. 11, a quote was incorrectly attributed to Ron Fair, senior VP of A&R and staff producer for the EMI Group North America. It was actually Jon Zazula, head of Crazy Management and Megaforce Records, who said: "I don't think there's going to be reduced spending [overall] for anything [the majors] believe in. They'll be spending the same amount of money, but on fewer acts."

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THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (ISUG LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	8	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ/10.98)	GREATEST HITS 1 week at No. 1	35
2	6	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/12.98)	LED ZEPPELIN IV	35
3	10	ELTON JOHN ● MCA 1689 (4.98/12.98)	GREATEST HITS	34
4	9	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98/12.98)	GREATEST HITS	35
5	22	MEAT LOAF ▲ ⁶ CLEVELAND INT L 34974/EPIC (5.98 EQ/10.98)	BAT OUT OF HELL	35
6	25	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98/11.98)	BEST OF RIGHTEOUS BROTHERS	35
7	12	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/16.98)	JOURNEY'S GREATEST HITS	35
8	15	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/12.98)	GREATEST HITS 1971-1975	35
9	7	JAMES TAYLOR ▲ ⁴ WARNER BROS 3113 (7.98/12.98)	GREATEST HITS	35
10	18	PATSY CLINE ▲ ³ MCA 12 (4.98/11.98)	GREATEST HITS	35
11	16	ERIC CLAPTON ▲ ⁷ POLYDOR 825382 (7.98 EQ/12.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	35
12	17	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/16.98)	APPETITE FOR DESTRUCTION	35
13	19	JIMMY BUFFETT ▲ MCA 5633 (7.98/12.98)	SONGS YOU KNOW BY HEART	35
14	13	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ/32.98)	GREATEST HITS VOL. I & II	35
15	26	THE EAGLES ● ELEKTRA 60205* (7.98/12.98)	GREATEST HITS VOL. 2	35
16	11	THE DOORS ▲ ELEKTRA 60345* (12.98/21.98)	BEST OF THE DOORS	24
17	24	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/12.98)	BACK IN BLACK	35
18	4	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98/74.98)	LED ZEPPELIN	34
19	21	BOB MARLEY AND THE WAILERS ▲ ⁷ TUFF GONG 846210/ISLAND (9.98/16.98)	LEGEND	24
20	20	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/32.98)	THE WALL	35
21	38	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98/12.98)	10 FROM 6	32
22	28	ENYA ▲ REPRISE 26774* (10.98/16.98)	WATERMARK	12
23	29	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/16.98)	DARK SIDE OF THE MOON	35
24	27	METALLICA ▲ ² ELEKTRA 60812* (9.98/16.98)	...AND JUSTICE FOR ALL	26
25	47	GEORGE STRAIT ▲ MCA 42035* (7.98/16.98)	GREATEST HITS VOL. 2	14
26	32	ELTON JOHN ▲ Geffen 24153* (7.98/12.98)	GREATEST HITS VOL. 3	3
27	35	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98/12.98)	LED ZEPPELIN 2	26
28	44	CHICAGO ● REPRISE 26080 (9.98/16.98)	GREATEST HITS 1982-1989	31
29	34	METALLICA ▲ ELEKTRA 60396* (9.98/14.98)	RIDE THE LIGHTNING	20
30	40	ELTON JOHN ▲ MCA 1690 (4.98/12.98)	GREATEST HITS VOL. 2	2
31	33	METALLICA ▲ ² ELEKTRA 60439* (9.98/14.98)	MASTER OF PUPPETS	21
32	37	ROD STEWART ▲ WARNER BROS 26158 (9.98/16.98)	DOWNTOWN TRAIN/SELECTIONS...	31
33	—	THE EAGLES ▲ ⁹ ELEKTRA 103* (7.98/12.98)	HOTEL CALIFORNIA	28
34	39	THE POLICE ▲ A&M 3902 (9.98/16.98)	SINGLES - EVERY BREATH YOU TAKE	28
35	—	PHIL COLLINS ▲ ⁷ ATLANTIC 81240* (9.98/12.98)	NO JACKET REQUIRED	6
36	—	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 12182 (12.98/16.98)	NINE TONIGHT	14
37	—	THE JUDDS ▲ CURB 5916*/RCA (7.98/12.98)	HEARTLAND	5
38	—	BON JOVI ▲ ⁹ MERCURY 830264 (7.98 EQ/12.98)	SLIPPERY WHEN WET	20
39	—	NAT KING COLE ● CAPITOL 46736* (7.98/12.98)	UNFORGETTABLE	4
40	—	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98/14.98)	GREATEST HITS	13
41	—	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (9.98 EQ/16.98)	HYSTERIA	29
42	—	FLEETWOOD MAC ▲ WARNER BROS 25801* (9.98/16.98)	GREATEST HITS	18
43	—	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98/16.98)	DR. FEELGOOD	1
44	—	THE DOORS ▲ ² ELEKTRA 74007* (7.98/12.98)	THE DOORS	3
45	46	SALT-N-PEPA NEXT PLATEAU 1025 (9.98/14.98)	BLITZ OF SALT-N-PEPA HITS	12
46	—	BILLY JOEL ▲ COLUMBIA 34987* (5.98 EQ/10.98)	THE STRANGER	9
47	49	LED ZEPPELIN ▲ ⁶ ATLANTIC 19130 (7.98/12.98)	HOUSES OF THE HOLY	7
48	—	LED ZEPPELIN ▲ ³ ATLANTIC 19126 (7.98/12.98)	LED ZEPPELIN	1
49	48	U2 ▲ ISLAND 842298 (9.98/16.98)	THE JOSHUA TREE	3
50	31	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/16.98)	PREMIERE COLLECTION	12

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and 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.

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"Southern Cross"
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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ **LOU REED**
Magic And Loss
PRODUCERS: Lou Reed & Mike Rathke
Sire/Warner Bros. 26662

Reed's latest may be his most demanding work ever, and certainly one of his most rewarding albums in the end. Like "New York" and "Songs For 'Drella," new album is a song cycle; subject matter—the death of a loved one—is dealt with in almost excruciating detail, but Reed, backed by a compact band, finally reaches a note of revelatory self-discovery. Initial track "What's Good" is an excellent door into this challenging record, which should garner press kudos.

★ **HEATHER MULLEN**
PRODUCERS: Chieli Minucci & Danny Weiss
EastWest Records America 91791

Without ever raising her voice, singer/songwriter Mullen still conveys more emotion than most singers who run all over the scales. The blatant influence is Joni Mitchell, although there are traces of Shawn Colvin and Julia Fordham here, too. The perky "Night By Night" is the obvious single, although it's not really representative of the complexity of the rest of the album. A promising talent who deserves attention.

BRITNY FOX
Bite Down Hard
PRODUCERS: John Purdell & Duane Baron
EastWest Records America 91790

A revamped Britny Fox featuring a new lead singer unleashes a load of new tunes that definitely rock harder than the previous incarnation's efforts. Tommy Paris certainly has his screams and growls down pat, and the guitar playing is far superior to earlier works, but there's still nothing that separates this Fox from the rest of the pack. However, cuts like "Louder" and power ballad "Over And Out" could strike a responsive chord.

TOP
Emotion Lotion
PRODUCERS: Cavanaugh, Wills, Fearon and Lewis
Island 510096

Liverpudlian trio's U.S. debut is marked by solid, synth-edged, radio-ready pop hooks and enjoyable harmonies. Standout tracks include such catchy melodies as "Buzzin'," "Soul Magic," "Goodnight," and the balladic "As Far As I Can See." Also highly airplay-worthy are harder-rocking, '70s-reminiscent tracks such as "No. 1 Dominator," "Hi Baby Hi," and "Easy."

LIVE
Mental Jewelry
PRODUCER: Jerry Harrison
Radioactive/MCA 10346

Quartet of youngbloods from York, Pa., could make believers out of alternative rockers with this set of driving, intense tunes. Much of the material deals with finding salvation in a secular world and the trials of life. Best cuts are the jangly "The Beauty Of Gray" and "Take Me Anthem."

EARL THOMAS
Blue ... Not Blues
PRODUCERS: Robert Duffey, Earl T. Bridgeman & Philip C. Wootten
Bizarre/Straight 70366

San Diego-based vocalist Thomas cuts a comfy groove between blues and R&B on unassumingly enjoyable debut. On medium-tempo numbers,

singer reflects the smooth influence of Robert Cray, while the gospel-soul style of Solomon Burke and Percy Sledge is apparent on the plaintive "I'll Be Here." Thomas is still developing his own sound, but what's here is very listener-friendly.

BIG DADDY
Cutting Their Own Groove
PRODUCERS: Big Daddy
Rhino 70733

Very clever collection of hits by artists such as Madonna and Vanilla Ice done in doo-wop and rockabilly style. Wilson Phillips' "Hold On" is done to the tune of Jackie Wilson's "Higher," while Paul Simon's "Graceland" sways to a Presley beat, but the best is GN'R's "Welcome To The Jungle" sung to "The Lion Sleeps Tonight." It may not have a long shelf life, but the record is immensely entertaining.

THE MILLIONS
M Is For Millions
PRODUCER: Terry Brown
Smash 314510

Being one of the very few major-label rock acts to be signed out of Lincoln, Neb., is no particular distinction in itself, and the Millions offer a sound that's too top-heavy on the jangly post-R.E.M. guitars. But the group does have an appealing front woman in singer Lori Allison, whose strong pipes lend some fire to tracks like "Riga" and "Breathe." As writing is somewhat uneven, modern rockers may pick and choose as they please.

MARTY BALIN
Better Generation
PRODUCERS: Marty Balin; John Hugg
GWE Records 002

Jefferson Airplane founding member takes off on new label with a 16-song collection of midtempo rockers that never really take flight. Balin's voice still sounds fine; it's the material that doesn't hold up. However, some classic rock stations might find this perfect to pair with old Airplane or Jefferson Starship songs. Balin rerecords the Airplane's "It's No Secret" and "Volunteers." Contact: 603-525-4201.

ROOT BOY SLIM & THE SEX CHANGE BAND
Root 6
PRODUCERS: Bob Greenlee & Ernie Lancaster
Naked Language/Ichiban 6002

Errant bluesman who heaved "Boogie 'Til You Puke" at an unsuspecting public in the '70s resurfaces with a side of boogies and shuffles left out in the sun too long. Subject matter runs to talk shows, burgers, sleaze, pool playing, businessmen, and more sleaze; Slim even turns serious in a number about homelessness, "Hey, Mr. President!" Backup is bar-band competent, but the Root Boy's gruff lunacy can still stir intermittent chuckles.

THE ELECTRIC EELS
God Says Fuck You
PRODUCER: Paul Marotta
Homestead 174

Rotten attitude of this misanthropic Cleveland band extends way beyond album's title. Prescient proto-punk unit recorded the 17 tracks here in 1975, prophesying the disgusted outbursts soon to issue from New York and England. Loud, crudely exciting compilation (which features such future alternative rock stars as the Cramps' Nick Knox and the Golden Palominos' Anton Fier) is annotated by psychotronic film expert and Eels contemporary Michael Weldon. Historically illuminating, and

ugly fun for punksters.

JANA ROBBINS
Face To Face
PRODUCERS: Brian Gari & Jeff Olmsted
Original Cast 915

Sixteen of Gari's songs—mostly love-lost or bitter-sweet reminiscences—are presented with Robbins' emotional caring. Sometimes the material is contemporary in a rockish vein, such as the collaboration with Lesley Gore called "The Love Of My Life."

ORIGINAL BROADWAY CAST
The Secret Garden
PRODUCER: Thomas Z. Shepard
Columbia 48817

A classic came to Broadway last year and converts nicely to disc. The Shepard production is a show session at its best, including important snippets of dialog. The Lucy Simon-Marsha Norman score often has an appropriately folkish quality, led by "If I Had A Fine White Horse" and the Mandy Patinkin-sung "A Bit Of Earth."

BILLY STRITCH
PRODUCER: Hugh Fordin
DRG 5215

Stritch is among the crop of young vocal-keyboard performers leading the remarkable renaissance of New York cabaret life. Although more inclined to show-tune greatness, he does generate swinging jazz interest—along with drummer Terry Clarke and bassist Chip Jackson—on the order of Harry Connick Jr. Stritch's top cheerleader, Liza Minnelli, guests on a Harold Arlen medley.

R & B

RAW FUSION
Live From The Styletron
PRODUCER: Raw Fusion
Hollywood BASIC 61236

Much of the style here is Jah-style: rapper Money-B and DJ Fuze show a fondness for toasting triple-tonguing, dub, and reggae sampling. The raps themselves are tame and sometimes impenetrable, but the skanking sounds contained herein may tickle listeners who dig the style on the Caribbean tip. Cameo appearances by members of Digital Underground could excite further interest.

DANCE

STACY EARL
PRODUCERS: Various
RCA 61003

Capably produced dance fodder never really pushes beyond the predictable. Singer Earl has a penetrating voice, but she doesn't have the style or attitude to add any heat to by-the-numbers, love-me-baby lyrics. Popping "Love Me All Up" cracked the top 40, but appears to have peaked; another possibility for those already hooked is Glen Ballard-produced "Sho 'Nuf A Star."

JAZZ

THE DIRTY DOZEN BRASS BAND
Open Up/Whatcha Gonna Do For The Rest Of Your Life
PRODUCER: Scott Billington
Columbia 47383

Some of the fizz goes out of this hitherto sprightly New Orleans group on latest set. While playing has the requisite oomph (particularly Kirk

Joseph's sousaphone bass lines), mostly original writing cleaves to familiar archetypes—marches, funk, blah blues. Ballad "Song For Lady M" is strongest entry on well-performed but disappointing collection.

★ **DAVID MURRAY OCTET**
Hope Scope
PRODUCER: David Murray
Black Saint 120139

These eight-piece, progressively swinging 1987 sessions offer further proof that innovation is very much the tradition of jazz, featuring top tenorist Murray with two trumpets, a trombone, an alto, and a trio that includes drummer Ralph Peterson Jr. Reaffirming his position as one of the most energetic and innovative saxophonists today, Murray leads his canny crew through a Mingus-esque tribute "Ben (For Ben Webster)," an Ellingtonian homage "Lester (For Lester Young)," and a tart, tasty arrangement of Peterson's "Thabo."

DUKE ELLINGTON
Reminiscing In Tempo
DIGITAL PRODUCER: Michael Brooks
Columbia/Legacy 48654

Featuring alternate versions of the Ellington compositions featured on "Reminiscing In Tempo" (PBS' recently aired documentary), this 20-track compilation offers a fine overview of the Duke's oeuvre from the '20s through the '60s—with a strong emphasis on the '30s. Alongside such standards as "Take The 'A' Train," "Mood Indigo," "Sophisticated Lady," and "Rockin' In Rhythm" (and remakes "New East St. Louis Toodle-oo" and "The New Black And Tan Fantasy") come less frequently heard pieces such as the title track and "Grievin," rare film soundtrack excerpts, and Mahalia Jackson's stirring 1958 vocal on "Come Sunday."

VITAL REISSUES

MC5
Kick Out The Jams
PRODUCERS: Jac Holzman & Bruce Botnick
Elektra 60894

"I give you a testimonial . . ." Maniacal live album cut in Detroit in 1968 brings the full-on force of these Motor City hard rockers to CD for the first time. Tunes like "Ramblin' Rose," "Kick Out The Jams," and "Motor City Is Burning" still contain the in-your-face zeal of the rocking revolutionary unit; new liner notes by the band's late lead singer, Rob Tyner, fix the group in its time. Essential raunch of the period.

ELMORE JAMES
"Let's Cut It"—The Very Best Of Elmore James
PRODUCER: Malcolm Jones
Flair/Virgin 91800

Slide guitar killer James, who has been all too little represented in the CD reissue rumble, gets a much needed compilation, as ballsy '50s Meteor sides, originally reissued in England in 1987, see American light of day. Peerlessly remastered, this set contains many of the master's raw classics—"Dust My Blues" (a recasting of his timeless version of Robert Johnson's "Dust My Broom"), "Sunnyland," "Wild About You Baby," "I Believe," etc. Some maintain James was a one-lick wonder, but oh, what a lick it was!

STARR PARODI
Change
PRODUCERS: Starr Parodi & David Holman
Giffhose/Curb Records 77495

Parodi, keyboardist on "The Arsenio Hall Show," debuts with an uneven effort that veers between contemporary jazz and dance. The instrumentals, such as midtempo, wandering "Serengeti Trail," fare better than such vocal numbers as the title track. Adult alternative stations should cherry-pick for most appropriate numbers.

COUNTRY

JOE DIFFIE
Regular Joe
PRODUCERS: Bob Montgomery, Johnny Slate
Epic 47477

Diffie has emerged as one of country music's most distinctive balladeers. Although there is a fair amount of album fodder here, there are a few gems, the most shiny of which are "Ain't That Bad Enough" and "Ships That Don't Come In."

★ **THE REMINGTONS**
Blue Frontier
PRODUCERS: Larry Michael Lee, Josh Leo
BNA 61045

This trio was one of the most pleasant musical debuts of 1991. Its vocal harmonies rise from mere lushness to dramatic intensity; its lyrics are both fresh and sophisticated. Good show.

TOM WOPAT
Learning To Love
PRODUCER: Rick Hall
Epic 47874

This is a splendid display of Wopat's ability to bring out the drama inherent in good songs. Best cuts: "Only When," "I've Been There," and the title tune.

CLASSICAL

FRANZ SCHMIDT: SYMPHONY NO. 3
HINDEMITH: CONCERTO FOR ORCHESTRA
Chicago Symphony Orchestra, Järvi
Chandos 9000

The Schmidt is an ingratiating score, tuneful and expertly constructed. More attention currently being paid this still-neglected Viennese composer spells aural rewards for listeners eager to broaden their horizons, and this superior recording may do much to speed the course. The Hindemith, also dating from the first quarter of the century, is an interesting, if less captivating, score that yet provides many opportunities for the orchestra to display its virtuosity.

BLOCH: VIOLIN CONCERTO; THREE JEWISH POEMS/BARTOK: RHAPSODY NO. 1 FOR VIOLIN & ORCHESTRA
Roman Totenberg, Vienna State Opera Orchestra; Hartford Symphony Orchestra, F. Mahler
Vanguard OVC 4046

A worthy recall from the Vanguard vaults. The Bloch Concerto is of prime interest, reminding us how strong an interpreter Totenberg was in his prime. A fine technician, he also possessed a rhetorical style that's all too rare among today's crop of violinists. Totenberg's way with the Bartok is also winning. The "Poems" are characteristic of Bloch's idiomatic bent, although Mahler's performance is not up to the standard of the other works on this attractive disc. Excellent sound.

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.

Home Video

Video People

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Store Monitor:
'If It's Broke, Fix It'

PAGE 58

BILLBOARD'S VIDEO NEWSWEEKLY

Voyager To Debut 3 CD-ROM Features March Releases Usher In Era Of Digital Vid

BY CHRIS MCGOWAN

LOS ANGELES—Santa Monica, Calif.-based Voyager Co., known for its Criterion Collection of classic movie laserdiscs, will release in March the first feature-length, live-action, fully digital films on CD-ROM.

The three titles are rather obscure and the image will fill only a small part of the computer screen, but the implications, say analysts, are profound. Voyager's releases will open the era of digital home video and create a new format for feature films that could reach into the mainstream by the end of the decade.

CD-ROM discs are the same size as audio CDs but can store data as well as audio and video information. The introduction of the Voyager discs could facilitate the launching of various portable CD-ROM video players in the near future.

The three films are "Poetry In Motion," a collection of live performances by contemporary poets; and "To New Horizons (1931-1945)" and "You Can't Get There From Here (1946-1960)," both of which were edited by media historian Rick Prelinger, who sifts through American culture as manifested in its movie clips, commercials, cartoons, and educational films. The three works have been previously released by Voyager on laserdisc.

On CD-ROM, the titles will retail for \$29.95 apiece. They can be played

back on Macintosh computers with at least 4 megabytes of RAM and a hard disc of at least 20 megabytes. Apple's QuickTime and HyperCard software are also required. The movies will appear in a 2 1/4-inch by 1 3/4-inch window on a standard Macintosh 13-inch color monitor.

"Our laserdiscs are analog video and digital audio, and these CD-ROM

'We want to be one of the premier suppliers of intellectual works in a digital format'

titles are digital video and digital audio," says Tom Rielly, head of sales and marketing for Voyager. "The quality is not as good as laserdisc, by any means, and it is less even than VHS. But it is digital and can be manipulated by Macintosh computers. And that is really a major change."

The image is small, because "if you had a full screen, then the digital video would take up many CD-ROM discs. Digital video requires enormous amounts of storage," adds Rielly.

He notes that one CD-ROM disc can hold up to an hour of "small video," whereas it could contain only a few minutes of "uncompressed video" using a full screen. "As the tech-

nology evolves, the image will grow in size and resolution until it's as good as the Criterion Collection [Voyager's line of laserdisc deluxe editions]," predicts Rielly.

"We wanted to put our stake in the ground now, as we want to be one of the premier suppliers of digital video, of intellectual works in a digital format."

Voyager says distribution for the CD-ROM releases will follow its regular distribution channels through computer and laserdisc stores. The first releases will be officially unveiled at the MacWorld convention in San Francisco this month.

On Sunday (12), Voyager will give a hint of the digital movies to come when it launches its first CD-ROM linked to QuickTime: "Baseball's Greatest Hits" (\$79.95), that will add 10 live-action digital videoclips of famous baseball events (such as Lou Gehrig's farewell speech and Roger Maris' record-breaking 61st homer) to its textual information and audio commentary.

Currently, Rielly estimates that there are about 7 million Macintosh
(Continued on page 61)

Paramount Series Looks At Film Making Thru Wide Angle

BY JIM McCULLAUGH

LOS ANGELES—Paramount Home Video plans to open a special window into the film maker's art with the March 12 launch of an on-going "The Director's Series."

"Fatal Attraction"—directed by Adrian Lyne and featuring two different endings, and "Star Trek IV:

The Voyage Home," directed by and starring Leonard Nimoy—will be the first two titles.

Each title in the series will include recently shot, extended commentary and insight by the director of the film. They will also be offered in the widescreen, letterbox format and feature an assortment of outtakes and other behind-the-scenes footage.

Highlighted by new packaging and graphics, each title will also carry a suggested list of \$29.95.

Paramount Home Video expects the series to not only rekindle sell-through and rental interest in these movies, but heighten interest in movie watching in general, as well.

The incorporation of additional footage for the video release of a film, as well as restoration efforts, letterboxing, and other value-added elements have to date been associated primarily with the laserdisc market.

But enhanced editions represent a steadily growing trend in the cas-

(Continued on page 61)



Adrian Lyne, whose film "Fatal Attraction" will be among the inaugural releases in Paramount Home Video's Director's Series.

THE Lets Direct Sales Prime Vid Pump

BY JIM BESSMAN

NEW YORK—Turner Home Entertainment, which had scheduled Sir David Attenborough's award-winning nature series "The Trials Of Life" for home video release in February, has decided to hold off indefinitely while Time-Life Video's multimillion-dollar direct-response promotion of the 12-part TNT network TV series runs its course.

The decision reflects THE's assessment that direct response, far

from being the nemesis of retail distribution, can add enormously to a program's visibility and ultimately enhance retail sales.

"We felt 'Trials Of Life' would do moderately well at direct response and then we'd drop it immediately to retail," says THE executive VP Steve Chamberlain. "But Time-Life is just blowing it out, and they've increased their media time fivefold. So we want to keep that up as much as possible."

When the series finally does go

to retail, two episodes will be paired together at \$19.98 per tape, with the entire series available in a \$119.98 gift pack.

"The early indication is that we have another 'Civil War' on our hands," Chamberlain says, referring to the landmark PBS broadcast series that proved immensely successful as a direct-response entry for Time-Life prior to home video release via Pacific Arts Video.

The goal of THE's strategy for "Trials Of Life," adds Chamberlain, is not to "punish" distribution, but to achieve as much advance media exposure as possible in generating a spillover effect at retail.

"Less than 2% of the population ever orders through direct response, so getting such enormous awareness by the time we go to retail is really strategic marketing," he says.

Of course, the awareness already achieved is enormous. The critically hailed TNT-BBC co-production in association with the Australian Broadcasting Corp. has earned the best-documentary-series award from the British Academy of Film and Television Arts, as well as two ACE nominations. Originally broadcast on TNT last June, the series installments averaged a "very high for cable" 1.9 rating, according to Chamberlain. The network is currently rerunning the series in two-hour blocks on Thursday nights.

(Continued on page 59)



Regards From Arnold. David Bishop, senior VP/GM of LIVE Home Video, was among the guests at a recent White House gathering hosted by President George Bush to honor the work of the Partnership For a Drug-Free America. To date, LIVE has put anti-drug spots on more than 5 million prerecorded tapes, including, most recently, "Terminator 2: Judgment Day."

SWEETHEART OF A DEAL.

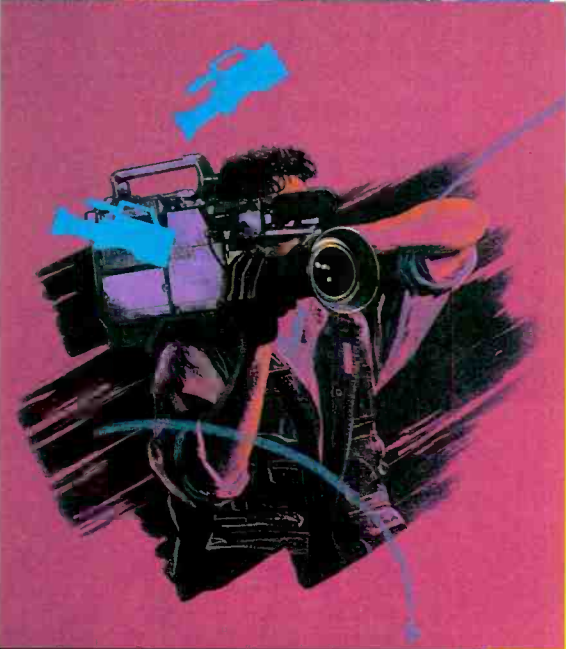
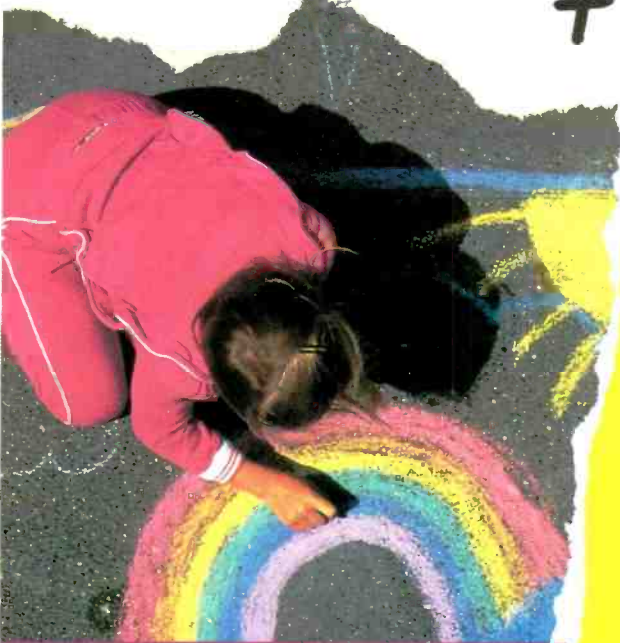


Playboy Home Video's got two great ways to entice your customers on Valentine's Day. Our *Sensual Pleasures of Oriental Massage* Gift Set and our *Secrets of Making Love... to the Same Person Forever* Gift Basket. They're sure to be red-hot sellers!

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Children of the world

**TAPE
FORUM**
BY BASF



VIDEO AWARD 1992



The 1992 TAPE FORUM AWARD will be presented jointly by BASF and UNICEF, the United Nations children's relief organization. The award will go to the best video produced on the theme "Children of the World - Problems and Solutions". UNICEF and the BASF TAPE FORUM are interested in the work of video professionals who have made this topic their own. Winner of the FORUM AWARD '92 will receive a US \$ 15,000 prize. Entry deadline is May 31, 1992.

Participation Forms available from all BASF Professional Audio/Video Tape representatives or by writing to:

BASF Magnetics GmbH
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6800 Mannheim 1, Germany
Tel.: (+49) 621/60 44 320
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VIDEO PEOPLE

Super Club Corp. names **Jim Pollan** chief operating officer of its Best Video retail chain. He was executive VP in the Dallas office. Also, the company recently appointed **John Himelfarb** executive VP of merchandising and marketing for its video operations. Himelfarb was most recently VP of marketing at Pier 1 Imports.



POLLAN

HIMELFARB

Los Angeles-based Philips Interactive Media of America makes the following promotions: **Emiel N. Petrone**, senior VP of marketing, is now responsible for all marketing aspects of PIMA, which includes such functions as PR, packaging, and advertising; **Craig Cox** assumes the position of senior VP of finance and administration; **David McElhatten** is named senior VP of production; **Laura Cohen** is promoted to senior VP of product planning and creative affairs; and **Sarina Simon** becomes senior VP of product development and planning. Also, **Charlie Golvin** replaces Alty van Luijt as VP of technical services, continuing as chief engineer and reporting to McElhatten, and **Bob Schaulis** is promoted to VP of international product management.

Fred J. Endemann is appointed VP of marketing at Starmaker Entertainment, while **Michael Siciliano** is named chief financial officer at the label. Endemann is a former employee of Baker & Taylor, L'EGGS Pantyhose, and Alberto Culver; Siciliano has experience in accounting, engineering, and consulting. Starmaker also makes the following additions: **Ed Berson**, VP of sales, rack accounts; **Jay Douglas**, VP of sales, music chains; **Steve Comm**, VP of sales, video specialty accounts; and **Susann Palmer**, director of sales, video specialty accounts.

Sal Scamardo is promoted to director of promotions and public relations at CBS/Fox Video. He was most recently manager of sports and music programming at the label. Also, **Stephen E. Heinecke** is named director of business development for CBS/Fox. He was director of the premium marketing division at Bantam Doubleday Dell.

Frank Moore, a member of the board of directors of Scottsdale, Ariz.-based Video Alliance Group, adds the duties of VP/chief financial officer. In addition, the company appoints five new customer service reps: **Vivian Bofetta**, **Alan Aaron**, **Erik King**, **Kevin Brookshire**, and **Amy Warner**.

Gary D. Hunt is named senior VP, sales and marketing, for Technicolor Videocassette, Newbury Park, Calif. Most recently, he was managing director and a partner with the Sage Strategic Consulting Group, a division of Ogilvy and Mather.

David Pierce is promoted to senior VP of sales for Columbia TriStar Home Video. He had been VP of sales.

Academy Entertainment promotes **Julia Gilbert** to director of marketing and operations. She was marketing manager for the firm.

Greg Ptacek is named manager of PR for New Line Home Video. Previously, he was a film reporter for The Hollywood Reporter and has contributed articles to such publications as The Chicago Tribune and Video Business.

Commtron Corp. names six regional managers to oversee the distributor's 19 branches and develop individual marketing programs for their regions. The new regional managers include the former branch managers **John Badostain**, West Coast; **Steve Brown**, South-Central; **Dan Hanrahan**, North-Central; **Jeff Rouse**, Northeast; and **Tom Ryans**, East-Central. **Jim Reiss** rejoins Commtron from Major Video to cover the Northwest.

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	10	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	9	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
3	3	20	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
4	5	20	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
5	4	16	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
6	7	36	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
7	10	58	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
8	8	7	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
9	6	20	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
10	17	9	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
11	18	12	SPARTACUS♦	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
12	14	5	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
13	11	66	THREE TENORS IN CONCERT ▲ 2	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
14	21	11	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
15	16	18	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
16	9	10	THE SIMPSONS CHRISTMAS SPECIAL	FoxVideo 1915	Animated	1989	NR	9.98
17	34	39	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
18	13	86	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
19	20	22	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
20	36	64	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
21	19	9	STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	74.75
22	RE-ENTRY		THE SOUND OF MUSIC♦	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
23	26	9	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
24	12	15	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
25	40	9	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
26	24	12	MARCH OF THE WOODEN SOLDIERS	GoodTimes Home Video 7012	Stan Laurel Oliver Hardy	1934	NR	19.95
27	32	79	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
28	30	22	GARTH BROOKS ▲ 4	Capitol Video 40023	Garth Brooks	1991	NR	14.95
29	RE-ENTRY		LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
30	37	66	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
31	29	7	ROCKY & BULLWINKLE: VOL. VII	Buena Vista Home Video 1244	Animated	1991	NR	12.99
32	RE-ENTRY		JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
33	23	7	ROCKY & BULLWINKLE: VOL. VIII	Buena Vista Home Video 1245	Animated	1991	NR	12.99
34	31	6	PLAYBOY'S PLAYMATES: THE EARLY YEARS	Playboy Home Video Uni Dist. Corp. PBV0701	Various Artists	1991	NR	19.95
35	NEW ▶		PAUL MCCARTNEY'S GET BACK	Vestron Video 9885	Paul McCartney	1991	PG	19.98
36	35	11	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
37	39	16	PRINCE AND THE N.P.G.: GETT OFF ●	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
38	38	16	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98
39	33	2	PAULA ABDUL: CAPTIVATED	Virgin Music Video 50268	Paula Abdul	1991	NR	16.98
40	28	2	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	99.95

● 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.



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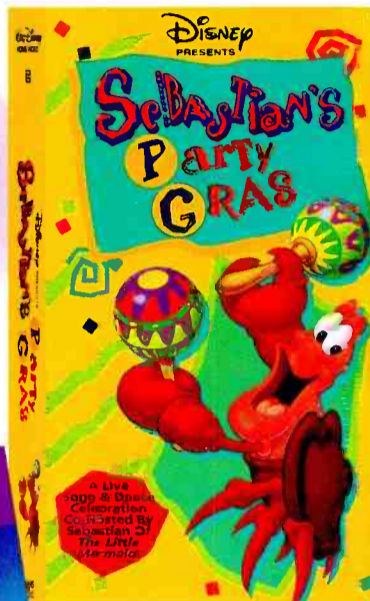
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Search For The Lost City #1310



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The Sky's The Limit #1321



Pooh To The Rescue #1322



Treasure Trail #1307



Imagine That! #1308



Wise Up! #1309

▲ **The New Adventures Of Winnie The Pooh**—4 NEW videos! One of Disney's most popular lines with over 5 million units sold to date!

▲ **Disney's Tale Spin**—Kids will love these 4 NEW adventure videos destined to join volumes 1-4 on Billboard's Kid Vid charts.

Disney's year-round support continues with Network and Spot TV in February and March—plus Co-op!**

Prebook: February 4, 1992

Will Call: February 25, 1992

N.A.A.D.: February 28, 1992

* Suggested Retail Price. **Media schedule subject to change. Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. ©The Walt Disney Company. HV6422

WALT DISNEY HOME VIDEO

More Retailers Adhering To Motto, 'If It's Broke, Fix It'

ECONOMIC INDICATOR: Another sign of the troublesome economic situation is the willingness of video retailers to repair broken tapes, says **Will Espin**, president of distribution firm **Multi-Video**. "When business was good, dealers would toss broken [tapes] and defectives into the back room. Not anymore," says Espin, once a video retailer himself (opening what was possibly the first rental store in North Carolina in 1979). At about the time video retailing started to become "too competitive," Espin decided to concentrate on the wholesale side with several patented cassette repair tools and finally a whole kit. "We even export to Japan, which is kind of amazing for a high-tech American company." Multi-Video also has produced two videos. One, simply titled "Video Tape Repair," sells for \$19; the other, "How To Do Amazing Special Effects With Your Camcorder," is \$29.95.

When Espin's repair workshop packed the place last August at a **Video Software Dealer's Assn.** regional meeting in Myrtle Beach, S.C., he realized he had a winner. This year, he is lined up for five **North Carolina Chapter** gatherings. Multi-Video has exhibited at the past six VSDA annual conventions in Las Vegas. Are all videotape producers happy about dealers being taught to repair tapes? "We have heard some static" from those who would rather see stores buy new copies rather than make repairs, says Espin. "But distributors support us very strongly. We help save them with all the hassle over returned tapes." He estimates that 80% of nonfunctioning cassettes involve the leader portion of the tape one way or another.

SMITH'S SURGE: The giant food-store chain **Smith's Food & Drug Center**, out of Salt Lake City, is moving aggressively into the already competitive California market with nine locations up and running now, according to **Bob Bowers**, video director. Unlike **Phar-Mor**, the drugstore giant that is moving in continuously from Victorville westward (Colton, and Fontana so far), Smith's is jumping around more. There is a concentration in Orange County, though. Sites so far are Covina, Fontana, Rialto, Fullerton, LaPuente, and Yorba Linda. There are also stores farther east in Riverside and on the market's far west flank, Oxnard.

Smith's, which features 10,000 movies in its largest video sections, has 109 outlets in total, all but four of which are into video. Bowers believes that Smith's "is competitive with Phar-Mor and still has newer releases." Smith's new releases are

\$2.47 for "three nights and two days." Catalog is 97 cents for the same period; children's, two for \$1. So far, few Southern California grocery webs have come out to do battle with Smith's. Two **Vons** are now racked and some **Albertson's** feature video departments, but chains like **Ralph's**, **Alpha Beta**, and **Hughes** feature video vending units if they have video at all. Observers think this will change in '92.



by Earl Paige

REGIONALS REBOUND:

A number of VSDA chapters that were more or less inactive prior to the holidays are hitting the ground running in 1992, among them North Carolina, says **Bob Edwards**, president and head of single store **Movie Man Inc.**, Greensboro. The North Carolina group is not only plugging its Wednesday (15) meeting, at the Holiday Inn, I-95, Fayetteville, but has four more gatherings lined up. The schedule: Feb. 19, Sheraton Highway 70, Raleigh; March 18, Holiday Inn Four Seasons, I-40, Greensboro; April 22, Registry Hotel, I-97, Charlotte; and May 20, Holiday Inn Airport, Asheville. Although the meetings are spotted around the state, topics will remain the same, Edwards says. In addition to above-mentioned tape-repair session, a panel will tackle tape piracy, satellite TV piracy, collections, and loss recovery at each meeting... Another chapter heating up is **New England**, where **Wayne Mogel**, VP at **Star Video's** Hopkinton, Mass., branch, is touting a Tuesday (14) panel meeting at the Burlington Marriott off Route 128. An impressive lineup has regional executives from seven studios on hand: **Ralph Walin**, **Columbia TriStar Home Video**; **Jeff Radoycis**, **Paramount Home Video**; **Joe Dimuro**, **FoxVideo**; **Bill Hickman**, **MCA/Universal Home Video**; **Sall Seraphin**, **Turner Home Entertainment**; **Joe Amodei**, **LIVE Home Video**; and **Herb Dorfman**, **Orion Home Video**. The glaring omission of **Buena Vista Home Video**, considering the studio's strong backing of VSDA regionals, is due to conflicting meetings, Mogel notes. Mogel acknowledges he has big shoes to fill in taking the chapter helm following **Frank Lucca**, the spirited head of **Flagship Entertainment Centers**. One challenge is to stage the second educational forum, again at Bentley College, May 27. Last year's inaugural forum was heralded as an event of industry scope. This year a report on consumer research into rental habits is being added... Another chapter looking at a hard act to follow is **Los Angeles**, busy planning its second Oscar Party, this year on March 30 at a

(Continued on page 60)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	5	CITY SLICKERS	New Line Home Video Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
2	4	2	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
3	2	9	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
4	3	10	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
5	5	9	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
6	7	5	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
7	6	6	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
8	8	10	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
9	NEW ▶		THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-13
10	9	7	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
11	NEW ▶		DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
12	10	5	ONLY THE LONELY	FoxVideo 1877	John Candy Maureen O'Hara	1991	PG-13
13	11	6	HUDSON HAWK	TriStar Pictures Columbia TriStar Home Video 70593-5	Bruce Willis Danny Aiello	1991	R
14	12	9	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
15	14	3	PROBLEM CHILD 2	Universal City Studios MCA/Universal Home Video 81117	John Ritter Michael Oliver	1991	PG-13
16	13	5	TOY SOLDIERS	SVS/Triumph Columbia TriStar Home Video 70623-5	Louis Gossett Jr. Sean Astin	1991	R
17	18	19	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
18	23	19	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
19	15	8	V.I. WARSZAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	R
20	16	10	CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	R
21	17	2	DROP DEAD FRED	Live Home Video 68954	Phoebe Cates	1991	PG-13
22	NEW ▶		DELIRIOUS	MGM/UA Home Video 902243	John Candy Mariel Hemingway	1991	PG
23	28	2	STRAIGHT OUT OF BROOKLYN	HBO Video 90668	Lawrence Clifflord, Jr.	1991	R
24	19	7	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
25	20	11	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
26	25	6	A RAGE IN HARLEM	HBO Video 90532	Forest Whitaker Danny Glover	1991	R
27	22	12	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R
28	21	13	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
29	24	12	ONE GOOD COP	Hollywood Pictures Hollywood Home Video 1212	Michael Keaton	1991	R
30	35	23	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
31	26	10	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G
32	34	16	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
33	30	17	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
34	27	11	SWITCH	HBO Video 90550	Ellen Barkin Jimmy Smits	1991	R
35	36	16	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
36	32	8	IMPROMPTU	Hemdale Home Video 7007	Judy Davis Hugh Grant	1991	PG-13
37	29	9	STONE COLD	Stone Group Home Video Columbia TriStar Home Video 50723-5	Brian Bosworth	1991	R
38	39	14	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
39	NEW ▶		DUTCH	FoxVideo 1929	Ed O'Neill JoBeth Williams	1991	PG-13
40	31	7	VINCENT & THEO	Hemdale Home Video 12219	Tim Roth Paul Rhys	1990	PG-13

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications, Inc.

DIRECT SALES

(Continued from page 54)

Meanwhile, Time-Life, which has offered Attenborough's 12-part "The Living Planet" series via a similar direct-response continuity program, has commenced a "Trials Of Life" ad campaign that seems more in line with MTV than TNT.

The campaign consists of unusually high-impact TV spots that carry a warning that some scenes may be unsuitable for children and graphically play up the sex and violence of survival. Asking viewers to "take a walk on the wild side," a narrator promises that buyers will "find out why we call them animals," and "why the law of the jungle is kill or be killed."

Arguing that only 10%-15% of viewers actually pick up the phone and order, Time-Life Video VP of business affairs and operations Dan Markim agrees that the direct-response window is a boon to retail distribution.

"The type of money that can be spent on something this successful can exceed \$250,000 a week on television," says Markim, adding that with direct-response ad rates of one-fifth that of regular TV spots, the company can get five times the exposure, though much of that is late-night.

Time-Life's direct-response effort also includes print, a multi-million-piece mailing, and telemarketing targeted at past Time-Life customers.

Though he feels that "projecting numbers is a retail mentality," Markim is encouraged enough by the first five weeks of advertising to predict that the Attenborough series will be among the biggest-selling documentaries ever in home video, equaling at least the level set by "The Civil War."

He reports some 150,000 subscriptions of that nine-cassette continuity series, which Time-Life licensed for direct response from its producer/owner, Ken Burns. It should be noted, though, that in such direct-response continuity programs, the subscription can be terminated at any time, and that individual programs can be returned. Price of the full "Civil War" set would be in the neighborhood of \$200.

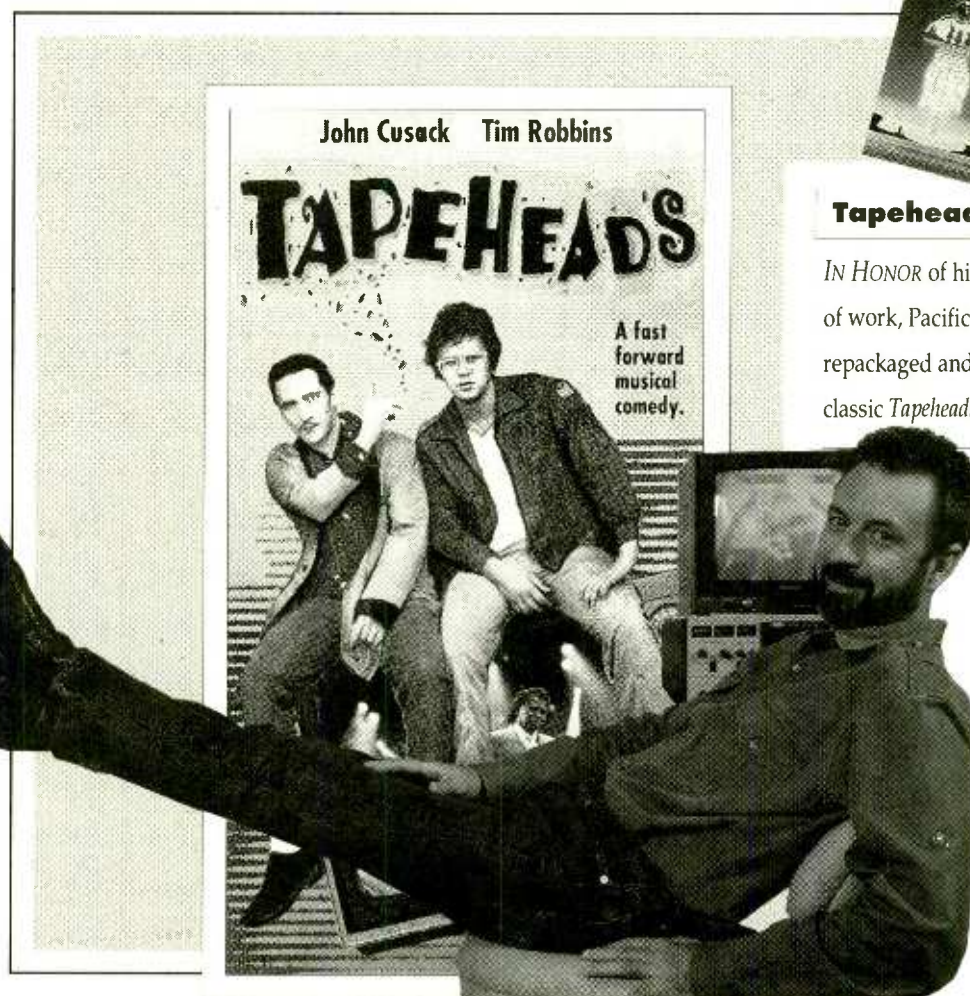
Time-Life's pricing of "Trials Of Life," which it also licensed from the producer, is \$19.95 for each of 12 volumes, virtually equal to Turner's price for each of six two-volume cassettes. (An additional "making of" tape is also available.)

"Retailers think of video clubs and discounting, but we aren't a club and we sell higher than retail," says Markim. "The key thing in talking to studios and retail is to convince them to let us sell first and pick off the 10% who aren't retail shoppers anyway."

The key thing to realize, according to Chamberlain, is that the sell-through marketplace is so firmly established that it makes sense to hold back now and exploit Time-Life's promotion.

"Attenborough's books sell millions of copies, and this parallels publishing," says Chamberlain. "People consider this to be something they want to own as part of their libraries. In terms of programming, it's a landmark event."

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Tapeheads

IN HONOR of his extraordinary body of work, Pacific Arts has proudly repackaged and repriced his comedy classic *Tapeheads*. \$19.95 PAV 726

Pacific Arts has grown 300% this year thanks to the accomplished driving skills of our CEO, Michael Nesmith. Throughout his career he has navigated every opportunity into a major success. The Monkees was just a start. Michael the songwriter penned Linda Ronstadt's hit *Different Drum* and many more. As a video visionary, he invented MTV and created *Elephant Parts*, which became the first "Video of the Year" Grammy winner. As a filmmaker, he produced *Repo Man*, *Timerider*, *Square Dance* and *Tapeheads*. You might say the Nez-Mobile is an entertainment vehicle worth following.

Major News!

Michael Nesmith, the musician, has just released a new CD, and is launching a national tour during February. Watch for him appearing in Nashville, L.A., San Francisco, N.Y., Chicago, Boston, Washington D.C., Atlanta, and Ft. Worth.

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Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type
★ ★ NO. 1 ★ ★					
1	1	67	THE THREE TENORS IN CONCERT ^{▲2} PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF 24.95
2	2	23	GARTH BROOKS ^{▲4} Capitol Video 40023	Garth Brooks	LF 14.95
3	5	9	TWO ROOMS PolyGram Video 083589-3	Various Artists	LF 19.95
4	4	5	CAPTIVATED Virgin Music Video 50268	Paula Abdul	SF 16.98
5	6	5	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF 19.98
6	8	11	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF 24.98
7	19	9	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF 19.98
8	7	5	THE HEART IN MOTION VIDEO COLLECTION A&M Video/PolyGram Video 617433	Amy Grant	SF 14.95
9	3	7	BECAUSE IT'S CHRISTMAS [●] 6 West Home Video 5716-3	Barry Manilow	LF 14.98
10	16	5	CONCERT IN THE PARK Warner Reprise Video 3-38277	Paul Simon	LF 29.98
11	NEW		2 LEGIT 2 QUIT Capitol Video 40031	Hammer	LF 19.98
12	12	7	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF 19.98
13	13	15	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF 9.98
14	11	17	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF 19.98
15	9	13	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF 19.98
16	NEW		ADDAMS GROOVE Capitol Video 40035	Hammer	SF 14.98
17	10	15	SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	Various Artists	LF 19.99
18	14	28	PHOTOGRAFFITTI PolyGram Video 7502617140-3	Extreme	SF 14.95
19	15	17	GETT OFF [●] Warner Reprise Video 38259	Prince And The N.P.G.	SF 14.98
20	NEW		LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF 24.95
21	24	3	PAVAROTTI IN HYDE PARK PolyGram Video 0712503	Luciano Pavarotti	LF 24.95
22	17	15	THIS FILM IS ON [●] Warner Reprise Video 3-38254	R.E.M.	LF 19.98
23	NEW		FLESH, BLOOD AND VIDEOTAPE Capitol Video 40025	Poison	SF 14.98
24	20	13	TOUR OF A BLACK PLANET SMV Enterprises 19V-49050	Public Enemy	LF 19.98
25	25	59	THE IMMACULATE COLLECTION ^{▲4} Warner Reprise Video 3-38195	Madonna	LF 19.98
26	28	9	EVERYBODY DANCE NOW SMV Enterprises 19V-49084	C&C Music Factory	LF 19.98
27	21	11	YESYEARS A*Vision Entertainment 50250	Yes	LF 19.98
28	23	11	THE SOUL CAGES CONCERT PolyGram Video 7502617423	Sting	LF 19.95
29	30	17	HARVEST OF SEVEN YEARS Warner Reprise Video 3-38265	k.d. lang	LF 19.98
30	27	47	THE FIRST VISION [▲] SMV Enterprises 19V-49072	Mariah Carey	LF 19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992, Billboard/BPI Communications Inc.

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Home Video

MUSIC VIDEO REVIEWS

"Straight From The Hood," Various Artists, Priority Video, 65 mins., \$19.98.

The cumulative effect of this 11-clip compilation is to leave the viewer with an enduring sense of alienation, paranoia, and claustrophobic violence. That is to say, it does an excellent job of putting across the prevailing preoccupations of gangster rap.

The most striking clip on the tape is N.W.A.'s "Always Into Somethin'," with its grim black-and-white cinematography and death-march groove. The group also has excellent on-camera presence. Other highlights include Ice Cube's "Jackin' For Beats" and Low Profile's "Pay Ya Dues."

The tape's appeal is enhanced by the inclusion of clips, or versions of clips, that are unlikely to be shown on broadcast or cable outlets. In-studio interview footage of N.W.A. members, including some trenchant commentary on the hy-

pocrisy and implicit racism of censorship aimed at rap music, is used to separate the clips.

The tape's timing meshes neatly with the release in February of Columbia TriStar Home Video's "Boyz N The Hood" on cassette.

PAUL SWEETING

"The Search For Robert Johnson," SMV, approximately 60 mins., \$19.98.

This documentary cum travelog, hosted by John Hammond Jr., surveys recent blues scholarship and its attempts to unravel the mysteries and legends surrounding the short life and unnatural death of Robert Johnson, generally regarded as the greatest of all Delta blues singers. While little new matter of significance is added here, interviews with Johnson contemporaries such as Johnny Shines and Honeyboy Edwards fill in some of the texture of Johnson's life and times. Hammond also

tracks down one Claude Johnson, who may or may not be Robert's son by his first wife, Virginia Travis, who died in childbirth.

Since he was poor and black in Mississippi in the '30s, it's no surprise that Johnson left but a scant written record of his life behind, and what records do exist (two marriage licenses, a death certificate) often raise more questions than they answer. The 36 sides he recorded for Vocalion in 1936 and 1937, however, have become a monument to his immense, if haunted, talent and a standard for measuring much blues-based music that has come since. SMV's sister company, Columbia, recently reissued all the known Johnson recordings (including alternate takes and unreleased material) in a highly successful boxed set.

The tape's most touching moment—one that by itself is worth the price of admission—is an interview with Willie Mae Powell, an old girlfriend of Johnson's who inspired "Love In Vain," possibly the most heartwrenching blues song ever recorded. Powell had never heard Johnson's recordings before, and her smile when she hears him whisper her name on the scratchy, old record is not to be forgotten. P.S.

"Jodeci," MCA Music Video, 15 mins., \$9.95.

This compilation of three rather uninteresting clips is a satisfactory introduction to the four-man vocal group, but no more. Fans will be attracted by the inclusion of the group's most recent single, "Forever My Lady."

The tape is structured with no interstitial material, so the clips run almost seamlessly into one another. None of the songs is identified by the usual chyrons.

"Gotta Love" is a good dance cut, but the video adds little to the song's infectious appeal. P.S.

STORE MONITOR

(Continued from page 58)

site to be determined and with the nearby Southern California Chapter as co-producer. "Last year was so successful we're looking for 300" attendees, says Ron Lehman, district sales manager at Commtron Corp. Geared toward adding consumer appeal, members will be allowed to invite their best customer. A planning meeting is set for (Tuesday) 14 at Commtron's Van Nuys branch. Founding producers of the event are ETD; Pacific Arts; Buena Vista; AIP; MCA; RCA/Columbia Pictures Home Video; Orion; Warner Home Video; CBS/Fox Home Video; LIVE Home Video; Vidmark; Baker & Taylor; Commtron; Video Pipeline; Ingram Entertainment; Unique Business Systems; and Video Store Magazine ...

PIRACY PUSH: Sites in California and New York highlight the latest reporting period for searches and seizures by the Motion Picture Assn. of America's anti-piracy taskforce. In Oxnard, Calif., Azteca Video, 511 Colonia Road; Rose Video, 107 Rose Ave.; and BN Video, 623 S. A St. Also in California, a lab under the name Fang at 166 California, Arcadia; and Best Video, 4864 Telegraph Ave., Oakland. In New York, two Video Club Of America sites, 136 E. Main, Huntington, and 9101 Broadway, Greenlawn. Also in New York, Hy Electronics, 7 E. 170th St., Bronx; Camacho's Video, 872 Prospect Ave., Brooklyn; Jerry Laboone, listed as a lab at 177 Van Buren St., Brooklyn; and Movie IV, 708 Locust St., Mount Vernon. Two other raids occurred at Bullet's Vincent Video, Vincent, Alabama, and T.H.E. Video, 74 Main, Medway, Mass.

MUSIC, MUSIC: It's not a tidal wave, but more and more video specialty stores are edging into music, says Ken Anderson, VP of marketing at Shannon Data & Display, a computer software and store fixture subsidiary of the unlikely sounding

Atlanta building supply company Southern Doorlight, a 35-year-old firm. While not a wholesaler per se, Shannon is working with some, initially Gemini Distributing, the Norcross, Ga.-based firm headed up by Michael Walker. Shannon entered the industry via a computer system and initially serviced Turtle's Music & Video, now a subsidiary of Super Club. Now Shannon is launching Vidman, a combination audio and video store software package that can be as reasonably priced as \$1,388. "Turtle's wanted someone to build fixtures, so that got us started in that category," says Anderson, who spent six years with Commtron and always had his sights on video specialty outlets.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Hook (TriStar)	11,472,860	2,254 5,090	3 82,068,245
2	Father of the Bride (Buena Vista)	9,017,737	1,588 5,679	2 43,210,201
3	Beauty and the Beast (Buena Vista)	8,804,918	1,940 4,539	7 82,470,981
4	The Prince of Tides (Columbia)	8,506,482	1,412 6,024	1 31,290,397
5	The Last Boy Scout (Warner Bros.)	7,082,966	1,823 3,885	3 43,812,824
6	JFK (Warner Bros.)	6,823,544	1,164 5,862	2 30,855,433
7	Bugsy (TriStar)	5,365,950	1,245 4,310	3 25,313,262
8	Star Trek VI (Paramount)	4,679,441	2,147 2,179	4 60,541,445
9	The Addams Family (Paramount)	4,581,225	1,974 2,321	6 98,427,931
10	My Girl (Columbia)	3,807,467	1,690 2,253	5 48,774,841

VOYAGER TO DEBUT 3 FULLY DIGITAL FEATURES ON CD-ROM*(Continued from page 54)*

computers installed in the U.S., and about 500,000 of those have CD-ROM drives. He notes that those numbers "are increasing rapidly, because the \$500 price threshold has been crossed in CD-ROM drives. Their population will be much larger than that of laserdiscs very shortly."

There are probably at least 750,000 total CD-ROM drives now installed in the U.S., including those used with IBM (and compatible) machines, according to Rielly. He adds that Quick-Time software will eventually be available for IBM PCs, which will open a new market for the Voyager CD-ROM titles.

Philips' CD-I format (Compact Disc-Interactive) recently implemented a "full-motion" video standard and is also expected to release digital live-action videos of significant duration

on CD-I later this year. Brief live-action footage in windows has already appeared in CD-I titles launched at the end of 1991.

Voyager's Rielly feels that high-quality, full-screen movies on CD-ROM could be widely available in three to four years if better compression technology is developed for computers. "It's all an issue of compression and standards."

He hastens to add that CD-ROM movies will not replace laserdiscs anytime soon, and that people will continue to watch films on disc and tape for many years to come. "What will take shape in CD-ROM movies is unclear and up for grabs. But it will be complementary to discs and tapes."

"Digital video will be slow and small initially, and not widespread until after the year 2000. It will be at

least 10 years before the quality is up to that of a laserdisc at a consumer price, with players [that can handle such evolved CD-ROM discs] for less than \$1,000."

Nevertheless, movie producers and entertainment lawyers will need to ponder the ramifications of a format in which movies are stored in purely digital form, subject to the cutting, pasting, and manipulating of anyone who has a computer and the inclination. "It will raise intellectual-property issues," says Rielly.

As for the near future, he adds that "the worlds of publishing, consumer electronics, entertainment, and computers are hurtling toward each other much faster than people understand."

PARAMOUNT SERIES LOOKS AT FILM MAKING THRU WIDE ANGLE*(Continued from page 54)*

sette market as well.

Paramount Home Video's own "The Godfather Part III," directed by Francis Ford Coppola, was released to video with added footage. Currently, it is No. 27 on Billboard's Top Video Rentals chart.

Meanwhile, on Billboard's Top Video Sales chart, Republic Home Video's "It's A Wonderful Life: 45th Anniversary Edition" is at No. 8, Turner Home Entertainment's "Citizen Kane: 50th Anniversary Edition" is at No. 15, and MCA/Universal Home Video's restored "Spartacus" is at No. 11.

The Director's Series edition of "Fatal Attraction" will present two separate endings for the film, including Lyne's original ending, as well as the ending that was released theatrically in the U.S. and on home video previously. Many moviegoers, according to some analysts, are probably unaware that the movie even had another ending.

"Fatal Attraction," released in 1987, was the second-highest-grossing film of that year and was nominated for six Academy Awards: best picture, best actress, best director, best supporting actress, best screenplay from another medium, and best editing. It was first released on home video June 1, 1988.

In addition to showing viewers the two endings, director Lyne includes footage of actor Michael Douglas and actress Glenn Close in rehearsals, as well as Lyne's thoughts on shooting love scenes and the role music plays in film. He even presents a scene he reluctantly cut out.

TWO DIFFERENT ENDINGS

In the commercially released "Fatal Attraction," the film ended in a bloody confrontation with attorney Dan Gallagher (the Douglas character), his wife (the Anne Archer character), and Alex Forrest (the Close character), with whom Gallagher had an affair.

In the ending that was originally shot but rejected, Forrest commits suicide in such a manner as to make the police believe Gallagher was the murderer. After he is arrested, Archer's character finds an audiotape that exonerates her husband, howev-

er.

Why two endings to begin with? "People like to believe in this conspiracy theory," says Lyne, who has directed such other films as "Flashdance" and "Jacob's Ladder," but the second ending "was shot for dramatic reasons. It wasn't shot because the film was in trouble or because there were ranks of marketing people involved sitting in and making up their minds. It was up to the producer, the writer, and myself."

"No one thought this movie was going to make any money at the time," he continues. "Thrillers, except for 'Jagged Edge,' weren't making any money. The decision was far from commercially inspired."

In the final analysis, he says, "We were depressed because we all felt the movie worked so well right up until the last 10 minutes. Then it went flat. The original screenplay that I had read had [Forrest] committing suicide and [Gallagher] being blamed and going to prison. But that was too black. You spend one and three-quarter hours with a family that you care about. If you abandon them in a facile way like that, it doesn't work. It can in a script. But you can't always translate that in a script. Thus, the original ending would have been immensely unsatisfying."



Leonard Nimoy both stars in and directed "Star Trek IV: The Voyage Home," part of Paramount's Director's Series.

"The movie is kind of slice of life. You do get involved in this family. By contrast, in many Hitchcock films there is a certain stylized quality where you are not involved emotionally with the characters. That leaves more room for a stylized ending that abandons them."

NIMOY COMMENTARY

According to actor/director Nimoy, who also stars in "Star Trek IV: The Voyage Home," his prolog and commentary to the film includes a discussion of special effects, as well as his "philosophical basis for the story."

"Star Trek IV" was released commercially in 1986 to blockbuster box-office numbers, and was first released to home video Sept. 30, 1987.

Like the Lyne prolog, Nimoy, who has also directed "Three Men And A Baby" and "The Good Wife," was shot and interviewed "around the Paramount lot. We show you, for example, where certain scenes were shot, and I talk about my personal history at Paramount where I did my first acting job 40 years ago."

"There's no additional footage," he continues, "but I also talk about the letterbox format and how it works and why I prefer it. It will be released in letterbox so you will see the original scope of composition. That's a treat to me because I would rather see a movie that way on TV. I realize of course that many people who see a black border on the top and bottom of their TV screens would think there was something wrong with their sets. I understand that concern."

"But I enjoy seeing the original composition. I am bothered when I see on TV that camera panning [and scanning] for what I know is a compositional pan that wasn't in the original film. That's somebody in a studio saying we better go to the other person now because they are talking. But that wasn't the intent when it was shot. It injures my view so I am happy it's coming out in this format."

Paramount Home Video plans to supply posters to retailers for both films, as well as co-op advertising dollars. Order cutoff is Feb. 18.

NEWSLINE**Boston B'caster, Ed Dept., Studios Team For Vids For Visually Impaired**

Boston public broadcaster WGBH, in cooperation with the U.S. Department of Education and several Hollywood studios, is offering Descriptive Video Services—home video for the visually impaired. DVS tapes offer narrated descriptions on a standard VHS copy of a film's key visual elements without intruding on the program dialog. Among the first selections are Paramount Home Video's "Ghost," "Star Trek V," "Top Gun," "True Grit," and "Beverly Hills Cop," and Buena Vista Home Video's "Pretty Woman," "Dead Poets Society," "Alice In Wonderland," "Dumbo," and "Honey, I Shrunk The Kids." Prices for each video will range from \$14.95 to \$24.95; they are available to consumers by calling an 800 telephone number. Future titles include Buena Vista Home Video's "The Rescuers Down Under," "Who Framed Roger Rabbit?," "Three Men And A Baby," and "Dick Tracy."

'Tiny Toon' Due In March With Cross-Promos

Warner Home Video is releasing "Tiny Toon Adventures: How I Spent My Summer Vacation" March 11. The \$19.98 animated tape is the first full-length, made-for-video animation project from executive producer Steven Spielberg. The tape will also be cross-promoted with the James River Corp. (maker of Dixie products) and Tiny Toon Adventures Real Fruit Snacks. With the purchase of each "Tiny Toon" video, consumers can receive up to \$4 in rebates when additional purchases of Dixie Cups and Tiny Toon Adventures Real Fruit Snacks are also made. Tiny Toon Adventures Real Fruit Snacks will cross-promote the video in a \$1 million national and spot TV campaign. It will also promote the video with a full-page ad in 50 million nationally distributed freestanding inserts April 5. At the same time, James River Corp. will feature the title, a \$2 video rebate offer, and a 25-cents-off coupon toward the purchase of Tiny Toon Dixie Kitchen Cups in 50 million nationally distributed newspaper freestanding inserts April 12.

MPI Creates Children's Video Label

Independent supplier MPI Home Video has created a new children's video label, VideoSaurus, to accommodate a series of programs just acquired from production company Midwich Entertainment. In addition, MPI has retained Midwich to produce a series of original, made-for-video programs on dinosaurs. To promote the new line, MPI plans a national TV ad campaign, a toy and video store combination package, a VideoSaurus fan club and quarterly newsletter, a consumer contest, giveaways, and point-of-purchase materials. MPI has also announced the release of two programs on the Civil War: "A Nation Asunder" and "The Speeches Of Abraham Lincoln."

BMG Vid Signs Distrib Deal With Miramar

BMG Video U.S., the newly reorganized video arm of the major record distribution company, has signed a long-term distribution deal with Miramar Productions. Effective Jan. 1, BMG Video will handle all marketing, sales, and distribution duties for Miramar for the company's catalog as well as upcoming titles. The initial releases under the new arrangement will be "Natural States," "Desert Vision," and "Canyon Dreams."

'Boyz N Hood' Vid To Sport Education PSA

"Boyz N The Hood," which will be released by Columbia TriStar Home Video, will carry a two-minute public-service announcement concerning education written and directed by the film's director, John Singleton. Moreover, the title will be the beneficiary of a cross-promotional marketing campaign with Coca-Cola, Warner Bros. Records, and American Urban Radio Networks, which has been designed to benefit the United Negro College Fund.

Critics' Choice Acquires Blackhawk Catalog

Playboy Enterprises Inc., through its Critics' Choice Video Inc. wholly owned subsidiary, has acquired the classic film-oriented Blackhawk Films catalog from Republic Pictures. Critics' Choice now offers more than 2,500 movies and general-interest titles in its catalog operation. Playboy Enterprises contends that catalog sales have tripled in two years, to \$18.1 million in fiscal 1991. Critics' Choice also offers such special services as "Order It Today, Watch It Tomorrow" and "Video Search Line."

PBS, Pacific Arts Go For The Brains & Gut

Going on the premise that "you can't be too fit, too healthy, or too smart," Pacific Arts Video and PBS Home Video are set to release a series of videos about diet, exercise, and technology Jan. 22. PBS' "Fit Or Fat For The '90s" addresses recent findings about diet and exercise, while its "Eat Smart" tape exposes the shortcomings of the traditional American diet. Both tapes are list-priced at \$14.95. Pacific Arts will issue "Computer Visions" for \$14.95 and promote "The State Of The Art Of Computer Animation" for \$9.95. Also included in the promotion is a \$9.95 tape called "Painting With Light," which shows world-class artists experimenting with computer-generated art.

Image Opening Laser Chapter On 'Jungle Book'

IMAGE will release Walt Disney's "The Jungle Book" on laserdisc (CLV, \$29.99; CAV, \$39.99) Feb. 14, many tropical moons after the animated film made its VHS debut.

In addition, Image is launching "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze" (side 2 CAV, \$29.95) on disc this month, as the four Renaissance reptilians continue their efforts to clean up the sewers and streets of New York. Jim Henson's Creature Shop provides the animatronic work.

Other current releases from Image include "To Sleep With Anger," with Danny Glover (\$39.95); the pill-popping "Valley Of The Dolls" (widescreen, side 3 CAV,

markable Life" (\$39.95), with Shelley Winters and Patricia Neal; "A Town Like Alice," with Bryan Brown and Helen Morse (side 6 CAV, \$69.95); and "Invaders From Mars" (side 2 CAV, \$39.95), directed by William Menzies.

REGARDING FEBRUARY: Paramount will launch "Regarding Henry" (widescreen or pan-scan, \$34.95) next month; Harrison Ford and Annette Bening star. Warner is releasing two canine-titled discs in February: the animated tale "Rover Dangerfield" (\$29.98), with the voice of Rodney Dangerfield, and "Dogfight" (widescreen, \$29.98), with River Phoenix and Lili Taylor.

And, also next month, MCA offers "Pure Luck" (\$34.98), with Martin Short and Danny Glover; "Amazing Stories—Book Four" (side 2 CAV, \$34.98), with an episode directed by Martin Scorsese; and "Flower Drum Song" (side 3 CAV, \$39.98), with Nancy Kwan.

Republic will bow "Invasion Of The Body Snatchers" (\$39.98), the title's lowest-priced laser edition to date, as well as "Beastmaster II: Through The Portal Of Time" (\$29.98) and "Tobor The Great" (\$34.98), a 1954 sci-fi thriller.

REFERENCE RECORDINGS has newly released its "A Video Standard" (CAV, \$69.98), a test disc that enables viewers to properly set up and calibrate their home audio/video systems. Packaged with a newly revised and expanded instruction book, "A Video Standard" has sold more than

10,000 copies since it was first released in 1989, according to San Francisco-based Reference Recordings.

KARAOKE MANIA: "I think one of the strongest segments in growth that we'll see in 1992 in laserdisc will be karaoke," says Pioneer LDCA marketing manager David Wallace. Company division Pioneer Laser Entertainment now offers four karaoke combi-players. The CLD-V720 (\$850 list) and CLD-V820 (\$1,000) were intro-

duced this fall and use DSP to create surround sound and assorted listening environments. Also available are the CLD-V510 (\$700 list) and CLK-V900 (\$1,600). The Pioneer karaoke units all play regular laserdiscs and CDs as well.

COLUMBIA/TRISTAR has just released "Another You" (\$34.95), in which Richard Pryor and Gene Wilder play two compulsive liars who create a whole lot of trouble for themselves.

MCA will bow "Child's Play 3" (\$34.98) on disc March 19, as the inimitable Chucky continues his mischief and mayhem. Also due on the date from MCA: "Two-Minute Warning," with Charlton Heston and John Cassavetes; "The Beguiled," with Clint Eastwood and Geraldine Page; "The Invisible Ray" (side 2 CAV), with Boris Karloff and Bela Lugosi; and "Amazing Stories—Book Five." All the above also will have \$34.98 list prices.

LASER SCANS

by Chris McGowan

\$49.98); Bertrand Tavernier's "Life And Nothing But" (\$39.95), with Philippe Noiret; Ken Russell's "Whore" (\$39.95), with Theresa Russell; and "Paris Trout" (\$29.95), with Dennis Hopper.

Also new: Martin Ritt's "The Long, Hot Summer," with Paul Newman and Joanne Woodward (widescreen, \$59.98); Billy Wilder's "Love In The Afternoon," with Gary Cooper and Audrey Hepburn (side 3 CAV, \$49.98); "Dutch" (\$39.98), written by John Hughes and starring Ed O'Neill and JoBeth Williams; Elia Kazan's "Gentleman's Agreement," with Gregory Peck, Dorothy McGuire, and Celeste Holm (\$39.98); "An Unre-

Billboard®

FOR WEEK ENDING JANUARY 18, 1992

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	9	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
2	2	5	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID7434OR	Jodie Foster Anthony Hopkins	1991	R	29.95
3	13	3	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
4	3	7	DANCES WITH WOLVES	Orion Pictures Image Entertainment ID8283	Kevin Costner	1990	PG-13	49.95
5	4	9	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	39.98
6	6	3	CITY SLICKERS	New Line Home Video Pioneer LDCA, Inc. 75266	Billy Crystal Daniel Stern	1991	PG-13	34.98
7	5	7	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	39.98
8	RE-ENTRY		ALIENS	FoxVideo Image Entertainment C1504-85	Sigourney Weaver	1986	R	99.98
9	10	30	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
10	7	9	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
11	8	11	THE GODFATHER PART III	Paramount Pictures Pioneer LDCA, Inc. LV32318-2	Al Pacino Diane Keaton	1990	R	39.95
12	12	27	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
13	NEW ▶		OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R	24.98
14	11	19	HOME ALONE	FoxVideo Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	1990	PG	29.98
15	NEW ▶		THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Pioneer LDCA, Inc. LV32365	Leslie Nielsen Priscilla Presley	1991	PG-13	34.95
16	NEW ▶		MADONNA: TRUTH OR DARE	Live Home Video Pioneer LDCA, Inc. LD68990	Madonna	1991	R	34.95
17	NEW ▶		THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
18	9	7	THE BEATLES: THE FIRST U.S. TOUR	Apple Corps Ltd. MPI Home Video 6218	The Beatles	1991	NR	39.98
19	22	11	GODFATHER GIFT SET	Paramount Pictures Pioneer LDCA, Inc.	Al Pacino Diane Keaton	1991	R	129.95
20	17	41	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
21	20	17	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video Pioneer/Image Ent. ML102194	Milton Berle Sid Caesar	1963	G	49.98
22	14	9	I LOVE LUCY	Criterion Collection CTC1000L	Lucille Ball Desi Arnaz	1951	NR	49.95
23	15	5	SOAPDISH	Paramount Pictures Pioneer LDCA, Inc. LV32445	Sally Field Kevin Kline	1991	PG-13	34.95
24	19	5	HUDSON HAWK	TriStar Pictures Pioneer LDCA, Inc. 70596	Bruce Willis Danny Aiello	1991	R	34.95
25	NEW ▶		DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13	24.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications, Inc.

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NEW PRODUCTS AND SERVICES

E-V MIKE PUT THROUGH PACES: Seattle radio station KPLZ has been putting the **Electro-Voice 635A** microphone through a survival test. Over several weeks on the station's morning-drive program, the Buchanan, Mich., manufacturer's mikes were run over by Seattle Metro buses, a steamroller, and a lawn mower, entombed in a watermelon and hurled off a three-story building, dropped into a car-crushing machine, and attached to a headpin for several frames at a bowling alley. The mike survived each of the tests, even the ultimate challenge: an hourlong presentation by a life-insurance salesman.

HBB MAKES MUSIC: Steve Winwood and Paul McCartney have each purchased **Sony DAT** systems from **HBB Communications** in London. Winwood purchased a complete DAT editing system, including **Sony PCM7030** and **7050** DAT recorders, and a **PCM7030** has also been installed at McCartney's private studio in Sussex.

DMI OFFERS CD PHOTO PRINTING: **Disc Manufacturing Inc.**, Burbank, Calif., unveiled its photographic-quality printing on CDs during the 10th anniversary celebration last month in its Huntsville, Ala., plant. The company's capacity will be in excess of 70 million discs annually when its expansion is complete.

RIVERA DEBUT: The upcoming **National Assn. of Music Merchants** convention in Anaheim, Calif., Jan. 17-19, will mark the first official showing of **Rivera Research and Development** products since that company joined the **JBL Professional** group, Northridge, Calif. Rivera will present its **Combo Series** of six-sound, three-channel amplifiers featuring switchable pre-amp channels. Also on display will be the **Rack Series** amps—which incorporate integrated amps, power amps, MIDI/Data interfaces and speaker systems, and two-channel switchable preamps—and the **Hammer Series** power amps.

MICRO LYNX AT NAMM: **Timeline**, Vista, Calif., is exhibiting its **Micro Lynx** machine control system for synchronizing audio- and videotape transports and MIDI at NAMM. Available for delivery this month, the unit is list-priced at \$2,495 and features SMPTE and MIDI timecode generators, two transport synchronizer/resolvers with wide band readers, MIDI-to-SMPTE synchronizer, computer control port plus direct Macintosh interface, and full-feature keyboard with LCD display.

YORKVILLE LINEUP: Compact 1200 Watt stereo 12- and 16-channel powered mixers will be introduced by **Yorkville Sound Inc.**, Niagara Falls, N.Y., at the upcoming NAMM show. The **Audiopro** mixers include on-board **Alesis** 16-bit digital signal processing, and fully buffered channel inserts. The company is also displaying its **Elite SW-800** subwoofer enclosure and the **Stage 400B** bass amp. The company also is reviving the **Traynor** name in its line of small guitar and bass amps in the \$100-\$250 list-price range.

ODME IN CANNES: **Optical Disc Manufacturing Equipment**, the Veldhoven, Netherlands-based maker of CD manufacturing gear, is presenting its complete product range at the **MIDEM** convention, Jan. 19-23. In addition to its **Monoliner** and **Integrated Mastering System**, the company will also debut its compact packaging line, new CD test equipment, and a multi-color printing system for CDs.

WMG GROWS: **World Media Group**, a custom audio/visual media production, manufacturing, and services firm in Indianapolis, is anticipating \$7.5 million in sales in 1992, compared with \$4.8 million in 1991. The company has increased its audiocassette-duplication capacity to 800,000 units per month after purchasing a new **Lyrec** duplicating system last fall. WMG's CD production will exceed 2 million units in 1992, and additional packaging equipment has been added. The company also has taken on **Curt Albright**, formerly GM of **ElectroSound Group Midwest**, as VP of sales and services. **Andrew Simons** was promoted from director of duplicating services to VP of operations.

HIT FACTORY OFFERS ULTIMATION: **The Hit Factory**, New York, retrofitted its 64-channel **Solid State Logic SL 4000 G Series** console in Studio A2 with **Ultimation**, SSL's new console automation system. The system offers a combination of moving faders and VCA. Recent projects at the Hit Factory have included work for **Paul Simon**, **David Byrne**, **Roger Daltrey**, **Keith Richards**, and **Vanessa Williams**.

RSS IN USE: A number of artists, including **Michael Jackson**, the **Rolling Stones**, **Barbara Mandrell**, and the **Winans**, have used the **Roland Sound Space** sound localization processor on recent projects. Jackson's "Dangerous," Mandrell's "Key's In The Mailbox," the Rolling Stones' "Flashpoint," and the Winans' "Different Lifestyles" all made use of the process, according to Roland.

NEW APRS CHAIR: **Dave Harries**, director of London's **Air Studios**, has become chairman of the **Assn. of Professional Recording Studios**. He assumes the post from retiring chairman **Rodger Bain**, formerly of **CBS Studios**. (Continued on next page)

Where Has All The Failed Gear Gone? Memories Of Obsolete, Flawed Product Live On

BY SUSAN NUNZIATA

NEW YORK—Some of them actually performed the functions for which they were created but, due to poor product planning or instantaneous technological obsolescence, they fell by the wayside. Others had design flaws that could not be overcome, or were undone by their makers' financial collapse. These are pieces of gear that professional audio dealers, rental companies, and studio owners usually try to forget: the ones that never made it, never paid off, and have sometimes been converted to other, less technical, uses.

"A lot of these type of purchases tend to be put in a special file called 'selective amnesia,'" says Doug Cook, executive VP of pro audio dealer **Audio Techniques** here.

One such product is the **AKG BX20**, a reverb reborn as a plant stand. According to Peter Scharff, president of **Scharff Weisberg**, New York, the unit was a spring reverb standing about 4 feet tall and 18-by-18 inches. "Every studio had to have one," says Scharff. "We had to move the stupid thing around and every time you moved it, it broke. Finally, my partner put it behind his desk and put his plant on it."

Another early reverb, the \$20,000 **EMT-250**, "was great but looked like the bridge from the **Starship Enterprise**," recalls Scharff. "Now you can get a **Midiverb** for \$450."

Other early reverb units outdone by their successors include the **Lexicon 224** and **Yamaha Rev 1**. "They were big hulking units that cost about \$7,000, and all that technology now exists for \$1,000 in a single rack space unit," says David Hoover, East Coast regional manager with **Burns Audio**. "Those were units that were intended for studio that you just had to have live, but now there's so much better live technology. They probably still have a place in the studio."

Scharff also remembers the **BTX Shadow** synchronizer that "required black magic to work. They had about 100 upgrades before they actually locked up anything to work. When it did work, it worked only for a few minutes, but it was great. We finally decided our reputation was suffering by having these things around, so we sold them to another rental company."

The **ARP Avatar**, one of the first guitar synthesizers to come on the market about 15 years ago, worked but had conceptual flaws, notes **Audio Techniques' Cook**. "You had to drill your guitar to put the **Hex** pickup on it, and if you had a vintage **Les Paul** or **Strat** the last thing you ever wanted to do was this," he says. "While there was a great desire on the part of musicians to get these things, there was no desire to modify their instruments."

The **DeltaLab CompuEffectron**, one of the first project studio-oriented multi-effects boxes, had stupendous flanging and effects, according to Cook. "Unfortunately, it used

to lock up and you had to literally unplug it from the wall to reset it," Cook recalls. "We had 100 of those back in 1983 and fortunately the company was very nice and actually took the product back."

High up on the list of products

'It's funny how things become vintage instead of just being junk'

undone by the quick pace of technology were three-track tape machines from **Ampex** and **3-M**. "The **Ampex MR-70** three-track machines lasted a whole six months," says **Greg Lukens**, VP of **Washington Professional Systems**, Washington, D.C. "They were cool pieces, but as soon as everyone figured out how to make three-track, it went four-track the next day, and eight- and 16-track within two years. There are four of them now sitting somewhere holding up a pingpong table."

Other products suffered from a bad case of esoterica. "The **Drew Electronics Y-Expressor**, still, to this day, is the only box that can do what it does," says **Bill Tesar**, president of the **Toy Specialists**, New York. "It's an envelope follower. You can feed a sidechain signal into it, and whatever envelope that signal has it will effect that envelope of the instrument or instruments that were put into it. We bought it when it first came out. We thought it was really revolutionary. And no one rented it once. Now it's sitting in my basement."

Tesar also recalls the \$3,000 **SRC**, introduced about eight years ago by the German firm **Friendship**, which

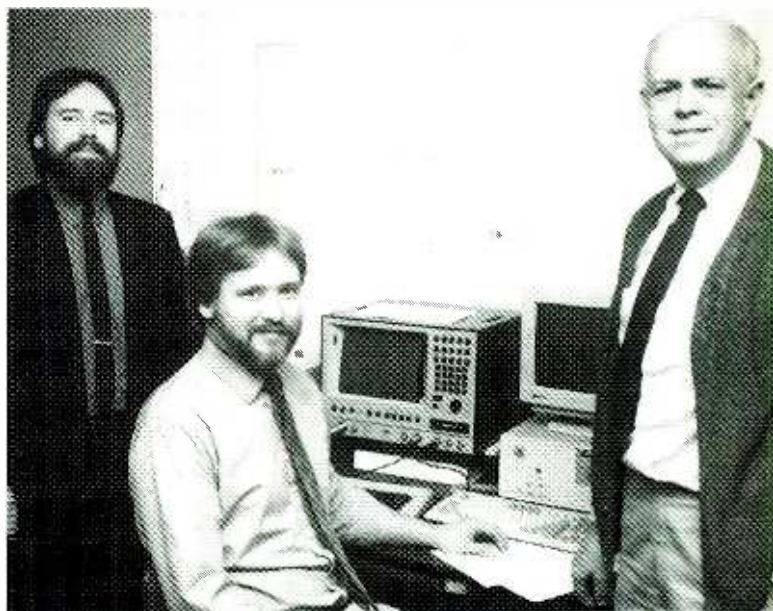
was designed to lock a **Linn** drum sync tone and run it off of **SMPTE** timecode start points. "Once **MIDI** clock came along, it rendered that box useless. That company still exists and they have much more current product along that vein available in Europe."

Another early attempt at synchronization was the **I Squared Intelligent Interface**. "It was supposed to be the greatest thing since sliced bread," says Scharff. "... It never actually linked two things and did a job. It's still here."

Keyboards seem to go by the quickest, according to **Tony Arfi**, owner of **Power Play Studios** in Long Island City, N.Y. "Every six months there's a new hot one you have to get. The **PPG Wave 2.2** was one of the best-sounding keyboards but it was so complicated people could just not grasp it. I paid \$5,000 and it was used twice. That was my biggest mistake."

Among the more current products that have pro audio dealers wary are the new timecode-capable **DAT** recorders. "Some of the software is just not ready yet," says Cook. "The units are being shipped, in some cases, but looking forward to future updates on them. I really hope that's not going to be a major nightmare."

But the value of professional audio gear should never be underestimated, according to **Richie Kessler**, owner of **Platinum Island Recording**, New York. "We had an **Oberheim OV8** synthesizer **MIDI** retrofitted and I sold it for \$600. Now, if you can find one, you're lucky if you can get it for \$1,200. It's funny how things become vintage instead of just being junk, and when it happens, and why."



EAW Analysis. Loudspeaker manufacturer **Eastern Acoustic Works**, Whitinsville, Mass., took delivery of the new **Type 2012** audio analyzer from **Bruel & Kjaer Instruments Inc.**, marking the first U.S. delivery of the product to a pro-speaker maker. The system is designed to analyze loudspeaker performance from a number of perspectives. With the 2012, above, are, from left, **B&K** Eastern regional sales manager **Duff Kirklewski**, **EAW** senior design engineer **Michael Chamness**, and **EAW** director of engineering **Kenton Forsythe**.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN. 11, 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.Lanos (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	3M 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	3M 996	Agfa 468	Ampex 456	Ampex 446
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Bernie Grundman	MASTERDISK Bob Ludwig	CAPITOL Wally Traugott	A&M Arnie Acosta	HIT FACTORY DMS Chris Gehringer
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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AUDIO TRACK

NEW YORK

MARIANNE FAITHFULL WAS in the Magic Shop working on tracks for Island. Denny Cordell and Jimmy Miller produced, with Jimmy Douglass at the board. Edward Douglas assisted. Suzanne Vega began work on her upcoming A&M project. Her band includes John Gordon and Marc Shulman on guitars, Frank Vilardi on drums, and Mike Visceglia on bass. Steve Rosenthal was at the board, assisted by Douglas.

Dougie Fresh was in the Apollo Theatre Recording Studio working on his new project for Bust It/Capitol. Chill Will produced, with T-Bird at the Neve VR-60 with automation and Flying Faders. Ollie Cotton and Norman Bullard assisted.

Jesse Plumley engineered a session at Westrax Recording for a new Broadway project composed by Marvin Hamlisch and David Zippel. Hamlisch performed vocals and piano.

Blind Lemon Peel was in recording basic tracks at Baby Monster for its debut album. The band features David Hale, Steve Burgh, Joel Diamond, Richard Crooks, Hugh McDonald, Randi Doramin, and Sherri Hackett. EastWest act Happyhead was in completing final edits on its debut album. Baby Monster also purchased a new Studer A-827 24-track. At Bakery Recording, Andrew

Dice Clay sang two tracks for his own comedy album and HBO special, scheduled to air later this year. Nick D'Dia produced, Reg Powell arranged, and Andy Waterman engineered. The album is scheduled for release on Warner/DEF.

LOS ANGELES

SOUND CITY had engineers Garth Richardson and Steve Fontano in working on an L.A. Blues Authority project for Shrapnel Records. It features appearances by Paul Gilbert, Billy Sheehan, Steve Lukather, Tony MacAlpine, George Lynch, and Zach Wilde. Joe Barresi assisted. L7 stopped in to track its new release for Slash Records. Butch Vig produced. David Briggs was in tracking Nick Cave & the Bad Seeds for Mute Records. Bret Newman and Chuck Johnson engineered.

English band 2 Die 4 recorded its Morgan Creek album at Dodge City Sound. Eric "E.T." Thorngren produced and engineered, assisted by Frank D'Alessandro. London After Midnight mixed its upcoming release with producer/engineer Randy Peck. Jeff Shannon assisted.

NASHVILLE

GHELSEA HAD PRODUCER Patty Parker in cutting tracks on the
(Continued on next page)

NEW PRODUCTS AND SERVICES

(Continued from preceding page)

dios. The organization is also working in a joint venture with 40 U.K.-based pro audio manufacturers to present products at the Audio Engineering Society Convention in Vienna, March 24-27.

APOGEE EXPANDS: Apogee Electronics has appointed Charlie Day of The European Office as its exclusive European rep. Day was formerly operations director at Audio Processing Technology, a Solid State Logic subsidiary in Oxford, England. Apogee also added three new reps in the U.S.: Steven Strassberg Associates, Manhasset Hills, N.Y.; Wind Over The Earth Inc., Boulder, Colo.; and Audio Images, Seattle.

ELECTRIC MELODY OPENS: Electric Melody Studios, owned by composer/sound designer Alan Howarth, has opened in West Los Angeles' Lantana Building, home of George Lucas' Skywalker Studios. The studio, designed by John Storyk, features a main control room, a prelay room, three New England Digital Post Pro/Synclavier digital audio workstation suites, and two central machine rooms, one for tape-based recorders and the other for NED hardware. Recent Howarth projects include "Star Trek VI" and "Grand Canyon."

ROACH TO KEYNOTE ITA: Tandy Corp. chairman and CEO John Roach is the scheduled keynote speaker for the ITA's 22nd annual seminar for magnetic and opti-

cal media manufacturers, March 25-29 at the Doral Resort and Country Club in Miami. The theme of the seminar will be "New Technologies and the Marketplace: A Five-Year Window to the Industry's Future." According to ITA, New York, technologies to be discussed include digital compact cassette, mini disc, full-motion CD-interactive, Data Discman, and widescreen television receivers and VCRs.

HOLLYWOOD SOUND SYSTEMS Purchased: All outstanding shares of stock in Hollywood Sound Systems, Los Angeles, were purchased by Les Harrison, the company's president. Harrison joined the pro sound sales and rental company in 1977, becoming its president two years later.

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Lofty Talents At Home In Mountain Studios Stones, Bowie Among Top Acts Drawn To Swiss Site

BY JESSE NASH

MONTREUX, Switzerland—Mountain Studios faces some of the most spectacular scenery of mountains and lakes to be found anywhere in the world. Opened July 3, 1975, the first clients to record there were the

**PRO
FILE**

Rolling Stones. Since then, Mountain Studios has served as a favorite recording haven for some of the music industry's biggest names.

"I came in two months after the Stones started working on their 'Black And Blue' LP in the fall of 1975 and I've been there ever since," says the studio's head engineer and producer, Dave Richards. "David Bowie cut most of his 'Scary Monsters' and 'Heroes' records at Mountain. Additionally, I co-produced the 'Never Let Me Down' disc with him here and we did Iggy Pop's 'Blah Blah Blah' record, too."

In addition, Emerson, Lake & Palmer, Queen, Yes, AC/DC, Count Basie, Bryan Ferry, Ella Fitzgerald, the late Stan Getz, Chaka Khan, Christine McVie, along with such producers as Arif Mardin, Russ Titelman, and Roy Thomas Baker have all spent some time at Mountain Studios.

Since 1975, the month of July has also kept Richards and Mountain Studios very busy recording the Montreux Jazz Festival. The studio is located inside the Montreux Casino that houses the festival.

"I've been involved in the recording of every single Montreux Jazz Festival for 15 years," says Richards. In 1991, Richards used a new method to record the concerts. Normally, the studio's Neve 8048 console is used, but this year Richards plugged microphones from the stage straight into two Sony 3348 48-track digital recorders and installed a listening line for mixing through the 48-track.

Richards says, "A Swiss man named Mr. Sax makes handmade microphone amplifiers called Sono-Sax that are just amazing for live recording but are ridiculously expensive. Something like \$100,000... And the headroom was phenomenal.

About 35dB over the top. And there's this warning light that tells you when you've only got 10dB to go. It's amazing. It's outrageous quality and we should be using it again at the festival in 1992."

Richards adds that the studio is used quite often for live recording by many rock bands due to the wonderful acoustics created by the immense size of the Casino stage.

"The hall is in three sections," Richards explains. "We have a microphone in each hall with a special AKG C24 stereo valve mike. We use two of them—one over the stage and one in the main hall, plus some extra mikes here and there depending on the size of the ensemble that's recording."

Richards has a separate submixer ready with about 10 channels on it. "When I cut tracks with someone like the Stones or Queen, the hall becomes our studio," he says. "It's especially good for drums." Richards has been busy of late engineering and producing Queen guitarist Brian May's upcoming solo album, which is as-yet untitled.

"When I did 'Innuendo' [with Queen] we cut the title track right in the middle of the concert hall," says Richards. "And that's how we're approaching [May's] new disc. They had never recorded live before ['Innuendo'] and it's something I'd always wanted them to do because



Mountain Studio's head engineer/producer, Dave Richards, at the Neve 8048. His most recent project at the Montreux, Switzerland, studio is a solo album for Queen guitarist Brian May. (Photo: David Allen)

they're one of the best live bands in the world. And that's why if you listen to 'Innuendo' the drums sound quite ambient. I set them up on-stage just like they would be in a concert situation so they'd feel comfortable and so I could get a great performance out of them."

Richards notes that making a live performance into a studio recording still requires the proper separation of the instruments. Twelve specially made large screens measuring 20 feet high by 10 feet wide were set up on wheels and filled with sand in the concert hall. "It works very good for sound isolation," says Richards. "It's very effective and we're doing things basically the same way for [May's] new album."

However, Richards notes that the production work on May's album differs in several respects from the work done on "Innuendo." May's "is a solo album and so we've come up with a different way to arrange it all," he says. "We're using computers, and that makes it easier to rearrange things so you can get your verses, choruses, and bridges all sorted out very fast. This all happens before we even go to tape. You can juggle it all about and change keys, too. It makes everything a lot simpler. Once the basics are all done then we're going to invite guest musicians to sit in." Mountain has an extensive group of outboard gear. Audio processors include two AMS DMX 15-80s, three Publison DHM 89B2s (plus keyboard), one EMT 250 digital reverb, four EMT 240 plate reverbs, one Yamaha SPX 90, two Eventide FL 201 flangers, one Eventide H910 harmonizer, and one Mutron bi-phaser.

The studio's compressors and limiters consist of one dbx 162 (stereo), two dbx 165s, six Neve 2254/Es (in-board), and two UREI LM 1176s.

Also there are two Drawmer Dual Gate DS201s and four Keepep II units that serve as noise gates. In addition there are two de-essers—one DBX 263X and one EMT 260.

Other miscellaneous outboard gear consists of one Auto-Pan, one Mini clock Friendship SRC 2, five Klark-Technik 275 graphic equalizers, and a Roland Vocoder SVC 350.

According to Richards, other upcoming projects at Mountain Studios include possibly working again with David Bowie.

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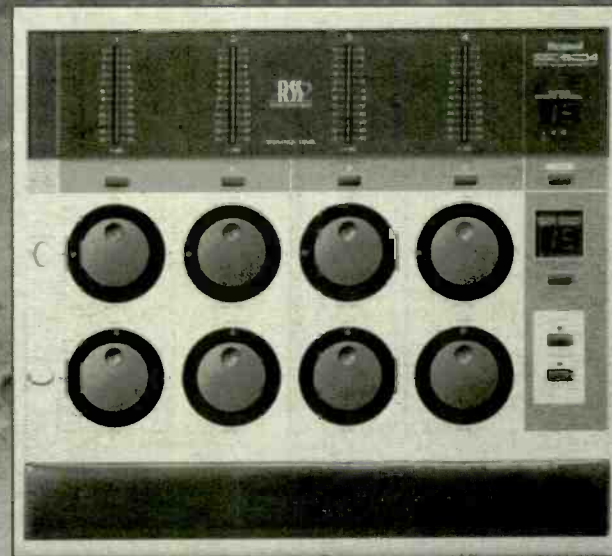


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AUDIO TRACK

(Continued from preceding page)

Roberts Sisters for release as a single on Comstock. Jim Williamson engineered.

OTHER CITIES

ENGINEER Gary Hickenbotham and engineer/producer Bill Halverson completed a solo album by Texas Tornados member Flaco Jimenez at Fire Station Studios, San Marcos, Texas. The Warner Bros. project includes tracks with Linda Ronstadt, Dwight Yoakam, Emmylou Harris,

Chris Isaak, Stephen Stills, and John Hiatt. Augie Meyers, another Tornado, was in working on a solo album. Meyers co-produced the project with Lucky Tomblin. Bill Johnson engineered; Ron Stone assisted. Christopher Cross was in recording tracks for his upcoming album. Eric Johnson was on lead guitar. Bill Johnson engineered.

The D.J. Burns Band recorded a mini-album for Debut Records at Fantasy Studios, Berkeley, Calif. Michael Rosen produced. The album

is scheduled for release in February. Windham Hill act Phil Aaberg was in Studio C working on tracks with producer Dawn Atkinson and engineer Tom Size. Chris Isaak cut tracks in Studio A, with Erik Jacobsen producing. Mark Needham was at the board, assisted by Eric Thompson and Vince Wojno.

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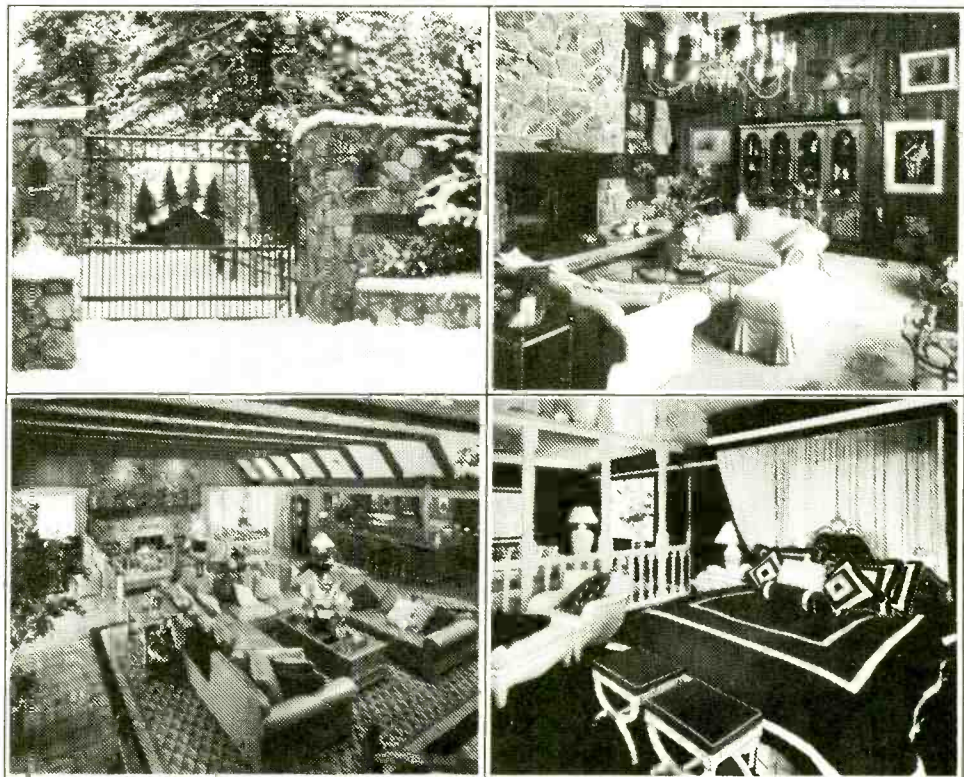
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(Continued on page 68)

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(Continued on page 68)

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 9-11, Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4919.

Jan. 11, Genesis Music Group R&B Showcase, Holiday Inn City Center, Chicago. 312-645-0300.

Jan. 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. 16-18, 1992 Nashville Music Extravaganza, various locations, Nashville. Kay West, 615-227-1150.

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 Island Hotel, Nassau, the Bahamas. 212-878-1554.

Jan. 19-23, MIDEM '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. 30-Feb. 2, Miami Rocks, Too!, various locations, Miami. 305-783-2124.

Jan. 30-Feb. 2, The Folk Alliance Fourth Annual Conference, Marlborough Inn, Calgary, Alberta. 919-542-3997.

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. 2, 1991 Florida Jammy Awards, honoring musicians from Florida, Tupperware Auditorium, Kissimmee, Fla. Darrel Massaroni, 407-767-8377.

Feb. 4, Seminar: Negotiating Distribution Agreements in the Entertainment Industry, Hyatt Carlton Tower, London. 011-44-71-824-8257.

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. 12, "From the Musical Idea to the Charts Hit," presented by the Assn. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-207-1793.

Feb. 12, Brits Awards, Hammersmith Odeon, London, 011-44-71-629-8642.

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. 21-23, Second Annual Southeastern Music Conference, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472.

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 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 20-22, Fourth Annual Western Conference of College Broadcasters, Univ. of Southern California, Los Angeles. 401-863-2225.

March 20-22, Fourth Annual Music Business Conference, including the Fifth Annual Northwest Music Awards Show March 22, presented by the Northwest Area Music Assn., Washington State Convention Center, Seattle. 206-322-5045.

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.

March 25-29, International Tape/Disc Assn. 22nd Annual Seminar, Doral Resort and Country Club, Miami. 212-643-0620.

GOOD WORKS

MEMORIAL FUND: Twenty Mondays, a rock band from Houston that records on the Spindletop label, performed at Aviator's Airport Tavern in that city Dec. 15 as part of a benefit to raise funds for the family of Brittany Welsh, a 4-year-old who lost a battle against cancer in November. Along with performances by local artists Shake Russell, 5AM, and several other talents, more than \$5,000 was raised to help pay off Brittany's big medical bills. Donations are still being accepted. For more info, call 512-442-3936.

U.S. REASSUMES POWERFUL PRESENCE AT MIDEM

(Continued from page 8)

dent of Sony Music Publishing. "We plan on making as many contacts as we can."

One significant absentee among the publishers this year is Warner/Chappell. According to executive VP/GM Jay Morgenstern, Warner/Chappell has declined to attend partly because MIDEM has declined to refund preregistration fees it paid last year prior to cancellations caused by the Gulf crisis. Famous Music president Bob Fead says his company has dropped out this year for the same reason. MIDEM representatives in the U.S. decline comment on

the refunds.

This year, several exhibition stands at the Palais des Festivals have been reserved for groups representing the music industry in various states or cities in the U.S.. Companies from New Orleans, Texas, and California, for example, have jointly reserved booths.

MIDEM has traditionally been a marketplace for U.S. independent labels seeking distribution deals for their product abroad and for distributors here to seek new label deals for the U.S. market.

"It's been a couple of years since we've seen our [international] distributors face-to-face," says Bill Nowlin, co-owner of Rounder Records, whose company will share exhibition space with other labels such as Flying Fish and Smithsonian Folkways. Nowlin says Rounder GM Duncan Browne, who handles the company's distribution arm, also will be attending to scout new international labels for U.S. distribution through Rounder.

LIFELINES

BIRTHS

Girl, Leesha Janae, to Craig and Kelli Campbell, Nov. 21 in Nashville. He is VP of AristoMedia Publicity and Media Services there.

Boy, Shane Weston, to Todd and Robin Kennedy, Dec. 13 in Melbourne, Fla. He is jazz director at WFIT Melbourne and the owner of Jazz Waves CDs and Tapes.

Boy, Joseph Austin, to Seth and Caroline Hurwitz, Dec. 21 in Washington, D.C. He is a concert promoter

and owner of the 930 Club in Washington.

Boy, Michael Wesley, adopted by Denny and Terry Nugent, born Dec. 21 in Cleveland. He is program director of WGAR Cleveland.

Girl, Jordan Emily, to Jon and Eileen Cooper, Dec. 23 in Philadelphia. He is product information supervisor at AVL/Disc Makers.

Boy, Nico Hendrix, to Jeffrey and Susan Porcaro, Dec. 26 in Los Angeles. He is drummer for the rock group Toto.

Girl, Hanna Ojima Bowdoin, to Clark Bowdoin and Masami Ojima, Jan. 4 in Tokyo. He is director of operations and programming for KTYO International Radio in Tokyo.

MARRIAGES

Michael Holland to Paula Imes, Dec. 21 in Nashville. He is the steel guitar player for the Doug Stone Band. She does public relations for Ronnie Milsap Enterprises.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

'GOOD GOLLY' RIGHTS CASE MAY HIT HIGH COURT

(Continued from page 8)

ent of Fantasy Records and its publishing arm.

On Jan. 18, 1985, Marascalco renewed the copyright of "Good Golly Miss Molly" on behalf of himself and Blackwell. Blackwell died March 9 of that year; on March 15, 1986, Blackwell's daughters, his legal successors, assigned all of their interest in the song to Marascalco in exchange for future royalties.

In November 1986, Marascalco notified Fantasy that he claimed the renewal interest in the half of the song's royalties traceable to Blackwell's authorship. Fantasy rejected the songwriter's claim, averring that it retained all of the rights, and Marascalco filed suit against the publisher.

The key legal argument in the case revolves around the question of whether the ownership of the renewal copyright is vested upon registration (when Blackwell was still alive)

and therefore goes to the author's assignees, or whether it comes into effect when the renewal term starts (after Blackwell died). The appellate court favored the latter argument in this case.

"Marascalco is entitled to royalties under the 1956 agreement," the court concludes in its opinion. "He does not challenge Fantasy's right to ownership of that one-half of the copyright attributable to his authorship. His claim of ownership derives only from the other half of the copyright, traceable to Blackwell's authorship."

Dissenting from the decision of fellow Appellate Judges Jerome Farris and Harry Pregerson, Judge David R. Thompson said, "On its face, the statute provides for the vesting of renewal rights upon the proper filing of an application for renewal. I think the statute means what it says. I would leave to Congress the decision whether to amend it." **CHRIS MORRIS**

the Medialine

IN PRINT

Tower's Pulse! Beats A Path To Newsstands; Music-Mag Issues Of Note; Here's Branford!

NEWSSTAND PULSATIONS: Starting with its February issue, Pulse!, Tower Records' in-store magazine, will be available on 15,000 North American newsstands. The mag, which currently distributes 250,000 free copies a month to Tower outlets, will print an additional 125,000-150,000 copies of each issue; the newsstand edition will sell for \$2.95.

Pulse!, which celebrates its ninth anniversary in March, will also be expanding its editorial horizons, incorporating coverage of films, books, and video.

Congrats to editor-publisher **Mike Farrace** and his staff, who have produced one of the most consistently readable freebie music publications in the country for years now. Pulse! should fly with info-starved music consumers who don't have ready access to a Tower store.

IN THE RACKS: Copies of the recently redesigned classical music magazine Musical America just crossed the Blitz's desk. The 93-year-old bimonthly publication has much to offer younger listeners and even nonclassical fans: a handsome layout, a section of trade news, a hefty review section, and some lively feature writing. The November-December 1991 issue includes a cover story on England's *enfant terrible* violinist **Nigel Kennedy** and a fascinating piece on the late **Vladimir Horowitz's** grand piano and its many travels and travails. The next issue will feature a story on rock-classical fusion, with interviews from **Paul McCartney**, **David Byrne**, and **Stewart Copeland**... Grammy Magazine, the quarterly journal of the National Academy of Recording Arts and Sciences, has a new December issue out, and it's a strong one. Features include an interview with **Robbie Robertson**, a wrap-up of 1991 anti-piracy action, and some candid talk by label executives about the economic recession's impact on the music business. Sadly, it ends with a tribute to its editor, **Stephen Padgett**, who was killed in an automobile accident in Utah in October, after putting his first Grammy issue to bed.

TUBE TALK: Saxophonist **Branford Marsalis** has been selected by new "Tonight Show" host **Jay Leno**

to replace **Doc Severinsen** as leader of the NBC talk show's studio band. Marsalis, well-known for his own jazz albums on Columbia Records and his work as a studio and touring sideman with **Sting**, should immediately up the hipness quotient for the new-look "Tonight." The changing of the guard takes place in May... The seventh annual "Stellar Gospel Music Awards" will be presented as a syndicated television special between Jan. 13 and Feb. 2. Hosted by actor **Clifton Davis** and vocalist **Marilyn McCoo**, the show features such top performers as **BeBe & CeCe Winans**. In honor of Black History Month in February, the program features a special presentation to **Rosa Parks**, who initiated the Montgomery, Ala., bus boycott of the '50s.

The Blitz



CHRIS MORRIS

ROCKERS ON THE SCREEN: Cher, take note—your ex-hubby has joined the ranks of rockers-turned-actors. **Gregg Allman** of the **Allman Brothers Band** has been getting a lot of TV interview attention for his featured role in the current movie adaptation of **Kim Wozencraft's** best seller, "Rush." Allman, who makes his movie debut in the picture, plays a dope dealer targeted by renegade cops **Jason Patric** and **Jennifer Jason Leigh**... **Steve Lukather** of **Toto** is making a cameo appearance in the feature film "The Harvest"... **Blues-rock guitarist Anson Funderburgh** and his band the **Rockets** will appear in the forthcoming **Kevin Costner** production "China Moon."

CALLING ALL FLACKS: Spy, that highly irreverent magazine that most recently laid Hollywood Records to waste, is soliciting nominations for its inaugural music awards. Categories include best rock band, best singer/songwriter, best rap act, best new artist, best album, best single, and best video. Qualifying artists must have released an album of new material during 1991; winners will be judged by Spy's readers, the general public, and a panel of celebrity judges, and announced in the July-August issue. Deadline for nominations is Friday (17); nominations can be made only by record company publicity departments.

FASCINATING RHYTHM
The Collaboration Of George & Ira Gershwin
Deena Rosenberg
(Dutton, \$29.95)

Of the five giant melody-makers of American musical theater and film—Jerome Kern, Irving Berlin, Cole Porter, George Gershwin, and Richard Rodgers—Gershwin remains the sentimental favorite, even though he died some 55 years ago at age 38, whereas the others lived much longer, chronologically as well as creatively.

From 1924, when his still immensely popular "Rhapsody In Blue" was introduced, until his death from a brain tumor in 1937, Gershwin epitomized the American imprint of the era: the outsized energy of a culture that could compete with the rest of the world on its own terms.

Musical-theater buffs may well debate the relative melodic merits of the Big Five, but Gershwin was alone in achieving consistent success in the worlds of popular song and "serious" music. His neat trick, whether expressed in "Rhapsody In Blue," "Fascinating Rhythm," or "Porgy & Bess," was that he never abandoned the essential Gershwin signature—a little European, a little Jewish, a little black, all fused somehow into something new and wondrous.

Although George Gershwin was the life of any party he attended (he loved to play his new songs or offer dazzling improvisations on the tunes with which his audience was familiar), his brother Ira was a scholarly homebody. He brought to George's tunes the high standards of wit, geniality, and agility that they deserved. And Ira's lyrics moved in the same circles as George's, on a Broadway stage or in an operatic setting (he wrote many of the lyrics of "Porgy & Bess").

In a ranking of the top-five lyricists, Ira rates with Berlin, Porter, Lorenz Hart, and Oscar Hammerstein as one of Broadway's greatest wordsmiths.

The book "Fascinating Rhythm" is a good biography and good analysis of some 30 songs by the Gershwins. New York Univ. musical-theater professor Rosenberg takes both a technical and a layman's approach, with the latter best served, of course, by familiarity with the songs.

Along the way, Rosenberg cites some prophetic remarks by George Gershwin that shed light



on contemporary debates about multiculturalism.

Writing in the '20s, he stated, "I'd like to write... of the melting pot, of New York City itself, with its blend of native and immigrant strains. This would allow for many kinds of music, black and white, Eastern and Western, and would call for a style that should achieve out of this diversity, an artistic unity... I'd like to catch the rhythms of these interfusing peoples, to show them clashing and blending."

Even earlier, in 1925, he had written for a magazine, "... We are living in an age of staccato, not legato. This we must accept. But this does not mean that out of this very staccato utterance something beautiful may not be evolved."

While one isn't supposed to judge a book by its cover, the jacket of "Fascinating Rhythm" has a classy touch: Versions of original sheet-music covers are reproduced as lacquered glossy miniatures against a matte background.

IRV LIGHTMAN

ON THE TUBE

HOT COUNTRY NIGHTS (NBC, Jan. 5, 8 p.m. EST)

For years, television variety shows have shot themselves in the foot by trying to deliver too much, but finally one of them has gotten it right.

"Hot Country Nights," seen on NBC on Sunday nights, doesn't have cutesy skits or high-gloss production numbers. What it does have is country stars—lots of them—delivering hits backed by a live band. The gambit is paying off. It has earned NBC its highest Sunday-night ratings in two years, and the network has ordered a new slate of programs.

Like most of the shows that aired before it, the Jan. 5 episode blended the old country guard with the new, featuring appearances by **Hank Williams Jr.**, **Tammy Wynette**, **Sawyer Brown**, **Patty Loveless**, and this week's "Hot New Hitmaker," **Billy Dean**.

Williams opened the show with the honky-tonkin' "Lowdown Blues."

Then **Sawyer Brown** introduced **Loveless**, who launched into a rollicking version of "Jealous Bone." Then **Loveless** turned around and introduced **Sawyer Brown**, who performed a frisky "Some Girls Do."

And so it goes, with acts introducing each other with little anecdotes. It's folksy without being cornpone, although it does perpetuate the notion that everyone in Nashville knows everyone else.

The program's "Head 'em up, move 'em out" format works well. No singer is on stage for more than one song and everyone has his or her turn before the show's highlight: a jam featuring all the performers.

For this segment, each artist tells of his or her influences, and the cast launches into a song chorus by that act's main influence. They wrap it up by doing a classic number; in this case, "Jambalaya." While the acts know what's coming up, it's not rehearsed to the point of perfection; in a refreshing change, they sometimes

even forget the words.

After the jam, some of the artists do another song. Strangely enough, the one locked out from performing twice during this show was **Wynette**. Given her bona fide status as part of country's royal family, it seemed a strange omission.

The songs are broken up by brief monologs by comedians. While the comics arguably take up time that could be devoted to music, country artists have used comedians as opening acts for years, so it's a natural fit.

Unlike country shows that have come before it, "Hot Country Nights" never talks down to its audience, or makes it seem like every country music fan is watching the show in overalls sitting on a bale of hay while picking his teeth. Instead, it simply shows why country music is growing stronger and stronger—it features true talents who know that all the whistles and bells in the world can't make up for a bad song.

MELINDA NEWMAN



Joining voices on the Jan. 5 edition of NBC's "Hot Country Nights," from left, are the members of **Sawyer Brown**, **Patty Loveless**, **Hank Williams Jr.**, **Tammy Wynette**, and **Billy Dean**.

Radio

Precautions For Sponsor Stations N.Y. Deaths Spur Questions Of Liability

BY PHYLLIS STARK

NEW YORK—Two weeks ago, a charity basketball game which was to have featured name R&B acts turned into a stampede that claimed nine lives (Billboard, Jan. 11). The fatalities initially were blamed on several factors, including poor organization, inadequate security, and overselling of tickets. (The local papers reported that up to 5,000 people showed up for 2,730 seats.)

While it says it did not sponsor the event, WRKS New York was affiliated through a client buy, and had been promoting the event on the air. Even if Kiss is not liable, as GM Charles Warfield claims, the incident still generated negative publicity for his station. Fliers for the event bearing the Kiss logo were reprinted in the newspapers. Television news footage of the gymnasium where the game would have taken place repeatedly

showed the Kiss banners.

While it is almost impossible to foresee such a tragedy, radio promotion directors say there are some steps that can be taken to protect the

'It seems like no matter how hard I try, things happen'

station from liability in the event of a mishap, and even some steps to make such an incident less likely to occur.

Having adequate security and insurance (promotion directors say a million-dollar policy is standard for concerts and other major events) are the most basic steps, and ones that are rarely overlooked for station-sponsored events.

Where the job gets complicated, however, is when the station is not di-

rectly involved, as was the case in the celebrity basketball game. In these cases, stations usually leave insurance and security up to the venue or event promoter. But the New York tragedy is already causing some people to rethink that policy.

"In hindsight," says WRKS' Warfield, "it certainly appears that stations should be more diligent looking into the security whether they are the actual promoter or involved with a client."

THROWING ON THE CALLS

With more clients demanding "value-added" promotions, stations are under more pressure to add their call letters to client events, even if the station is not an official "sponsor." That is not always in the stations' best interest.

"It's something you really have to be careful of," says WXKS (Kiss 108) (Continued on next page)



Bundling Up. WHFS Washington, D.C., collected an estimated 1,200 coats for needy children at a concert featuring Lloyd Cole, the Judybats, the Connells, and members of the Go-Betweens. Listeners were asked to bring a coat as part of their admission to the show. WHFS marketing manager Anne Durkan is pictured with some of the 1,200 coats collected.



The Fine Art Of Surfacing. Seems like there were a lot of radio people looking for Nirvana recently. In the above photo, MCA Canada director of national promotion Kevin Shea, right, and local rep Michael Jastremsky, left, stood outside CHOM Montreal's offices for five hours dressed as a mother and baby to promote PD Ian McLean, center, on "Smells Like Teen Spirit," which he eventually added. Below, Miles Hunt of the Wonder Stuff, left, and WHTG-FM Monmouth County, N.J., MD Matt Pinfield salute the "Nevermind" cover.



FALL '91 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'91	'91	'91	'91	Call	Format	'91	'91	'91	'91						
NEW YORK—(1)																	
WLTW	AC	5.0	4.8	4.9	5.8	WCKG	cls rock	3.9	3.4	3.4	2.7						
WRKS	urban	5.8	5.1	4.8	5.2	WLUP-FM	album	3.5	3.6	3.5	2.7						
WCBS-FM	oldies	5.0	5.2	5.1	4.9	WMAQ	N/T	4.5	2.5	3.2	2.5						
WQHT	top 40/dance	3.7	4.0	4.2	4.8	WLS	N/T	2.5	1.8	2.6	2.4						
WBLS	urban	4.1	3.8	4.2	4.4	WPNT-FM	AC	1.3	2.5	2.1	2.3						
WNSR	AC	4.2	4.2	3.4	4.2	WKQX	AC	2.8	2.8	3.0	2.1						
WINS	N/T	5.7	4.3	4.3	4.1	WTMX	AC	2.5	2.8	1.8	2.1						
WXRK	cls rock	3.2	3.3	3.8	3.9	WOJO	Spanish	1.1	1.6	1.8	2.0						
WNEW-FM	album	2.8	3.1	4.0	3.8	WIND	Spanish	.9	.7	.5	1.7						
WABC	N/T	2.6	2.7	2.6	3.3	WNIB	classical	1.4	1.8	.8	1.5						
WHTZ	top 40	3.6	3.6	3.8	3.3	WFMT	classical	1.5	1.1	1.1	1.2						
WOR	N/T	4.3	4.6	4.0	3.3	WVON	N/T	1.3	.5	.9	1.2						
WCBS	N/T	4.4	3.4	3.5	3.0	WGCI	oldies	1.1	.7	1.0	1.0						
WFAN	N/T	2.3	2.9	3.3	3.0	WTAQ	Spanish	.4	.7	.8	1.0						
WPLJ	top 40	2.0	2.2	2.3	2.8	SAN FRANCISCO—(4)											
WPAT-FM	easy	4.0	4.0	3.9	2.7	KGO	N/T	8.9	7.8	8.0	8.4						
WYNY	country	2.5	3.3	3.5	2.7	KCBS	N/T	6.7	4.8	4.1	5.5						
WSKQ-FM	Spanish	2.1	1.9	2.0	2.4	KMEL	top 40/dance	6.2	6.1	5.3	5.3						
WADO	Spanish	2.2	1.8	1.5	1.9	KFRC	adult std	4.5	4.3	4.9	4.3						
WNEW	adult std	1.7	2.1	2.5	1.9	KOIT-AM-FM	AC	3.2	3.7	2.9	3.6						
WQCD	adult alt	2.3	2.4	2.0	1.9	KNBR	N/T	2.4	3.8	4.5	3.3						
WNCN	classical	1.5	1.3	1.1	1.5	KITS	modern	3.1	2.6	2.7	3.1						
WQXR-AM-FM	classical	1.3	1.7	1.8	1.4	KABL-AM-FM	AC	2.8	2.6	2.7	3.0						
WLIB	N/T	1.5	1.6	1.7	1.2	KSAN	country	3.2	3.0	2.5	2.9						
WSKQ	Spanish	1.3	1.3	1.2	1.1	KSOL	urban	2.9	3.6	2.8	2.9						
WALK-AM-FM	AC	.9	1.1	1.1	1.0	KIOI	AC	2.9	3.9	3.2	2.7						
LOS ANGELES—(2)																	
KOST	AC	5.7	6.1	5.9	6.0	KISF	adult alt	2.3	2.5	2.7	2.5						
KIIS-AM-FM	top 40	4.7	4.7	5.3	4.9	KBLX-AM-FM	urban	2.3	2.0	2.5	2.4						
KLOS	album	4.0	4.5	4.5	4.4	KDAY-AM-FM	easy	1.9	2.1	2.0	2.3						
KPWR	top 40/dance	3.5	3.4	3.5	4.3	KROR	classical	1.9	2.7	2.4	2.3						
KABC	N/T	4.3	5.1	4.7	4.2	KRRL	album	2.9	2.3	2.8	2.2						
KLVE	Spanish	3.1	2.8	3.5	4.0	KRGG	Spanish	1.4	1.1	2.0	2.1						
KRTH	oldies	2.8	3.6	3.8	4.0	KRCC-FM	oldies	1.9	2.2	2.3	1.8						
KKBT	urban	3.6	4.1	4.9	3.8	KOME	album	1.3	1.5	1.4	1.8						
KWKW	Spanish	3.1	3.4	3.1	3.8	KSFO	oldies	1.4	2.1	2.6	1.8						
KBIG	AC	3.5	4.1	3.8	3.2	KSJO	album	1.6	1.6	1.6	1.8						
KROQ	modern	2.9	3.1	2.7	3.2	KKH-AM-FM	classical	2.2	2.4	2.3	1.7						
KTNQ	Spanish	2.7	2.7	2.4	3.0	KFOG	album	2.3	1.9	2.3	1.6						
KXEZ	AC	3.2	3.0	2.8	2.9	KEZR	AC	1.2	1.0	1.2	1.5						
KLSX	cls rock	2.1	2.8	2.8	2.8	KHQT	top 40/dance	1.4	1.9	1.8	1.5						
KMPC	adult std	2.4	2.6	2.6	2.8	KYA	oldies	1.4	1.1	1.2	1.4						
KNX	N/T	4.0	2.7	2.6	2.8	KDBQ/KDBK	AC	1.6	1.5	1.8	1.2						
KFI	N/T	2.4	2.3	2.1	2.7	KNEW	country	1.0	1.2	.8	1.2						
KFWB	N/T	4.3	3.1	3.1	2.5	KJAZ	jazz	1.3	1.1	.8	1.0						
KQLZ	album	3.0	2.0	2.2	2.4	KJFX	cls rock	.8	1.1	1.1	1.0						
KZLA	country	2.8	1.6	2.6	2.4	PHILADELPHIA—(5)											
KTWV	adult alt	2.9	2.8	2.5	2.2	KYW	N/T	8.8	8.7	7.5	7.6						
KKHV	Spanish	2.3	1.7	2.1	1.9	WMMR	album	5.4	5.7	6.4	7.2						
KLIT	AC	.8	.9	1.6	1.5	WUSL	urban	6.1	7.2	6.8	6.8						
KCBS-FM	oldies	1.6	1.9	1.4	1.4	WYSP	cls rock	5.7	6.1	5.9	6.2						
KKGO	classical	1.3	1.4	1.4	1.3	WEAZ-FM	AC	5.5	5.6	5.2	5.1						
KJLH	urban	1.1	1.3	1.4	1.2	WEGX	top 40	4.2	3.9	3.7	4.9						
KALI	Spanish	1.2	1.9	1.1	1.0	WXTU	country	5.4	4.0	4.7	4.9						
KRLA	oldies	.6	1.1	.8	1.0	WYDB	N/T	4.1	4.8	5.0	4.7						
CHICAGO—(3)																	
WGN	N/T	7.8	8.2	8.4	8.5	WOGL-FM	oldies	3.9	4.4	5.0	4.6						
WGCI-FM	urban	7.4	6.6	8.1	6.8	WIOQ	top 40/dance	5.2	4.9	4.1	4.4						
WBBM-FM	top 40	6.9	5.8	4.9	5.1	WPNP	adult std	6.9	5.6	6.3	4.3						
WVAZ	urban	5.2	3.9	3.8	4.2	WPMGK	AC	4.2	4.6	3.9	4.2						
WVAZ	urban	4.8	4.3	4.7	4.4	WIP	N/T	2.4	2.0	2.7	4.0						
WNUA	adult alt	2.3	3.1	3.4	3.8	WYXR	AC	3.6	4.2	4.3	3.8						
WUSN	country	3.8	3.3	4.5	3.8	WDAS-FM	urban	3.7	3.6	3.8	3.1						
WWBZ	album	1.4	3.9	4.6	3.8	WFLN	classical	2.6	3.2	2.9	2.9						
WLIT	AC	3.5	3.9	3.4	3.4	WKSZ	AC	3.0	3.4	2.6	2.1						
WXRT	album	3.6	3.3	2.6	3.3	WHAT	N/T	1.4	.8	.6	1.5						
WJJD	adult std	2.4	3.6	4.1	3.2	WDAS	religious	1.1	.9	1.0	1.1						
WLUP	N/T	2.7	3.1	2.8	3.2	DETROIT—(6)											
WJMK	oldies	2.8	3.4	3.2	2.9	WJR	AC	8.3	8.0	9.3	9.3						
WASHINGTON, D.C.—(7)																	
WPGC-FM	urban	7.3	7.6	7.8	9.2	WJLB	urban	7.2	6.3	6.2	6.6						
WMZQ-FM	country	4.8	5.7	5.3	5.8	WWJ	N/T	5.9	5.7	4.4	6.3						
WKYS	urban	5.3	4.9	4.5	5.4	BOSTON—(9)											
WGAY	easy	6.9	5.6	5.5	5.2	WBZ	N/T	6.5	5.4	5.5	7.5						
WMAL	N/T	4.4	4.5	3.6	5.1	WRKO	N/T	7.0	7.3	8.3	6.4						
WASH	AC	4.5	4.6	4.1	4.7	WRKS-FM	top 40	6.7	5.8	5.0	5.5						
WRQX	top 40	4.8	4.2	3.1	4.4	WVFX	AC	4.6	3.8	3.5	5.4						
WTOP	N/T	6.5	3.3	4.2	4.3	WBGN	album	4.7	5.9	5.6	5.3						
WMMJ	urban	3.5	4.0	3.5	3.9	WZOU	top 40	6.9	6.8	7.1	5.3						
WAVA	top 40	3.8	4.2	3.6	3.8	WBMX	AC	2.5	3.4	4.0	4.5						
WHUR	urban	3.2	2.9	3.2	3.3	WSSH-FM	AC	4.4	5.1	4.8	4.5						
WTRT	oldies	2.6	3.0	3.3	3.1	<i>(Continued on page 73)</i>											
WVDC-FM	album	3.1	4.4	5.2	3.0												
WLTT	AC	4.1	4.0	4.0	2.9												
WGMS-FM	classical	3.0	3.4	3.0	2.8												
WJFK-FM	cls rock	1.5	1.8	2.1	2.3												
WCKR	cls rock	2.9	3.0	3.4	2.3												
WHFS	modern	1.5	2.6	2.2	2.0												
WOL	oldies	2.4	2.5	1.9	2.0												
WWRC	N/T	2.4	2.5	1.9	2.0												
WJZE	jazz	1.9	1.1	1.8	1.7												
WYCB	religious	1.3	.7	1.3	1.3												
DALLAS/FORT WORTH—(8)																	
KSCE	country	9.1	11.0	10.5	11.2												
KPLX	country	6.6	6.2	6.0	7.3												
KVIL-AM-FM	AC	6.9	7.0	5.6	5.3												
WBAP	country	6.2	6.7	5.4	5.3												
KTXQ	album	5.4	5.9	6.4	5.2												
KKDA-FM	urban	5.7	4.6	5.0	4.4												
KLTX	AC	2.1	2.7	2.8	4.0												
KJMZ	urban	4.0	4.3	4.3	4.4												
KRLD	N/T	5.5	4.1	4.1	4.0												
KEGL	top 40	4.4	4.1	3.6	3.9												
KLTY	religious	2.4	2.5	2.9	3.3												
KDGE	modern	2.0	2.0	2.3	2.9												
KDMX	AC	1.4	1.7	3.5	2.7												
KLIF	N/T	3.1	3.1	2.8	2.3												
KLUV	oldies	2.4	3.8	3.2	2.2												
WRR	classical	2.5	1.9	2.1	2.2												
KHVN	religious	1.7	1.7	2.4	2.1												
KOAI	adult alt	2.4	2.2	3.0	2.1												
KZPS	cls rock	3.3	2.6	2.7	2.0												
KKDA	urban	2.6	2.2	2.1	1.9												
KCDU	AC	1.9	1.8</														

PRECAUTIONS FOR SPONSOR STATIONS

(Continued from preceding page)

Boston VP/creative services director Beverly Tilden. "It seems like no matter how hard I try, things happen. [Several years ago], one of our clients put out a calendar with our logo on it featuring women who had won bikini contests. It was very sexist [and] something I would never have done."

"We discourage our sales people from going out and promising our logo on things because you're taking a chance," says KIIS Los Angeles marketing director Karen Tobin. "You are lending your name and it looks like you're sponsoring something and you're not."

KKBT Los Angeles promotion director Sharon Klein says that even ticket giveaways are potentially dangerous. "People assume an association if we give out tickets," she says. "I am very hesitant to stick our name on something unless we have a direct involvement."

"There is always that unknown factor [like] an act doesn't show up and the crowd gets upset," Klein continues. "There are so many unforeseen [circumstances] because you are relying on so many other people, that's where it gets scary."

Klein also makes sure there is plenty of security, sometimes hiring extra guards even when the venue provides them. "I'd rather have a bunch of guys standing around doing nothing than not have enough," she says.

To prevent incidents from occurring, and thereby protect the station from liability, KMEL San Francisco has enforced dress codes and 21-and-older age limitations at station events, both of which make it "less likely to have an incident," according to marketing director Katie Eyerly. In addition, she says, "we try to push advance ticket sales because if you don't have walk-up sales you don't have people milling around outside."

Despite precautions, incidents do occur. At KMEL's recent "Christmas Jam," Eyerly says, "there were 15-20 troublemakers that caused a disturbance... it was frightening to us."

Broadcast Alchemy's Frank Wood says stations have to be cautious about their involvement with concerts. "Radio stations get as close to concerts as they can," he says. In promoting concerts they are affiliated with, many stations go on the air saying "WXXX presents [the band]." But Wood, who is also an attorney, says he has never been comfortable with that term "for liability reasons. 'Presents' could create in the mind of the listener [the idea] that the station is involved in the production." Wood prefers "WXXX welcomes [the band]" or "presented by [promoter] in cooperation with WXXX."

In seeking liable parties after a mishap, Wood says lawyers will look for "who produces it, who has a financial stake, and what the public was led to believe."

PAPER TRAIL

Most promotion directors rely on a paper trail to protect their stations. "There are so many concert and event promoters out there, that there are a number of things I need to see before we put our name on something," says KSOL San Francisco promotion director Paige Nienaber. These include "a certificate of insur-

ance, evidence of licenses, description of security, and evidence that security has been retained."

KSOL also has a 12-page concert/event checklist that must be completed before any event. "It seems very bulky," Nienaber says, "but it's a way to make sure that everything has been thought of. People love to sue radio stations these days."

In some cases, KSOL also requires a letter from a label rep promising that the artist will be present, and usually requires the rep to be at the event as well. Nienaber says this policy sprang from an incident where an artist initially refused to go on stage because it wasn't carpeted, but was talked into appearing by the rep.

KIIS sales people are required to fill out a form "no matter how minor the promotion, even putting our logo on the back of tickets," according to Tobin. KMEL asks promoters to sign a letter that indemnifies the station.

KIIS also signs an agreement with the promoter and venue that they will abide by city rules for safety, fire, and security. Tobin says she also asks the promoter to list the station as an "additional insured" on any policy. Occasionally in dealing with a new promoter, the station has asked the promoter to put up a bond to ensure ticket prices would be refunded in the event of an unforeseen circumstance.

CHARITY BEGINS AT HOME

The New York basketball event was to have benefited the AIDS Education Outreach Program. After the melee, however, it was revealed that this organization had not been recognized by any state or city agency as a registered charity.

To avoid this type of surprise, promotion directors advise that no matter what the extent of the station's involvement with the charity, the station should have the taxpayer exemption number issued to all registered charities. They also recommend dealing only with well-known, reputable charities.

"You have to interview charities," says Tobin. "The days of just shaking hands are over." Tobin also recommends finding out exactly how much of the proceeds will actually benefit the charity as opposed to paying other expenses like executive salaries. KKBT has a form to be signed by both the charity and the station certifying that the money really will benefit charity.

For questionable charities, Nienaber says a call to the state's non-profit commission or Better Business Bureau can quickly answer a question about its legitimacy.

Warfield says that while it is the station's policy to ask for the charity's tax exempt certificate for station-sponsored events, "we will probably do that in the future with any event."

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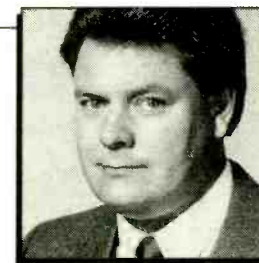
Billboard's

PD

of the week

Art Schroeder

KYXY San Diego



IN THE BRIEF TIME that soft AC stations have actually been pitted against each other within a market, one of two scenarios has usually been followed. Sometimes the new station, usually an easy-listening-to-soft-AC convert, uses the cume from its previous format to take over the soft AC position right away and the incumbent soft AC never recovers. Or the new soft AC does a bad job and the incumbent station holds on to the position, at least for now.

So KYXY San Diego is an interesting case study. Owned by local advertising executive John Parker, KYXY did not initially seem like much of a match for group-owned KJQY (Sunny 103.7) when that station went from easy to soft AC in May 1990. KJQY's first two books were a 5.2 and a 6.0; KYXY's highest recent book had been a 5.0 and it immediately fell into the three-share range.

But in the newly released fall ratings, KYXY rebounded 4.0-5.8 12-plus, making it No. 3 in the market and putting it just ahead of KJQY, which was up 5.2-5.7. In 25-54, KYXY was in the high-six-share range—making it second behind country KSON—and putting it three-tenths of a share ahead of KJQY.

PD Art Schroeder began his broadcast career at legendary San Diego rocker KGB in the early '70s before transferring to KXOA Sacramento, Calif. In 1986 he returned to town to program KYXY, which had been doing soft AC since the '70s, almost before soft AC was an identifiable format.

When KJQY signed on, Schroeder says, "They initiated the greatest television blitz this market had ever seen. It was a relentless campaign that remained on TV for the final seven months of 1990... with almost \$1 million being spent. This market had never seen a station be so consistent and relentless, and we took the brunt of it... We were on TV for one month that year and they were on for seven months."

Even though KYXY had done music testing since Schroeder's arrival, he says, "We had offered quite a bit of variety and felt pretty good about that. But when KJQY started up, they were more narrowly focused and they were aimed at our traditional base of 35-54."

Last year, KYXY began billing itself as "San Diego's Soft Hits," a counter to KJQY's "Continuous Soft Hits and Fewer Interruptions," that stressed the station's market heritage. It also started calling itself "the vacation station" and offering weekend getaways to local destinations on a daily basis. In July, GM Jim Price retired and was replaced by Dan Carelli from oldies rival KCBQ. Then in October, KCBQ PD Sonny West joined the station for mornings, returning 15-year station veteran Sam Bass to middays. By mid-summer, Schroeder

says, "we could see things start to kick in for us."

KYXY didn't try to fight KJQY on television. It kept to its longstanding outdoor campaign to promote its vacation giveaways and used print ads to promote West's arrival as well as a database mailer to promote Bass. KJQY, meanwhile, was on TV and also did a direct-mail piece that included some travel prizes.

Musically, Schroeder says KYXY became "more contemporary. We made a good use of the Michael Bolton and Richard Marx kind of things that were very contemporary sounding. We're now equally divided between '80s and '90s material and '60s and '70s music."

Schroeder and MD Mark Blackwell still play Neil Diamond/Barbra Streisand/Barry Manilow-type soft AC staple artists, although Schroeder believes he may be playing slightly less of them than KJQY. Otherwise, he says, there aren't a lot of differences between the two stations musically, except that KYXY will play one current an hour where KJQY will not, an assessment with which KJQY GM Michael Kinney concurs.

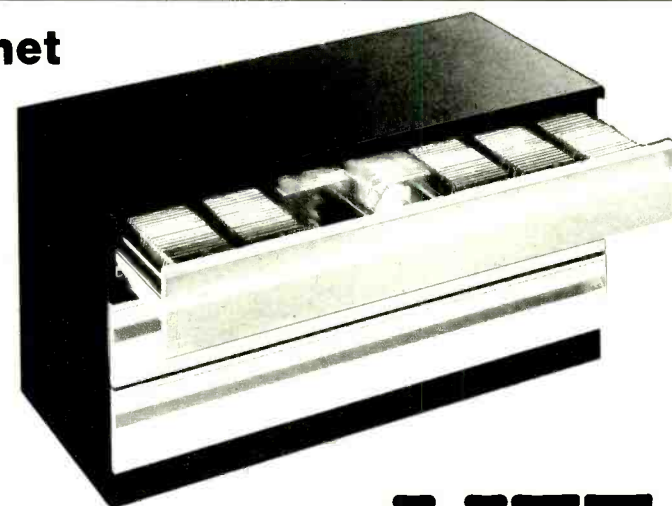
This is KYXY in p.m. drive: Wilson Phillips, "Daniel"; Diamond & Streisand, "You Don't Bring Me Flowers"; Grover Washington Jr., "Just The Two Of Us"; Carpenters, "We've Only Just Begun"; Righteous Brothers, "You've Lost That Lovin' Feelin'"; Carole King, "I Feel The Earth Move"; Beatles, "A Day In The Life"; Ross & Richie, "Endless Love"; Kenny Loggins, "Celebrate Me Home"; and Billy Preston & Syreeta, "With You I'm Born Again." (The Beatles cut, which may seem unusual for soft AC, was the answer to a daily trivia quiz sponsored by a local newspaper.)

KYXY sells a 30-minute music sweep every hour, breaking around :00, :30, and :45. KJQY promotes its seven-in-a-row sweep and stops around :20, :35, and :48. Despite the similar music mixes, and the fact that both stations use the "soft hits" slogan, Schroeder says he hasn't seen a lot of confusion between the two stations because KYXY's call letters are well-established and because the stations' dial positions aren't close. Unlike other soft ACs, however, Schroeder does have his jocks talk "unobtrusively" over intros and segue records tightly, instead of letting them fade entirely before hitting the next song.

West is teamed in mornings with "P.M. Magazine" host Pat Brown, who had recently started working weekends at KYXY. The pair, who were up almost three shares in 25-54, play 11-12 songs an hour, with five breaks. Despite West's name recognition in the market, Schroeder says future advertising will continue to focus on the station overall, not just mornings. "We have a lot of well-known people here, but soft AC has very attractive usage throughout all dayparts." SEAN ROSS

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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

Table for WTKC (HOT 100) in Hartford, listing 30 songs and artists.

Table for WAPW in Atlanta, listing 30 songs and artists.

Table for KMEL in San Francisco, listing 30 songs and artists.

Table for KAJA in San Antonio, listing 30 songs and artists.

Table for KRK-FM in Sacramento, listing 30 songs and artists.

Table for KRK-FM in Sacramento, listing 30 songs and artists.

HOT R&B PLAYLISTS™ Sample Playlists of the Nation's Largest Urban Radio Stations

Table for WGCI 107.5 FM in Chicago, listing 30 songs and artists.

Table for WJZZ in Des Moines, listing 30 songs and artists.

Table for WXKS in Boston, listing 30 songs and artists.

Table for WDFX in Detroit, listing 30 songs and artists.

Table for KPLZ in Seattle, listing 30 songs and artists.

Table for WGAR in Cleveland, listing 30 songs and artists.

Table for WJZZ in Des Moines, listing 30 songs and artists.

Table for WJZZ in Des Moines, listing 30 songs and artists.

Table for WQHT in New York/L.I., listing 30 songs and artists.

Table for KDWB in Minneapolis/St. Paul, listing 30 songs and artists.

Table for WWYZ in Hartford, listing 30 songs and artists.

Table for KJJY in Des Moines, listing 30 songs and artists.

Table for KFRG in San Bernardino/Riverside, listing 30 songs and artists.

Table for KFRG in San Bernardino/Riverside, listing 30 songs and artists.

Table for WEGX in Philadelphia, listing 30 songs and artists.

Table for KPWR in Los Angeles, listing 30 songs and artists.

Table for WGKX in Memphis, listing 30 songs and artists.

Table for KFRG in San Bernardino/Riverside, listing 30 songs and artists.

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

Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 93 MONITORED ALBUM ROCK STATIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	★★ NO. 1 ★★ MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 6 weeks at No. 1
2	2	3	24	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
3	3	2	11	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
4	6	12	7	I CAN'T DANCE ATLANTIC ALBUM CUT	GENESIS
5	5	11	6	SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT	EDDIE MONEY
6	7	5	12	LOVE & HAPPINESS MERCURY ALBUM CUT	JOHN MELLENCAMP
7	8	10	7	THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588	BRYAN ADAMS
8	9	13	5	KING'S HIGHWAY MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
9	4	4	18	HEAVY FUEL WARNER BROS. 4-19094	DIRE STRAITS
10	12	15	8	TAKE A CHANCE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
11	14	6	29	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
12	13	16	12	SMELLS LIKE TEEN SPIRIT DGC 19050	NIRVANA
13	10	9	14	ROLL THE BONES ATLANTIC ALBUM CUT	RUSH
14	11	7	16	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372	QUEENSRYCHE
15	15	19	17	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
16	17	17	12	THE UNFORGIVEN ELEKTRA 4-64814	METALLICA
17	16	14	17	I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/ATCO EASTWEST	THE STORM
18	22	29	8	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
19	20	21	10	CALL IT WHAT YOU WANT Geffen 19113	TESLA
20	18	18	18	INTO THE GREAT WIDE OPEN MCA 54131	TOM PETTY/HEARTBREAKERS
21	19	22	16	GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP
				★★★ POWER TRACK ★★★	
22	26	33	11	WILD ON THE RUN EPIC ALBUM CUT	TALL STORIES
23	23	20	18	NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC	OZZY OSBOURNE
24	30	37	6	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	OZZY OSBOURNE
25	24	24	20	DREAMLINE ATLANTIC ALBUM CUT	RUSH
26	37	—	2	TEARS IN HEAVEN REPRISE 4-19038	ERIC CLAPTON
27	21	8	12	NO SON OF MINE ATLANTIC 4-87571	GENESIS
28	31	27	12	PRETZEL LOGIC GIANT ALBUM CUT	THE NEW YORK ROCK & SOUL REVUE
29	28	34	9	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
30	33	23	12	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING POLYDOR ALBUM CUT/PLG	THE WHO
31	32	35	8	LOVE WALKED IN Geffen ALBUM CUT	THUNDER
32	35	31	6	WASTED TIME ATLANTIC 4-87565	SKID ROW
33	34	44	3	LEVON POLYDOR ALBUM CUT/PLG	JON BON JOVI
34	29	36	15	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
35	42	43	3	PAINLESS IMAGO 25006	BABY ANIMALS
36	36	45	3	ALIVE EPIC ALBUM CUT	PEARL JAM
37	43	49	5	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
38	39	—	2	STRANGER IN THIS TOWN MERCURY ALBUM CUT	RICHIE SAMBORA
39	25	25	9	ALL SHE WROTE EPIC 34-73984	FIREHOUSE
40	47	—	2	THE BUG WARNER BROS. ALBUM CUT	DIRE STRAITS
41	44	—	2	THE SHOW MUST GO ON HOLLYWOOD 4-64794/ELEKTRA	QUEEN
42	40	40	7	ROCKIN' IS MA' BUSINESS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
43	45	38	7	SWEET EMOTION COLUMBIA 38-74101	AEROSMITH
44	41	41	6	HOME SWEET HOME ELEKTRA 4-64818	MOTLEY CRUE
45	46	30	18	DON'T CRY Geffen 19027	GUNS N' ROSES
46	38	28	13	IT'S BEEN A LONG TIME SOUTHSIDE JOHNNY/ASBURY JUKES IMPACT 54241/MCA	JOHNNY/ASBURY JUKES
				★★★ FLASHMAKER ★★★	
47	NEW ▶	1	1	TURN IT UP EPIC ASSOCIATED ALBUM CUT/EPIC	HENRY LEE SUMMER
48	48	—	2	OUTSHINED A&M ALBUM CUT	SOUNDGARDEN
49	RE-ENTRY	11	11	LIVE AND LET DIE Geffen 19114	GUNS N' ROSES
50	49	47	13	MOVIN' ON UP SIRE 4-19072/WARNER BROS.	PRIMAL SCREAM

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.
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Radio

ARBITRON RATINGS

(Continued from preceding page)

Call	Format	'91	Sp	Su	Fa	Call	Format	'91	Sp	Su	Fa	Call	Format	'91	Sp	Su	Fa
WPKX	country	9	6	8	1.1	KKLQ-AM-FM	top 40	4.2	5.9	3.8	3.1	WEST	adult std	4.1	3.0	2.9	2.3
MONMOUTH-OCEAN, N.J.—(44)						KOWF	country	2.3	1.1	3.8	3.1	WABC	N/T	1.1	.6	1.1	1.6
WABB	easy	—	5.1	—	6.8	XEMO	Spanish	9	2.0	1.3	3.1	WEAZ-FM	AC	7	1.2	1.1	1.4
WOBM-FM	AC	—	4.5	—	6.6	KFSD	classical	4.5	3.2	4.7	2.8	WKAP	oldies	2.3	2.4	2.0	1.3
WYRK	cls rock	—	5.2	—	5.3	KNX	N/T	4.6	2.1	3.0	2.6	KYW	N/T	1.3	1.9	.8	1.2
WJLK-FM	AC	—	3.1	—	5.2	KRMX	AC	1.2	1.5	1.4	2.6	WOR	N/T	4	1.8	1.3	1.2
WOR	N/T	—	5.1	—	4.9	KSDO-FM	cls rock	3.5	3.7	3.2	2.6						
WNEW-FM	album	—	4.2	—	4.6	XETRA	N/T	9	1.2	2.2	2.6						
WCBS	N/T	—	3.5	—	4.0	XHTZ	top 40/dance	1.6	1.6	1.4	2.3						
WXXW	oldies	—	5.4	—	3.6	KFI	N/T	2.0	2.6	4.4	2.2	WNIR	N/T	7.4	7.5	6.9	7.3
WABC	N/T	—	4.0	—	3.3	KCBQ-FM	oldies	1.8	1.8	3.4	2.1	WDOK	AC	6.9	6.9	4.6	6.9
WYNY	country	—	4.5	—	3.3	KFB	album	2.3	2.8	1.7	2.1	WGAR	country	4.5	6.0	7.6	6.3
WPLJ	top 40	—	4.0	—	3.2	KSPA	adult std	1.8	2.9	1.7	1.9	WONE-FM	album	6.3	5.2	5.1	5.9
WFAN	N/T	—	2.8	—	3.0	KSDO	N/T	2.4	2.6	2.3	1.8	WPHR	top 40	4.1	6.4	6.1	5.6
WIRZ	oldies	—	3.9	—	2.7	KKOS	AC	5.9	1.6	2.9	1.7	WAKR	N/T	7.4	4.8	3.8	4.6
WLTW	AC	—	1.9	—	2.7	KCEO	N/T	9	1.2	1.2	1.6	WKDD	top 40	4.0	8.0	6.1	4.5
WNSR	AC	—	2.2	—	2.7	KPOP	adult std	2.0	1.8	9	1.6	WMIJ	oldies	4.6	5.5	5.1	4.5
WZVU	AC	—	2.1	—	2.6	KLOS	album	2.0	1.1	6	1.3	WMMS	album	5.7	4.2	4.1	4.4
WNEW	adult std	—	2.1	—	2.5	KPRZ	religious	2.2	.6	—	1.1	WRMR	adult std	3.6	3.0	3.0	4.2
WHTZ	top 40	—	2.7	—	2.2							WSLR	country	1.9	1.4	1.9	3.8
WPAT-FM	easy	—	3.7	—	2.2							WLTZ	AC	4.1	4.4	3.8	3.2
WCBS-FM	oldies	—	2.8	—	2.1							WNXC	cls rock	3.8	3.0	4.2	3.0
WMMR	album	—	2.3	—	1.7							WZAK	urban	4.8	3.2	4.5	3.0
WOBM	country	—	1.1	—	1.6							WQAL	AC	7	2.5	2.3	2.8
WQHT	top 40/dance	—	1.9	—	1.6							WQMX	AC	4.4	3.2	3.0	2.7
WRDR	adult std	—	.5	—	1.4							WQXX	country	1.3	2.8	3.1	2.1
WFPC-FM	AC	—	.4	—	1.3							WVWE	N/T	3.7	2.1	2.3	1.8
WRKS	urban	—	1.0	—	1.3							WXXW	N/T	4	.5	.3	1.7
WHTC-FM	modern	—	1.2	—	1.2							WYEB	N/T	1.0	.9	.9	1.4
WQCD	adult alt	—	1.5	—	1.1							WXTU	country	1.1	2.1	1.0	1.4
												WYSP	cls rock	.5	1.9	1.0	1.2

SAN DIEGO NORTH—(57)

KFMB-FM	AC	6.9	6.2	5.9	6.7
KJQY	AC	3.8	7.8	6.5	6.6
XETRA-FM	modern	3.2	3.8	3.9	5.6
KSON-AM-FM	country	2.9	5.3	3.9	5.2
KYXY	AC	4.4	4.0	2.4	4.5
KIOZ	album	3.7	5.7	7.2	4.0
KIFM	adult alt	2.5	3.1	4.2	3.6
KFMB	AC	4.3	5.4	3.8	3.2

DAB Task Force Offers 'Revised' Endorsement Plan

BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters' DAB Task Force will present a "revised plan" concerning DAB system endorsement to the radio board when it meets in Palm Springs, Calif., Jan. 10-16.

WASHINGTON ROUNDUP

The radio board, according to president Dick Novik, will then decide if it is best for the group to move away from its endorsement of the European Eureka 147 system and discontinue its licensing deal with Eureka.

Several board and task force members say a combination of factors, from factionalism on the Task Force to the recent U.S. government decision to support S-band spectrum (rather than the L-band, which the Eureka system was built for), has led to many members feeling there is no pressing need to continue pursuing the Eureka licensing arrangement.

Eureka critic Randy Odeneal commented that up until now, "for some reason [Eureka endorsement] didn't go away when the spectrum went away," and added that he hopes the NAB position will be changed.

Even if Eureka can be used with an in-band system with future research, some members argue, there are a half-dozen competing systems that now deserve a level playing field for consideration, now that the rush to be ahead of the game with an L-band system has been obviated.

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	★★ NO. 1 ★★ MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 8 weeks at No. 1
2	8	8	5	SAX AND VIOLINS WARNER BROS. ALBUM CUT	TALKING HEADS
3	4	4	7	CARIBBEAN BLUE REPRISE 4-19089	ENYA
4	5	5	8	STAR SIGN DGC ALBUM CUT	TEENAGE FANCLUB
5	3	3	10	BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE
6	10	12	6	TELL YOUR SISTER CAPITOL ALBUM CUT	LLOYD COLE
7	NEW ▶	1	1	WHAT'S GOOD SIRE ALBUM CUT/WARNER BROS.	LOU REED
8	2	2	18	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
9	25	26	3	HEAD ON 4.A.D. ALBUM CUT/ELEKTRA	PIXIES
10	11	11	9	PLANET LOVE BEGGAR'S BANQUET ALBUM CUT/RCA	THE DYLANs
11	7	7	15	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
12	13	16	3	FEAR (OF THE UNKNOWN) Geffen 2-21702	SIOUXSIE & THE BANSHEES
13	—	—	1	GIRLFRIEND ZOO ALBUM CUT	MATTHEW SWEET
14	21	24	3	THROUGH AN OPEN WINDOW CRITIQUE ALBUM CUT	CLIFFS OF DOONEEN
15	16	15	6	SUCK MY KISS WARNER BROS. ALBUM CUT	RED HOT CHILI PEPPERS
16	20	20	3	ONE ISLAND ALBUM CUT/PLG	U2
17	NEW ▶	1	1	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 2-40196	ST. ETIENNE
18	17	21	8	#1 DOMINATOR ISLAND ALBUM CUT/PLG	TOP
19	15	13	7	HEY THAT'S NO WAY TO SAY GOODBYE ATLANTIC ALBUM CUT	IAN MCCULLOCH
20	NEW ▶	1	1	COME AS YOU ARE DGC ALBUM CUT	NIRVANA
21	29	—	2	MESMERISE RCA 62151	CHAPTERHOUSE
22	NEW ▶	1	1	FIRST WE TAKE MANHATTAN ATLANTIC ALBUM CUT/WARNER BROS.	R.E.M.
23	24	22	5	NOTHING NATURAL 4.A.D. 2-40231/REPRISE	LUSH
24	NEW ▶	1	1	COLD, COLD HEART RCA 62033	MIDGE URE
25	NEW ▶	1	1	ON A PLAIN DGC ALBUM CUT	NIRVANA
26	27	27	19	THERE'S NO OTHER WAY SBK 97880	BLUR
27	14	14	12	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
28	28	—	2	I'M TOO SEXY CHARISMA 4-98671	RIGHT SAID FRED
29	9	9</			

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	10	★★ No. 1 ★★ CAN'T LET GO COLUMBIA 38-74088	◆ MARIAH CAREY 1 week at No. 1
2	1	1	12	KEEP COMING BACK CAPITOL 44753	◆ RICHARD MARX
3	3	3	14	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART
4	13	14	7	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	◆ G. MICHAEL
5	8	9	10	BEAUTY AND THE BEAST EPIC 34-74090	◆ CELINE DION/PEABO BRYSON
6	4	4	17	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
7	6	6	15	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
8	11	11	12	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS
9	5	5	13	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	◆ PAULA ABDUL
10	15	15	10	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
11	9	8	17	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST
12	7	7	21	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
13	10	10	13	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS
14	14	13	10	DREAMS TO DREAM MCA 54203	◆ LINDA RONSTADT
15	12	12	16	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
16	17	18	9	SOMEWHERE, SOMEBODY A&M 1577	◆ AARON NEVILLE
17	19	19	9	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
18	20	20	8	CHANGE ARISTA 1-2362	◆ LISA STANSFIELD
19	16	16	18	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
20	21	21	10	SPENDING MY TIME EMI 50366	◆ ROXETTE
21	22	23	8	EVERY ROAD LEADS BACK TO YOU ATLANTIC 4-87572	◆ BETTE MIDLER
22	18	17	13	SAVE UP ALL YOUR TEARS Geffen 19105	◆ CHER
23	24	27	8	BLACK OR WHITE EPIC 34-74100	◆ MICHAEL JACKSON
24	30	35	5	I KEEP COMING BACK TO YOU REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
25	28	28	7	DON'T TURN AROUND COLUMBIA ALBUM CUT	◆ NEIL DIAMOND
26	25	25	22	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
27	33	33	6	MY GIRL EPIC 34-74108	◆ THE TEMPTATIONS
				★★★ POWER PICK★★★	
28	39	42	5	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY
29	27	26	12	TRUE COMPANION ATLANTIC 4-87583	MARC COHN
30	38	38	3	STARS ATCO EASTWEST 4-98636	◆ SIMPLY RED
31	37	39	5	HOLDING ON EPIC 34-73963	◆ BEVERLEY CRAVEN
32	29	29	28	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
				★★★ HOT SHOT DEBUT★★★	
33	NEW ▶	1		WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
34	31	31	29	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
35	34	32	26	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
36	35	36	30	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
37	26	24	11	WHERE DID MY HEART GO WARNER BROS. 4-19197	JAMES INGRAM
38	40	40	5	LIGHT A CANDLE MERCURY 866 098-4	THE TRIPLETS
39	32	30	16	COPPERLINE COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
40	49	49	3	SHAMELESS COLUMBIA ALBUM CUT	BILLY JOEL
41	50	—	2	THE WAY I FEEL ABOUT YOU WARNER BROS. 4-19088	◆ KARYN WHITE
42	42	37	12	LOVE OF A LIFETIME EPIC 34-73771	◆ FIREHOUSE
43	46	44	3	PLACES THAT BELONG TO YOU COLUMBIA ALBUM CUT	◆ BARBRA STREISAND
44	41	41	6	HE DON'T KNOW EMI ALBUM CUT	◆ HUEY LEWIS AND THE NEWS
45	NEW ▶	1		GOOD FOR ME A&M 1573	◆ AMY GRANT
46	NEW ▶	1		TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
47	43	45	29	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
48	36	34	9	THEN AGAIN RCA 62059	ALABAMA
49	45	46	32	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
50	23	22	6	THE CHRISTMAS SONG ELEKTRA 7-64816	◆ NATALIE COLE

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications, Inc.

Radio

Leo Clark Spreading The Word About New 'Unheard Of' Show

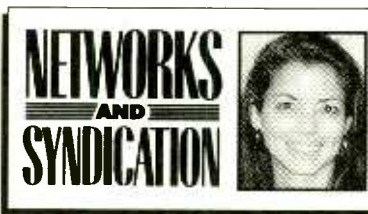
LOS ANGELES—If you're yearning for a show consisting totally of brand-new music—or if you're a frustrated musician-turned-PD—"Unheard Of" is the show for you. Producer **Leo Clark**, a former music software developer, has spent the past 22 months collecting tapes from regular folks nationwide, and music he found will be heard in 10 hourlong shows beginning the week of Feb. 3 at about 15 stations.

After posting notices at music stores as well as in various music magazines, Clark received tapes from everyone from English teach-

do it on Sunday morning. A lot of stations, even major rock stations, have special programming on Sunday."

Rappaport describes Cockburn's music as "ranging from rock to folk to blues," and cites that eclecticism as one of the reasons the show was picked up by such a range of formats. "It used to be that you'd hire a syndicator to sell the show. But when you do that, you're tied into their particular network and tied solely into commercial radio," he says. "The biggest thing I discovered was we were able to clear not only commercial but a number of college stations, a number of National Public Radio stations. We had AC and hard rock. We were on a Native American network [consisting of] eight radio stations.

"It was almost like you could go to each city and say, 'Which would be the best station to air Bruce Cockburn in this city?' ... Because radio is so fragmented now, Bruce Cockburn can find himself being played on [such disparate stations as] WHFS Washington, D.C., WNEW-FM New York, WXRT Chicago, and WHJY Providence, R.I."



by Rochelle Levy

ers to flight attendants and airplane mechanics. And Clark is amazed at the quality. "This isn't just folksy white guys with guitars," he says. "These are folks who've practiced and taken the time and effort to make sure they've recorded a quality tape."

Clark pegs the core audience for "Unheard Of" as 25-49-year-old men. And he denies that fame and fortune is the desired goal. "I think a lot of people realize that they're not going to fill a stadium, and that's not what has driven them to write and produce a tape," he says. "It's either the love of music, or a feeling that they need to express. That sort of sincerity shows up."

Actor/comedian **Andrew Alburger** hosts the show out of Minneapolis/St. Paul; affiliate services are handled from Chicago. "Someone said this will never work because everyone is practicing safe radio these days," says Clark. "I think there are some listeners who want to hear something a little dangerous, a little challenging."

CALL IT TECHNOCRACY

Paul Rappaport, VP of artist development at Sony Music's Columbia label, is now looking at the possibility of syndicating live concerts from **Chris Whitley** and **Shawn Colvin** following the success of a Dec. 15 live satellite concert broadcast featuring **Bruce Cockburn**.

Rappaport says CBS aired several regional broadcasts of this sort during the '70s, but the Dec. 15 "Christmas With Cockburn" special was the first of this scope. "We had over 100 stations just in the U.S. Canada had 30, and we sent DATS to 14 countries in Europe."

Originating from the **Bearsville Theatre** in Woodstock, N.Y., the hourlong concert was produced by veteran live-to-air producer **Sam Kopper**, who has previously coordinated shows by **Bruce Springsteen** and **James Taylor**. In order to make the show as radio-friendly as possible, Rappaport says, "We designed it around Christmas. We decided to

AROUND THE INDUSTRY

Unistar Radio Network is closing its Colorado Springs, Colo., office and moving that operation to L.A. Unistar co-chairman/CEO **Terry Robinson** says the move isn't expected to save the network much money. "Production is in L.A., and the support [staff] for the formats is in Colorado Springs. In order to serve our affiliates the best way we can, we felt putting all that together would be much stronger."

According to Robinson, about 25 lower-level Colorado Springs support staff, including secretaries and assistants, will lose their jobs. About 14 employees holding executive positions, however, have the option to relocate. Robinson plans to commute between the two cities but "not on a daily basis."

In other Unistar news, the network is presenting a three-hour special from its classic rock series, "The Aerosmith Story," Jan. 17-19. And **Dick Clark** hosts Unistar's annual "American Music Awards Nominations Special," Jan. 24-26.

"Cousin Bruce" Morrow is set to host CBS Radio Networks' "Rock And Roll Hall Of Fame Radio Special" Wednesday (15) ... The SUN Radio Network debuts "U.S.A. Outdoors," a two-hour, live call-in program, hosted by **Dr. Kris W. Thoenke** ... The Investment Company Institute is starting up "Money Minute," a daily, 60-second personal finance show, distributed by North American Network.

Ritschard Homburg joins **EFM Media** as national sales manager. He was previously president of Burbach Broadcasting ... Self-proclaimed "syndication sex goddess" **Jeannie Mantell** has left **Jameson Broadcasting** to start the Washington, D.C.-based **Capitol Media**, which, besides syndication projects, will also handle the Radio On-Line service.



Hits! in Tokio

Week of December 29, 1991

- 1 Change Lisa Stansfield
- 2 I Want You Jody Watley
- 3 Black Or White Michael Jackson
- 4 The Fly U2
- 5 I Love Your Smile Shallice
- 6 Can't Let Go Mariah Carey
- 7 Caribbean Blue Enya
- 8 Blowing Kisses In The Wind Paula Abdul
- 9 Keep Coming Back Richard Marx
- 10 Keep It Comin' Keith Sweat
- 11 When A Man Loves A Woman Michael Bolton
- 12 No Son Of Mine Genesis
- 13 What A Fool Believes Matt Bianco
- 14 Stars Simply Red
- 15 All 4 Love Color Me Badd
- 16 That's What Love Is For Amy Grant
- 17 Every Road Leads Back To You Bette Midler
- 18 Justified & Ancient The KLF
- 19 It's So Hard To Say Goodbye To Yesterday Boyz II Men
- 20 (Everybody) Got Up Roger
- 21 The Way I Feel About You Karyn White
- 22 Tell Me What You Want Me To Do Tevin Campbell
- 23 Haven't We Met Kenny Rankin
- 24 Mysterious Ways U2
- 25 Old Friends Everything But The Girl
- 26 You're The Rhythm Matt Bianco
- 27 Can't Stop This Thing We Started Bryan Adams
- 28 If You Were With Me Now Kylie Minogue & Keith Washington
- 29 You Never Know Ringo Starr
- 30 When You Wish Upon A Star Billy Joel
- 31 Stand By My Woman Lenny Kravitz
- 32 Set The Night To Music Roberta Flack & Maxi Priest
- 33 Your Song Rod Stewart
- 34 Johnnysu Ni Todokanai Yumi Matsutaya
- 35 Emotions Mariah Carey
- 36 Never Stop The Brand New Heavies
- 37 Don't Let The Sun Go Down On Me George Michael & Elton John
- 38 Daniel Wilson Phillips
- 39 In My Life Bette Midler
- 40 Struggle Keith Richards
- 41 It Should Have Been Me Adeva
- 42 It All Begins With You Jody Watley
- 43 Street Of Dreams Nia Peeples
- 44 Something Got Me Started Simply Red
- 45 Love Me All Up Stacy Earl
- 46 Love Of A Lifetime Firehouse
- 47 The Christmas Song Natalie Cole
- 48 Save The Best For Last Vanessa Williams
- 49 Carry On Patti Austin
- 50 Set Adrift On Memory Bliss P.M. Dawn



J-WAVE
81.3FM

WZOU: Those Lipps! That Disappearance!; Now It's K-YO!-K; Alexander To K104

AFTER FIVE DAYS as a missing person, WZOU Boston morning co-host **Lisa "Lipps" Tedesco** resurfaced Jan. 7. WZOU PD **Sunny Joe White** says Tedesco, who had called in sick Jan. 2, before telling her parents she was leaving for work, left for personal reasons and "didn't realize her own celebrity status."

In other Docket '92 news, the deal that would have given Jacor's **WEBN** Cincinnati a local marketing agreement with ailing Satellite Music Network Z-Rock rival **WZRZ** has been struck down by a U.S. bankruptcy court that eliminated the possibility of **WZRZ** being LMA'ed by anybody.

Former **WPOW** (Power 96) Miami programmer **Bill Tanner** has filed a written not guilty plea to the drug charges he faces. Tanner's official arraignment, scheduled for Jan. 7, has been postponed indefinitely. Also, **WPOW** p.m. driver **Don Cox**, who was suspended after a drunk driving arrest, is back on the air. **WPOW** is now using the slogans "New For '92" and "Too Legit To Quit."

Z-Rock affiliate **KMZZ** Minneapolis—which had to pull a TV spot implying that classic rock rival **KQRS** "said no" to certain artists that they actually played, is back with another ad. This one cites the same bands, then asks, "How much does **KQRS** play these artists?" and "Is **KQRS** afraid of today's new generation of rock and roll? You decide."

SuperRatings founder **Mark Olson** has sent a letter to the U.S. Dept. of Justice opposing the Arbitron/VNU joint venture (Billboard, Jan. 4). Olson, who calls the venture "monopolistic" also accuses Arbitron of "anti-competitive trends and practices," i.e., charging agencies less for ratings info than stations. He wants the Justice Dept. to file a class-action suit against Arbitron parent Control Data. Arbitron has no comment.

PROGRAMMING: JAMES A TO BIG D

Urban **WGCI-FM** Chicago PD **James Alexander** has been named di-

rector of operations and programming for urban **KKDA-FM** (K104) Dallas. He will consult **WGCI**.

Urban/AC **KYOK** Houston is now billing itself as "1590 Raps." **Jimmy Olson**, the former **KBXX** night jock, who crossed to co-owned **KMJQ** (Majic 102) last week as APD/nights, will also program **KYOK**. Olson's night show will be simulcast. **KBXX's Babyface** joins **KYOK** as a mixer.

KFWB Los Angeles PD **Ken Beck** returns to **KGO** San Francisco as ND ... **WODS** (Oldies 103) Boston PD



by Sean Ross with
Phyllis Stark & Rochelle Levy

Tommy Edwards is the new PD of oldies **KCBS-FM** Los Angeles, replacing **Dave Anthony**.

Bonneville's **Ford Colley** is the new PD at AC **WTMX** Chicago, replacing **Lorna Ozmon** (312-761-0305) ... **Harris Communications** VP/programming **Tom Kelly** exits.

After a few weeks on the job, **OM Kurt Kelly** is out at AC **KJQY** (Sunny 103.7) San Diego. Former PD **Jere Sullivan** is back ... **Gary Balaban**, PD of soft AC **WLTE** Minneapolis, is the new PD of soft AC **WLIF** Baltimore, replacing **Bob Moke**.

At Satellite Music Network, MD **Becky Wight** is upped to PD for the Country Coast to Coast format, reporting to **OM Mark Edwards**. That creates a structure similar to the one that has new SMN AC PD **Ron Parker** reporting to newly named **OM Dave Allison**. Also, **Del Hull**, OM of SMN's Kool Gold Network, is upped to VP/GM for parent company

Adams Satellite. In other network news, **Unistar** has announced that it will combine its various newscast feeds into one hourly broadcast.

Rochester, N.Y., which just got a classic hits outlet last week, gets a rock/AC Feb. 1, when **WYNQ** signs on under GM/DP **Bob Savage**, already the owner of sister **AM WYSL**, and consultant/**WMMO** Orlando, Fla., PD **Cary Pall** ... AC **WLMG** New Orleans p.m. driver **Bobby Reno** is the new PD at album rival **WZRH**, replacing **Lisa Rodman**.

Former **KRMX** San Diego morning man **Bobby Rich** has been named VP/operations for **Nova Communications** and morning man at its rock/AC **KTZN** Tucson, Ariz. ... Oldies **KEYN-FM** Wichita, Kan., PD **Dan Pearman** has been named assistant OM for AC **KRSR** Dallas. He'll share programming duties with Alliance group PD **Rick Torcasso**. Also, **Holly Stone** from **WMJJ** Birmingham, Ala., will do middays on **KRSR's** pending new format; **Toni Trueblood** will be ND.

PD **Tom Sandman** is out at rock/AC **WBOS** Boston ... MD/P.M. driver **Mike Donovan** is upped to PD at AC **KKNG** (Mix 92.5) Oklahoma City, replacing **Mark Haden** ... **KJLH** Los Angeles p.m. driver **Greg Mack** becomes co-owner/GM/DP of country **KTAA** Fresno, Calif., which will become urban **Jammin' 92** Feb. 1.

WWMG (Oldies 96) Charlotte, N.C., has struck a local marketing agreement with crosstown album outlet **WXRC**. **WWMG** GM **Dick Harlow** will oversee the pair. Also, **WXRC** has upped interim PD/p.m. driver **Eric Scott** to PD, replacing **J.J. Michaels**. And former **WNCX** Cleveland night jock **Randy "Animal" Turner** joins for mornings.

N/T **WTIX** New Orleans will go adult standards when its \$800,000 sale from **Givens Broadcasting** to **GHB Broadcasting** closes. **GHB** principal **George Buck** will manage and program the station himself, replacing **Bill Roth** ... **Michael Gamble**,

newslines...

WILLHIGHT RESEARCH, the Seattle-based outlet that had been the third ratings service before the demise of **Birch**, will now make its services available nationwide and in Canada. **Willhight** VP **Dave Hastings** says the frequency of surveys will vary by market and client need.

TED UTZ, VP/GM of **WNEW-FM** New York, has been upped to the newly created position of VP/programming and marketing for Group W's three album rockers: **WNEW**, **WMMR** Philadelphia, and **WLLZ** Detroit.

BOB LAURENCE, VP/programming for **Noble Broadcasting**, returns to **KBZR/KBEQ** Kansas City, Mo., as VP/GM, replacing **David Gorman**, who becomes VP/sales. **Noble's** VP/programming job will be eliminated.

CLARK RYAN, GM of **KLBJ-FM** Austin, Texas, and **Jim Gustafson**, head of sales, have been named joint VPs of operations.

PD of gospel **WAOK** Atlanta, has been named director of gospel programming for owner **Summit Broadcasting**. He'll also oversee **KHVN** Dallas and **WCAO** Baltimore.

PD **Kelli Gates** and ND **Marlin Spear** are out at modern **WWCD** Columbus, Ohio ... AC **KQLH** San Bernardino, Calif., switches to **Unistar** Format 41 Jan. 21 ... N/T **KPRW** Oklahoma City is now simulcasting album **KATT** ... Classic rock **WYSP** Philadelphia becomes the **Eagles** flagship for 1992-96.

Morning man **Bill Clary** is officialy upped to PD at urban **WCKU** Lexington, Ky., replacing **Hozie Mack** ... Defunct country rock outlet **WAXF** Youngstown, Ohio, is back as an SMN top 40 affiliate, giving the market its first mainstream top 40 since **WHOT** went rock. **WAXF** has an LMA with rival **AM WYWR**. **Bill Shannon**, best known as group PD for **Burbach Broadcasting**, is GM. **WYWR** host **Michael Vaughn** is PD.

Another country rock outlet, **KMYX** Bakersfield, Calif., will go rock/AC Jan. 27 under PD **Kendall Marshall**. Station manager/morning man **Rick Fletcher** is out. **Kevin Hendrickson**, from crosstown **KRAB**, joins for afternoons.

Jim Hayes, last with the former **KMGP** Midland, Texas, is the new PD at AC rival **KODM**; **Keri Teagarden** remains PD. **Jim Scott**, who programmed **KMGP** in an even earlier

incarnation when it was **KWES**, is the new PD at country **KIZN** Boise, Idaho, replacing **Bill Bailey**, who'll stay on for mornings, replacing **Jack Armstrong & Joey Randall**. **Rick Steele** goes from afternoons to middays. P/T **Bruce Daniels** becomes morning sidekick.

Former **WRQN** Toledo, Ohio, PD **Ken Benson** is the new PD of top 40 **KQKQ** Omaha, Neb., replacing **Keith Edwards**. **The Rocket & Tom Zenner** from crosstown **KXKT** will do mornings on **KQKQ**, replacing **Rhino & Steve Lundy** ... At top 40 **KYQQ** (Q106.5) Wichita, Kan., PD **Tim Peters** is out; MD **Steve Davis** assumes his duties.

N/T **WIRL** Peoria, Ill., goes oldies; at least 12 people are out ... New FM **WGRF** Port Huron, Mich., signs on with SMN AC ... Former country **WCUZ** Grand Rapids, Mich., OM **Andy Nelson** is the new PD at AC **WQLH** Green Bay, Wis.

Morning man **Gary Michaels** adds PD duties at top 40 **WKMZ** Hagerstown, Md., replacing **Kevin Moore**. **WKMZ** still has APD and midday openings ... P.M. driver/promotions director **Joe Limardi** is upped to PD at top 40 **WFHN** (Fun 107) New Bedford, Mass., replacing **Wes McShea**. **Jesse Garcia** from **WZOK** Rockford, Ill., is the new promotions director.

AC **WMJQ** Buffalo, N.Y., night jock **Todd Jenkins** goes to PD/mornings at AC **WSHW** Kokomo, Ind. ... **WQGN** (Q105) New London, Conn., station manager/morning man **Franco** becomes GM, replacing **Greg DelMonaco** ... At **WBPR** Myrtle Beach, S.C., **Tom Atkinson** and **John Kilgo** from rival **WYAV** are the new GM and MD, respectively. MD **Tom Kelly** may be PD by the time you see this.

Damon Collins from oldies **WKIZ** Key West, Fla., is the PD for new country rival **WPIK** ... Night jock **Mike Kasper** is the new PD of top 40 **KZMG** Boise, Idaho ... **KMOK** Lewiston, Idaho, MD **Kevin Chase** is now PD of top 40 **KZRT** Pocatello, Idaho, replacing **Don Craig** ... Album **KMBY** Monterey, Calif., OM **J.J. Jeffries** is out ... AC **WIBA** Madison, Wis., PD **Jim Reed** leaves radio for the textile biz ... Album **KFMQ** Lincoln, Neb., PD **Randy Raley** (402-483-4406) is out.

KAVE Eugene, Ore., PD **Vince Mertz** is now PD at album **WGLF** Tallahassee, Fla. ... The **(Robert) Sillerman Companies** hold their annual Radio/TV Outlook Seminar Tuesday (14) at the New York Helmsley Hotel.

PEOPLE: LADD ABOUT AFTERNOONS; MORE HOT 105 CHANGES

Morning man **Joe Ladd** moves to afternoons at country **KIKK** Houston. Overnighter **Lisa Zamora** goes to mornings ... MD **Lorraine Meier** is out at album **KRQR** San Francisco.

WPDH Poughkeepsie, N.Y.'s **Bob Wolf** is the new a.m. driver at **WFXF** Indianapolis. **WFXF** launched **Wolf** with bogus spots on rival **WFBQ** for a TV show in which "the wolf [battles] a pack of mad dogs." **Mad Dog** is a **WFBQ** morning-show character.

Churban **WHQT** (Hot 105) Miami returns part-timer **Malo** to mornings, replacing **Guy Black** (Billboard, Jan. 11). APD **Willie B.** assumes **Black's** MD duties and goes from middays to nights. **Rick Partee** goes from nights to afternoons. P.M. driver **Kevin Foxx** is out.

AC **KYKY** St. Louis morning sidekick **Skip Mahaffey** is the new morning co-host at country **KSON** San Diego, replacing **Stonewall Jackson** ... Former **KYMS** Anaheim, Calif., OM **Bill Wright** is the new morning co-host at AC **KBIG** Los Angeles, replacing **Bill Maier**.

At top 40/dance **WLUM** (Hot 102) Milwaukee, **Bubba The Love Sponge**—last with the late

WYTY Chicago for mornings—rejoins PD **Greg Cassidy** for p.m. drive. Morning co-host **Kathy Brown** is upped to MD at urban/AC sister station **WMVP**. Another former **WYTY** name, **Coco Cortez**, is now doing nights at top 40/dance **XHTZ** (Z90) San Diego, which, incidentally, is now consulted by **Jerry Clifton**.

N/T **WBZ** Boston goes to newsblocks in mornings and afternoons. Evening host **Peter Meade** will now co-host mornings with **Guy LaPierre** as **Tom Bergeron** moves to middays. **Upton Bell** and **Steve Martarano** move to weekends ... N/T **KBLA** Los Angeles lays off 15 people, eight in programming, seven in sales.

Jazz **WQCD** New York MD **Russ Davis** returns to p.m. drive, replacing **Mary Thomas** ... **Brian Parker** from **WKSS** Hartford, Conn., joins top 40/dance **WIOQ** (Q102) Philadelphia for weekends.

WBSB (B104) Baltimore night jock **Downtown Billy Brown** goes to **WAPW** (Power 99) Atlanta for nights, replacing **Crash Clark**. At B104, PD **Todd Fisher** will do middays, sending **Ric Sanders** to nights ... **WPRO-FM** Providence, R.I., night jock **Magic Mark Anthony** is out ... Over-

nighter **Rick Wagner** goes to afternoons at urban **KJMS** Memphis. P/T **Andre Money** replaces him.

WCIL-FM Carbondale, Ill., p.m. driver **Steve Farkas** goes to newly returned album outlet **KISS** San Antonio, Texas, to host its nighttime "Outlaw Radio" show ... Top 40 **KRXY** Denver p.m. driver **Craig Hunt** is out. **Michael Moon** goes from nights to afternoons. Weekender **Nick Summer** takes **Moon's** slot.

Sports-talk host **Doug Kidd** is out at AC **WKRC** Cincinnati ... P.M. driver **Bruce Bradley** is out at N/T **KMOX** St. Louis ... AC **CHFI** Toronto MD **John Jones** segues to the MD job at modern rival **CFNY**, replacing **Earl Jive**.

Production director **Mark McKay** is the new p.m. driver at top 40 **KRQQ** Tucson, Ariz., replacing **Steve Hart**. **Nixon Low**, last at crosstown **KQYT**, joins the station for production. **Kid Marconi** from rival **KJYK** (Power 1490) comes aboard for late-nights, replacing **Jewel Rivera**.

WKCI New Haven, Conn., morning host **Dale Reeves** exits ... **KGLI** Sioux City, Iowa, P/T **Craig Quinn** is upped to MD ... **KDON** Monterey, Calif., morning host **Mancow** exits.

Single Reviews

EDITED BY LARRY FLICK

POP

► **P.M. DAWN Paper Doll** (3:56)
PRODUCERS: P.M. Dawn
WRITER: A. Cordes
PUBLISHERS: MCA, ASCAP
REMIKERS: Youth, Mark Stent
Gez Street/Island 6699 (c/o PGD) (cassette single)

Follow-up to duo's certified-gold hit "Set Adrift On Memory Bliss" is an equally soothing and soulful slice of hip-hop. Kinetic beats are cushioned by layers of strings and rich harmonizing during the chorus. Bears all of the marks of another multiformat smash.

► **CE CE PENISTON We Got A Love Thang** (4:27)
PRODUCER: Steve "Silk" Hurley
WRITERS: E. Miller, J. McAllister, C. Savage
PUBLISHERS: Last Song/Third Coast, ASCAP
REMIKERS: Steve "Silk" Hurley, E-Smoove, Maurice Joshua
A&M 7330 (c/o PGD) (cassette single)

Duplicating the magic of the now-classic club anthem "Finally" was a seemingly impossible task. However, with the aid of producer Steve "Silk" Hurley, Peniston has come pretty darn close on this delicious pop/houser, on which she exudes immeasurable charm and the sass of a diva. Look for club jocks and radio programmers to heartily devour this treat in no time flat.

► **MICHAEL BOLTON Missing You Now** (4:33)
PRODUCERS: Walter Afanasieff, Michael Bolton
WRITERS: M. Bolton, W. Afanasieff, D. Warren
PUBLISHERS: Warner Chappell/Mr. Bolton's Music/Warner-Tamerlane, BMI,
WB/Wallyworld/RealSongs, ASCAP
Columbia 74184 (c/o Sony) (cassette single)

There's no stopping the hits from Bolton's multiplatinum opus, "Time, Love And Tenderness." This time, he teams up with Kenny G for a sweet pop ballad that is a fine showcase for the singer's melodramatic style. No need to predict this single's future, just watch it sprint into the top 10.

► **COLOR ME BADD Thinkin' Back** (3:49)
PRODUCERS: Royal Bayyan, Hamza Lee
WRITERS: Color Me Badd, H. Lee, T. Taylor
PUBLISHERS: Me Good/Azmah Eel/Nubian Beat/Charatroy, ASCAP
Giant 5169 (c/o Warner Bros.) (cassette single)

Those Badd boys show no sign of cooling off, thanks to this lush, R&B-powered ballad. Spotlight is on group's tightly woven harmonies and song's romantic lyrics. Another multiformat hit from the "C.M.B." album.

► **SCORPIONS Hit Between The Eyes** (4:33)
PRODUCERS: Keith Olsen, Scorpions
WRITERS: K. Meine, R. Schenker, H. Rarebell, J. Vallance
PUBLISHERS: PolyGram Songs
Musikverlag/PRI/Russia/Klaus Meine/Rudolph Schenker/Testatyme/Almo
Mercury/Morgan Creek 0016 (cassette single)

Headbangers slam quite hard on this crunchy anthem lifted from the soundtrack to the film "Freejack." After too many pop-conscious releases, this gem shows the band in its most flattering and hard-rockin' light. A smoker that demands album rock and top 40 attention.

► **MASSIVE ATTACK Be Thankful For What You've Got** (4:08)
PRODUCERS: Massive Attack, Jonny Dollar
WRITER: W. DeVaughn
PUBLISHERS: Delicious Apple/Fun City/Purple Records/American Dream/Malomega, ASCAP
Virgin 4284 (cassette single)

Highly acclaimed British dance trio offers the most accessible cut from its "Blue Lines" album. Rendition of William DeVaughn's 1974 soul classic is reasonably faithful, though subversive blues and reggae intonations give the track a little bit of an edge. Excellent for pop and urban formats.

LITA FORD Playin' With Fire (4:03)
PRODUCER: Tom Werman
WRITERS: L. Ford, J. Vallance, M.D. Ehmgig
PUBLISHERS: EMI-
April/Lisabella/Almo/Testatyme/Tyreach, ASCAP
REMIKERS: John Luongo, Gary Hellman
RCA 62189 (c/o BMG) (cassette single)

Ford continues to rebuild her presence at top 40 radio with an energetic, Springsteen-styled rock anthem. Fist-waving chorus and a positively tuneful vocal performance should help push this one over the top. Track will, with luck, also inspire folks to investigate the noteworthy "Dangerous Curves" album.

RTZ Until Your Love Comes Back Around (4:22)
PRODUCER: Chris Lord-Alge
WRITER: Maes
PUBLISHER: Shire, ASCAP
Giant 5233 (c/o Warner Bros.) (cassette single)

Band will certainly pick up more than a few new fans with this thoroughly pleasing rock ballad. Crisp production and a chantable chorus are among this track's many highlights. Perfect for top 40, though AC programmers should be aware, too.

SCOTT ALLAN Penetration (no timing listed)
PRODUCER: Mike Brown
WRITER: S. Allan
PUBLISHER: S. Allan
Flaming Disc 69 (cassette single)

Allan works hard to generate sexual heat on this titillating pop/dance ditty with mixed results. Though he has a fine voice and tune has a memorable hook, track could use a more balanced remix. Still, crossover radio programmers in search of something a little different may find this one interesting. Contact: 697 West End Avenue, New York, N.Y. 10025.

R & B

► **VANESSA WILLIAMS Save The Best For Last** (3:39)
PRODUCER: Keith Thomas
WRITERS: W. Waldman, J. Lind, P. Goldston
PUBLISHER: not listed
Wing/Mercury 593 (c/o PolyGram) (cassette single)

NEW & NOTEWORTHY

DANNY TATE Lead Me To The Water (3:30)
PRODUCERS: Danny Tate, Jack Holder
WRITERS: D. Tate, D.L. Murphy
PUBLISHERS: Ackee/John Daniel Tate/N2D, ASCAP
Charisma 075 (CD promo)

Prerelease buzz (or is that hype?) on singer/songwriter's first release has been on the verge of overpowering the music. Fortunately, Tate proves he is worthy of all the attention—and then some. His gravelly delivery is well-served by this bluesy, guitar-driven rocker. Finger-poppin', sing-along chorus sounds best when cranked up to peak volume. Watch this one kick up dust at album rock radio in no time flat.

TERRY RONALD What The Child Needs (8:17)
PRODUCERS: Harvey Jay Goldberg, James Biondolillo, Terry Ronald
WRITERS: Ronald, Hallawell
PUBLISHER: not listed
MCA 54289 (c/o Uni) (12-inch single)

Newcomer shines like a future star on this instantly endearing tune that weaves threads of disco, funk, and pop into a lovely retro-funk fabric. Combination of song's arrangement and vocalist's creamy alto will conjure up images of early Lisa Stansfield recordings. Club DJs and urban radio programmers are likely to be first on board, though music this powerful deserves across-the-board attention. Be aware.

After a pair of dance-oriented singles, Williams drops the tempo for this nicely orchestrated pop/soul ballad. Tune proves that she is possibly best suited to such soothing fare, as her crystalline voice is caressed by soft and wafting strings. A beautiful offering from the excellent "Comfort Zone" collection.

► **PEABO BRYSON Lost In The Night** (4:33)
PRODUCERS: Walter Afanasieff, Barry Mann
WRITERS: C. Weil, B. Mann, H. Zimmer
PUBLISHERS: Dyad, Ensign, BMI
Columbia 73990 (c/o Sony) (cassette single)

Bryson continues to prove himself as romantic crooner on par with Luther Vandross with this seductive and rhythmic R&B ballad. Perfect for adult-oriented urban playlists, though booming chorus could help spark pop and AC radio crossover action. From the fine album "Can You Stop The Rain?"

ROBYN SPRINGER Forever & Ever (3:56)
PRODUCER: Randy Muller
WRITER: R. Muller
PUBLISHER: One To One, ASCAP
REMIKERS: Bluejean
Cardiac 6007 (cassette single)

Springer's soulful alto has a worldly quality that gives this otherwise sweet and familiar swing jam a unique edge. Tough bass line and percussion will help in luring radio programmers, while Bluejean's break-conscious remixes may work with urban-minded club DJs.

COUNTRY

► **REBA McENTIRE Is There Life Out There** (3:10)
PRODUCERS: Tony Brown, Reba McEntire
WRITERS: S. Longacre, R. Giles
PUBLISHERS: WBM/Long Acre/Edge O' Woods/Kinetic Diamond, SESAC/ASCAP
MCA 54319 (c/o Uni) (7-inch single)

Another highlight from McEntire's pristine "For My Broken Heart" album. Production is lively and the message assertive.

► **GEORGE STRAIT Lovesick Blues** (2:55)
PRODUCERS: Jimmy Bowen, George Strait
WRITERS: I. Mills, C. Friend
PUBLISHERS: Mills, ASCAP
MCA 54318 (c/o Uni) (7-inch single)

Strait is dramatic, but remarkably effective in his delivery. Without question, the boy can yodel. Production is faithful to the sounds of old.

► **DOLLY PARTON Country Road** (3:15)
PRODUCERS: Steve Buckingham, Gary Smith
WRITERS: D. Parton, G. Scruggs
PUBLISHERS: Velvet Apple, Irving, Gary Scruggs, BMI
Columbia 74183 (c/o Sony) (7-inch single)

Parton is perfect in this finger-wagging dressing down of a lover for his uptown ways. Immensely listenable.

B.B. WATSON Lover Not A Fighter (3:19)
PRODUCER: Clyde Brooks
WRITERS: K. Blazy, R. Fagan, K. Williams
PUBLISHERS: 1990 Of Music/Sony Cross Keys/Evanlee, ASCAP
BNA 62195 (7-inch single)

Watson manages to sound both hopeful and cautious in this plea for his partner to kiss and make up.

CLINTON GREGORY Play, Ruby, Play (3:01)
PRODUCER: Ray Pennington
WRITERS: T. Brown, T. Seals
PUBLISHERS: Warner/Tamerlane/Warner Bros./Two Sons, ASCAP
Step One 437 (7-inch single)

Gregory almost visibly leers in this up-tempo appraisal of the local wild-child. Contact: 615-255-3009.

RICH GRISSOM I Don't Do Floors (2:53)
PRODUCER: Bud Logan
WRITERS: D. Cook, C. Rains
PUBLISHERS: Sony Tree, BMI, Sony Cross Keys, ASCAP

Mercury 866378 (c/o PolyGram) (7-inch single)
With gruff vocals and clear purpose, Grissom makes his declaration of independence.

DANCE

► **SOUNDS OF BLACKNESS Testify** (5:11)
PRODUCERS: Gary Hines, Jimmy Jam, Terry Lewis
WRITERS: G. Hines, J. Jam, T. Lewis
PUBLISHER: Flyte Tyme Tunes, ASCAP
REMIKERS: C.J. McIntosh
Perspective/A&M 1710 (c/o PGD) (12-inch single)

Genre-stretching act dips once again into its lovely "Evolution Of Gospel" album and pulls out another spiritually moving, physically invigorating gem. Remixer C.J. McIntosh takes the new jack-ish album cut down two markedly different roads. The first is a rousing garage/houser, while the second is slower and jazz-spiced. Essential for clubs, not to mention urban radio.

EUPHORIA Euphoria (4:32)
PRODUCER: Strobe
WRITER: Strobe
PUBLISHER: Quarkette
REMIKERS: Kris Kersey
Quark 033 (12-inch single)

Hardcore techno-logists have quickly taken this vigorous rave to heart. Now that acts like N-Joi and The Shamen are becoming mainstream staples, the time is right for this one to cross over. Expected harsh keyboards are countered by a subtle melody and butt-shaking breaks. Get with it! Contact: 212-489-7260.

X-TASY Indian Summer (6:30)
PRODUCER: Marco Rosales
WRITER: M. Rosales
PUBLISHERS: Krzeeze Rivera, BMI, Tomato, ASCAP
Siege 210 (12-inch single)

DJ Marco Rosales was at the helm for this somewhat familiar, free-associated house instrumental. Hypnotic vocal samples and jazz-spiced keyboard effects set track apart from the pack. For sensuous sets, reach for the steamy "Passionate" mix. Contact: 718-257-5167.

M FADA Jungle Flute (5:54)
PRODUCER: David Anthony
WRITER: D. Anthony
PUBLISHERS: Yuh Big/Red Heat, ASCAP
UnderWorld 156 (c/o MTI) (12-inch single)

Hip club DJ David Anthony has crafted a deliciously dreamy deep house groove to support a wafting, fluid flute solo. A sure-fire hit in underground venues. Contact: 718-786-8473.

BRAD SCOTT Get It Up/Down (no timing listed)
PRODUCERS: Scott Limo, Brad Scott, Chris Novak, Scotti Mann
WRITERS: S. Limo, B. Scott, C. Novak, S. Mann
PUBLISHER: not listed
Video 1003 (12-inch single)

The hi-NRG community has already begun to embrace this bombastic twirler. Despite Scott's obvious charm and tune's appealing melody, mainstream approval would be more likely with a calmer remix. Contact: 201-579-2599.

AC

GREGG TRIPP I Don't Want To Live Without You (3:59)
PRODUCERS: Gregg Tripp, Elliot Wolff
WRITERS: G. Tripp, E. Wolff
PUBLISHER: not listed
Impact 1698 (c/o Uni) (cassette single)

Tripp shines brightly on this rock-fueled pop ballad. With a vocal reminiscent of Jules Shear at the forefront, track is further bolstered by snatches of Beatle-esque harmonizing and a slow, prominent beat. Sounds like a potential

breakthrough hit.

TOM MCCORMACK Everything (no timing listed)
PRODUCER: Tom McCormack
WRITER: T. McCormack
PUBLISHER: Spotted Dog, ASCAP
Spotted Dog 910901 (cassette track)

Contemporary Christian artist courts mainstream radio play with a warm and affecting pop ballad. McCormack's earnest delivery is well complemented by the song's stark, piano-dominated arrangement. A lovely choice for AC formats. Contact: 718-398-6809.

ROCK TRACKS

► **FISHBONE Fight The Youth** (4:00)
PRODUCERS: Fishbone
WRITERS: K. Jones, J.N. Fisher, P. Fisher
PUBLISHERS: Bouillabaisse/Music Corp. of America, BMI
REMIKERS: Pop's Cool Love
Columbia 74045 (c/o Sony) (cassette single)

Critical darlings continue to shun simple categorization with this refreshingly unique anthem. Remixed by Pops Cool Love, track deftly blends elements of hip-hop, heavy metal, and funk. Perhaps a bit rough for album rock radio, though alternative outlets will warmly embrace this kicker.

► **WORLD ON EDGE Wash The Rain** (4:28)
PRODUCER: Mike Jones
WRITERS: Meyer, Thompson, Schudde
PUBLISHERS: Rimworld Songs, ASCAP, Mimzo/Sounds of Jupiter, BMI
Charisma 053 (CD promo)

Canadian band takes another shot at generating some deserved radio airplay with a subtle and rhythmic pop/rocker. Thoroughly appealing vocals and chorus should do the trick with programmers who are hankering for something fresh and new.

IRON PROSTATE Bring Me The Head Of Jerry Garcia (no timing listed)
PRODUCERS: George Tabb, Jim Fourniadis
WRITER: not listed
PUBLISHER: not listed
Vital Music 12 (7-inch single)

Who says punk is dead? Rebel rockers without a cause gather to take the wind out of the legendary Grateful Dead leader. Lyrics and instrumentation are too harsh for mainstream novelty play, though college radio will probably have fun with this one. Contact: 81 Second Avenue, New York, N.Y. 10003.

RAP

► **BOOGIE DOWN PRODUCTIONS Duck Down** (no timing listed)
PRODUCERS: Pat Joey, KRS-One
WRITER: L. Parker
PUBLISHERS: Zomba/BDP, ASCAP
Jive 42021 (c/o BMG) (12-inch single)

BDP previews its forthcoming "Sex & Violence" album with an aggressive rumble that features reliably potent rhymes by KRS-One. Legion of fans will be thrilled, while options for radio play are fairly strong—and well-deserved.

► **PUBLIC ENEMY Shut 'Em Down** (4:18)
PRODUCERS: The Grand Imperial Ministers Of Funk
WRITERS: Ridenhour, Robert, G. Wiz, Depper
PUBLISHER: Def American Songs, BMI
REMIKERS: DJ Pete Rock
Def Jam/Columbia 4351 (c/o Sony) (12-inch single)

The world according to Public Enemy is not always pretty—but it's always unflinchingly honest. There's no gratuitous sex or violence here, just gutsy rhymes dropped over a powerful hip-hop beat-base that will continue to set 'em apart from the rest. Taken from "Apocalypse 91... The Enemy Strikes Black."

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.

ENTERTAINMENT STOCKS OUTPACED BY OVERALL MARKET

(Continued from page 5)

dio-station owner (up 28.5% to \$1.125); Video Jukebox Network, the interactive music-video broadcaster (25.7% to \$2.75); Pathé Communications Corp., the movie and home video company (23% to \$2); and News Corp., another movie and home video business, (20.9% to \$23.125). All of these companies suffered declines in their stock prices for all of 1991, except News Corp.

In percentage terms, the second-biggest decliner in the recent rally was Shorewood Packaging, which manufactures the packaging for records and home video. Its stock dropped 14.1% to \$9.875. But that may have represented a normal market correction on the stock, which was one of 1991's big gainers, up 92.9% to \$10.125.

SHOW BIZ UNDERPERFORMED

For all of 1991, entertainment stocks far underperformed the over-

all market. The Dow Jones Industrial Average (which includes one entertainment company, Walt Disney) jumped 20.3%, and the Nasdaq composite, the index of smaller companies, rose a spectacular 56.8%.

Small companies make up more than 40% of Billboard's sample. But, for the entire year, the 41 stocks rose less than 1%. On average, they went up 29 cents each, or 0.89%.

"Entertainment is not recession-proof," says analyst Paul Marsh of Bateman, Eichler. Movie companies were hard-hit in particular, Marsh says, because "the growth on the revenue side was not what it has been. Home video started to flatten out. And people were bidding up the costs of films. That put an incredible cramp on profit margins."

Broadcasting companies, which derive most of their revenue from advertisers, suffered in the recession. "They not only have exposure to ad-

vertising, but competition from other media, like home video," Marsh adds.

THE GAINERS FOR 1991

Besides those mentioned previously, stocks that went up in 1991 included the following (percentage gain, closing price on Dec. 31): Affiliated Publications (4.5%, \$8.625); Walt Disney (12.8%, \$114.50); Handleman (21.4%, \$15.625); News Corp. (193.7%, \$23.125); PolyGram (37.1%, \$24.50); Reader's Digest Assn. (64%, \$48.375); Time Warner (2%, \$87.50); Clear Channel Communications (32.9%, \$14.125); Commtron (2.2%, \$5.875); Heritage Media (3.7%, \$3.50); New Line Cinema (113.3%, \$16); Turner Broadcasting A (103.3%, \$23.125); Viacom A (30.5%, \$34.25); Dick Clark Productions (58.3%, \$4.75); Image Entertainment (40.4%, \$9.875); Recoton (218.4%, \$9.75); Rentrak (15.4%, \$5.625); Spec's Music (49%, \$4.75); Trans World Music (61.8%, \$20.625);

Vidmark (26.7%, \$4.75); Multimedia (1.1%, \$23).

Besides those mentioned above, stocks that dropped in 1991 include (percentage decline, closing price): Blockbuster (6.8%, \$12); Capital Cities/ABC (5.6%, \$433.50); CBS (17.5%, \$142.50); Matsushita Electric Industrial (1.3%, \$116.50); Paramount Communications (5.2%, \$38.75); Pathé

(33.3%, \$2); Sony (10.4%, \$34.625); Ackerley Communications (36.4%, \$1.75); Acclaim Entertainment (5.1%, \$4.625); Jacor (55.6%, \$1); Osborn Communications (42.3%, \$3.75); Park Communications (15.2%, \$14); Video Jukebox Network (44.6%, \$3.375); Westwood One (12.5%, \$1.53); Archer Communications (7.05%, \$2.03); Republic Pictures (13.5%, \$5.625).

Schwartz Brothers Finds Likely Lender Unnamed Group Makes \$20-Mil Investment Offer

BY BILL HOLLAND

WASHINGTON, D.C.—Schwartz Brothers Inc., the veteran D.C.-area audio and video distributor that has been actively seeking refinancing in the past year, has reached "an agreement in principle" with an as-yet-unnamed lender that will offer up to \$20 million in advances in return for a security interest in the company's assets and new stock shares resulting in a controlling interest.

"The deal is not completed yet," says Pat Labriola, Schwartz VP and chief financial officer, "and there is always a risk, though we think a small one, that it will not go through. We hope to get it done soon."

The sooner the better, say company investors, because Schwartz's biggest lender, Signet Bank, has recently demanded repayment of a total of \$10.2 million in past-due loans after agreeing to a month-to-month extension since October 1990.

However, Signet has agreed to extend repayment "for a short time" if the refinancing repackaging can be accomplished.

The Schwartz VP says the company's cash position improved enough

over the holiday season to give it time to pursue alternatives should the refinancing plan fall through.

After the agreement is finalized, the name of the investor will be announced, Labriola says. The investor will own about 48% of the public company, and existing management will be left intact, he adds.

However, because of the new stock offering, the investing group will have a majority of shares, while the shares of the now-controlling Schwartz family, which owns 47% of Class A stock and 59% of Class B stock, will be diluted, according to a source close to the company.

Labriola would only describe the investors as a "boutique group from the New England area that hasn't had previous experience in the music business."

Schwartz's customer base and market share improved throughout summer and fall.

The company's performance in its fiscal 1991 third quarter has helped Schwartz dig its way out of the deepest part of 1990's hole, with a net loss of \$128,000 (seven cents per share) vs. a loss of \$3 million (\$1.72 per share) for the prior-year quarter.

American Vid Assn. Endorsing Rentrak Distrib Offers Members Sizable Discount

LOS ANGELES—Rentrak, the controversial home video revenue-sharing distributor, has received an endorsement from the American Video Assn./Independent Video Retailers Assn., the Indio, Calif.-based trade group with 4,300 member stores.

At the same time, Rentrak has offered a \$1,000 discount to AVA/IVRA stores in the usual \$4,995 entry cost for the service, according to a spokesman. Rentrak has typically been used by medium- to larger-size chains; the entry cost has been seen as somewhat high for the "mom-and-pop" stores AVA/IVRA comprise.

Still, officials at AVA/IVRA seem to differ on the strength of the endorsement. Jurg Mullhaupt, president of the joint trade group, says in a statement that the two organizations "recommend it highly."

But Hugh Pike, chairman of AVA/IVRA, says, "Rentrak is just another product in a long list of products."

Ron Berger, Rentrak chairman/CEO, says it makes sense for "mom-and-pop" stores to consider Rentrak. "There is a perception that Rentrak is strictly for the larger stores, but I have always believed every retailer can use it as a tool regardless of how large they are," he says.

Despite recent "tax sell-off" activity that saw Rentrak stock dip from its high for the year of \$11.50, the company is on a roll, Berger contends.

A new, 25,600-square-foot warehouse is now in use in Wilmington, Ohio, near Cincinnati on a site owned by Airborne Express, which Rentrak uses to guarantee next-day delivery all over the U.S. EARL PAIGE

"We lost our base last year," says Labriola. "This year, we got it back."

For the nine months ended Oct. 31, Schwartz posted only \$60.5 million in net sales vs. \$83 million for the same period in 1990. It has, however, cut administrative expenses from \$7 million for last year's nine-month period to \$5.8 million for the same period in fiscal 1991.

The 45-year-old company, one of the largest indie distributors in the country and one of the first to venture into video, has reported losses for the past five quarters. During the last few years, it has lost some of its customer base, due to changes in the video distribution business.

DISNEY'S 'DALMATIANS' COMES HOME TO VIDEO IN SPRING

(Continued from page 1)

Home Video will unleash "101 Dalmatians" in the second quarter at \$24.99.

Street date for the title will be April 10. Prebook is March 17.

News of the release was greeted enthusiastically by sale-oriented retailers, who are looking for strong titles to pull the business along in the first half of the year.

In its most recent theatrical rerelease last year, "Dalmatians" gobbled up more than \$60 million at the box office, breaking Disney's own record for an animated rerelease set by "The Jungle Book" in 1990.

"We've found that the [second quarter] time frame—although we initially met with a lot of skepticism—has turned out to be phenomenally successful," says Richard Cohen, executive VP of Disney worldwide. "Both 'Jungle Book' and 'Mermaid' were highly successful."

According to trade estimates, "Jungle Book" sold nearly 8 million units, while "The Little Mermaid" sold nearly 10 million.

While declining to venture an estimate on sales, Cohen says, "Certainly, 'Dalmatians' will be as strong or stronger than 'Little Mermaid' or 'Jungle Book.'"

As with "Jungle Book" and "Mermaid," Cohen says Disney will pro-

mote "101 Dalmatians" in several waves running through the end of the year. "We will have a marketing plan that will support it all the way through Christmas," he says.

Given the lack of obvious sell-through candidates among the other studios' probable release slates, Disney should have the second-quarter sale market largely to itself. Cohen says, "There are some other big films out there that are possibilities, but we're not anticipating any" being released to the sell-through market.

He adds, "Like 'Fantasia,' like 'Bambi,' '101 Dalmatians' will be proprietary to Disney because we own the copyright" on the story. With some other big Disney titles, such as "The Little Mermaid," other labels have released alternate versions of the movie from other animation houses, in an attempt to cash in on Disney's extensive marketing.

"There will be no knockoffs of 'Dalmatians,'" Cohen says.

Cohen declines to disclose specifics of the marketing plan for "101 Dalmatians," claiming details are still being worked out.

If Disney is true to form, the video release will be coordinated with a promotional partner. The studio has also generally used the \$24.99 price point to set up a \$5 rebate, funded either by

count established last year (Billboard, Jan. 11).

However, funds from that account are only available for debt repurchase through the end of January. After that, the banks could demand the money be used to pay down bank debt.

LIVE's stock, meanwhile, was relatively unchanged. The company had been expected to announce an agreement with its own banks to extend its revolving credit agreement 90 days until the end of March, but at press time, there was no word on those discussions.

LIVE's \$70 million credit line technically matured Jan. 1.

Analysts speculate that LIVE's banks are waiting to see the outcome of Carolco's financial maneuvering before committing themselves to a long-term extension of the agreements.

"What you're seeing is an elaborate game of chicken," says Keith Benjamin, entertainment analyst with Ladenburg Thalmann & Co. "The banks are pressuring everyone to get the best deal they can." PAUL SWEETING

Carolco Stock Drops After Rumors Of Partner Pullout

NEW YORK—The stock of Carolco Pictures, majority owner of LIVE Entertainment, took another rollercoaster ride Dec. 8 on rumors that negotiations between the company and its banks had collapsed and that Carolco's overseas strategic partners would not come to the rescue as planned, leaving the company on the brink of bankruptcy.

The stock dipped as low as 87.5 cents a share in the day, before closing at \$1.50.

In a brief news release, Carolco said it "knows of no reason for [the day's] market activity."

The company added that "negotiations with its banks and strategic partners continue. The company anticipates that it will be able to make an announcement regarding the status of these negotiations in the near future."

Carolco is under pressure to reach some sort of accommodation with the banks soon if it is to go ahead with its planned debt repurchase. The company plans to repurchase 100% of its 14% senior notes from an escrow ac-

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

MICHAEL JACKSON HOLDS AT No. 1 for a seventh week with "Black Or White" (Epic), tying the run of **Bryan Adams'** "(Everything I Do) I Do It For You" last year. The new system for compiling the Hot 100 is so radically different from the old system, however, that any comparisons of chart runs are not really valid. "Black Or White" is No. 3 in large-market monitored airplay (see the Top 40 Radio Monitor), No. 4 on the Top POS Singles Sales chart, and No. 1 in small-market airplay (compiled from playlists and not printed in a separate chart). Overall, it holds by a small margin over "All 4 Love" by **Color Me Badd** (Giant), which is No. 1 in large-market airplay but No. 5 in sales and No. 3 in small-market airplay. The singles by **CMB**, **Mariah Carey**, and **George Michael** are all within striking distance of the top for next week.

THIS WEEK'S CHART MOVES are topsy-turvy as sales fall back to pre-Christmas levels. The new Hot 100 is based on real unit sales; therefore, the sales component of the chart will fluctuate as sales totals rise and fall throughout the year. Last week's chart reflected the tail end of the holiday selling season, so rap and other sales-intensive records registered big jumps then, but now they come crashing down—e.g., singles by the **Geto Boys**, **2nd II None**, **Metallica**, **Digital Underground**, and both **Hammer** singles. This week, strong airplay records reassert themselves. The most striking example is in the top 10, where the singles by **Ce Ce Peniston**, **Prince**, and **Shanice** (with sales representing only 25%-30% of their point totals) all jump over **Nirvana's** "Smells Like Teen Spirit" (DGC). "Spirit," with 78% of its points from sales, slips to No. 9 as a result, but keeps its bullet due to continued overall growth.

THE PANEL OF STATIONS featured in the Top 40 Power Playlists on page 72 has been changed in response to feedback from readers. Instead of rotating all 122 monitored stations, only the top 22 stations (by weekly audience size) will be rotated, with 10 of the 22 stations appearing each week. This week's playlists cover the week of Jan. 1-7, 1992, not the week ending Dec. 31; this error at the top of the Power Playlists page was discovered too late to be corrected on the page.

QUICK CUTS: Two rap artists make their Hot 100 debuts. **Charm**, from Brooklyn, N.Y., enters at No. 92 with "Butt Naked" (Atlantic). **M.C. Brains** from Cleveland, part of the **Michael Bivins** group of artists (**Bell Biv DeVoe**, **Boyz II Men**, etc.), enters at No. 87 with "Oochie Coochie" (Motown). . . Four album cuts have enough airplay to be on the Hot 100 but are not commercially available as singles: "Remember The Time" by **Michael Jackson** (Epic), which will be out next week; "Masterpiece" by **Atlantic Starr** (Reprise), coming out in two weeks; and two cuts from the "Two Rooms" tribute album to **Elton John** and **Bernie Taupin** (Polydor), "Levon" by **Jon Bon Jovi** and "Daniel" by **Wilson Phillips**. Also, a dance remix of **Berlin's** No. 1 hit from 1986, "Take My Breath Away," would be on the chart if it were for sale. Eighteen monitored stations are playing it and it is No. 60 on the Monitor. DGC Records supplied promo copies but has not scheduled it for commercial release.

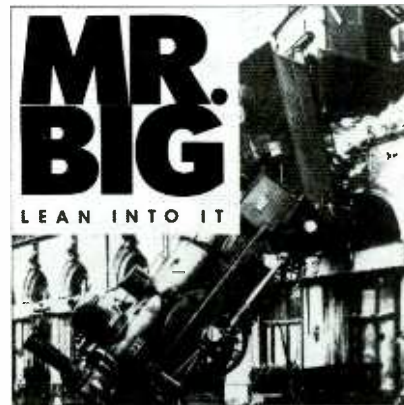
HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	2	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	16	14	6	I ADORE MI AMOR	COLOR ME BADD (GIANT)
2	2	3	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)	17	16	8	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
3	—	1	EMOTIONS	MARIAH CAREY (COLUMBIA)	18	29	8	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
4	5	3	ROMANTIC	KARYN WHITE (WARNER BROS.)	19	19	5	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)
5	4	8	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	20	21	8	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
6	9	5	HOLE HEARTED	EXTREME (A&M)	21	27	8	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
7	11	3	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)	22	18	8	CRAZY	SEAL (SIRE/WARNER BROS.)
8	8	8	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)	23	23	8	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
9	6	8	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	24	24	8	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
10	7	7	WITH YOU	TONY TERRY (EPIC)	25	30	4	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
11	3	2	ENTER SANDMAN	METALLICA (ELEKTRA)	26	22	5	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSALIS)
12	13	7	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)	27	—	7	TIME, LOVE AND TENDERNES	MICHAEL BOLTON (COLUMBIA)
13	10	8	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	28	—	4	BABY BABY	AMY GRANT (A&M)
14	12	7	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	29	25	5	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
15	15	8	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	30	20	7	GETT OFF	PRINCE & THE N.P.S. (PAISLEY PARK/WB)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 20.

"To Be With You"
(87580)

MR. BIG

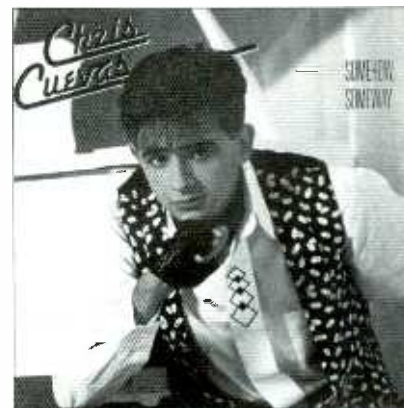


from the album *LEAN INTO IT*
(82209)

Produced by Kevin Elson for Elson Music Vision, Inc. Management: Herbie Herbert, Sandy Einstein

"You Are The One"
(87563)

CHRIS CUEVAS



from the album *SOMEHOW, SOMEWAY*
(82187)

Produced by: Fred Zarr for BiZarr Music, Inc. Management by: Diane Gibson, Gibson Management, Inc.



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SONY CELEBRATES CD'S 10TH ANNIVERSARY VIA \$12 MILLION CAMPAIGN

(Continued from page 3)

with Sony Music, Sony will also work with several other major record companies throughout the year in focusing merchandising efforts on the CD's anniversary, according to a Sony spokesman.

Among the objectives of the campaign is an effort to prompt previous music cassette customers to become users of CD and other optical disc formats of the future, according to the spokesman.

No further information on Sony Music's participation in the CD drive was available at press time.

The company's new mini disc format, slated for introduction later this year, will not be directly featured in the campaign. But, says the spokesman, "obviously we feel that the success of CD, in itself, is a sign of things to come within the industry with regards to consumer acceptance of music products that feature the benefits of both digital audio sound and optical technology."

U.S. penetration of home CD players has reached 35%, according to the Electronic Industries Assn., and more than two-thirds of all hi-fi households contain a CD player. An-

other Sony objective is to encourage early adopters of CD to purchase newer units, and to expand the CD music enthusiast's use of the format to applications outside of the home, says the spokesman.

According to John Briesch, president, Sony Consumer Products Group, the goal of the CD 10th anni-

versary campaign will be "to take the power and emotion associated with compact disc music to a new level in order to reach an entire new group of customers."

The campaign was set to be kicked off at the Winter Consumer Electronics Show in Las Vegas, Jan. 10, with an announcement made in conjunc-

tion with Hachette Magazines Inc.

Hachette, a publisher of lifestyle special-interest publications, will figure prominently in the campaign.

At the CES event, Sony and Hachette were to present leading industry retailers with gifts commemorating their support in making CD successful. In addition, Sony, in

conjunction with the Sony-owned Digital Audio Disc Corp. CD plant in Terre Haute, Ind., was to give guests three of the original 16 titles issued on CD. The three titles—Bruce Springsteen's "Born To Run"; Glen Gould's "Bach Goldberg Variations"; and Billy Joel's "52nd Street"—were remastered using 20-bit mastering technology.

SONY MAKES 'BEST' TAPES BETTER VALUE

(Continued from page 3)

Retailers say they are enthusiastic about the offering and plan to take advantage of it. At 33-unit Rose Records in Chicago, Richard Carlson, VP of retail operations, says, "I think anything a manufacturer is going to do to help stimulate sales on any format is most certainly welcome, especially on cassettes."

Others who echoed Carlson include executives at 13-store, Chatsworth, Calif.-based Tempo Records & Tapes chain; 32-unit, Sausalito, Calif.-based Record Shop; 35-unit, Beltsville, Md.-based Kemp Mill Music; and 144-unit, Milford, Mass.-based LIVE Specialty Retail Group.

Says Angie Diehl Jacobs, director of marketing for Los Angeles-based Show Industries, which operates the 92-unit Music Plus chain, "We are going to be running a Sony midline and budget sale in February and March to sort of highlight the lower price point. I think budget titles are real viable on cassette, and I am happy to see that Sony is interested in trying to give us better margins. We are going to try to pass on some savings to the customer."

AGGRESSIVE PROMOTIONS

Ivan Lipton, president of LIVE Retail, says that company's chains will try some aggressive promotions with the Sony line. And Terry Woodward, president of the 152-unit Disc Jockey web, says the Sony deal will allow his

chain to place some \$4.99 titles in front of our store so we can draw the customer in."

CD dollar sales have recently increased from 33% to 38% of the chain's music volume, says Woodward, and "we are planning new stores to have more capacity for CDs and less for cassettes."

Some accounts, however, point out that they had a slow Christmas on cassette catalog and cannot take advantage of the Sony deal. For instance, George Weiss, VP at Elmhurst, N.Y.-based Win Records & Video, says, "I am not running [the Sony deal] because I have a heavy inventory on hand, which I won't be able to recoup. Cassettes sales are way down for me, with CD albums outselling cassettes by 70 to 30."

In fact, some retailers speculated that Sony might have had a weak Christmas on the Best Value line and might have offered the deal because it has a warehouse full of tapes. But Smith says the series did very well during Christmas.

Smith adds that, in order to support the promotion, Sony will offer a number of different advertising programs, as well as provide in-store signage. And if the promotion is successful, "it would encourage us to repeat it and do so very quickly. But there is no plan at the moment to do that."

Assistance in preparing this story was provided by Edward Morris.

BETWEEN THE BULLETS



by Geoff Mayfield

BACK ON TOP: A couple of weeks ago, we told you that **Garth Brooks** still had room to grow, and he has proved us prophetic. Thanks to television spots placed by Capitol Nashville and advance promos being run by NBC for his Friday (17) special, Brooks moves back to the top spot on The Billboard 200 Top Albums to log his ninth week at No. 1. Considering his recent chart domination—all three of his albums have been in The Billboard 200's top 40 for the last 13 issues—it will be interesting to see how his "This Is Garth Brooks" fares in the TV ratings. The program was taped during a September concert in Dallas; a longform home video culled from the same concert will be released in April.

NAME GAME: The award is the same, but its name has been changed. To avoid possible confusion, the Top 20 Sales Champ, which was introduced in the Jan. 4 issue to designate the top 20 album with the largest sales increase, is now called the Top 20 Sales Mover.

TRIUMPH: Industryites are still amazed by the feat scored last week when **Nirvana** topped The Billboard 200 with its first major-label release. The Seattle-based power trio moved to the top with a sales gain of more than 193,000 units, the largest single-week increase scored by any act since the May 1991 debut of the point-of-sale chart system. Although it slides to No. 4 this week, "Nevermind" is still a leading title among the reporting panel's retailers, but **Michael Jackson**, **Hammer**, and Brooks are scoring bigger numbers with the rackjobbers.

THE DECLINE IN bullets on The Billboard 200, from 100 last week to 64 this week, indicates the decline in sales that occurred the week after Christmas. An overwhelming majority of the albums on this week's chart lost sales, compared with the previous week. To put things in perspective, **Tanya Tucker** has the largest increase of the pack with a mere 2,000-unit gain.

COOL, NOT COLD: The **Vanilla Ice** movie "Cool As Ice" was rushed to video after a short theatrical run in the fall. Exposure from the vid release brings the soundtrack back at No. 91, while his "Extremely Live" re-enters at No. 167. And, his first album is bubbling just beneath the 200 mark... The Top Debut, however, goes to **George Strait** at No. 102. The award designates an album's first charting week, and thus re-entries are not eligible.

THE TV SPOT for a mail-order album boasts that "**Led Zeppelin** is back," and a quick glance at the Top Pop Catalog chart confirms the assertion. The '70s supergroup has not one, not two, but *five* titles on the chart, including last year's four-piece boxed set. That collection slips to No. 18 this week, but was No. 4 last week, thanks to a rush during the gift-shopping season... A less than startling observation about the catalog list: the Christmas titles, which dominated the chart for the last several weeks, have all disappeared—for now... We remind you that in the weeks Billboard does not print the catalog chart, it is still available through SoundScan and the Billboard Information Network.

BUSH BRIEFED ON CD-RENTAL ISSUE BEFORE JAPAN TRIP

(Continued from page 5)

ternational, said that in his discussions with U.S. government officials, "I've been told that President Bush has been briefed about the problem, and yes, I think he will speak out if there's an opportunity."

But apparently, the President focused on other trade topics in his free-wheeling discussions during his first day of talks, leaving the U.S. position on rentals to be addressed at staff level.

U.S. record companies say their losses are a large part of the estimated \$1 billion losses to international companies doing business in Japan. RIAA officials have told the Japanese rental stores they will sue if they do not obey their new copyright law, which calls for one year of protection for new foreign releases.

The Bush administration's position, according to Luden, is "that there be no question of enforcing the new one-year rental ban" of new product from the U.S., and that Japan should eventually change its laws to provide far greater rental protection, as is being discussed in the current Uruguay round.

Insiders close to the rental issue

said Japanese government officials had also prepared and delivered a briefing paper for Miyazawa in case the rental ban issue came up in the high-level trade talks.

Although the recently revised Japanese copyright law now forbids rental of new international releases for a period of one year, as of Jan. 1, the country's rental shop association, which carries a lot of political clout, continues to resist compliance with the law.

The Japan Record Rental Commerce Trade Assn. has asked its 5,500 member stores not to rent new international product—but with an eye toward a compromise "gentleman's agreement" with American and other international companies. Its original position was to hold rental back for only one week, extending that period to three weeks on Jan. 1, 1993.

Also adding to the confusion is a request that foreign producers not sue for the first three months of 1992.

The RIAA has replied that it will not go along with the three-month postponement request, but has

agreed "not to go to the police to raid shops over existing material in the shops as long as no new product is rented," according to the RIAA's Turkewitz.

The Japanese rental-shop group has asked to meet further with representatives of multinational companies in New York Monday (13).

What was billed as 'The World's Greatest Rap Show,' featuring eight top acts, hit Maryland Dec. 23. See review, page 13

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THE Billboard 200

TOP ALBUMS

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



FOR WEEK ENDING
JANUARY 18, 1992

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	2	2	17	GARTH BROOKS ▲ CAPITOL 96330* (10.98/16.98) 9 weeks at No. 1	ROPIN' THE WIND	1
2	5	1	6	MICHAEL JACKSON EPIC 45400 (10.98 EQ/16.98)	DANGEROUS	1
3	3	3	10	HAMMER CAPITOL 98151 (10.98/16.98)	TOO LEGIT TO QUIT	2
4	1	6	15	NIRVANA ▲ DGC 24425/GEFFEN (9.98/14.98)	NEVERMIND	1
5	9	9	21	METALLICA ▲ 3 ELEKTRA 61113 (10.98/16.98)	METALLICA	1
6	10	4	37	MICHAEL BOLTON ▲ 4 COLUMBIA 46771 (10.98 EQ/16.98)	TIME, LOVE AND TENDERNESS	1
7	4	7	7	U2 ISLAND 10347/PLG (10.98 EQ/16.98)	ACHTUNG BABY	1
8	6	5	34	BOYZ II MEN ▲ 2 MOTOWN 6320* (9.98/14.98)	COOLEYHIGHARMONY	3
9	11	11	16	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ/16.98)	EMOTIONS	4
10	7	10	16	GUNS N' ROSES ▲ 3 GEFEN 24420 (10.98/16.98)	USE YOUR ILLUSION II	1
11	8	12	16	GUNS N' ROSES ▲ 2 GEFEN 24415 (10.98/16.98)	USE YOUR ILLUSION I	2
12	16	14	70	GARTH BROOKS ▲ 5 CAPITOL 93866* (9.98/14.98)	NO FENCES	4
13	13	18	24	COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98/16.98)	C.M.B.	3
14	15	23	14	PRINCE ▲ PAISLEY PARK 25379*/WARNER BROS. (10.98/16.98)	DIAMONDS & PEARLS	3
★ ★ ★ TOP 20 SALES MOVER ★ ★ ★						
15	24	19	15	BRYAN ADAMS ▲ A&M 5367* (10.98/16.98)	WAKING UP THE NEIGHBOURS	6
16	12	8	30	NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98/17.98)	UNFORGETTABLE	1
17	14	13	8	GENESIS ▲ ATLANTIC 82344* (10.98/16.98)	WE CAN'T DANCE	4
18	17	16	28	BONNIE RAITT ▲ 2 CAPITOL 96111 (10.98/16.98)	LUCK OF THE DRAW	2
19	20	15	34	PAULA ABDUL ▲ 2 CAPTIVE 91611*/VIRGIN (10.98/16.98)	SPELLBOUND	1
20	18	25	11	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/16.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
21	22	24	24	MARKY MARK & THE FUNKY BUNCH ● INTERSCOPE 91737*/ATCO EASTWEST (10.98/16.98)	MUSIC FOR THE PEOPLE	21
22	23	17	44	AMY GRANT ▲ 2 A&M 5321 (9.98/16.98)	HEART IN MOTION	10
23	21	21	14	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/17.98)	DECADE OF DECADENCE	2
24	31	28	14	REBA MCENTIRE ● MCA 10400* (10.98/16.98)	FOR MY BROKEN HEART	13
25	42	39	32	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/16.98)	IT'S ALL ABOUT TO CHANGE	22
26	19	20	15	HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ/16.98)	BLUE LIGHT, RED LIGHT	19
27	33	27	6	KEITH SWEAT ELEKTRA 61216* (10.98/16.98)	KEEP IT COMIN'	19
28	28	31	16	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/16.98)	NO MORE TEARS	7
29	40	33	54	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ/16.98)	GONNA MAKE YOU SWEAT	2
30	26	34	19	JODECI ● MCA 10198* (9.98/14.98)	FOREVER MY LADY	25
31	38	38	89	GARTH BROOKS ▲ 2 CAPITOL 90897 (9.98/14.98)	GARTH BROOKS	22
32	32	32	14	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/16.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
33	36	26	7	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/15.98)	BEAUTY & THE BEAST	26
34	30	30	43	R.E.M. ▲ 3 WARNER BROS. 26496 (9.98/16.98)	OUT OF TIME	1
35	37	41	7	ENYA REPRISE 81842* (10.98/16.98)	SHEPHERD MOONS	35
36	29	36	10	ICE CUBE ▲ PRIORITY 57155 (10.98/16.98)	DEATH CERTIFICATE	2
37	39	35	29	VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98/16.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
38	27	37	18	NAUGHTY BY NATURE ● TOMMY BOY 1044* (9.98/15.98)	NAUGHTY BY NATURE	16
39	25	29	9	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 47390 (9.98 EQ/14.98)	SKY IS CRYING	10
40	48	42	44	VINCE GILL ● MCA 10140* (9.98/14.98)	POCKET FULL OF GOLD	40
41	60	56	34	ALAN JACKSON ▲ ARISTA 8681* (9.98/14.98)	DON'T ROCK THE JUKEBOX	17
42	46	48	13	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/16.98)	WHENEVER WE WANTED	17
43	34	22	8	BETTE MIDLER ● ATLANTIC 82329* (10.98/16.98)	MUSIC FROM "FOR THE BOYS"	22
44	61	58	26	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/14.98)	HOMEBASE	12
45	44	40	46	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/14.98)	FIREHOUSE	21
46	35	52	15	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/16.98)	BLOOD SUGAR SEX MAGIK	14
47	43	50	70	QUEENSRYCHE ▲ 2 EMI 92806 (9.98/16.98)	EMPIRE	7
48	82	74	27	TRISHA YEARWOOD ● MCA 10297* (9.98/14.98)	TRISHA YEARWOOD	31
49	62	64	82	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ/16.98)	MARIAH CAREY	1
50	51	49	58	EXTREME ▲ A&M 5313 (9.98/16.98)	EXTREME II PORNOGRAFFITTI	10
51	45	43	41	ROD STEWART ▲ WARNER BROS. 26300* (9.98/16.98)	VAGABOND HEART	10
52	49	69	14	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/14.98)	OF THE HEART, THE SOUL & THE CROSS	49
53	55	51	9	RICHARD MARX CAPITOL 95874* (10.98/16.98)	RUSH STREET	39
54	47	72	26	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98/15.98)	WE CAN'T BE STOPPED	24
★ ★ ★ POWER PICK ★ ★ ★						
55	104	92	27	TANYA TUCKER ● CAPITOL 95562* (9.98/14.98)	WHAT DO I DO WITH ME	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	98	82	33	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/14.98)	BACKROADS	23
57	75	54	17	THE JUDDS ● CURB 61018*/RCA (9.98/14.98)	GREATEST HITS VOL. TWO	54
58	57	47	19	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98/16.98)	THE FIRE INSIDE	7
59	64	75	96	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278/REPRISE (9.98/14.98)	SHAKE YOUR MONEY MAKER	4
60	63	89	7	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98/16.98)	T.E.V.I.N.	60
61	59	67	18	RUSH ● ATLANTIC 82293* (10.98/16.98)	ROLL THE BONES	3
62	52	65	27	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/16.98)	INTO THE GREAT WIDE OPEN	13
63	66	62	61	CLINT BLACK ▲ 2 RCA 2372* (9.98/14.98)	PUT YOURSELF IN MY SHOES	18
64	41	44	14	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/16.98)	NEW MOON SHINE	37
65	53	59	17	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/16.98)	ON EVERY STREET	12
66	67	81	19	BELL BIV DEVOE ● MCA 10345 (10.98/16.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
67	83	90	30	SKID ROW ▲ ATLANTIC 82242* (10.98/16.98)	SLAVE TO THE GRIND	1
68	54	55	8	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/16.98)	PERFORMS ANDREW LLOYD WEBBER	54
69	73	63	131	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/16.98)	SOUL PROVIDER	3
70	85	83	8	LISA STANSFIELD ● ARISTA 18679* (10.98/16.98)	REAL LOVE	57
71	69	76	60	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/20.98)	THE IMMACULATE COLLECTION	2
72	90	95	27	HEAVY D. & THE BOYZ ● UPTOWN 10289/MCA (9.98/14.98)	PEACEFUL JOURNEY	21
73	58	53	36	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/16.98)	POWER OF LOVE	7
74	87	85	61	SCORPIONS ▲ 2 MERCURY 846908 (9.98 EQ/16.98)	CRAZY WORLD	21
75	50	46	98	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
76	84	70	27	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/16.98)	ROBIN HOOD: PRINCE OF THIEVES	5
77	106	97	13	ALABAMA RCA 61040* (9.98/14.98)	GREATEST HITS, VOL. 2	72
78	99	103	8	COLLIN RAYE EPIC 47468* (9.98 EQ/14.98)	ALL I CAN BE	78
79	96	77	40	ROXETTE ▲ EMI 94435* (10.98/16.98)	JOYRIDE	12
80	105	96	19	RANDY TRAVIS WARNER BROS. 26661* (9.98/16.98)	HIGH LONESOME	43
81	65	71	19	SOUNDTRACK ● MCA 10286* (10.98/16.98)	THE COMMITMENTS	8
82	97	106	17	TESLA ● GEFEN 24424 (9.98/16.98)	PSYCHOTIC SUPPER	13
83	72	94	9	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98/16.98)	AIN'T NO DOUBT ABOUT IT	72
84	68	80	54	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/15.98)	BLACK'S MAGIC	38
85	102	99	70	REBA MCENTIRE ▲ MCA 10016 (9.98/14.98)	RUMOR HAS IT	39
86	71	108	12	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/17.98)	SONS OF THE P	44
87	89	131	15	A TRIBE CALLED QUEST JIVE 1418* (9.98/14.98)	LOW END THEORY	45
88	78	86	8	POISON CAPITOL 98046* (15.98/30.98)	SWALLOW THIS LIVE	51
89	79	104	13	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/16.98)	SPORTS WEEKEND	22
90	86	73	49	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/16.98)	INTO THE LIGHT	5
91	RE-ENTRY		11	SOUNDTRACK SBK 97722* (10.98/16.98)	COOL AS ICE	89
92	88	117	13	SOUNDGARDEN A&M 5374 (9.98/14.98)	BADMOTORFINGER	88
93	122	122	46	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98/14.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
94	91	102	138	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/16.98)	NICK OF TIME	1
95	124	84	42	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ/14.98)	EAGLE WHEN SHE FLIES	24
96	162	142	20	DOUG STONE EPIC 47357* (9.98 EQ/14.98)	I THOUGHT IT WAS YOU	82
97	56	45	7	AEROSMITH COLUMBIA 46209* (36.98 EQ/52.98)	PANDORA'S BOX	45
98	110	87	98	HAMMER ▲ 10 CAPITOL 92857 (9.98/14.98)	PLEASE HAMMER DON'T HURT 'EM	1
99	95	113	86	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
100	103	119	48	JESUS JONES ▲ SBK 95715* (9.98/16.98)	DOUBT	25
101	76	61	13	GEORGE WINSTON WINDHAM HILL 11107 (10.98/16.98)	SUMMER	55
★ ★ ★ TOP DEBUT ★ ★ ★						
102	NEW		1	GEORGE STRAIT MCA 10450* (10.98/16.98)	TEN STRAIT HITS	102
103	115	101	93	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98/14.98)	WILSON PHILLIPS	2
104	181	143	35	LORRIE MORGAN ● RCA 3021* (9.98/14.98)	SOMETHING IN RED	71
105	135	—	2	SOUNDTRACK COLUMBIA 48627* (10.98 EQ/16.98)	THE PRINCE OF TIDES	105
106	112	116	34	EMF ▲ EMI 96238 (9.98/16.98)	SCHUBERT DIP	12
107	141	191	3	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ/14.98)	CYPRESS HILL	107
108	94	129	57	NINE INCH NAILS TVT 2610 (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
109	93	148	32	N.W.A. ▲ RUTHLESS 57126/PRIORITY (9.98/15.98)	EFIL4ZAGGIN	1

○ 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. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices are labels' suggested list. All CD prices, and tape prices marked EQ, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, Inc. and SoundScan, Inc.



TRACIE SPENCER

The Development of An Artist.



JULY 1988: Tracie's self-titled debut album is released. With her first single, "Symptoms Of True Love," she soon

becomes the youngest female ever to reach Billboard's Top 40 Singles Chart.



MAY 1990: Tracie's new album Make

The Difference is released. The album immediately garners two Top 10 Urban singles including a #3 Pop smash with "This House,"

which went on to sell over 300,000 singles.



MARCH 1991: Tracie begins her first tour exposing what the Los Angeles

Times says is "...a freshness and substance that better-known singers twice her age can't match."



NOVEMBER 1991:

"Tender Kisses," Tracie's fourth single and a song she co-wrote, hits the top of the Billboard Urban Singles Chart becoming her

first #1 single.



DECEMBER 1991: Fifteen months after the release of Make The Difference, "Tender Kisses" becomes

R&B's #1 Urban Single of the Year!



JANUARY 1992: With album sales approaching 500,000, Tracie is an artist whose

presence will be felt for a long time to come as she continues to Make The Difference. "Love Me." The new single and video.

On Capitol compact discs, cassettes and records



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	120	186	3	SOUNDTRACK	EPIC ASSOCIATED 48732*/EPIC (10.98 EQ/16.98) MY GIRL	110
111	119	123	68	L.L. COOL J ▲ ²	DEF JAM 46888/COLUMBIA (9.98 EQ/14.98) MAMA SAID KNOCK YOU OUT	16
112	92	60	8	YANNI	PRIVATE MUSIC 82093* (9.98/14.98) IN CELEBRATION OF LIFE	60
113	167	156	75	TRAVIS TRITT ▲	WARNER BROS. 26094* (9.98/14.98) COUNTRY CLUB	70
114	77	66	68	CARRERAS - DOMINGO - PAVAROTTI ▲	LONDON 430433* (9.98 EQ/15.98) IN CONCERT	35
115	125	174	27	SEAL ●	SIRE 26627*/WARNER BROS. (9.98/14.98) SEAL	24
116	176	149	32	DIAMOND RIO	ARISTA 8673* (9.98/14.98) DIAMOND RIO	84
117	140	146	20	VANESSA WILLIAMS	WING 843522/MERCURY (9.98 EQ/16.98) THE COMFORT ZONE	84
118	137	168	47	ENIGMA ▲	CHARISMA 91642* (9.98/14.98) MCMXC A.D.	6
119	142	111	29	CHER ●	GEFFEN 24369* (10.98/16.98) LOVE HURTS	48
120	128	121	18	STEVIE NICKS	MODERN 91711*/ATLANTIC (10.98/16.98) TIMESPAC: BEST OF STEVIE NICKS	30
121	113	134	131	DON HENLEY ▲ ³	GEFFEN 24217 (9.98/16.98) THE END OF THE INNOCENCE	8
122	150	139	42	GEORGE STRAIT ●	MCA 10204* (9.98/14.98) CHILL OF AN EARLY FALL	45
123	127	172	10	2ND II NONE	PROFILE 1416 (9.98/15.98) 2ND II NONE	123
124	100	105	79	HARRY CONNICK, JR. ▲	COLUMBIA 46146 (9.98 EQ/16.98) WE ARE IN LOVE	22
125	121	120	69	VINCE GILL ▲	MCA 42321 (9.98/14.98) WHEN I CALL YOUR NAME	67
126	109	110	15	FOURPLAY	WARNER BROS. 26656* (9.98/16.98) FOURPLAY	97
127	108	98	9	QUEENSRYCHE	EMI 97048* (40.98/46.98) OPERATION: LIVECRIME	38
128	117	118	61	PHIL COLLINS ▲	ATLANTIC 82157 (14.98/21.98) SERIOUS HITS...LIVE!	11
129	111	79	157	SOUNDTRACK ▲ ³	ATLANTIC 81933 (9.98/16.98) BEACHES	2
130	166	124	95	ALAN JACKSON ▲	ARISTA 8623 (9.98/14.98) HERE IN THE REAL WORLD	57
131	107	136	12	ERASURE	SIRE 26668*/REPRISE (10.98/16.98) CHORUS	29
132	81	68	195	ORIGINAL LONDON CAST ▲ ²	POLYDOR 831273/PLG (17.98 EQ/34.98) PHANTOM OF THE OPERA	33
133	147	200	5	AMG SELECT	21642* (9.98/16.98) BITCH BETTA HAVE MY MONEY	133
134	NEW ►	1	1	TRACY LAWRENCE	ATLANTIC 82326* (9.98/14.98) STICKS & STONES	134
135	129	114	170	PAULA ABDUL ▲ ⁷	VIRGIN 90943 (9.98 EQ/14.98) FOREVER YOUR GIRL	1
136	74	93	9	PAUL SIMON	WARNER BROS. 26737* (24.98/32.98) PAUL SIMON'S CONCERT IN THE PARK	74
137	118	137	22	BIG AUDIO DYNAMITE II	COLUMBIA 46147 (9.98 EQ/14.98) GLOBE	76
138	130	125	137	CLINT BLACK ▲ ²	RCA 9668 (9.98/14.98) KILLIN' TIME	31
139	158	153	68	AC/DC ▲ ²	ATCO EASTWEST 91413 (9.98/16.98) THE RAZORS EDGE	2
140	116	91	77	THE JUDDS ▲	CURB 8318/RCA (9.98/16.98) GREATEST HITS	76
141	154	—	6	BLACKSHEEP	MERCURY 848368 (9.98 EQ/14.98) A WOLF IN SHEEP'S CLOTHING	127
142	138	161	14	PATTI LABELLE	MCA 10439 (9.98/14.98) BURNIN'	78
143	171	175	17	KARYN WHITE	WARNER BROS. 26320* (10.98/16.98) RITUAL OF LOVE	53
144	169	183	30	THE KLF ●	ARISTA 8657* (9.98/14.98) WHITE ROOM	39
145	175	190	12	GERALD LEVERT	ATCO EASTWEST 91777* (10.98/16.98) PRIVATE LINE	111
146	151	163	11	TINA TURNER	CAPITOL 97152* (13.98/21.98) SIMPLY THE BEST	113
147	144	132	39	MARC COHN	ATLANTIC 82178* (9.98/14.98) MARC COHN	49
148	RE-ENTRY	10	10	CURTIS STIGERS	ARISTA 18660* (9.98/14.98) CURTIS STIGERS	119
149	80	78	13	ERIC CLAPTON	DUCK 26420*/REPRISE (23.98/32.98) 24 NIGHTS	38
150	114	165	13	SCARFACE	RAP-A-LOT 57167/PRIORITY (9.98/15.98) MR. SCARFACE IS BACK	51
151	145	138	19	NEIL DIAMOND	COLUMBIA 48610 (10.98 EQ/16.98) LOVESCAPE	44
152	123	140	26	NAT KING COLE	CAPITOL 93590* (7.98/12.98) COLLECTOR'S SERIES	86
153	183	157	14	SIMPLY RED	ATCO EASTWEST 91773* (10.98/16.98) STARS	79
154	133	147	33	HARRY CONNICK, JR. ●	COLUMBIA 44369* (7.98 EQ/12.98) 20	133
155	101	88	7	LINDA RONSTADT	ELEKTRA 61239* (10.98/16.98) MAS CANCELONES	88

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
156	70	57	15	BARBRA STREISAND ●	COLUMBIA 44111* (59.98 EQ/80.98) JUST FOR THE RECORD...	38
157	126	162	9	INXS	ATLANTIC 82294* (14.98/21.98) LIVE BABY LIVE	72
158	143	155	3	PEARL JAM	EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/14.98) TEN	143
159	163	—	38	ALICE IN CHAINS ●	COLUMBIA 46075* (9.98 EQ/14.98) FACELIFT	42
160	149	115	67	BETTE MIDLER ▲ ²	ATLANTIC 82129 (9.98/16.98) SOME PEOPLE'S LIVES	6
161	188	—	24	ANTHRAX ●	MEGAFORCE 848804/ISLAND (9.98/14.98) ATTACK OF THE KILLER B'S	27
162	132	133	109	KENNY G ▲ ²	ARISTA 8613 (13.98/18.98) LIVE	16
163	190	192	9	RESTLESS HEART	RCA 61041* (9.98/14.98) BEST OF RESTLESS HEART	163
164	160	—	14	QUEEN LATIFAH	TOMMY BOY 1035 (9.98/15.98) NATURE OF A SISTA'	117
165	136	185	3	NIRVANA	SUB POP 34 (8.98 EQ/14.98) BLEACH	136
166	195	188	90	SOUNDTRACK ▲ ³	EMI 93492 (10.98/16.98) PRETTY WOMAN	4
167	RE-ENTRY	29	29	VANILLA ICE ●	SBK 96648* (10.98/16.98) EXTREMELY LIVE	30
168	RE-ENTRY	33	33	MARK CHESNUTT ●	MCA 10032* (9.98/14.98) TOO COLD AT HOME	132
169	131	144	110	HARRY CONNICK, JR. ▲	COLUMBIA 45319 (9.98 EQ/14.98) MUSIC FROM "WHEN HARRY MET SALLY..."	42
170	164	—	2	NED'S ATOMIC DUSTBIN	COLUMBIA 47929* (9.98 EQ/14.98) GOD FODDER	164
171	168	181	65	CHRIS ISAAK ▲	REPRISE 25837 (9.98/14.98) HEART SHAPED WORLD	7
172	RE-ENTRY	16	16	RATT	ATLANTIC 82260* (10.98/16.98) RATT & ROLL '81 - '91	57
173	180	195	9	PET SHOP BOYS	EMI 97097* (13.98/21.98) DISCOGRAPHY - COMPLETE SINGLES COLLECTION	111
174	NEW ►	1	1	SOUNDTRACK	UPTOWN 10462*/MCA (10.98/16.98) JUICE	174
175	157	178	24	SHABBA RANKS	EPIC 47310 (9.98 EQ/14.98) AS RAW AS EVER	89
176	153	150	30	AARON NEVILLE	A&M 5354* (9.98/14.98) WARM YOUR HEART	44
177	173	180	106	UB40 ▲	VIRGIN 91324 (9.98/14.98) LABOUR OF LOVE II	30
178	152	126	17	KENNY LOGGINS	COLUMBIA 46140* (9.98 EQ/14.98) LEAP OF FAITH	71
179	172	182	11	SOUNDTRACK	MCA 10397 (10.98/16.98) HOUSE PARTY II	55
180	161	128	73	YANNI ▲	PRIVATE MUSIC 2067* (9.98/14.98) REFLECTIONS OF PASSION	29
181	134	151	27	BEBE & CECE WINANS ●	CAPITOL 92078* (9.98/16.98) DIFFERENT LIFESTYLES	74
182	RE-ENTRY	13	13	BROOKS & DUNN	ARISTA 18658* (9.98/14.98) BRAND NEW MAN	107
183	NEW ►	1	1	SHANICE	MOTOWN 6319* (9.98/14.98) INNER CHILD	183
184	194	—	11	KID 'N PLAY	SELECT 61206/ELEKTRA (9.98/14.98) FACE THE NATION	144
185	NEW ►	1	1	SOUNDTRACK	EPIC 48888* (10.98 EQ/16.98) HOOK	185
186	165	145	31	CANDY DULFER ●	ARISTA 8674* (9.98/14.98) SAXUALITY	22
187	RE-ENTRY	6	6	STEVE WARINER	ARISTA 18691* (9.98/14.98) I AM READY	180
188	179	—	34	MARY-CHAPIN CARPENTER	COLUMBIA 46077* (8.98 EQ/14.98) SHOOTING STRAIGHT IN THE DARK	104
189	RE-ENTRY	10	10	THE PARTY	HOLLYWOOD 61225*/ELEKTRA (9.98/16.98) IN THE MEANTIME, IN BETWEEN TIME	77
190	139	127	57	SOUNDTRACK ●	EPIC ASSOCIATED 46982*/EPIC (9.98 EQ/16.98) DANCES WITH WOLVES	48
191	186	170	110	AEROSMITH ▲ ⁴	GEFFEN 24254 (9.98/16.98) PUMP	5
192	RE-ENTRY	60	60	WARRANT ▲ ²	COLUMBIA 45487* (9.98 EQ/16.98) CHERRY PIE	7
193	191	130	53	THE JUDDS ●	CURB 2070*/RCA (9.98/14.98) LOVE CAN BUILD A BRIDGE	62
194	170	—	11	THE CULT	SIRE 26673*/REPRISE (10.98/16.98) CEREMONY	25
195	RE-ENTRY	10	10	GEORGE JONES	MCA 10398* (9.98/14.98) AND ALONG CAME JONES	148
196	RE-ENTRY	37	37	DWIGHT YOAKAM ●	REPRISE 26344* (9.98/14.98) IF THERE WAS A WAY	96
197	187	—	39	LENNY KRAVITZ ●	VIRGIN 91610* (9.98/14.98) MAMA SAID	39
198	RE-ENTRY	38	38	SOUNDTRACK ▲	GIANT 24409*/REPRISE (10.98/16.98) NEW JACK CITY	2
199	RE-ENTRY	25	25	KATHY MATTEA	MERCURY 846975* (9.98 EQ/14.98) TIME PASSES BY	72
200	NEW ►	1	1	MENTAL JEWELRY	RADIOACTIVE 10346*/MCA (9.98/14.98) LIVE	200

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- | | | | | | |
|------------------------------------|---------------------------------------|---------------------------------|------------------------------------|---------------------------------------|--|
| The 2 Live Crew 89 | Cher 119 | Extreme 50 | Phantom Of The Opera 132 | Salt-N-Pepa 84 | Robin Hood: Prince Of Thieves 76 |
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| AC/DC 139 | Marc Cohn 147 | Kenny G 162 | Dolly Parton 95 | Seal 115 | Warrant 192 |
| Bryan Adams 15 | Natalie Cole 16 | Genesis 17 | The Party 189 | Bob Seger & The Silver Bullet Band 58 | Karyn White 143 |
| Aerosmith 97, 191 | Nat King Cole 152 | Geto Boys 54 | Pearl Jam 158 | Shabba Ranks 175 | Vanessa Williams 117 |
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| C&C Music Factory 29 | | Marky Mark & The Funky Bunch 21 | | | |

● DISCOGRAPHY
ALBUMS • SINGLES • REMIXES

MC Hammer

- **TOO LEGIT TO QUIT**
TOO LEGIT TO QUIT

MC Hammer

- **PLEASE HAMMER DON'T HURT 'EM**
YOU CAN'T TOUCH THIS
HERE COMES THE HAMMER (Remix)
PRAY

MC Hammer

- **LET'S GET IT STARTED**
TURN THIS MUTHA OUT
PUMP IT UP (HERE'S THE NEWS)
HAMMER, HAMMER, THEY PUT ME IN THE MIX

B Angie B

- **B ANGIE B**
I DON'T WANT TO LOSE YOUR LOVE
SWEET THANG
I'M SO SORRY
THIS IS A JAM FOR YOU

Oaktown's 3.5.7.

- **WILD AND LOOSE**
JUICY GOTCHA CRAZY
YEAH! YEAH! YEAH!

Oaktown's 3.5.7.

- **FULLY LOADED**
TURN IT UP
IT'S NOT YO' MONEY
HONEY

Movie Sound Track

- **ROCKY V**
GO FOR IT
ALL YOU GOTTA DO IS SING
I THOUGHT YOU WERE THE ONE FOR ME
THAT'S WHAT I SAID (Remix)
FEEL MY POWER (Remix)

Movie Sound Track

- **TEENAGE MUTANT NINJA TURTLES**
THIS IS WHAT WE DO

Movie Sound Track

- **ADDAMS FAMILY**
TOO LEGIT TO QUIT

One Cause, One Effect

- **DROP THE AXXE**
MIDNITE LOVER
UP WITH HOPE, DOWN WITH DOPE
TURNTABLE GENIUS

Special Generation

- **TAKE IT TO THE FLOOR**
LOVE ME JUST FOR ME
SPARK OF LOVE (Remix)
ONE NITE LOVER
TAKE IT TO THE FLOOR
DANCE

- **Jasmine Guy**

DON'T WANT MONEY (Remix)

Photos by Usarion Arts



Michael "GQ" Kelly and James Earléy at THE RECORD PLANT, Sausalito, CA

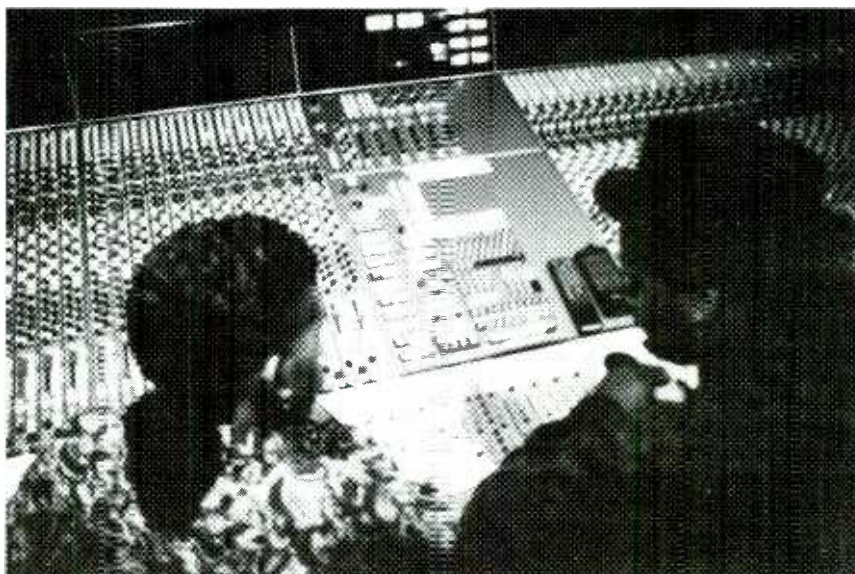
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Crossing The Pond. The Shamen, a 5-year-old band from Aberdeen, Scotland, is winning U.S. fans with its Epic debut, "En-Tact." In South Central stores, the act sees a 17% gain and moves 13-2. The act, soon to begin a U.S. tour, is also gaining momentum in the Mountain, South Atlantic, and East North Central regions.



Graduation. Last week, Shanice was removed from the Heatseekers chart because she moved to No. 24 on the Top R&B Albums chart. This week, she moves to No. 21 on that chart and debuts on The Billboard 200. Acts become ineligible for Heatseekers when they reach the top 25 of the R&B or country charts or the top half of The Billboard 200.



Hi, Higher. Elektra, which distributes Hollywood Records, found rapper Hi-C's album lyrics too hot to handle; Hollywood, which worked his "I'm Not Your Puppet" single, decided not to put his album on its label. The unique result: The album's title, "Skiless," is the name of its label. The set, being sold through Warner Bros., moves to No. 10.

CLASS OF '92: Young Motown star Shanice is the second artist in this new year to graduate from Heatseekers. Rap act Cypress Hill turned the trick in the Jan. 4 issue.

Artists are removed from the Heatseekers list if an album reaches No. 100 or higher on The Billboard 200, the top 25 of the country or R&B albums charts, or the top five of one of our other popular albums charts.

TRACKING: The Shamen make an impressive 37-19 leap. Their album's second single, "Make It Mine," is just now being worked at radio... New single for Chrysalis act Follow For Now is "Evil Wheel."

ROAD WORK: Ozzy Osbourne's broken foot has mended, and that's a break for label mate Prong, which has been added as Osbourne's opener on more than 20 dates, through February. Prong's first date with the metal wizard was Jan. 5 in Miami. Another Epic act, Infectious Grooves, warmed up Osbourne's 1991 dates... SBK's McQueen Street ran a two-week minitour in late December and early January, playing clubs in Chicago, Champaign, Ill., Detroit, Cincinnati, Dayton, Ohio, Louisville, Ky., and its home base, Montgomery, Ala... Jim Kelly, VP of sales for Imago, predicts Baby Animals will be his young label's first breakthrough success, and to that end, the quartet will open 45 Van Halen concerts. Imago is knocking on radio's door with the "Painless" track.

COMING ON STRONG: Live, the Radioactive act that was profiled in Popular Uprisings two issues ago, owns the highest debut, at No. 7, on this week's Heatseekers list. The group's "Mental Jewelry" roars in at No. 2 in the Middle Atlantic, No. 4 in the South Atlantic, and No. 8 in the East North Central. The foursome also fetches top-25 sales reports from the South Central and Mountain regions... As is the case with this week's Top Country Albums list and The Billboard

200, most of the Heatseeker titles actually lost sales compared with the previous week. But the decline in volume is no cause for alarm, because last issue's chart reflected Christmas-week sales, including all those folks who ran to the stores after Christmas to cash in gift certificates.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. AMG, Bitch Betta Have My Money	1. Blacksheep, A Wolf In Sheep's Clothing
2. Blacksheep, A Wolf In Sheep's Clothing	2. Techmaster P.E.B., Bass Computer
3. The Storm, The Storm	3. Curtis Stigers, Curtis Stigers
4. Pearl Jam, Ten	4. Mental Jewelry, Live
5. Ned's Atomic Dustbin, God Fodder	5. Pam Tillis, Put Yourself In My Place
6. 2nd II None, 2nd II None	6. Pearl Jam, Ten
7. Curtis Stigers, Curtis Stigers	7. Ned's Atomic Dustbin, God Fodder
8. Mental Jewelry, Live	8. The Storm, The Storm
9. Natural Selection, Natural Selection	9. Tracie Spencer, Make The Difference
10. Buddy Guy, Damn Right I've Got The Blues	10. Tony Terry, Tony Terry

MAILBOX: Popular Uprisings applauds a clever mailing recently launched by PolyGram Classics and Jazz on behalf of Verve Forecast act Tom Grant and his new album, "In My Wildest Dreams." The envelope and its entire contents borrows the "You May Have Already Won" theme made popular by Publishers Clearing House and all those other sweepstakes mailings.

The cover sheet lists the names of PolyGram Group Distribution's branch managers, and says, "These people have already won their Wildest Dreams." Also enclosed is one of those personalized form letters ("Yes, GEOFF MAYFIELD, these important documents have been rushed to you at great expense...") so frequently found in contest mailings—only this one is supposedly written by Grant.

MAILBOX, PART TWO: Another fun promotional mailing was recently sent out by BNA, the new BMG label that is based in Nashville, for the Remingtons. Borrowing a page from the opening segments of the old "Mission: Impossible"

television series, the package included a tape player, loaded with an advance that began with a personalized greeting ("Good Morning, Mr. Mayfield") and then jumped into the "Mission: Impossible" theme. The announcer then went on to describe the band, while the recipient perused two envelopes, one filled with photos of the band and its bio, the other containing photos of BNA's executive staff. Of course, the tape then wound into Remingtons' music. The mailing went to about 2,200 press and retail types. The album is due in stores Jan. 28.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★ ★ No. 1 ★ ★	
1	1	12	2ND II NONE PROFILE 1416 (9.98/15.98)	2ND II NONE
2	3	6	AMG SELECT STREET 21642/SELECT (9.98/16.98)	BITCH BETTA HAVE MY MONEY
3	4	11	BLACKSHEEP MERCURY 848368 (9.98 EQ/14.98)	A WOLF IN SHEEP'S CLOTHING
4	10	13	CURTIS STIGERS ARISTA 18660* (9.98/14.98)	CURTIS STIGERS
5	2	12	PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/14.98)	TEN
6	6	13	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6.98 EQ/14.98)	GOD FODDER
7	—	1	MENTAL JEWELRY RADIOACTIVE 10346*/MCA (9.98/14.98)	LIVE
8	17	7	PAM TILLIS ARISTA 8642* (8.98/14.98)	PUT YOURSELF IN MY PLACE
9	8	13	THE STORM INTERSCOPE 91741*/ATCO EASTWEST (9.98/14.98)	THE STORM
10	11	3	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/16.98)	SKANLESS
11	23	12	HAL KETCHUM CURB 77450* (9.98/14.98)	PAST THE POINT OF RESCUE
12	9	9	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/16.98)	BROWN & PROUD
13	27	8	NATURAL SELECTION ATCO EASTWEST 91787* (10.98/16.98)	NATURAL SELECTION
14	16	13	TRACIE SPENCER CAPITOL 92153 (9.98/14.98)	MAKE THE DIFFERENCE
15	15	8	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ/14.98)	PENICILLIN ON WAX
16	7	13	PRIMUS INTERSCOPE 91659*/ATCO EASTWEST (9.98/14.98)	SAILING THE SEA OF CHEESE
17	14	12	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/14.98)	PLAGUE THAT MAKES YOUR BOOTY
18	12	13	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH
19	37	2	THE SHAMEN EPIC 48722 (9.98 EQ/14.98)	EN-TACT
20	18	13	BUDDY GUY SILVERTONE 1462* (9.98 EQ/14.98)	DAMN RIGHT I'VE GOT THE BLUES

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 Top Albums chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications, Inc.

21	29	10	SUZU BOGGUSS CAPITOL 95847* (9.98/14.98)	ACES
22	13	13	NEMESIS PROFILE 1411 (9.98/15.98)	MUNCHIES FOR YOUR BASS
23	24	13	SCHOOL OF FISH CAPITOL 94557 (9.98/14.98)	SCHOOL OF FISH
24	22	8	VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98/15.98)	BACK TO HAUNT YOU
25	—	12	CHRIS LEDOUX CAPITOL 96499* (9.98/14.98)	WESTERN UNDERGROUND
26	25	13	TONY TERRY EPIC 45015 (9.98 EQ/14.98)	TONY TERRY
27	31	6	BLUR SBK 97880* (9.98/16.98)	LEISURE
28	19	13	M.C. BREED & D.F.C. S.D.E.G. 4103*/MCHIBAN (9.98/16.98)	M.C. BREED & D.F.C.
29	28	7	THE OCEAN BLUE SIRE 26550*/REPRISE (9.98/14.98)	CERULEAN
30	30	3	TECHMASTER P.E.B. NEW TOWN 2208* (9.98/15.98)	BASS COMPUTER
31	35	2	PRIMAL SCREAM SIRE 26714*/WARNER BROS. (9.98/14.98)	SCREAMADELICA
32	—	4	MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/14.98)	CAROUSEL
33	20	13	BLUES TRAVELER A&M 15373* (9.98/14.98)	TRAVELERS & THIEVES
34	21	13	THE FARM SIRE 26600*/REPRISE (9.98/14.98)	SPARTACUS
35	—	2	RAW FUSION HOLLYWOOD BASIC 61236/ELEKTRA (10.98/16.98)	LIVE FROM THE STYLETRON
36	—	11	MARTY BROWN MCA 10330* (9.98/14.98)	HIGH AND DRY
37	34	7	BRAND NUBIAN ELEKTRA 60946 (9.98/14.98)	ONE FOR ALL
38	36	13	CRASH TEST DUMMIES ARISTA 8677* (9.98/14.98)	GHOSTS THAT HAUNT ME
39	26	3	BLUES TRAVELER A&M 5308 (8.98/14.98)	BLUES TRAVELER
40	—	1	BETH NIELSEN CHAPMAN REPRISE 26172* (9.98/14.98)	BETH NIELSEN CHAPMAN

EPIC ENJOYS 'DANGEROUS' YULE

(Continued from page 8)

pacing the initial performance of "Thriller" and "Bad."

Most retailers also expressed optimism that "Dangerous" will continue to sell strongly.

"It's right on target," says Angie Diehl Jacobs, director of marketing for the 92-store, Los Angeles-based Show Industries, which operates the Music Plus chain. "With Michael, it's not like an AOR thing where there is a big bump for eight weeks, then a drop. Michael has legs; that is what traditionally happens with him. His albums go for months and months, and pretty soon you have a monster."

Although Mike Meyer, VP/GM of the 32-unit, Sausalito, Calif.-based Record Shop, admits the album "wasn't the out-of-the-box blast that we have come to know over the years," he expects the album to continue to do "very well as long as there is exposure on radio, MTV, and VH-1."

Others, however, don't paint such a rosy picture for the album. "There is no doubt to me that Michael's core audience has matured, and now have other choices that they spend money on," says Dave Roy, senior buyer at Albany, N.Y.-based Trans World Music Corp., which runs 514 music stores. "Also, a lot of the younger fans who might have been Michael fans are now listening to things like Boyz II Men." Yet Roy is quick to add that he thinks Jackson's latest is "a great album with several different singles still on it."

'LOOKING TOO SOON'

Some retailers, however, say that the jury is still out on how "Dangerous" will perform in the long run. "For Chrissake, if that thing doesn't sell 5 million in three days, everyone panics," says Stan Goman, senior VP of retail operations at 64-unit Tower Records in West Sacramento, Calif.

"This guy ain't the Beatles; there is just one of him. He is doing just fine. There are a lot of singles on it. Just leave him alone. If we treat it like a regular record, it will do just fine."

Bob Say, VP of the seven-unit, Redwood City, Calif.-based Moby Disc, concurs. "We are looking too soon to make that kind of consideration," he says. "Give it a year. I'm sure by the summer we will know all those songs, because they will be all over the radio."

Glew has the same hopes: "We are in this for the long, long run. This is not just one single. This album has 14 unbelievable tracks on it," he says. "I will be talking to you next year at this time about the sixth or seventh single."

Assistance in preparing this story was provided by Ed Morris in Nashville.

90 ALBUMS REACH PLATINUM PEAK IN '91

(Continued from page 10)

million copies in 1990; Carey's had sold 3 million).

Nine albums were certified for sales of 2 million copies last year: Bonnie Raitt's "Luck Of The Draw," Van Halen's "For Unlawful Carnal Knowledge," Boyz II Men's "Cooley-highharmony," Amy Grant's "Heart In Motion," Guns N' Roses' "Use Your Illusion I," Mariah Carey's "Emotions," Paula Abdul's "Spellbound," Black Crowes' "Shake Your Money Maker," and "The Simpsons Sing The Blues."

Ten singles (excluding oldies and kiddie discs) went platinum in 1991, down from 15 in 1990. The roster included such urban, rap, and R&B titles as D.J. Jazzy Jeff & the Fresh Prince's "Summertime," Naughty By Nature's "O.P.P.," and Boyz II Men's "Motownphilly." Yet several of the year's biggest pop radio hits failed to go platinum, including Paula Abdul's "Rush Rush," Extreme's "More Than Words," and Amy Grant's "Baby Baby."

Three movie soundtracks went platinum last year—"New Jack City," "Robin Hood: Prince Of Thieves," and "Beauty & The Beast." But none matched the double-platinum sales of the TV-spinoff "The Simpsons Sing The Blues."

RKO FILES CHAP. 11

(Continued from page 5)

Whatever the reasons for RKO's Chapter 11 filing, one thing is clear: The retailer's once-dominant position in the New York market had been eroding steadily in the past couple of years as Blockbuster invaded the area and as non-specialty outlets plunged into the sell-through business.

Though a copy of the filing was not available at press time, a published report indicates that the chain listed assets of \$18.2 million and liabilities of \$39.1 million. By contrast, RKO reported revenues of almost \$40 million in 1989—the same year it won a retailer-of-the-year award from the Video Software Dealers Assn. At that time, the outfit was the fourth-largest video specialty chain in the U.S.

Although RKO Warner Video has only been operating under its current name since 1986, it was the successor to the Video Shack chain, one of the industry's pioneers. Video Shack was started in 1978 by former VSDA president Arthur Morowitz and Howard Farber.

Warner Bros. was the year's top combined label with 15 platinum albums. Columbia was second with 10, followed by Geffen and MCA with seven and Atlantic and Epic with five.

Priority (including Ruthless) was the year's top indie label, with three platinum albums. Rykodisc and Disney each had one.

WEA was the year's big winner among distribution corporations. A total of 36 albums distributed by WEA went platinum in 1991, as many as the next three highest-ranking distributors combined. Those runners-up were Sony Music with 15, PolyGram with 11, and CEMA with 10. MCA had seven platinum albums during the year; BMG had six.

In addition to being the year's best-selling album, Brooks' "Robin' The Wind" was the top country album. Here are the best sellers in other categories, according to the RIAA statistics:

- R&B—C&C Music Factory's "Gonna Make You Sweat."
- Adult contemporary and jazz—Natalie Cole's "Unforgettable."
- Hard rock/metal—"Metallica" and Guns N' Roses' "Use Your Illusion II."
- Rock—R.E.M.'s "Out Of Time."
- Classical—Jose Carreras/Placido Domingo/Luciano Pavarotti's "In Concert."
- New age—Yanni's "Reflections Of Passion."

A separate analysis of December certifications starts on page 10.

BEATLES CATALOG COMES TOGETHER, BROOKS KEEPS ROLLING IN DECEMBER CERTS

(Continued from page 10)

"Luck Of The Draw." Queensryche received its first multiplatinum album with "Empire."

Six albums were certified gold and platinum simultaneously in December: Bryan Adams' "Waking Up The Neighbours," Reba McEntire's "For My Broken Heart," Prince's "Diamonds And Pearls," Ice Cube's "Death Certificate," Genesis' "We Can't Dance," and the Disney soundtrack to "Beauty And The Beast."

Kenny G became the first instrumentalist to land three consecutive multiplatinum albums. The Arista star achieved the feat as his latest release, "Kenny G Live," went double-platinum.

Capitol Records submitted dozens of catalog albums to RIAA auditors in December as part of its ongoing effort to bring its RIAA sales data up to date. The biggest surprise? Neil Diamond's Capitol soundtrack to the 1980 box-office flop "The Jazz Singer" was certified for sales of 5 million copies. That makes it one of the best-selling soundtracks of the '80s, trailing only "Dirty Dancing," "Purple Rain," and "Footloose."

Here is the complete list of December certifications:

MULTIPLATINUM ALBUMS

- The Beatles, "Abbey Road," Apple/Capitol, 9 million.
- "The Beatles," Apple/Capitol, 7 million.
- The Doobie Brothers, "Best Of The Doobies," Warner Bros., 6 million.
- The Beatles, "The Beatles 1962-1966," Apple/Capitol, 5 million.
- The Beatles, "The Beatles 1967-1970," Apple/Capitol, 5 million.
- The Beatles, "Magical Mystery Tour," Apple/Capitol, 5 million.
- The Beatles, "Meet The Beatles," Capitol, 5 million.
- Garth Brooks, "Ropin' The Wind," Capitol Nashville, 5 million.
- Neil Diamond, "The Jazz Singer" soundtrack, Capitol, 5 million.
- Cyndi Lauper, "She's So Unusual," Portrait/Epic, 5 million.
- The Beatles, "Rubber Soul," Capitol, 4 million.
- Michael Bolton, "Time, Love And Tenderness," Columbia, 4 million.
- The Beatles, "Hey Jude," Apple/Capitol, 3 million.
- The Beatles, "Revolver," Capitol, 3 million.
- Gloria Estefan & Miami Sound Machine, "Let It Loose," Epic, 3 million.
- Peter Gabriel, "So," Geffen, 3 million.
- Guns N' Roses, "Use Your Illusion II," Geffen, 3 million.
- Madonna, "The Immaculate Collection," Sire/Warner Bros., 3 million.
- Sade, "Promise," Portrait/Epic, 3 million.
- The Beach Boys, "Best Of The Beach Boys," Capitol, 2 million.
- "Beatles '65," Capitol, 2 million.
- "Kenny G Live," Arista, 2 million.

- Grand Funk Railroad, "Live Album," Capitol, 2 million.
- Paul McCartney, "McCartney," Apple/Capitol, 2 million.
- Queensryche, "Empire," EMI, 2 million.
- Bonnie Raitt, "Luck Of The Draw," Capitol, 2 million.
- Sade, "Promise," Portrait/Epic, 2 million.
- Sade, "Stronger Than Pride," Portrait/Epic, 2 million.
- Rod Stewart, "Out Of Order," Warner Bros., 2 million.

PLATINUM ALBUMS

- The Beatles, "20 Greatest Hits," Capitol, their 15th.
- "The Beatles 1962-1966," Apple/Capitol, their 14th.
- "The Beatles 1967-1970," Apple/Capitol, their 13th.
- The Beatles, "Hey Jude," Apple/Capitol, their 12th.
- The Beatles, "Abbey Road," Apple/Capitol, their 11th.
- Paul McCartney, "McCartney," Apple/Capitol, his 11th (counting Wings).
- The Beatles, "Yellow Submarine," Apple/Capitol, their 10th.
- "The Beatles," Apple/Capitol, their ninth.
- Prince, "Diamonds And Pearls," Paisley Park/Warner Bros., his ninth.
- Rod Stewart, "Downtown Train: Selections From Storyteller Anthology," Warner Bros., his ninth.
- The Beatles, "Magical Mystery Tour," Apple/Capitol, their eighth.
- The Beatles, "Revolver," Capitol, their seventh.
- The Beatles, "Rubber Soul," Capitol, their sixth.
- Genesis, "We Can't Dance," Atlantic, their sixth.
- Ozzy Osbourne, "No More Tears," Epic, his sixth.
- "Beatles '65," Capitol, their fifth.
- Grand Funk Railroad, "We're An American Band," Capitol, its fifth.
- Bryan Adams, "Waking Up The Neighbours," A&M, his fourth.
- The Beatles, "Something New," Capitol, their fourth.
- Grand Funk Railroad, "E Pluribus Funk," Capitol, its fourth.
- Ricky Van Shelton, "Backroads," Columbia, his fourth.
- The Beatles, "Meet The Beatles," Capitol, their third.
- Glen Campbell, "Galveston," his third.
- Harry Connick Jr., "Blue Light, Red Light," Columbia, his third.
- Grand Funk Railroad, "Survival," Capitol, its third.
- Merle Haggard & the Strangers, "Best Of Merle Haggard," Capitol, his third.
- Reba McEntire, "For My Broken Heart," MCA, her third.
- Glen Campbell, "Gentle On My Mind," Capitol, his second.
- Nat King Cole, "Best Of Nat King Cole," Capitol, his second.
- Grand Funk Railroad, "Live Album," Capitol, its second.
- Merle Haggard & the Strangers, "Okie From Muskogee," Capitol, his second.
- Ice Cube, "Death Certificate," Priority, his second.
- The Monkees, "Greatest Hits," Arista, their second.
- "The Band," Capitol, its first.
- The Beach Boys, "Best Of The Beach Boys,"

- Capitol, their first.
- Nat King Cole, "Ramblin' Rose," Capitol, his first.
- "Glen Campbell's Greatest Hits," Capitol, his first.
- Grand Funk Railroad, "Grand Funk," Capitol, its first.
- Helen Reddy, "I Am Woman," Capitol, her first.
- Soundtrack, "Beauty And The Beast," Walt Disney.
- Soundtrack, "Romeo & Juliet," Capitol.

GOLD ALBUMS

- Elvis Presley, "Memories At Christmas," RCA Nashville, his 33rd.
- Prince, "Diamonds And Pearls," Paisley Park/Warner Bros., his 12th.
- James Taylor, "New Moon Shine," Columbia, his 12th.
- Genesis, "We Can't Dance," Atlantic, its 11th.
- Reba McEntire, "For My Broken Heart," MCA, her 10th.
- Dolly Parton, "White Limozeen," Columbia, her ninth.
- The Judds, "Greatest Hits, Vol. II," RCA Nashville, their eighth.
- The Commodores, "Composer," Motown, their sixth.
- Al Green, "Greatest Hits," Motown, his sixth.
- Bette Midler/soundtrack, "For The Boys," Atlantic, her sixth.
- Al Jarreau, "Heart's Horizon," Reprise, his fifth.
- Bryan Adams, "Waking Up The Neighbours," A&M, his fourth.
- Ice-T, "Rhyme Pays," Sire/Warner Bros., his fourth.
- The Clash, "London Calling," Epic, its third.
- Ice Cube, "Death Certificate," Priority, his third.
- Tanya Tucker, "What Do I Do With Me," Capitol Nashville, her third.
- The Four Tops, "Greatest Hits," Motown, their second.
- Marvin Gaye, "Greatest Hits," Tamla/Motown, his second.
- Lorrie Morgan, "Something In Red," RCA Nashville, her second.
- The Temptations, "Greatest Hits," Gordy/Motown, their second.
- The KLF, "The White Room," Arista, its first.
- P.M. Dawn, "Of The Heart, Of The Soul, And Of The Cross," Gee Street/Island, its first.
- Soundtrack, "Beauty And The Beast," Walt Disney.
- Soundtrack, "Fantasia," Buena Vista.
- Various, "Disney's Silly Songs," Walt Disney.
- Various, "25 Number One Hits From 25 Years," Motown.

GOLD SINGLES

- Salt-N-Pepa, "Let's Talk About Sex," Next Plateau, its fourth.
- Boyz II Men, "It's So Hard To Say Goodbye To Yesterday," Motown, its second.
- Marky Mark & the Funky Bunch, "Wildside," Interscope, their second.
- Firehouse, "Love Of A Lifetime," Epic, its first.
- Geto Boys, "Mind Playing Tricks On Me," Rap-a-Lot, their first.
- P.M. Dawn, "Set Adrift On Memory Bliss," Gee Street/Island, its first.
- Public Enemy, "Can't Truss It," Def Jam/Columbia, its first.

PAUL GREIN

Billboard Annexed To NEXIS System

NEW YORK—Billboard has been added to NEXIS, an on-line electronic information service, as the result of an agreement between BPI Information & Research Group and Dayton, Ohio-based Mead Data Central.

Subscribers to NEXIS can now access Billboard's articles and complete chart information via computer. The NEXIS service does computerized searches and offers full-text articles from leading news and business sources.

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MTV, Time Warner Planning Music Magazine Co-Venture

BY MELINDA NEWMAN

NEW YORK—MTV and Time Warner are negotiating to develop a new music magazine aimed at the music channel's core teen and young-adult audience. Discussions entail the possible inclusion of a cassette or CD sampler in the monthly editions.

"Our goal is to expand our role as a marketer of music and work very closely with the labels to do that in the most effective way," says MTV spokeswoman Carole Robinson. MTV recently teamed with Pioneer Electronics to provide retail outlets with the New Music Report, a two-hour video capsule of channel programming designed for in-store play (Billboard, Dec. 21).

Jordan Rost, VP of marketing for Warner Music Group Inc., confirms that preliminary discussions were taking place but declines to give any other details while the negotiations are in progress. Neither Robinson nor Rost suggest a time frame for the project.

The move would be MTV's second foray into the publishing field. MTV To Go, a music magazine that also included a catalog of available MTV paraphernalia and listings of records

offered by the MTV Record Club, folded in 1990 after 18 issues. It was distributed through BMG Direct Marketing.

"MTV To Go taught us how we can succeed in many different businesses, but it was trying to accomplish a lot," says Robinson. "We are looking to relaunch all of the businesses that were involved in MTV To Go in a more focused, different format." The aim of the new magazine would be "to put out a high-quality editorial product," she continues.

Although the magazine's production would involve Time Warner, Robinson says any enclosed sampler would not be limited to music by WEA artists. "We want to work with all the labels," she says. "MTV wants to be a very broad and effective tool for exposing artists."

MTV To Go was available only through the music channel. Distribution plans for the new magazine have yet to be finalized, but one source hints that it might be available at retail. "It's very important to us that whatever we do is record-store friendly. Obviously, a big part of what MTV brings to the party is its airwaves in terms of getting subscribers."

Son Of Dave Is Uninvited To Dad's Rock Hall Induction

BY THOM DUFFY

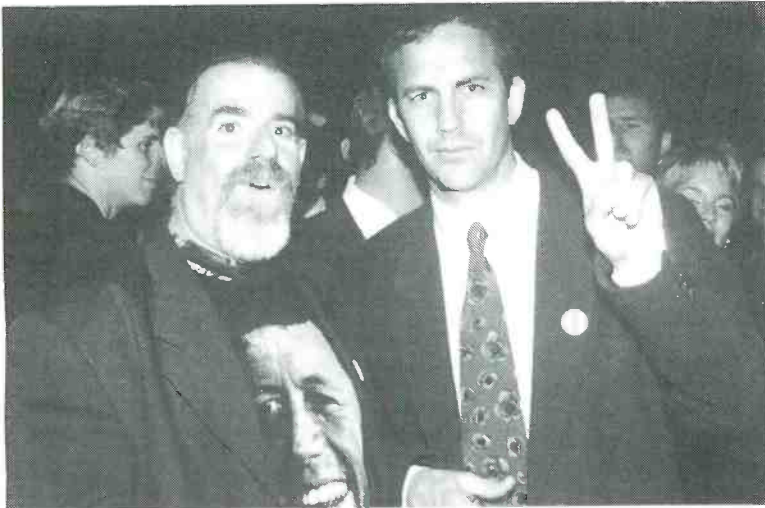
NEW YORK—The Rock and Roll Hall of Fame offered tickets to its annual induction dinner in New York Wednesday (15) to the eldest son of the late Dave Prater Jr. of the soul duo Sam & Dave—but later withdrew the offer, instead inviting Prater's third wife, Rosemary Prater.

Suzan Evans of the Rock and Roll Hall of Fame says the organization's policy is to first invite the widow of any deceased hall inductee. The Hall of Fame, she notes, was not aware of Rosemary Prater prior to inviting the son, David Prater Jr. of Houston, to the induction of Sam & Dave at the Waldorf Astoria Hotel.

After first asking the son to give up one of his two tickets to the star-studded dinner—a request he says he accepted—Evans informed him in a letter that the hall could not provide him with any ticket.

"I said to him that I was contacted by Rosemary Prater and that I was very sorry but, because of our policy, she was the appropriate recipient," says Evans. She added that David Prater Jr. could purchase a ticket to the event.

"It's so frustrating for my husband," says Yvonne Prater. "Because of the mistake on their part, I do believe they should provide him with a ticket. This is the son of this entertainer, his namesake and his oldest child. It's outrageous to do this to somebody."



Hollywood Rocks The Vote. Jeff Ayeroff, co-managing director of Virgin Records, greets guests at the star-studded Hollywood premiere of "JFK," the Oliver Stone film starring Kevin Costner, right. The fund-raiser put \$250,000 into the coffers of Rock The Vote, the nonprofit organization dedicated to getting young people to vote. Ayeroff is a founder of the group.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

JAPAN MARKET ZOOMS BY 17%

Japan, the world's No. 2 music market after the U.S., happens to be the first to report official 1991 figures—and the news is robust. Based on figures supplied by the country's trade group, preliminary results show total production of prerecorded CDs and cassettes hitting 340 million units, 17% ahead of 1990. The dollar value is 3.38 billion, up 14%. Again, it's the CD that came through, with units up 22% in value. A breakdown of local vs. foreign repertoire is not available yet. In 1990, the breakdown was 36.39 million units for foreign, 124.1 million for domestic.

RADIO LISTS REFLECT BDS AIRPLAY

Following Billboard's introduction of Broadcast Data Systems' monitored airplay to the Hot 100 Singles chart, two major top 40 outlets, **WDJX** Louisville, Ky., and **KRBE** Houston, have revamped the playlists they report to other trades to reflect BDS airplay. KRBE was one of several stations that experimented with an airplay-ranked playlist in 1988.

LASER CLUB: AFTER A YEAR

The Columbia House Laserdisc Club, launched just a year ago (Billboard, Jan. 26, 1991), is admittedly but a "tiny part of our club operation," says **Ralph Colin Jr.**, VP of business affairs for Columbia House, but "it's meeting our expectations and we continue to anticipate growth." While that's about as

much info one can obtain from the highly competitive world of disc/video clubs, one ironic point Colin raises is that the club would love to see "more visibility of laserdiscs at retail, so that the player base can have a faster buildup." All this, of course, will mean more laserdisc club members. Meanwhile, Columbia House's chief competitor in disc sales, **BMG**, has "no intention at this time" to enter the laserdisc club market, Bulletin is told.

MYSTERIOUS WAYS & MEANS

It was an "unofficial secret," but U2 manager **Paul McGuinness** has let it slip that **The Edge** will be on hand at the Rock and Roll Hall of Fame ceremonies Feb. 15 to present the induction award to **Yardbirds' Jimmy Page**, **Jeff Beck**, and company. Meantime, McGuinness also divulges some details regarding the form and content of the singles releases slated to follow U2's "Mysterious Ways," which is bulleted at No. 15 on this week's Hot 100. "The fact is, the band and I feel the CD-5 is a wonderful thing, and it's helped us finally find a way to serve the college and alternative audience that appreciates special material on singles. We're still deciding on the next single itself. But the CD-5 will include things like **Lou Reed's** 'Satellite Of Love,' a song the group cut just last night with help from [vocalist] **Gavin Friday** of the **Virgin Prunes**." McGuinness promises more 1992 surprises for U2 fans.

BMI'S 'NEW' WRITER MEMBER

Speaking of the Rock and Roll Hall of Fame, inductee blues great **Bobby "Blue" Bland** will have another landmark induction of sorts two days before. He'll be officially made a member of **BMI**, which, remarkably, is his first membership in a performance rights group! The artist's next **Malaco** album is to include some of his songs, which will be published, Bulletin hears, by a music publishing firm he is establishing. "We learned there are seven known songs in Bland's catalog, but I would venture to say that there are plenty more that he's written in part or in whole," says **Bobby Weinstein**, assistant VP of publisher and writer relations.

THE RETURN OF ALLEN DAVIS

Former **CBS International** chief **Allen Davis** returns to the business this month as a London-based executive at **PolyGram**. Davis has been living in Sante Fe, N.M., since retiring as president of **CBS International** in 1986. He knows **PolyGram** president **Alain Levy** well—Levy worked for **CBS** in France... Bulletin hears that **Rick Bleiweiss**, currently **Arista** senior VP of sales and distribution, is joining **BMG** Distribution as senior VP of marketing. His replacement is **Jim Chiado**, **Sony's** Los Angeles branch manager. Chiado will relocate to New York, reporting directly to label president **Clive Davis**.

Will Garth Ever Rope Pop-Radio Play?

WHAT'S WRONG with this picture?

Michael Jackson's "Black Or White" logs its seventh straight week at No. 1 on the Hot 100. **Garth Brooks**, on the other hand, has never even grazed the bottom-most rungs of the chart. Yet Brooks' "Ropin' The Wind" album logs its ninth week at No. 1 on The Billboard 200, while Jackson's "Dangerous" comes in at No. 2.

Brooks' gigantic success—"Ropin' The Wind" was the best-selling album of 1991 and he was far and away the year's top-selling album artist—begs the question of just how popular a country performer has to become before pop radio will consider playing him or her. If "Ropin' The Wind" hits 8 million, will pop radio add him? Ten million? Thirteen million? At what point, if ever, will pop stations decide that they should, in all fairness, give the guy a spin?

Nine years ago, there was, justifiably, criticism of pop radio and MTV for their reticence in programming R&B. But then Jackson broke down the floodgates with "Thriller" (and the riveting "Billie Jean" in particular) and raised the sales potential of R&B far beyond what had been thought possible. "Thriller" sold 21 million albums in the U.S.; **Lionel Richie's** "Can't Slow Down" and **Prince's** "Purple Rain" each sold 10 million.

Bear in mind, though, that each of these albums yielded not one but two No. 1 pop singles. If Jackson, Richie, Prince, **Tina Turner**, **Billy Ocean**, and **Stevie Wonder** had been ignored by pop radio stations in the same way that Brooks and other leading country stars are being shunned now, they surely would never have scaled the heights they did.

Country labels are gun-shy about pop crossover, fearing a replay of the backlash that followed the "Urban Cowboy" phenomenon in 1980. But that backlash was linked to the way country artists were diluting their sound in search of pop airplay not to the simple fact of their crossover success.

Having sold more albums in 1991 than any other performer, doesn't Brooks have the right to expect to hear himself on pop radio at least as often as, say, **Michael W. Smith**? The argument might be that "country doesn't fit the format," but shouldn't pop-radio formats be flexible enough to include whatever's popular at any given point—whether it's rap or hard rock or R&B or adult contemporary or, yes, even country?

Garth Brooks maintains that there are "No Fences," but he said nothing about brick walls.

FAST FACTS: Motown Records

has two hits in the top 10 on the Hot 100 for the first time in five years. The resurgent label is represented with singles by **Shanice** and **Boyz II Men**. (The last time Motown had two hits in the top 10 was in February 1987. The records? **Bruce Willis's** "Respect Yourself" and **Lionel Richie's** "Ballerina Girl." As top 10 tandems go, it's not exactly "You Can't Hurry Love" and "Reach Out I'll Be There.")

Remakes of two **Elton John** classics are listed in the top 10 on the Hot Adult Contemporary chart. **Wilson Phillips's** "Daniel" jumps to No. 10; the **George Michael/Elton John** update of "Don't Let The Sun Go Down On Me" climbs to No. 4.

Another lyric taboo falls: **Charm's** "Butt Naked" enters the Hot 100 at No. 92. We have finally hit bottom.



by Paul Grein

GRAD NITE '92

Your Listeners Could Win the Keys to the Kingdom.

American Top 40 with Shadoe Stevens is giving away 2 incredible presents to this year's graduating class. One of your listeners could be handed the keys to the kingdom — that's the Magic Kingdom at either Walt Disney World in Orlando, FL or Disneyland, Anaheim, CA for their senior class. It's the Ultimate Graduation Party!



Y E A R S

Walt Disney World
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Every year, Disney opens up the Magic Kingdom exclusively to High School seniors from all over the USA for the all-night party of a lifetime. The biggest acts heard on American Top 40 perform live. Last year, the Class of '91 rocked-out to C&C Music Factory, Tara Kemp, Stevie B., & En Vogue, all MC'd by master-host Shadoe Stevens. And this year there are even more events scheduled.

Starting the weekend of January 18-19 and running for 6 consecutive weeks, only AT40 listeners who send in postcards will be eligible to win. You can help. By encouraging your AT40 listeners to send in more postcards, they can increase their chances of winning the ultimate all-nighter — Grad Nite '92. All entries must be received by Feb. 28, 1992.

For more information contact Cindy Grogan at (212) 456-5218.



AMERICAN
★ TOP 40 ★
WITH SHADOE STEVENS

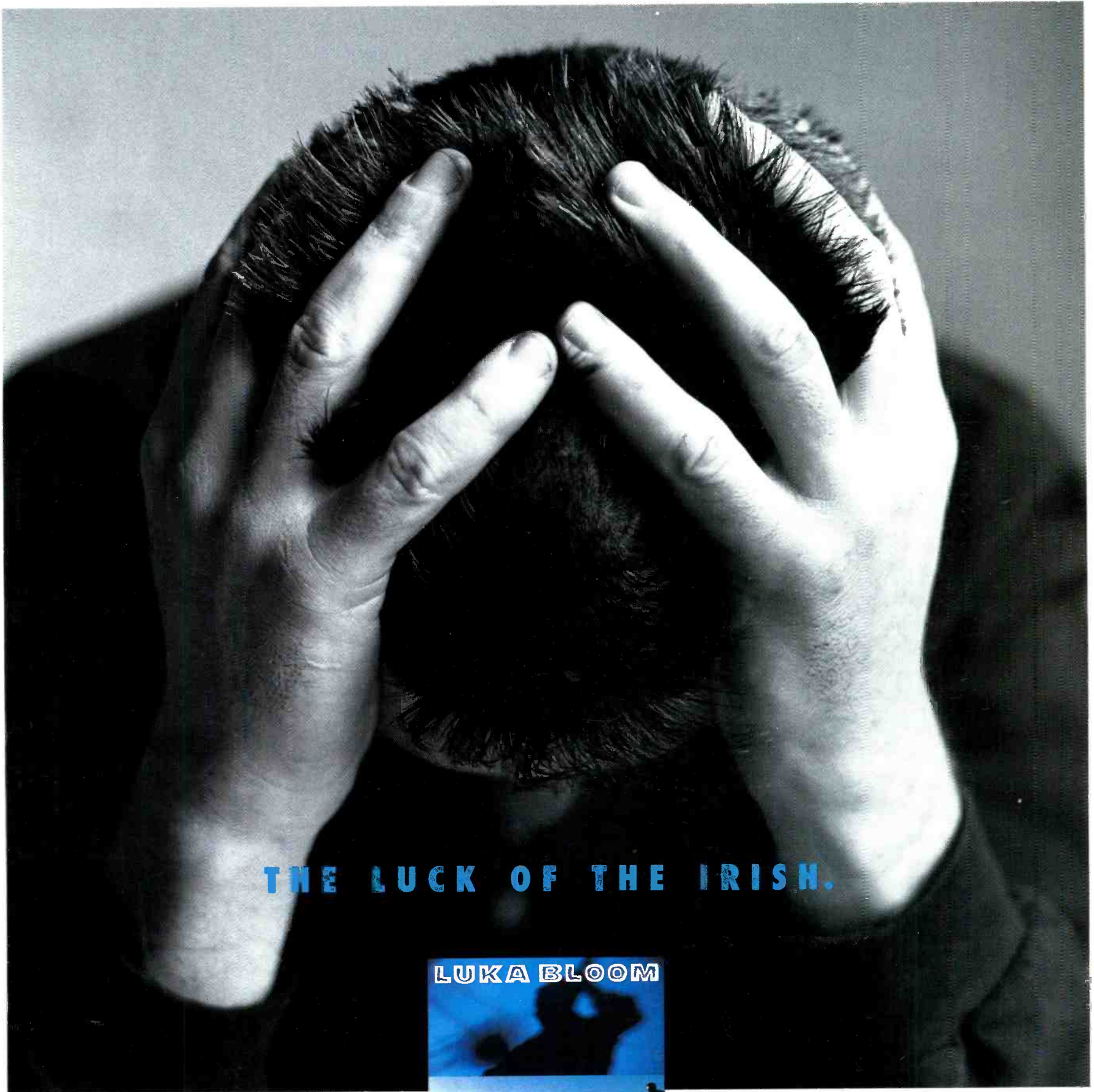

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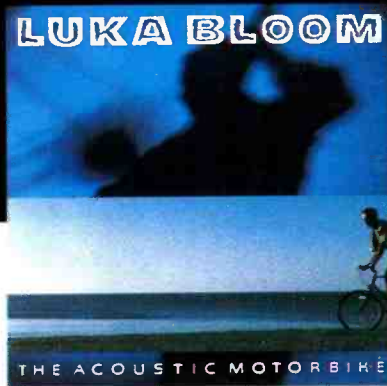
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THE LUCK OF THE IRISH.



Rolling Stone called Luka Bloom. "...the inheritor of a particularly Irish mix of mysticism and moonshine, a carousing spirituality that marks musicians as distinct as Van Morrison and U2." He's fun, passionate, a great songwriter... and rather handsome, when you can see his face.

☞ Luka's new album, *The Acoustic Motorbike* features 12 remarkable tracks, including "I Need Love."

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