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KLAX Becomes First Latin Station To Top Arb Ratings In L.A.

PAGE 8

Clapton Leads Field With 9 Grammy Noms

PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 16, 1993

ADVERTISEMENTS

After A
 HARD
 HITTING
 Year,

EPIC

Emerging Acts Make Epic Shine

BY MELINDA NEWMAN and PAUL VERNA

NEW YORK—Long known as the home of superstars such as Michael Jackson, Gloria Estefan, and Luther Vandross, Epic's fortunes were boosted last year by such rising stars as Celine Dion, Pearl Jam, Shabba Ranks, Doug Stone, and the Spin Doctors, as well as by reemerging artists like Ozzy Osbourne and Sade. Epic Soundtrax also scored the soundtracks from "Singles" and "Honeymoon In Vegas."

"At the beginning of last year, I walked into [Epic Records president] Dave Glew's office and said, 'This year, we're going to get the hits,'" recalls Richard Griffiths, executive VP of Epic Records/president of Epic Associated. "I didn't realize just how many we'd actually have."

In 1993, Epic is aiming for similar success with several new artists, including Nicky Holland, Screaming Trees, Rage Against The Machine,



PEARL JAM



STONE

and Trey Lorenz. Additionally, it hopes to turn new releases from past

hitmakers Living Colour and Cyndi Lauper into the biggest albums of their careers.

The breakthroughs of the '90s grew from seeds sown in the '80s, when Glew became president of Epic with a mandate from Sony president Tommy Mottola to rebuild the label.

"Several years ago, we made the decision to branch out and there's no

(Continued on page 89)

U.K. Prepares To Break In 1st Nat'l Commercial Pop Radio Net

BY MIKE MCGEEVER

LONDON—Britain's first national commercial popular-music outlet, Virgin Radio, is due to debut—on the AM frequency—in late March. Although its programming will consist largely of classic rock tracks of the

'60, '70s, and '80s, the music industry here has high hopes it will have a positive effect on sales of both catalog and new product.

Recent test transmissions of Virgin Radio—which station chief executive David Campbell says are a good

(Continued on page 87)

Chinese Music Industry Restricts Int'l Releases

BY MIKE LEVIN

HONG KONG—International music executives rarely visit mainland China anymore. It's not that they've lost sight of the world's biggest potential market; the problem is that China's promises of increased access and intellectual property protection have never really been honored. And there is very little the men from PolyGram, Warner, and EMI can do about it

over a meal with the cadres in Beijing.

China has bigger concerns than the music industry as it tries to put a calm, international face on a painfully maturing economic system. In the past 18 months, mainland officials have signed six international trade agreements, yet have been threatened three times with sanctions because of noncompliance. This represents a \$30 billion

(Continued on page 80)



Gillespie Remembered For Style, Stage Persona

BY CHRIS MORRIS

LOS ANGELES—Dizzy Gillespie,



DIZZY GILLESPIE

the trumpet eminence and world ambassador of jazz, died in his sleep Jan.

(Continued on page 87)

EMI Sees Edge In Single Boss For U.S. Biz

BY IRV LIGHTMAN

NEW YORK—The focus at EMI Music's operations in North America will be on one boss, effective April 1.

With the departure of Joe Smith as CEO of Capitol-EMI at the end of March, Charles Koppelman will take on additional responsibilities as chief of all EMI Music labels in North America.

Since November 1991, Koppelman has led the SBK, Chrysalis,

(Continued on page 81)

WHERE'S NO. 1?

The weekly box listing the No. 1 hits in Billboard has been expanded, redesigned, and moved to a new home. The box now lists the No. 1 title on every chart in Billboard. It will appear each week next to the regular table of contents (see page 5).

The new box is divided into three sections: Top Albums, Hot Singles, and Top Videos. The Billboard 200, the Hot 100 Singles, and the Top Video Sales charts appear at the top of their respective categories; the rest of the charts are arranged alphabetically within each section. Each entry is accompanied by the page number for the complete chart.

"The strong appetite on the part of the industry for the full range of weekly No. 1 positions was the impetus for this innovation," says editor in chief Timothy White. "So, now we're providing the entire roster of weekly chart leaders at a glance, and in a format that's suitable for display."

IN THE NEWS

Warner, Sony To Join In Mail-Order Venture

PAGE 8



SUCCESS



Continues...

Gloria Estefan

"Greatest Hits" - Platinum

Rage Against The Machine

Firehouse
"Hold You Fire" - Gold

"Chipmunks In Low Places"
- Platinum

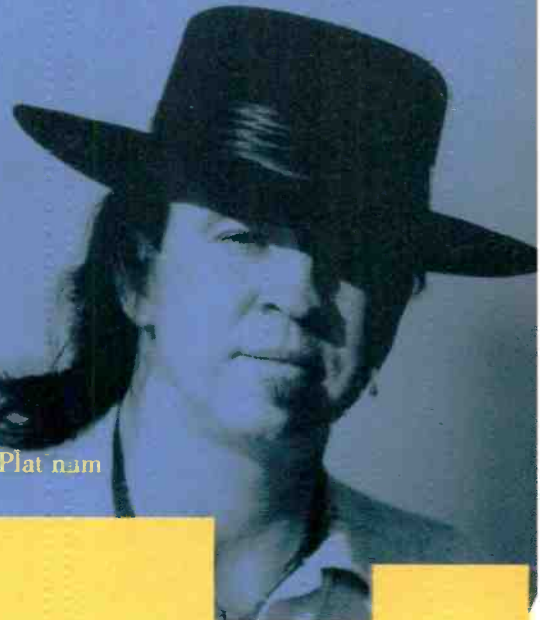


singles



"Singles" Original Soundtrack
- Platinum

Stevie Ray Vaughan
- Plat nam



THE 90s

Celine Dion
- Gold



Screaming Trees
"Sweet Oblivion"

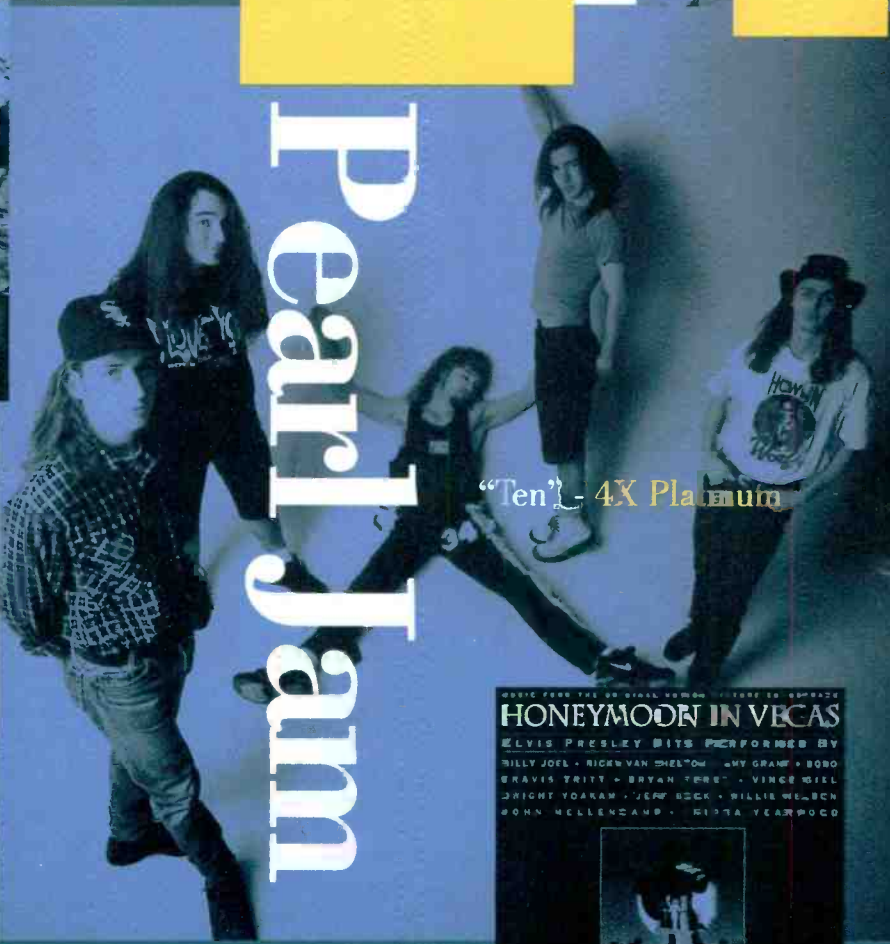
"Power Of Love" - 2X Platinum

Luther Vandross



Compton's Most Wanted
"Music To Driveby"

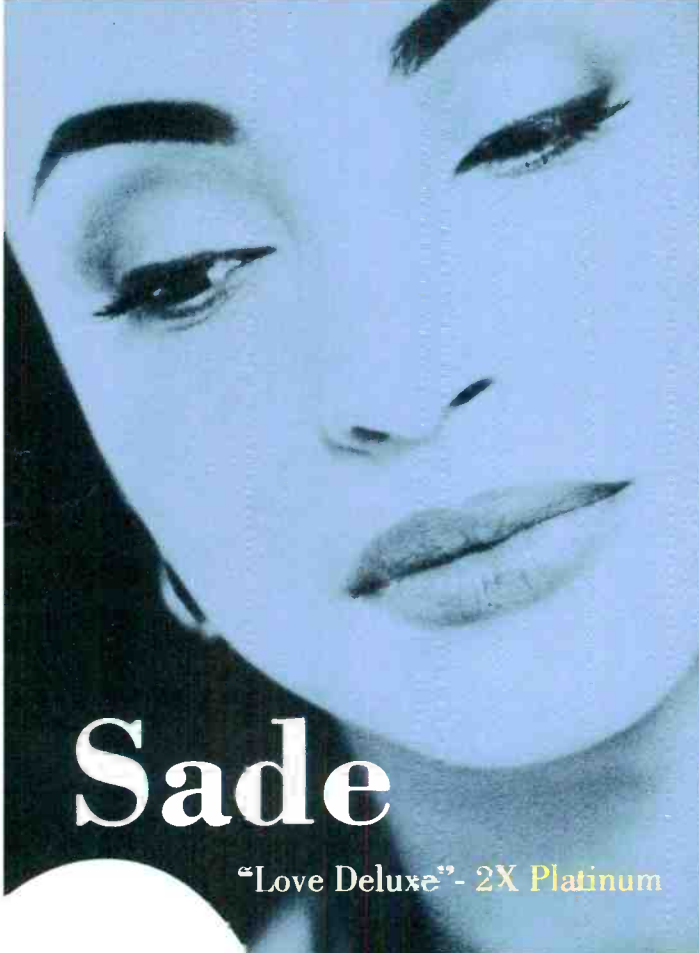
Pearl Jam
"Ten" - 4X Platinum



HONEYMOON IN VEGAS
ELVIS PRESLEY BITS PERFORMED BY
BILLY JOEL • RICKY VAN SHELTON • LAMY GRAMP • BOBO
GRAVES TRITT • BRYAN FRYE • VINCE GILL
BRIGHT YOKAM • JEFF BOCK • WILLIS WELBON
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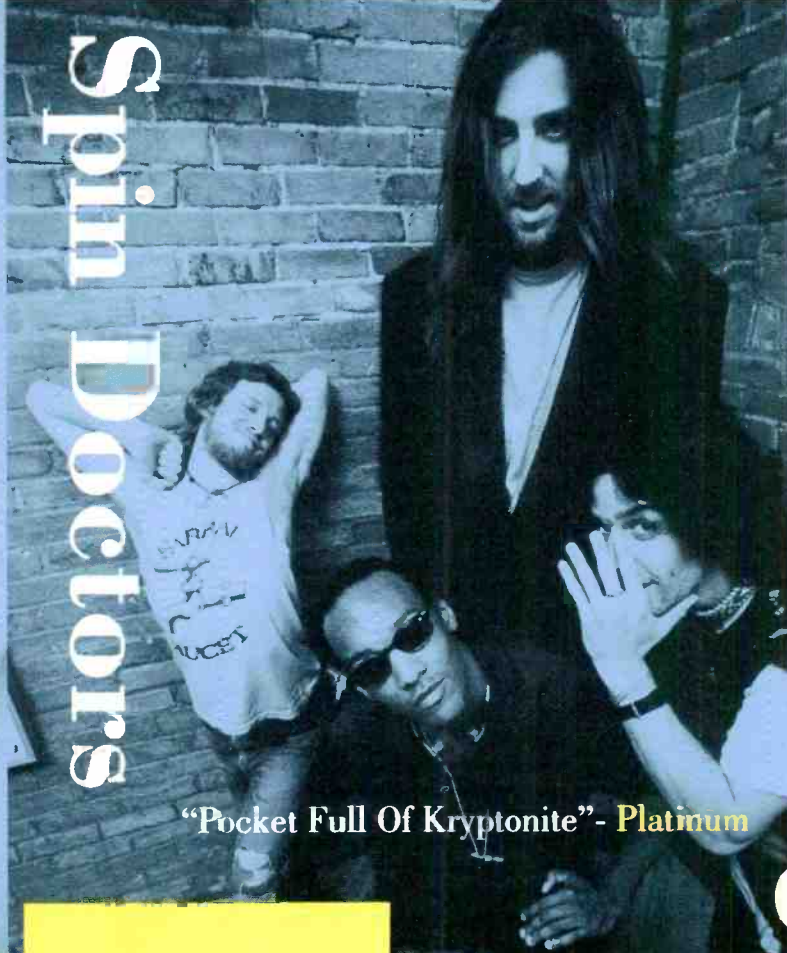


"Honeymoon In Vegas"
Original Soundtrack - Gold



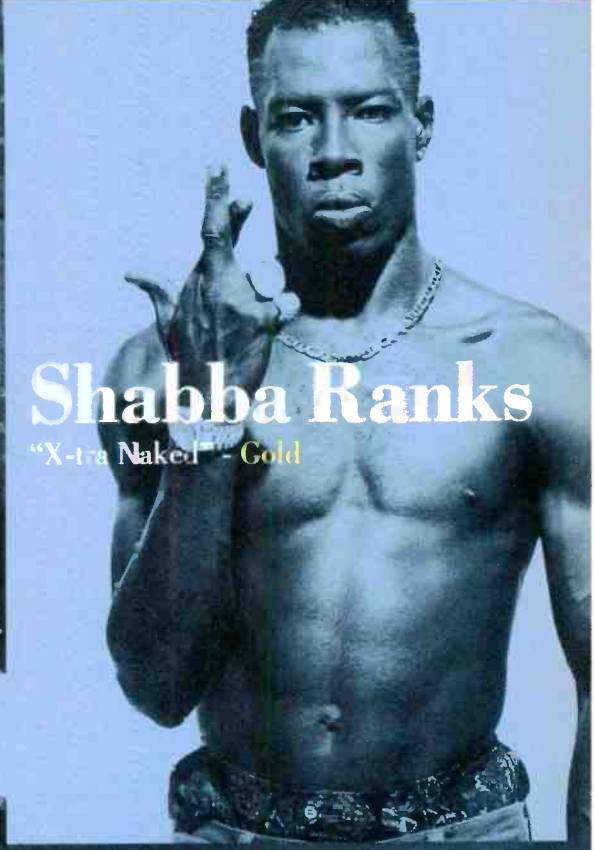
Sade

"Love Deluxe" - 2X Platinum



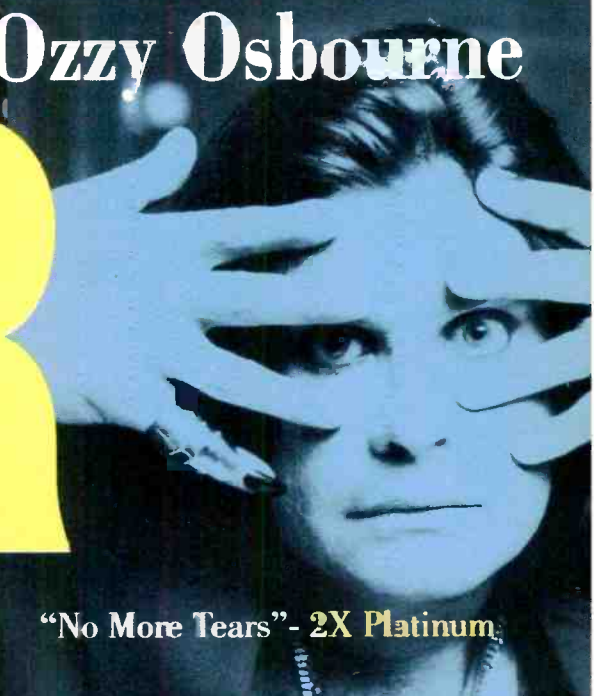
Spin Doctors

"Pocket Full Of Kryptonite" - Platinum



Shabba Ranks

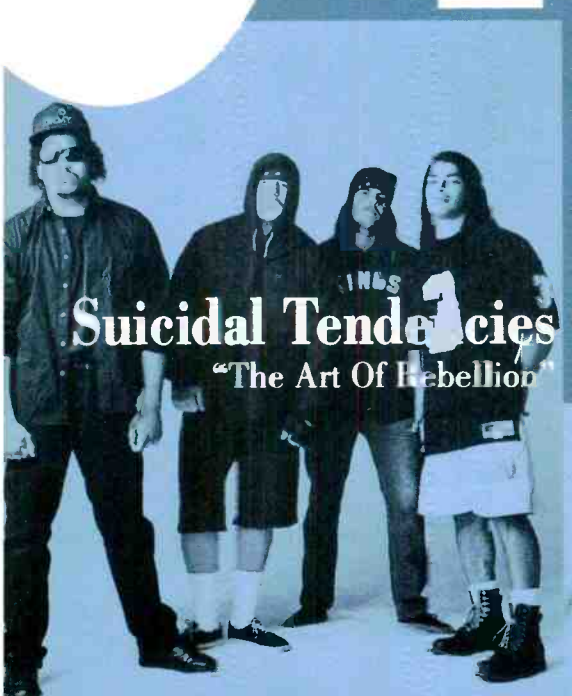
"X-tra Naked" - Gold



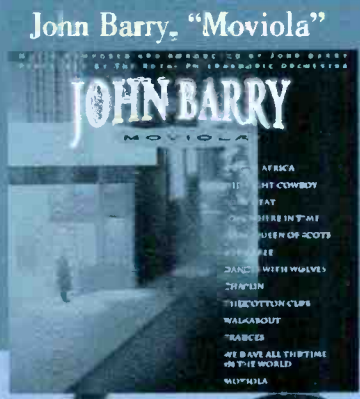
Ozzy Osbourne

"No More Tears" - 2X Platinum

CENTER



Suicidal Tendencies
"The Art Of Rebellion"

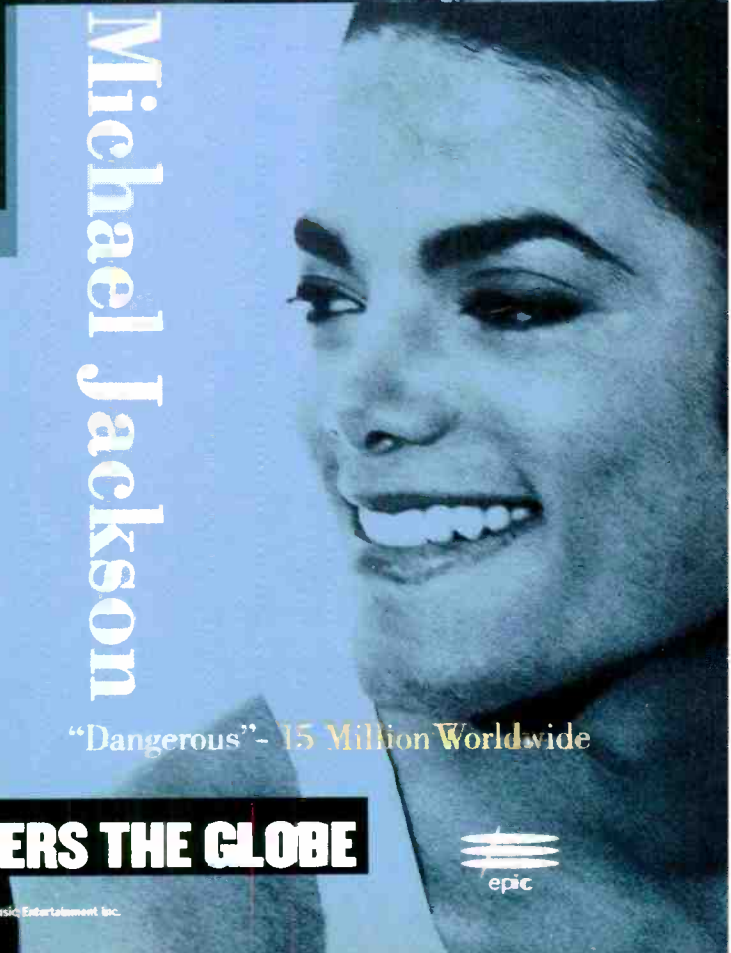


John Barry, "Moviola"



CHAPLIN

"Chaplin" Original Soundtrack

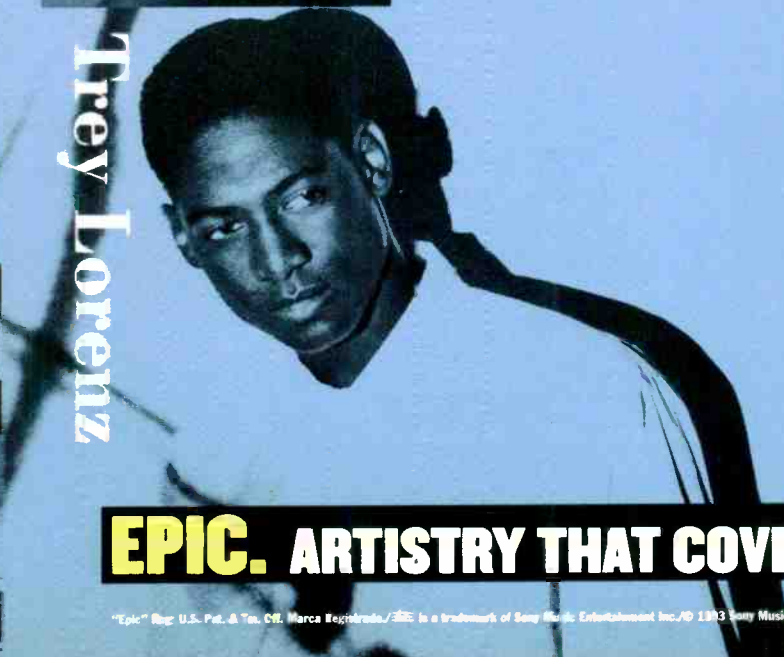


Michael Jackson

"Dangerous" - 15 Million Worldwide



Indigo Girls
"Rites Of Passage" - Gold



Trey Lorenz

EPIC. ARTISTRY THAT COVERS THE GLOBE



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HOT SINGLES

TOP VIDEOS

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Discovering Belly's Personal Politics

"Sometimes I think music is important," mulls Tanya Donnelly, leader of the new group Belly. "Other times I think it's an entertaining distraction from things people should be paying attention to, like the healthy control of the world or their own families; the unresolved issue is the proper place of music in people's lives."

And it's precisely this sort of modern quandary that Donnelly, formerly best known as a member of Throwing Muses, strives to explore in "Star," Belly's debut album, due for release on Sire/Reprise/4 A.D. Jan. 26. Like a beacon probing a breathtaking fog, Donnelly's clear, hesitant voice moves through the dreamlike noise of her songs, posing questions about values and attachments ("Do you have a sister? Would you . . . step one tiptoe in hell for her?") in a song called "Someone To Die For" or asking unfeasible favors ("Heal me by a river") in the song "Slow Dog." Shifting between folk-rock anxiety and garage-band assertiveness, the music is dulcet and droning, and its inquiring lyrics sound innocent, but the sum effect is of rising alarm about the groping way in which we continue to live our lives.

"The inspiration for 'Slow Dog' was this magazine article about an adulteress in ancient China who, for penance, had to have a dead dog strapped to her back until it decomposed," says Donnelly. "That was her punishment for sleeping with someone other than her husband. Can you imagine?"

The power of a song like "Slow Dog" is that it actually tries, in its own impressionistic way, to imagine such cruel absurdities, as if the resurrected figment of them will rehabilitate the past and restore tenderness to the present. As with most of the 15 consistently entrancing tracks on "Star," we come upon the richly agitated instrumental drive of "Slow Dog" as if the song were already in progress, Donnelly and fellow guitarist Tom Gorman's tinkling acoustic/electric chords passing by us in a spectral procession. By the time the tough, frolicking rhythms of Chris Gorman's drums and Fred Abong's bass join in, the phantom-like movement of the track has been transformed into a flesh-and-blood parade. The listener is left with the sense that, in times of doubt and disbelief, emotions are the only lasting truths. And they can be harder to take than all the facile lies we've been told.

"People think they want to be in love," says the 26-year-old Donnelly with a girlish guffaw, "but they don't want all the responsibility it entails. Another song on the new album, 'Low Red Moon,' is my favorite, because it's my first accessible love song." Yet it's a melancholy, almost draining, evocation of a "strange moon," a "strange man," and the exhausting nature of deep sensual endearment.

Meantime, the appearance of Belly and its first album marks a fond move for Donnelly away from the security of her long association with Throwing Muses, the eccentric alternative pop outfit headed by her stepsister Kristin Hersh. "The decision really became necessary out of the blue," she explains. "Previously I'd written maybe two songs a year with Throwing Muses, and suddenly, about a year ago, I found I now had 20 of my own I wanted to record. It's just not possible to unload that much stuff on the Muses because, really, it's Kristin's band." Moreover, Donnelly had become a virtual free agent within the Muses fold, forming the Breeders as a side project in 1990 with Kim Deal of the Pixies, while also recording with the ever-transmogrifying ensemble known as This Mortal Coil. "I actually quit the Muses back when

we were making 'The Real Ramona' album [1991]," she confides, "but we didn't want anybody to know until I left officially in June of '91. It was a comfortable decision as far as Kristin and me. She's always been my closest and dearest friend, dating back to when we'd get stoned as kids [Kristin's mom was once married to Tanya's father] over at her house, and write our first songs."

And what were Donnelly's earliest compositions like? "Well," she chuckles, "the chorus of my very first song was 'Steal me a car/And I'll love you.' That should tell you something."

If anything, it suggests a craving for excitement, along with some secondary interest in escape. Growing up as Donnelly did in the attractive resort town of Newport, R.I., she found the right measure of both desires fulfilled in nearby Providence, whose club scene has encompassed such legendary showcase haunts as Lupo's and the Living Room.

"Providence is a great place if you want to start a band," she says. "It's very urban but very relaxed, and there are so many different kinds of good players there that it's pretty difficult not to discover musicians with common interests, or at least someone unexpected."

Which also describes how Tanya's father, a plumber/guitarist/actor, encountered her mom, a legal secretary. "They met at a church social in 1965, when they were 16. Dad was a Christian, my mom had on a red leather miniskirt, calf-high boots, and fishnet stockings. Basically, she dragged him down with her."

Years later, their rock'n'roll daughter is able to write wistful quasi-folk ballads like "Untogether," that encapsulate as well anyone has the "impossible demands" and frustrating tears of an ill-fated but blameless romantic pairing.

If there is a common thread in Donnelly's work, whether with Throwing Muses, the Breeders, This Mortal Coil, or her own group, it's the sure, observant tone of a songwriter whose work transcends any easy gender categorizations. Although Belly is led by a woman, it is, like Throwing Muses, neither overtly feminist in spirit nor uncomfortable

with its occasional erotic impulses. Whether imagining the secret intimacies of Solomon or recognizing the puppetmaster side of Pinocchio's Gepetto that lurks in many of us, the moody, brilliant material burns with the strength of its own unconditional will.

"The music on our new album has a fragile, melodic, and even honest thing to it that I can confess I really appreciate," says Donnelly, who mentions her admiration for Janis Joplin. "But I don't think much about any symbolism in my role as the songwriter or front person for Belly. And in Throwing Muses it never really occurred to us that it was unusual because females were the main creative forces. We were never self-conscious about that at all. I started playing a cheesy Guild acoustic when I was 14, and I was 19 when Throwing Muses was signed, so this work is the only kind of job I know. I do have strong personal politics, as far as being female and feeling it's important for a woman to be onstage with a guitar. And if that has a positive effect on people that's gratifying."

"But the main thing I want to do with Belly is make powerful guitar-oriented music that could never be considered just"—she can't hold back a big laugh—"creepy pop songs! When music is important, it's because you can make useful connections for people, instead of hiding behind the noise."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

FAMILY FARE ON TAP FOR FILMS

Video retailers can look forward to a strong slate of family-appeal titles coming soon to a supplier near them, as a survey of upcoming feature films shows a definite trend in that direction. Martin A. Grove unreels the details. **Page 55**

EASTERN EUROPE GETS RADIO ADVICE

International consultant Jeff Pollack is on the move: His company is currently consulting stations in Warsaw, Prague, and Moscow, and has just inked a new client in Slovakia. Phyllis Stark talks with Pollack about the challenges—and rewards—of working in the nascent Eastern European market. **Page 67**

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Commentary

German Industry United Against Hate

BY HELMUT FEST

I can't remember who it was that said, during World War I, "The only good German is a dead one"—but I know it wasn't a German. I do, however, remember a sequence from a World War II newsreel in which General Douglas MacArthur, looking at the corpse of a Japanese soldier, said, "That's how I like to see them."

Were those comments racist—or just good, wholesome propaganda?

I ask the question simply to illustrate the point that when you seek to make an objective study of man's inhumanity to man—and especially to men of different color, ethnic origin, creed, culture, or political persuasion—you are entering a highly treacherous minefield.

When commentators, responding to the outbreaks of sickening violence against foreign nationals in Germany, identify fanatical nationalism and xenophobia as diseases to which Germans are especially and irretrievably prone, are they not themselves guilty of a racist attitude?

American columnist Barbara Ehrenreich has perceptively noted that, even before the murders of the three Turkish immigrants in Moelln in November, "The quaintly racialist theory that there is something not quite right about the German personality structure was gaining ground."

Of course, racist violence in Germany must inevitably set international alarm bells ringing at a specially high decibel level because of what may be described as the Hitler factor. This is a stark legacy we Germans have had to live with for half a century, and it unquestionably imposes upon us the need to be extra vigilant and to react with the utmost vigor and resolve when outbreaks of racial violence occur. We have a very special obligation to respond when human rights are under threat.

But recognition of the "special-case" status imposed on Germany by its recent history—which admittedly brought death and suffering to millions of Jews and minority groups such as gypsies, disabled people, and others—should not blind us to the fact that prejudice escalating into violence is not a Teutonic monopoly. Take a look around today's strife-torn world, where people are maiming and killing each other in an ever-growing orgy of racial and religious intolerance.

In Los Angeles, white policemen beat up a black motorist and black people attack Korean shopkeepers; all across India, Hin-



'We are trying to learn our lesson from history'

Helmut Fest is president of EMI Music for Germany, Switzerland, and Austria.

dus and Moslems are locked in violent conflict—a conflict that has now spread into other countries; in Northern Ireland, Catholics and Protestants are killing each other simply because they are Catholics and Protestants. And, in the former Yugoslavia, so-called ethnic cleansing is being carried to horrific extremes.

All this is not to excuse racial violence in Germany but to put it in an objective context.

Unlike the racist and religious fanatics themselves, the disease of mindless intolerance carried to the point of murderous terrorism is nondiscriminatory. It attacks and corrupts people of all nationalities and religions.

The eruption of anti-foreigner violence in Germany has been accompanied by the emergence of a squalid and insignificant

musical movement seeking to profit from pandering to the jaundiced views of a disaffected and dangerous minority.

This lunatic musical fringe is contemptible, and the German music community at large has been swift in condemning it. But, once again, it is vitally important to put this movement into realistic perspective.

First of all, as the police have conceded, it does not follow that all the bands whose followers include neo-Nazis and xenophobic skinheads are themselves afflicted with racist attitudes and propagate them via the lyrics of their songs. And it has to be said that the publicity accorded to overtly racist bands inevitably exaggerates their importance. It is a fact of media life that a superstar band preaching tolerance and understanding tends to generate rather fewer column inches than a back-street group of disreputable nonentities advocating death to all foreigners.

It is one thing to report that "there are around 50 neo-Nazi bands in Germany," but quite another to determine the strength of their following and the level of their record sales. One fact, though, is incontrovertible: None of these militantly racist groups is signed to a reputable company, and most of their recordings are home-dubbed cassettes that are far from easy to obtain.

No reputable dealers stock this sick repertoire. It is significant that the Federal Publications Review Board, which monitors publications and recordings that are considered harmful to minors, has had the utmost difficulty in obtaining copies of racist recordings and sometimes has to resort to informers to track down offending repertoire.

The fact is that the audience for racist groups is utterly insignificant—and the Bundesverband der Phonographischen Wirtschaft, whose members include every

(Continued on page 66)

LETTERS

ESTABLISHED GAY SHOW

We read with some amusement the article written by Eric Boehlert in your Dec. 12, 1992, issue concerning how no radio station has had the guts to have "gay radio" until now.

Here at LIVE 105 (KITS, 105.3 FM) in San Francisco, we are proud to have had a show concerning gay and lesbian issues for more than three years. The show, named "Hibernia Beach" after a popular hotspot in San Francisco's Castro District, is hosted every Sunday morning by local activist Ken McPherson.

The show has achieved both critical and popular success. Further, "Hibernia Beach" has helped enhance LIVE 105's position as the Bay area radio station that dares to be different, and the one station not afraid to take chances.

Richard Sands
Operations Manager/Program Director
KITS-FM
San Francisco

'GANGSTA RAP' IS NOT ART

I must take strong objection to Jonathan King's views in his guest article titled "Time Warner Caved In On Cop Killer"

(Billboard, Commentary, Dec. 5).

As a musician and composer for some 25 years, I too am horrified, but not at Time Warner's alleged "cowardice." I'm horrified that ignorance and illiteracy are at an all-time high in the U.S. I'm horrified that the average American child sees 17,000 homicides on TV and film by the time he/she is 18 years old. I'm horrified at the inherent violence and lack of respect for other people and their possessions that our current society and some of its "art" seem to propagate.

This is not a letter in favor of censorship or Tipper Gore (gag). Nor is it an anti-rap letter. King indicates that the message from certain corporations is that "art must not be allowed to express a different opinion." He also refers to "gangsta rap" as art. I must remind him that Marcel Duchamp, one of the fathers of Dada and quite a revolutionary in his time, defined art as "that which elevates man beyond the animal state." And if I subscribe to Duchamp's philosophy, much of the "gangsta rap" must hopelessly rise upward to tie the shoestrings of artists like John Lennon.

King states that his friend Lennon

would be spinning in his grave over the abandonment of artistic expression by Time Warner. I did not personally know Lennon, but I do know his music. I find it bizarre that the author/composer of "Imagine" and the John Lennon that helped to buy bullet-proof vests for the New York Police Department would consider "Cop Killer" art on any level. If one believes that art "takes man beyond the animal state," did Time Warner exercise censorship on a work of art or did it render a judgment on lyrics that could have been written by any one of a million different angry, militant people whose views of life are indeed tragic and real, but whose actions are counterproductive to the long-term solution of our social ills?

Artistic freedom comes from a knowledge of history, structure, and inter-relationships. Art is what happens when an artist takes these elements to new levels of awareness and truth. And there's a lot of rap music that accomplishes this. Calling for the murder of anyone is not art, Mr. King.

Donald Knaack
Kingston, N.Y.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor and Commentaries to Commentary Editor Ken Terry, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Bobby Blue Bland
Booker T. and The M.G.s
Bill Graham
Elmore James
Doc Pomus
Professor Longhair
Sam & Dave
Yardbirds (PRS)

BMI

proudly congratulates our

ROCK & ROLL

hall of fame **1993** inductees

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

90

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

Cream



Ruth Brown

Sly and the Family Stone



Dinah Washington

Van Morrison

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

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

Etta James



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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

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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



Creedence Clearwater Revival



Frankie Lyman & the Teenagers

We are proud to represent over 75% of the members of the Rock & Roll Hall of Fame



Blockbuster Reorganizes Exec Branch Baczko Departure Gets Mixed Reaction

■ BY SETH GOLDSTEIN

NEW YORK—Wanted: Entertainment executive to run rapidly expanding home video chain with an eye on other markets. Must have extensive experience and compelling interest in music retailing, new technologies, and concert arenas. Apply to Wayne Huizenga, chairman, Blockbuster Entertainment, Fort Lauderdale, Fla.

That could be the classified ad for the new post created by Huizenga to oversee six new divisions that were formed last week in a corporate reorganization that also saw the surprise departure of president/COO Joseph

Baczko after less than two years on the job. Vice chairman Steven Bernard, who is replacing Baczko until a new president is found, oversees domestic and international home video, domestic and international music retailing, new technology ventures, and other entertainment venues. The domestic music retailing and international home video units are headed by Mark Siegel and Ramon Busutil, respectively. Chiefs of the other four divisions must still be brought on board.

Recruited from Toys 'R' Us, Baczko gets high marks from Wall Street as Blockbuster's sharpest retail executive and the man responsi-

ble for bringing the 3,000-store chain into the sell-through era. But he admits he's happier in retailing even as Blockbuster expands to become, in Huizenga's words, "a global entertainment company." Among its investments will be a minority position in Baczko's next retailing venture, as yet unannounced.

Despite his achievement at the corporate level, Baczko has caught flak from Blockbuster franchisees who think the emphasis on sell-through has diverted company support from more profitable rentals. "Senior management wasn't focused on rentals," says the head of a franchise group that went its own way during Blockbuster's all-out sales campaign, launched after Thanksgiving.

"I know franchisees who felt [Baczko] didn't leave room to make any money," says another. The fall campaign, fueled by freestanding inserts in millions of newspapers, was
(Continued on page 88)

Music, Video Merchants Are Having Happy New Year So Far

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

NEW YORK—For the last week of 1992 and into the new year, music and video sales continued the fantastic sleighride begun the week before Christmas, leaving U.S. merchants optimistic that January should produce strong sales.

As reported here last week, video sell-through was even stronger than

music sales at some chains, while rental also enjoyed healthy business over the holidays.

Moreover, music merchants report postholiday CD sales are booming, thanks to all the new players received as Christmas gifts.

Camelot Music enjoyed about an 8% increase for stores open more than a year during the holiday selling season, according to Paul David, chairman and CEO of the North Canton, Ohio-based chain. Jim Bonk, president and COO, describes the performance as "the best selling season in the chain's history."

Bruce Ogilvie, president of Santa Ana, Calif.-based Abbey Road, says the one-stop enjoyed "the best month we ever had. We were up 46% over last year. I don't know how we are going to beat it."

Not going quite as far as the Camelot and Abbey Road executives, but nevertheless upbeat, Randy Morris, senior buyer for 64-unit Spec's Music & Movies in Miami, says the Christmas selling season was "substantially better" than the year before.

In Milford, Mass., Ivan Lipton, president of the 138-unit LIVE Specialty Retail Group, says, "Business
(Continued on page 88)

Sega Has A Hit With Its New CD-ROM Add-On

■ BY CHRIS MCGOWAN

LOS ANGELES—The multimedia industry may have achieved an important breakthrough with the debut of Sega CD, a \$299 CD-ROM add-on for the popular Sega Genesis 16-bit game system.

Since its November launch, 200,000 Sega CD machines have been shipped to dealers, and sales may hit 1.25 million units by the end of 1993, according to Doug Glen, group marketing director for Sega of America Inc.

The first shipment of 35,000 Sega CD players sold out within 48 hours at retail, according to Glen. "I think it surprised a few people," says Glen. In just two days, he adds, "it outstripped all other [stand-alone] multimedia systems combined. What made it successful was that Sega delivered the software that multimedia has promised. It's the first time the industry has done something other than just talk about how good multimedia is."

The Sega CD is targeted at a broader audience than just videogame players, and it could get another boost next month with the release of "Virtual VCR—Prince," a \$29.99 interactive CD-ROM that includes music videos and live-action footage from the "Diamonds And Pearls" tour. Although a contract has not been signed, Glen says, "We have an agreement in principle."

Sega has slated a wide variety of
(Continued on page 60)

Sony, Warner Music Group Linking 2 Mktg. Businesses

NEW YORK—Sony Music Entertainment and the Warner Music Group have agreed to jointly own and operate two of their marketing businesses in the U.S. and Germany, according to industry sources.

The two existing operations that will be included in the joint venture are Sony's direct-mail music business in Germany, Music & More, and WMG's U.S. direct-marketing music unit, formerly known as Warner Direct Entertainment and now called the Music Sound Exchange Co.

Both businesses offer a wide variety of music and sell their products at the suggested retail list price. About 80% of Music Sound Exchange product consists of catalog titles, whereas Music & More offers a somewhat higher percentage of

new product.

Music Sound Exchange, launched in 1991, has approximately 1.1 million customers. Music & More, begun in 1989, has about 180,000 active customers.

While neither Warner nor Sony executives were available for comment by press time, the sources said the deal could not be completed until the German government approves the Music & More transaction.

Sony and Warner have been partners in direct marketing since Sony sold Warner half of its Columbia House operation in 1991. Since then, Warner has taken a very active stance in direct marketing, aiming to stimulate music purchases by the 35-plus demographic.

KEN TERRY



Nipper Welcomes Freddie. Recording artist Freddie Jackson gets a warm welcome at RCA Records. Jackson recently signed an exclusive worldwide recording agreement with the label. Shown, from left, are Charles Huggins, president of Hush Productions, Jackson's management company; Joe Galante, president, RCA Records Label; Jackson; and Skip Miller, senior VP of black music, RCA Records.

L.A. Spanish Outlet KLAX Tops Fall Arbitron List

■ BY PHYLLIS STARK

NEW YORK—Although last month's Arbitron report showed it moving strongly upward, Los Angeles broadcasters were still shocked when the fall Arbitron ratings were released and Spanish outlet KLAX, which programs Mexican "ranchera" music, was at the top of the heap. The fall book marks the first time a Spanish-language station has ever topped the ratings in Los Angeles.

The station's 2.0-5.3 rise from the summer book brought it racing forward from its previous rank of No. 21 in the market, passing former leading Spanish stations KLVE (3.5-3.4) and KTNQ (3.6-2.8). In mornings, KLAX was up 1.2-4.4, putting it in a fifth-place morning-show tie with KLVE. In neighboring Orange

County, Calif., KLAX was up from a 0.9 share to a 4.1 in that market's fall book.

KLAX launched its contemporary "ranchera" format, which has been described as the Spanish equivalent of country music, last August at the same time it changed its call letters from KSKQ.

The station's surprising victory pushed the market's other leaders down a notch. AC KOST dipped to second place (5.2-5.1). Top 40/rhythm KPWR (Power 106) dropped in ranking, despite a 4.4-5.1 gain. Oldies KRTH moved up from sixth to fourth place with a 3.9-4.4 jump. And top 40 KIIS rounded out the top five, remaining flat at 4.2.

After some initial impressive gains, Howard Stern and his Los
(Continued on page 71)

CD One-Stop Offers Indies Cash For POS

■ BY PAUL VERNA and KEN TERRY

NEW YORK—CD One-Stop, the Bethel, Conn.-based wholesaling giant, is offering independent retailers a package valued at \$5,000 if they computerize and agree to supply their point-of-sale information to the national one-stop. CD One-Stop would then turn over that sales data to SoundScan for inclusion in its nationwide database, which is used to prepare many Billboard charts.

The proposal was announced in a Jan. 5 press release and mailer sent to more than 2,000 independent retailers. According to CD One-Stop president Alan Meltzer, the offer is not being limited to CD One-Stop's existing customers.

The \$5,000 offer breaks down as
(Continued on page 80)

Wright Seeing That Indie Label Gets Off On Right Foot

■ BY DOMINIC PRIDE

LONDON—Chrysalis founder Chris Wright says he will fund his new label with cash left over from the sale of the group's Chrysalis Records stake to Thorn-EMI (Billboard, Nov. 30, 1991).

The Chrysalis Group showed a profit for its latest fiscal year, mainly due to the \$17.71 million proceeds from Thorn's purchase of the 50% stake in Chrysalis Records. The cash helped to offset losses, largely from the group's gaming machines subsidiary, MAM.

Announcing the company's preliminary results, Chrysalis Group chairman Wright reaffirmed his intention to start an independent label once he is free of his Thorn-EMI commitments this spring

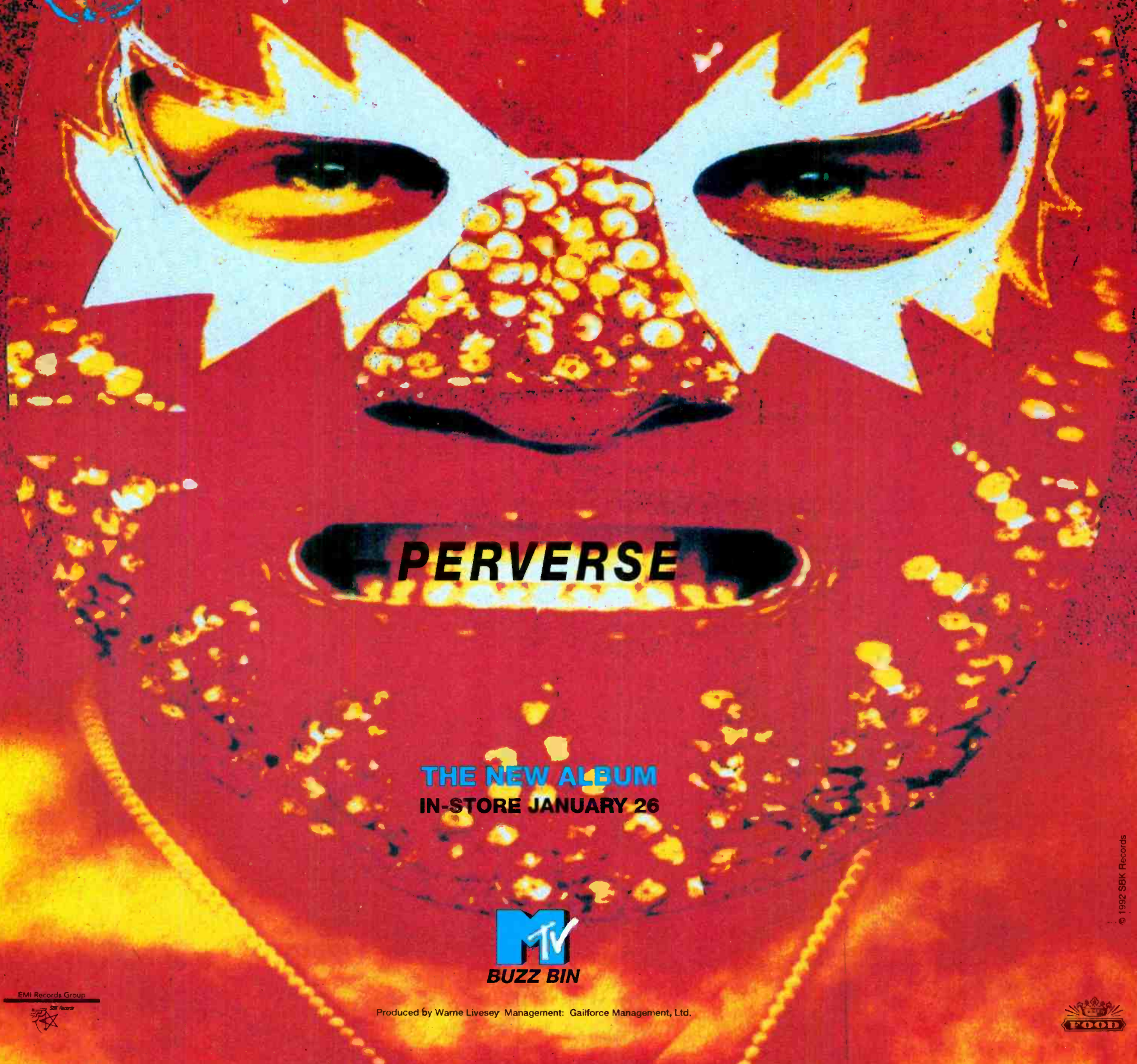
(Billboard, Nov. 28).

Although it made a net profit of \$10.8 million, including a tax credit, the Chrysalis Group is not paying a dividend. Wright says the money will be invested in the new label over the next three years.

"It will be mainly invested in long-term career artists," says Wright. He adds his aim is to build something similar to Chrysalis Records, "where we have artists talking to each other and feeling [they are] part of the same family."

The international licensing arrangements are still not worked out, says Wright. He maintains he would still be in a strong bargaining position, despite the increasing desire by majors to hold stakes in indie labels: "We can work 'round that. If we're successful, we can negotiate
(Continued on page 64)

JESUS JONES



PERVERSE

**THE NEW ALBUM
IN-STORE JANUARY 26**



EMI Records Group
Sire Records

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Artists & Music

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

Clapton Plugs Into 9 Grammy Noms Chieftains, lang, Gabriel Also Score Big

■ BY LARRY FLICK

NEW YORK—Eric Clapton's triple-platinum "Unplugged" racked up a whopping nine nominations for the 35th annual Grammy Awards, including nods in three of the top four categories.

Clapton's No. 1 smash "Tears In Heaven," which appears on "Unplugged" as well as on the soundtrack to "Rush," is in the running for record of the year (a singles award) and song of the year (a songwriter's award). Additionally, "Unplugged" was nominated for album of the year. (A list of nominees begins on page 78.)

Other multiple-award nominees include the Chieftains with five nods and k.d. lang and Peter Gabriel with four apiece. Michael Jackson, En Vogue, Mary-Chapin Carpenter, Vanessa Williams, Annie Lennox, Céline Dion, Arrested Development, Peabo Bryson, and Billy Ray Cyrus each received three nominations.

Alan Menken and the late Howard Ashman are the top songwriter nominees with four nods for their collaboration on the theme to "Beauty And The Beast," which was recorded by Dion and Bryson. Menken earned a fifth nomination as one of the producers of the "Beauty And The Beast" soundtrack, a contender for album of the year.

In addition to "Beauty And The Beast" and Clapton's "Unplugged," competitors for album of the year are "Ingenue" by lang, "Diva" by Len-

nox, and U2's "Achtung Baby."

For the first time, the tracks cited in the record- and song-of-the-year categories are identical. Besides "Tears In Heaven" (co-written by Clapton and Will Jennings) and "Beauty And The Beast," the nominees are "Constant Craving" by lang (co-written by the singer with Ben Mink), "Save The Best For Last" by

Williams (penned by Wendy Waldman, Jon Lind, and Phil Galdston), and "Achy Breaky Heart" by Cyrus (written by Don Von Tress).

Cyrus is also one of the five vying for best new artist, along with Arrested Development, Sophie B. Hawkins, Kris Kross, and Jon Secada.

Three-time nominee Cyrus bested
(Continued on page 78)



Smooth Sale-ing. Epic artist Sade receives multiplatinum plaques signifying combined sales of more than 8 million copies of her three previous Epic albums—"Diamond Life," "Promise," and "Stronger Than Pride." Her current release, "Love Deluxe," reached No. 3 on The Billboard 200. Shown, from left, are John Doelp, Epic VP of marketing; Melani Rogers, Epic VP of press and publicity; Dave Glew, Epic president; Sade; Sade's band members Andrew Hale, Paul Spencer Denman, and Stuart Matthewman; Polly Anthony, Epic senior VP of promotion; Dan Beck, Epic VP of product marketing/East Coast; and Roger Davies, artist manager.

Shanachie Says Yippie About O'Yaba

■ BY TRUDI MILLER

NEW YORK—If Shanachie recording act O'Yaba has a theme, it's "come together." Every aspect of the South African band, from its origins to its music to its lyrics, is a celebration of disparate elements joining together in harmony.

O'Yaba was formed in 1990 when two bands, Sabela and Comedy, combined forces. The seven-member group plays traditional reggae à la Bob Marley or Bunny Wailer, but with a healthy dose of African rhythms, and its message-oriented lyrics were inspired by gospel music.

The songs themselves, written by O'Yaba's teenage vocalist Tshidiso Fako, plead for tolerance and friendship between warring nations.

The group was signed to South Africa's Gallo Records on the strength of an unsolicited demo tape, and it released two best-selling albums in South Africa, "Tomorrow Nation" and "Caught Up."

In November, Shanachie Records (Gallo's U.S. licensee) released "The Game Is Not Over," a collection of songs from O'Yaba's first two albums. "We felt O'Yaba had great potential, especially in the wake of [reggae star] Lucky Dube," says Randall Grass, Shanachie executive VP of A&R. "Lucky was just as unknown
(Continued on page 88)

Diaz Meeting Goals At P'Gram Latin Arm

■ BY JOHN LANNERT

MIAMI—Manolo Díaz, president of PolyGram's nascent Latin regional division, PolyGram International Latin America, is proving to be a man of his word.

When hired by PolyGram last April, Díaz noted that his year-end objective was to begin shoring up label affiliates, particularly in Mexico, Brazil, and Argentina. Díaz not only realized his goal but also signed several famed balladeers, such as Dyango, Carlos Mata, and Sergio Dalma.

Díaz, who is based here, is now pushing to set up a U.S. subsidiary if PolyGram can terminate a distri-

bution deal with Capitol/EMI Latin that is not slated to end until 1995.

A 15-year veteran with Sony, Díaz previously was regional VP of Sony



DIAZ

Music International Europe. He left Sony to return to the Latin arena where he had begun his career.

Díaz notes that, apart from developing PolyGram's Spanish-language roster, he hopes to expand the popularity of the company's prominent non-Latino acts, many of whom, he suspects, view Latin America as a

'Bodyguard' Album, Single Soar At Sales Counters

■ BY SUSAN NUNZIATA

NEW YORK—Whitney Houston's single "I Will Always Love You" and the accompanying "Bodyguard" soundtrack album have had unprecedented sales since their releases Oct. 30 and Nov. 17, respectively. The driving factors behind the momentum include a powerful song and performance, exposure afforded the material through the film tie-in, and Arista's aggressive advertising campaign.

Although the film itself has received mixed reviews, preview trailers and ads using the single and

other songs from the soundtrack have created a widespread awareness of the material, which some observers say has, in turn, helped propel the movie. Last week, it was ranked No. 4 on The Hollywood Reporter's Boxoffice chart, with a cumulative gross of \$88 million after five weeks in release.

According to the Recording Industry Assn. of America, Garth Brooks' "The Chase" holds the record for fastest sales out of the box, reaching the 5-million-unit mark in only two months. However, Clive Davis, president of Arista and the
(Continued on page 88)

Mick & Rick Fireworks Spark Jagger's Return To Atlantic

■ BY CHRIS MORRIS

LOS ANGELES—Mick Jagger's new solo album, "Wandering Spirit," marks the singer's reunion with Atlantic Records and his first pairing with cutting-edge co-producer Rick Rubin.

The album, which arrives in stores Feb. 9, brings Jagger back to the label that distributed the Rolling Stones Records imprint from 1971-84. The singer's first two solo albums, "She's The Boss" and "Primitive Cool," were released on Columbia.

While the arrangement seems like old times, the music—although it plumbs familiar Jagger roots in rock, R&B, gospel, and country—emanates new heat, in no small measure thanks to the participation of Rubin, whose production savvy most recently contributed to the multiplatinum



JAGGER

sales of the Red Hot Chili Peppers' "Blood Sugar Sex Magik."

Jagger, who met Rubin several years ago, says the producer was brought in on the project at the recommendation of the singer's guitarist and musical director, Jimmy Rip.

"I thought he'd be somebody good," Jagger says of Rubin. "He's interested in different types of music. Right now he's into basic rock."

Atlantic co-chairman/co-CEO Doug Morris acknowledges Rubin's importance: "Putting [Jagger] together with Rick created the magic
(Continued on page 79)

BMG Buys Into Blanton/Harrell, Reunion Records

■ BY DEBBIE HOLLEY

NASHVILLE—Bertelsmann Music Group is buying into the Christian music field. Via a multifaceted deal, BMG has purchased an interest in the Blanton/Harrell management firm and Reunion Records, as well as the entire Reunion Music Group publishing catalog.

Through the multimillion-dollar deal—forged in mid-December—BMG acquired one-half interest in Blanton/Harrell from its founder/partners Dan Harrell and Mike Blanton. BMG also purchased one-half interest in Reunion Records and the entire Reunion publishing catalog from partners Harrell, Blanton, and Terry Hemmings, president and CEO, Reunion.

The monetary terms of the deal
(Continued on page 81)



O'YABA

At Last, Jesus Jones Returns

New Album Greeted By Great Expectations

BY PAUL SEXTON

LONDON—As 1992 came and went without a new record from Jesus Jones, band leader Mike Edwards began to suffer withdrawal symptoms from the rock'n'roll industry—and especially from interviews.

"It was a very miserable period," says Edwards with only a hint of a smile. "I subscribe to that theory of interviews as therapy for rock stars. Finding out what other people think about your music really helps to shape your attitudes."

With the band's third SBK/EMI Records Group album, "Perverse," in stores Jan. 26, the front man of the alternative-yet-mainstream techno-rock band has been making up for lost time. Even before Christmas, he'd completed extensive European promotion with keyboard player Iain Baker and spent two days in New York doing interviews from 10 a.m. to midnight. The demand is an indication of the level of interest in the group's follow-up to "Doubt," its breakthrough 1991 set that sold a million copies in the U.S., twice that worldwide, and generated a No. 2 hit on Billboard's Hot 100 Singles

chart that summer with "Right Here, Right Now."

"This is a highly anticipated record. Many of the alternative stations were five tracks deep on 'Doubt,'" says SBK VP of alternative promotion and marketing Mike Mena, a supporter since Jesus Jones' first album, "Liquidizer," in 1989. "A lot has happened since the last release, which came out when we seemed to be having a British invasion of bands like the Charlatans U.K., Soup Dragons, Stone Roses. A lot of that has fizzled out, and a lot of people are eager to see if Jesus Jones can live up to their promise."

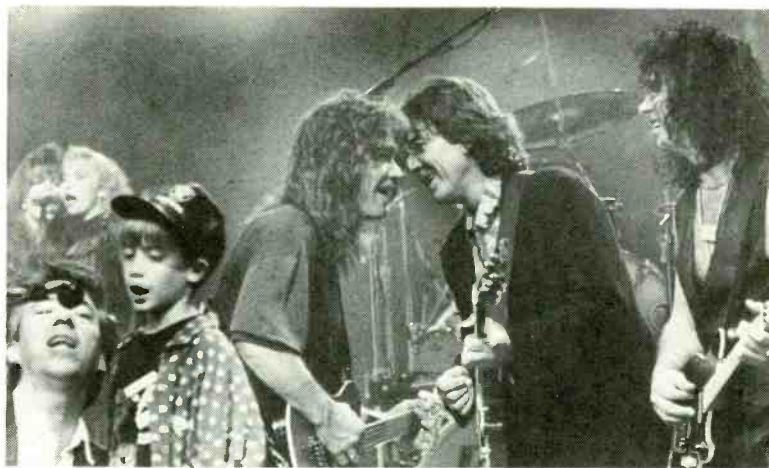
Early signs point to an affirmative answer, with more than healthy reaction to the album's lead track, "The Devil You Know." The song is by no means the most obvious single on "Perverse" but a calculated release, says Edwards. "If we'd come out with another bright and shiny pop single [like "Right Decision," the likely second single] I think people would have felt there was no point buying the album because we were doing the same thing all over again."

The video for "Devil," directed by English high-fashion photographer

Zanna, gave the song a head start with immediate Buzz Bin status on MTV. "I have to say it's easily the best video we've ever done," Edwards enthuses. "We've never really met the challenge of the medium before, but this is a very good video to look at. We've tended to accept the norm before that videos have to be about people pretending to sing and play guitars."

Edwards, now 28, contends that everything about Jesus Jones, from the title "Perverse" to the way the album was recorded—entirely digitally with no live instruments save his own voice—is designed to challenge the conventions of rock music. "We don't

(Continued on next page)



Trading Licks. Eddie Van Halen, left center, and George Harrison, right center, swap licks during a benefit to establish a trust fund for drummer Jeff Porcaro's children, Dec. 14 at Los Angeles' Universal Amphitheatre. At left are Boz Scaggs and Christopher Porcaro; at right is Toto guitarist Steve Lukather. (Photo: Howard Waggner)



JESUS JONES: Gen, Jerry DeBorg, Mike Edwards, Al Jaworski, and Iain Baker.

Julian Cope Perseveres, With New Album, No Label

BY CRAIG ROSEN

LOS ANGELES—British eccentric Julian Cope has made a career out of being weird, but even Cope wasn't prepared for the series of events that transpired in the days before and after the release of "Jehovahkill," his eighth solo album.

Cope's six-year relationship with Island Records ended in early November—just as "Jehovahkill" was released in the U.K.—when the label decided not to pick up the option on his contract. "The day after they dropped me, my British tour sold out, including four dates in London [at the 2,000-seat Town & Country]," Cope says. Meanwhile, the album entered the U.K. albums chart at No. 20.

Even though Cope was effectively no longer on the label, Island's U.S. division released "Jehovahkill" in December.

Although he admits he is "a little hurt" by Island's decision not to resign him, he acknowledges the label had a tough time marketing his al-

bums. "From the American point of view, it got a little out of hand," says Cope. "'Peggy Suicide' [Cope's 1991 album] and even 'My Nation Underground' [from 1988] went No. 1 alternative, but they couldn't manage to sell me. So many people cross over without having that kind of success. People always see me as being some wild cult artist, but I don't think a difficult album means that you can't sell it."

"Jehovahkill" and "Peggy Suicide" are difficult to swallow. The former takes on organized religion and sexual stereotypes, among other topics, while on "Peggy Suicide" Cope delved into the environmental terrorism that is forcing Mother Earth over the edge. Both albums feature material ranging from acoustic dirges and psychedelic dramas to '60s-influenced pop gems, and include 16 tracks, clocking in at more than 70 minutes.

"Psychologically, it can be a bit of a brain-damage trip to get a CD with 16 songs on it when you're used to listening to an old vinyl record," Cope ad-

(Continued on page 16)

Tina Turns To Virgin For Sales Savvy; N.Y. Club Is Staging A Darlene Love Affair

WHAT'S LOVE GOT TO DO WITH IT: Disappointed with her recent record sales in the U.S., Tina Turner has left Capitol Records for Virgin Records. "We felt that we needed a fresh approach in America," says her longtime manager Roger Davies. "She has phenomenal sales worldwide, but in the U.S., they've been disappointing. For example, 'Foreign Affair' sold 6 million copies worldwide, but barely went gold here. It was getting frustrating for everyone concerned."

The move to Virgin represents a restructuring of Turner's entire record deal. The singer, who was signed to Capitol worldwide, has now inked with EMI U.K. worldwide. In turn, EMI U.K. has licensed her American product to Virgin. "Since she lives in Europe now, it made more sense to have her with the English company," Davies says.

Her first Virgin release will come out this summer in conjunction with the biopic "I, Tina." The soundtrack to the movie, which stars Angela Basset as Turner, will feature three new songs from Turner, as well as rerecordings of several of her hits highlighted in the film. To support the film and album, Davies says Turner might embark on her first U.S. tour in six years.

Davies would not comment specifically on the details of the deal, other than to say, "There were a few financial advantages to signing directly with EMI U.K.," but that a main impetus was to change U.S. labels.

Neither representatives from Capitol nor Virgin could comment by press time.

ALL YOU NEED IS LOVE: The folks who produced "The Leader Of The Pack," the musical review saluting Ellie Greenwich and other Brill Building writers, are at it again with a new musical review, "Darlene Love: Portrait Of A Singer." Similar to "Leader," which started at a New York nightclub before moving to Broadway, "Portrait" bows at the Bottom Line the weekend of Feb. 5 and will then play two shows every Wednesday in February.

The musical bio features Love performing songs she made famous, such as "He's A Rebel," "(Today I Met) The Boy I'm Gonna Marry," and "Da Doo Ron Ron," as well as tunes on which she performed backup. During her four-decade career, Love has sung with such diverse artists as Frank Sinatra, the Beach Boys, Elvis Presley, Bon Jovi, Tom Petty, and Dionne Warwick. The second act will feature new songs penned by such writers as Barry Mann and Cynthia Weil; Holly Knight and Albert Hammond; Franne Gold and Allee Willis; and Jackie DeShannon.

According to the show's writer, Melanie Mintz, the performances will be interspersed with stories about Love's life. Performing with Love are Ula Hedwig and Vivian

Cherry, both of whom have appeared in other Mintz productions, and singer Dennis Ray.

Depending on how well the show is received in February, it may move to London or tour the U.S. Though no deal has been signed, there are possibilities for a cast soundtrack.

A GLIMPSE INTO THE Future: We started the New Year with the implausible resolution to listen to every tape we get. Among the advances that immediately captured our attention was "The Wheel," from Rosanne Cash. Any-

one familiar with her previous works knows Cash is one of the few artists who can confess the most private of thoughts without flinching or coming across as cloying and sentimental. The March 2 Columbia release, the first record since her divorce from Rodney Crowell, deals with broken partnerships and moving on. Nowhere is she more poignant than on "Roses In The Fire," where she declares "I know no man that I can trust" as a statement of fact rather

than a lament. Far from being some man-hating, feminist manifesto, the album is more an exploration of what makes relationships go around. First single, "Seventh Avenue," will be released in late January.

Dealing with conflicts in a much louder, but no less eloquent fashion is Living Colour's "Stain," also coming out March 2, on Epic. The good news is the band recaptures the unwavering intensity displayed on its 1988 debut. The chainsaw buzz of opening cut "Go Away" has Corey Glover snarling at his absolute best and "Never Satisfied" shows this is not a band content to rest on its laurels. Lest things get too heavy, there's the hilarious "Bi," a tune that praises the virtues of not limiting your sexual exploits to one sex. New bassist Doug Wimbish blends in perfectly.

And for something completely different, Phish's second album, "Rift," is a slice of life that rambles along bringing in the obvious Grateful Dead influences, as well as country, bluegrass, jazz, classical, and rock touches. Elektra, which is releasing the record Feb. 2, says the album details a man's thoughts over the course of a night about a relationship he's having with a woman. Frankly, the concept was lost on us, but the tunes always kept our attention.

AND THE BAND PLAYED ON: Rhino Records has signed one of the world's best live bands, NRBQ, with plans to release a new album in the fall. Rhino has reissued two NRBQ packages, including a best-of anthology spanning 1969-89. Although Rhino recently shuttered its RNA imprint, VP of A&R Gary Stewart says Rhino will continue to sign acts. "Possibly the spirit of signing new and developing artists is gone, but signing established artists or those with a niche isn't."



by Melinda Newman

ARTISTS IN CONCERT

**BOBBY BROWN
SHABBA RANKS
TLC**

MARY J. BLIGE
CSU Convocation Centre
Cleveland

BOBBOY BROWN and his troupe got 1993 off to a shaky start when a heavily anticipated New Year's Day concert in this 13,600-seat downtown venue nearly capsized under the weight of severe logistical problems.

The Brown bill, whose New Year's Eve gig in Washington, D.C., didn't wind up until 2:30 a.m. New Year's Day, rolled into the Cleveland State Univ. Convocation Centre around 4:30 p.m., throwing off the load-in schedule and forcing 11,600 fans to wait outside in the bitter cold. People weren't allowed into their seats until 8:20, and the show, scheduled for 7:30 p.m., didn't start until 9 p.m. Brown didn't take the stage until 12:35 a.m., Jan. 2.

The show itself had wild ups and downs. Blige was the most promising, applying her gospel-based, sassy voice equally well to her current hit, "Real Love," the confident "Reminiscing," and the fervent Rufus tune, "Sweet Thing." TLC was energetic, particularly during its hit "Ain't 2 Proud 2 Beg," but its half-hour set seemed little more than an

animated video.

Shabba Ranks was fun to watch, as the Jamaica native slinked and skanked through "Mr. Loverman," "Slow And Sexy," "Trailer Load A Girls," and the salacious "Housecall." But his blatant sexism undercut his calls for safe sex (two of his "dancers" specialized in crude bump-and-grind choreography); so did his arrogant, yet coy, references

to his penis. Ultimately, his 45-minute set was far more dumb than def.

By the time Brown and his huge entourage of dancers, singers, and players took over a visually appealing stage set marked up by a checkeredboard motif and nifty metallic staircases, the crowd was restless, to put it mildly. Nevertheless, Brown threw down cool dance steps during "That's The Way Love Is," connected deeply with his "ladies" during "Rock Wit'cha" (the link was

strengthened whenever Brown flashed his black-bikined behind), and coaxed local hero Gerald Levert on stage for a warm "Good Enough."

The performer's set was energetic, varied, and professional; it was also visually appealing, if a little excessive: During "Lovin' You Down," Brown bedded down a female dancer as the two made mock love on a plush mattress that "floated" from stage rear to stage front to the strains of a plump guitar

solo.

The audience members responded well until their fatigue took over. Brown simply went on too late; by the time he finished "My Prerogative" at about 2 a.m., many fans had left. If Brown is to reclaim his "Don't Be Cruel" audience on the strength of his safer, smoother album "Bobby," he'll have to get to the show on time and earn the applause he so clearly demands.

CARLO WOLFF

JULIAN COPE PERSEVERES WITH NEW ALBUM, NO LABEL

(Continued from page 12)

mits. "You'd put on side one and listen to it for 20 minutes and you would play it again. You wouldn't move on to side two until a few listens. Now people are buying CDs and paying a lot of money, so they feel like they have to listen to the whole thing right away. They're not eased into it."

To help listeners digest his material more easily, Cope has divided his last three releases—including the recently released career retrospective "Floored Genius: The Best Of Julian Cope And The Teardrop Explodes 1979-1991"—into segments he calls phases. "You can play Phase 1 to start with and get into it a bit gradually."

Still, commercial success has eluded Cope in the U.S. "Sometimes you just got to be patient," he says. "Maybe what I'm saying is a bit weirder than

I think it is, but at least I know it's weird."

Cope began his career in the late '70s in the Crucial Three, which also included future Echo & the Bunnymen front man Ian McCulloch. Later he went on to front the Teardrop Explodes, which released two albums in four years before falling apart.

Cope emerged as a solo artist in the U.K. with 1984's "World Shut Your Mouth" and "Fried." The albums weren't released in the U.S. until 1990, when Mercury also issued the aborted third Teardrop album, "Everybody Wants To Shag The Teardrop Explodes."

His greatest commercial success came with his most straight-ahead rock effort, 1987's "St. Julian." The album—his first solo record released in the

U.S.—included the hit single "World Shut Your Mouth," a song not included on the 1984 U.K. album release of the same name.

"I thought I was going to be in Joan Jett heaven with 'World Shut Your Mouth,'" Cope says. However, Cope soon drifted back to the more eccentric ways of his earlier efforts, culminating with the release of "Peggy Suicide" and now "Jehovahkill."

"When punk happened there were all these people that were suddenly punks, but you could see the hippies," Cope says. "Now we are all back to being hippies again. I think that's my natural status."

Cope isn't letting the fact that he is without a label at the moment get him down. He says there are nine labels interested in signing him and, after all,

he released two import-only albums—1989's "Skellington" and 1990's "Droollian"—by himself.

He has also already planned a follow-up to "Jehovahkill." "It's an album of driving songs called 'Autogeddon,'" he says. "They're anti-driving songs for the driver."

Cope, however, isn't a hypocrite environmentalist. He says he and his wife drive thousands of miles a year in his Range Rover in search "of all the mystical sights in the world before some developer builds on top of them." And, he acknowledges that his travels are adding to the problem. "That's why I'm writing an album called 'Autogeddon,'" he says. "You can be the most right-on person in the world, but by the mere fact that you exist you are killing something. There's no easy answers."

EVERYONE HAS SEEN

April 30, 1992:
Kryptonite jumps 68-33 on Heatseekers. Remember what Richard said.



July 3, 1992:
#1 Heatseeker. Such a virtue patience is, huh?

July 11, 1992:
The Great American HORDE Tour begins. Spin Doctors play before thousands.



June 16, 1992:
Doctors play live from the Lonestar over WNEV and then head over to Letterman for their national TV debut. Dave loved the spooky green vibe.



July 14, 1992: Eric bakes tuna casserole for the band. A bit dry, no one asks for seconds.



July 8, 1992:
Dennis' Miller show. (Won't return.)



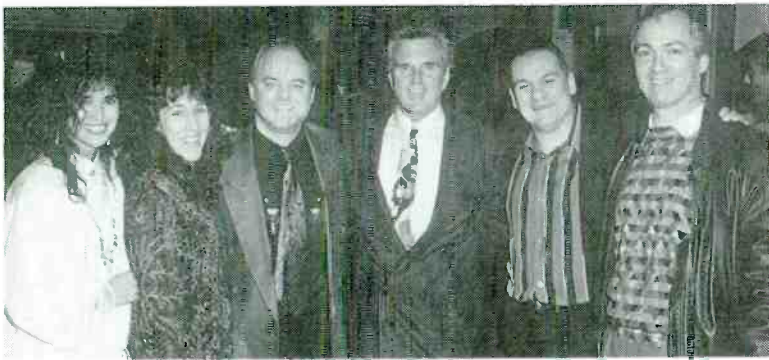
August 1992: First track, "Little Miss Can't Be Wrong," does everything right. #2 AOR BDS in the country. Video added to MTV. The album has shipped 300,000. Epic believes.

October 1, 1992:
POCKET FULL OF GOLD. 1 track deep, 400 shows, and Top 40 gets it big time.

Artists & Music



Executives of Warner/Chappell Music Inc. cut the ribbon on their new 45,000-square-foot headquarters in Los Angeles. The ceremony was part of a weeklong celebration of Warner/Chappell's biggest year ever, which included the signings of Madonna and Prince and a new publishing deal with Elton John and Bernie Taupin. Shown, from left, are senior VP of creative Rick Shoemaker; chairman/CEO Les Bider; Bernie Taupin; Taupin's manager, Michael Lippman; attorney Gary Stiffelman; Elton John; Elton's manager, John Reid; COO/CFO Ira Pianko; and executive VP/GM Jay Morgenstern.



Enjoying the festivities, from left, are ASCAP senior director of member relations Loretta Munoz; Warner/Chappell director of international Barbie Richard-Quinn; Rick Shoemaker; Giant Records president Charlie Minor; Warner/Chappell VP of creative Kenny MacPherson; and MCA Records senior VP of A&R Paul Atkinson.



Executives chat during the gala celebration. Shown, from left, are Maverick Music Publishing president Lionel Conway; attorney Ronnie Dashev; Warner/Chappell chairman/CEO Les Bider; and Maverick Music president Abbey Konowitch.



Songwriters socialize at the Warner/Chappell celebration. Shown, from left, are songwriter John Bettis; Jon Anderson, of the band Yes; Rick Shoemaker; and songwriter John Wetton.



Talking shop, from left, are songwriters Jerry Lueber and John Bettis; Warner/Chappell executive VP/GM Jay Morgenstern; and Warner/Chappell chairman/CEO Les Bider.



Mingling at Warner/Chappell's new offices, from left, are producer David Foster and his wife, Linda Thompson Foster; Warner/Chappell chairman/CEO Les Bider; Warner/Chappell senior VP of creative Rick Shoemaker; Warner/Chappell executive VP/GM Jay Morgenstern; Warner/Chappell COO/CFO Ira Pianko; and Warner/Chappell creative department director Judy Stakee.

THE DOCTORS.



Milton College Clinton, NY • May



October 16, 1992: "Little Miss..." moves into Heavy" at MTV™ and "What's New" at VH-1™ Spin magazine feature.



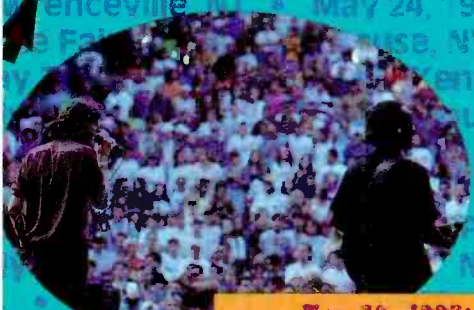
Dec 1, 1992: "POCKET FULL OF KRYPTONITE" is fast approaching Platinum. 500 shows down, thousands of satisfied Spinheads. Just getting started.

December 1992: Doctors grace cover of Rolling Stone Almost there

October 10, 1992: Saturday Night Live.

Nov 24, 1992: The band's first full-length concert album, "HOMEBELLY GROOVE... LIVE" hits the stores, shipping 150,000 units.

January 1993: Platinum comes to those who wait. "Pocket Full of Kryptonite" goes Platinum.



Nov 20, 1992: Second Letterman appearance. Paul will never be the same.



March 2, 1993: Gig #874,016. Chris says he's losing his voice, but the show must go on.



POCKET FULL OF PLATINUM

Spin Doctors
Pocket Full of Kryptonite





Good Golly. Little Richard whoops it up as he headlines his first New York club date in 25 years. The singer played four sold-out shows at Tramps in December. (Photo: Chuck Pulin)

Carey Leads AMA Nominees Stellar Slate Set For Awards Show

LOS ANGELES—Michael Jackson, Michael Bolton, Bon Jovi, Boyz II Men, Billy Ray Cyrus, Metallica, Kris Kross, Vince Gill, and Reba McEntire are set to perform at the 20th annual American Music Awards, which will be telecast Jan. 25 on ABC-TV from the Shrine Auditorium here.

The show will be hosted by Bobby Brown, Gloria Estefan, and Wynonna Judd.

Leading the pack of candidates is Mariah Carey with six nominations. Jackson and Kris Kross are tied for second with five nominations each, followed by Cyrus with four. Arrested Development, Garth Brooks, Genesis, TLC, and Vanessa Williams all garnered three nominations each.

Carey is vying for favorite female artist in the pop/rock and soul/R&B fields; favorite adult contemporary artist; favorite pop/rock single for "I'll Be There"; and favorite adult contemporary and soul/R&B album for "Unplugged."

Jackson is up for the favorite male artist in the pop/rock and soul/R&B fields. His "Dangerous" is nominated for favorite pop/rock album and will battle Carey's "Unplugged" and En Vogue's "Funky Divas" for favorite soul/R&B album. Jackson's "Remember The Time" is vying for favorite

soul/R&B single.

Kris Kross is up for favorite-new-artist honors in the soul/R&B field; favorite band, duo or group, and favorite album for "Totally Krossed Out" in the pop/rock division; and favorite new artist and favorite artist in the rap/hip-hop categories.

Cyrus dominates the country categories, vying for favorite male artist; favorite new artist; favorite single for "Achy Breaky Heart," and favorite album for "Some Gave All."

Joining Jackson's "Dangerous" and Kris Kross' "Totally Krossed Out" in the favorite pop/rock album battle is U2's "Achtung Baby."

Boyz II Men's "End Of The Road" and the Red Hot Chili Peppers' "Under The Bridge" will face off with Carey's "I'll Be There" for favorite pop/rock single.

In addition, Arrested Development, Pearl Jam, and TLC will go head to head in the favorite-new-artist category in the pop/rock field.

In the heavy metal/hard rock field, Def Leppard, Metallica, and the Red Hot Chili Peppers are up for favorite artist, with Mr. Big, Pearl Jam, and Ugly Kid Joe vying for the favorite-new-artist honors.

Genesis, U2, Diamond Lead '92 Concert Biz To Rebound

■ BY MELINDA NEWMAN

NEW YORK—With the help of Genesis, U2, Neil Diamond, Elton John, Bruce Springsteen, Garth Brooks, and others, last year's concert industry rebounded from a dismal 1991.

According to Billboard's sister publication Amusement Business, Genesis scored the highest-grossing single concert stint in 1992, raking in \$6,515,992 from three soldout shows at the Niedersachsen Stadium in Hanover, Germany, last July. Domestically, the honors went to Springsteen, whose 11 sellouts at the Meadowlands Arena in East Rutherford, N.J., kicked off his first tour in the U.S. in four years, and earned \$6,295,707 in gross ticket sales.

The combined tally of the 100 top-grossing concerts reported to Amusement Business for the time period was \$205,554,535, an increase of almost \$60 million over 1991. However, U.S. promoters had to share the wealth with their international counterparts: eight of the top 25 concerts alone came from dates outside of the U.S.

Though Genesis has the highest individual concert gross reported, Amusement Business named U2 the

top touring act for the time period. The Irish band's 67 shows drew a total of 2,168,071 people for a combined dollar gross of \$61,258,890. Other artists making the list of top 10 touring acts of the year based on total ticket sales were Diamond, Metallica, Guns N' Roses, Genesis, Springsteen, John, Grateful Dead, Eric Clapton, and Hammer.

Brooks had the top-grossing country tour of the year. While his tally of \$18,213,430 was far below U2's because of his low average ticket price of \$18, the singer was the only artist listed to register 100% attendance at his concerts. His 79 shows drew 1,077,708.

Following is a list of the top 25 Boxscore concert grosses reported to Amusement Business for the issues dated Dec. 9, 1991, through Nov. 30, 1992. Each entry includes gross ticket sales in U.S. dollars, headliner and support act(s), total attendance, total capacity, and number of shows, ticket scale, promoter, venue, city, and dates.

1) \$6,515,992

Genesis
174,984; three sellouts, \$37.24, Peter Rieger/Konzertagentur GmbH, Niedersachsenstadion, Hanover, (Continued on next page)

AFTER A YEAR IN THE

October 1990:

Richard signs Spin Doctors. "Guys, this may take a long time," he says.

April 1991:

Firsts—Docs only band asked to play at the Worldwide Nike Convention and to play acoustic at all Hard Rock Cafes in U.S.

August 23, 1991:

"POCKET FULL OF KRYPTONITE" released. The never-ending tour continues. No end in sight.



April 1991:

Building a cult following in the Northeast, packing New York City's Wetlands and Nightingale's. Remember, patience is a virtue.

January 1991:

Spin Doctors release their 6-track debut EP, "Up For Grabs... Live."



December 17, 1991:

Not much happening. Still touring. Keep the faith.

February 1992:

Something's happening. 500 turned away in Ithaca; Cornell sells out in four hours. 17 of 19 shows sold out. What happened to the other 2?

GENESIS, U2, DIAMOND LEAD CONCERT BUSINESS TO REBOUND IN '92

(Continued from preceding page)

Germany, July 10-11, 13.

2) \$6,295,707

Bruce Springsteen

220,902; 11 sellouts, \$28.50, in-house, Meadowlands Arena, East Rutherford, N.J., July 23, 25-26, 28, 30-31, Aug. 2, 4, 6-7, 10.

3) \$4,594,205

Elton John/Eric Clapton

Curtis Stigers

122,388; two sellouts, \$60, \$35, Ron Delsener Enterprises, William A. Shea Stadium, Flushing, N.Y., Aug. 21-22

4) \$4,427,100

U2

Primus

Disposable Heroes Of Hiphoprisy 148,736; three sellouts, \$30, Don Law Co., Foxboro (Mass.) Stadium, Aug. 20, 22-23

5) \$4,060,744

Neil Diamond

90,506; eight sellouts, \$45.12, Barry Clayman Concerts, Wembley Arena, London, July 16-19, 21-22, 24-25

6) \$4,006,410

Elton John

180,000; two sellouts, \$80, \$13, Canto Nuevo/in-house, Azteca Stadium, Mexico City, Mexico, Nov. 13-14

7) \$3,809,741

Jesus Christ Superstar—The Concert

144,283; 148,005, 13 shows, seven sellouts, \$41.60, Garry Van Egmond Enterprises/International Management Group/Harry M. Miller & Co., Sydney (Australia) Entertainment Centre, Sept. 5-6, 8-11, 20-22, 24-27

8) \$3,682,208

Neil Diamond

113,588; 10 sellouts, \$43, Paul Dainty Corp., Sydney (Australia) Entertainment Centre, April 13-16, 18, May 3-5, 7-8

9) \$3,422,520

Elton John/Eric Clapton

Curtis Stigers

99,453; 120,174, two shows, \$75, \$35, Avalon Attractions, Dodger Stadium, Los Angeles, Aug. 29-30

10) \$3,345,477

Elton John

113,406; six sellouts, \$29.50, Ron Delsener Enterprises, Madison Square Garden, New York, Oct. 2-3, 5, 7, 9-10

11) \$3,287,399

Harry Connick Jr.

83,310; 15 sellouts, \$42.50, \$32.50, \$27.50, MSG Entertainment, The Paramount, New York, March 19-21, 23-24, 26-28, 30-31, April 2-4, 6-7

12) \$3,281,923

Neil Diamond

142,570; eight sellouts, \$25, \$19.50, Ogden Presents/Avalon Attractions, Great Western Forum, Inglewood, Calif., March 11-16, 22-23

13) \$3,269,790

U2

Primus

Disposable Heroes Of Hiphoprisy 109,000; two sellouts, \$30, Metropolitan Entertainment, Giants Stadium, East Rutherford, N.J., Aug. 12-13

14) \$3,250,710

U2

Public Enemy

Sugarcubes

108,357; two sellouts, \$30, Avalon Attractions, Dodger Stadium, Los Angeles, Oct. 30-31

15) \$3,225,585

Frank Sinatra/Shirley MacLaine

60,537; 62,953, 11 shows, eight sellouts, \$75, \$55, \$35, Radio City Music Hall Prods., Radio City Music Hall, New York, Oct. 8-12, 14-15, 30-31, Nov. 1

16) \$3,190,000

Neil Diamond

74,000; two sellouts, \$46, \$38, \$30, Aiken Promotions, Croke Park, Dublin, June 27-28

17) \$3,154,480

The Music Of Andrew Lloyd Webber, featuring Michael Crawford

62,685; 81,074, 14 shows, four sellouts, \$75, \$50, \$40, \$35, Radio City Music Hall Prods., Radio City Music Hall, New York, Sept. 22-Oct. 4

18) \$3,123,000

U2

Primus

Disposable Heroes Of Hiphoprisy 104,100; two sellouts, \$30, Ron Delsener Enterprises/Nederlander Organization, Yankee Stadium, Bronx, N.Y., Aug. 29-30

19) \$3,116,462

Grateful Dead

Steve Miller Band

110,670; 118,394, two shows, \$28.50, \$22.50, Metropolitan Entertainment/Jam Prods., Soldier Field, Chicago, June 25-26

20) \$3,106,542

Grateful Dead

Steve Miller Band

118,840; two sellouts, \$26.50, Metropolitan Entertainment, Giants Stadium, East Rutherford, N.J., June 14-15

21) \$3,021,488

U2

Primus

Disposable Heroes Of Hiphoprisy 108,043, two sellouts, \$33.50, Con-

cert Prods. International, Exhibition Stadium, Canadian National Exhibition, Toronto, Sept. 5-6

22) \$2,851,350

Neil Diamond

114,054, six sellouts, \$25, Ron Delsener Enterprises, Madison Square Garden, New York, Aug. 13-16, 20-21

23) \$2,766,513

Neil Diamond

61,925, five sellouts, \$45.12, Barry Clayman Concerts, N.E.C., Birmingham, England, July 7-8, 10-12

24) \$2,765,583

U2

Primus

Disposable Heroes Of Hiphoprisy 97,038, two sellouts, \$28.50, Cellar Door Concerts of D.C., RFK Memorial Stadium Starplex, Washington, D.C., Aug. 15-16

25) \$2,738,158

Grateful Dead

Steve Miller Band

123,000, three sellouts, \$23.50; Bill Graham Presents/Evening Star Prods., Sam Boyd Silver Bowl, Univ. of Nevada, Las Vegas, May 29-31

Assistance in preparing this story was provided by Barbara Davies.

WRITING ROOM...

April 1996:

Touring, touring, touring.
Patience, my good fellow. Patience.

April 1996:

52,000 units shipped.
A word-of-mouth cult audience is growing.
New York Times feature: (What took 'em so long?)

March 1996:

Pollstar names Spin Doctors a Top-50 grossing band. WEQX, Albany reports Spin Doctors #1 Requests surpassing U2 and Springsteen. Crown the new boss upstate.



Already over 300 shows.
Don't these guys ever get tired?



Anderson At 'Work'; Pop Tarts Toast New Release

PLAYIN' CATCH-UP: Did anyone really believe the holiday season would actually slow down the flow of new club music? Silly, silly . . .

Karen Anderson proves her mettle as a diva-in-waiting on "I Work Hard To Love You" (Apollo, New York), produced and co-written by another burgeoning talent, John Robinson. Like their underrated 1992 gem, "Thank You," this track weaves a hypnotic hook into a sparse garage foundation. Assertive vocals and simmering piano/organ lines grab the ear, while the bass line sneaks up the spine. Go for any of the mixes; they all work quite well. Give the track a sweeter, fleshier remix, and watch urban and crossover radio climb aboard. Single of the week.

With the production assistance of the long-dormant Blaze, newcomer Keisha Jenkins appears primed to make a dent on the dancefloors with "Goin' Through The Motions" (Easy Street, New York). She displays a formidable range and distinctive phrasing amid a flurry of clicking percussion, jazzy organs, and a garage bass line. Cool dubs will sweat early-a.m. sets, while the vocal mix has considerable above-ground potential. A pairing with powerful chemistry.

The ever-wholesome Debbie Gibson is poised for her first major club hit in eons with "Losin' Myself," the first single from her new Atlantic album, "Body Mind Soul." On its own, the song has a sullen urban/pop tone that is bolstered by Gibson's deepest and most assured vocal to date. Remixes by T-Ray and Louie Vega & Kenny Gonzalez transform the track into a smokin', state-of-the-charts hip-hop affair that will work well during R&B-slanted programs and on crossover radio. House jocks will savor the rousing "Masters At Work Dub," which is one of Gonzalez & Vega's better efforts in a while.

By the by, trivia buffs will recall it was via Gibson's 1991 near-hit, "One Step Ahead," that the Masters At Work remix concept was popularized. Be served.

After courting pop radio with a pair of ballads, it's good to see the Cover Girls deliver a true club jam (as opposed to restructuring a ballad for multiformat consumption). On "If You Want My Love" (Epic), they belt with more assurance than on any previous hits, and are supported by Joey Gardner's solid production. A garden variety of remixes by too many producers to list take the song through every conceivable dance format. While some may scream "overkill," there is no denying the necessity of such a strategy if you want an across-the-board club hit. In an effort to help you wade through the DJ-only two-record promo, we direct your initial attention to Gardner's "Classic Club" mix, and Ian Appell & Clive McKenzie's "More Than Enough Love" version.

It has been a long time since Jay



by Larry Flick

Williams was at the top of the club heap with "Sweat." Although he has clearly lost a bit of momentum, he comes on mighty strong with "It's Over" (Big Beat), a house anthem produced by Steve Keitt. Williams offers a chest-pounding performance, doing his best to inject energy into the somewhat docile arrangement. Nelson "Paradise" Roman's remixes give the song more musical muscle, even though the a cappella passage at the start of the original mix is not to be missed.

Tommy Musto and Victor Simonelli team for "Don't Be Shy" (Sub-Urban Soul, New York), a piano-driven deep-houser that gains most of its juice from rich harmonies and a rumbling bass line. The track works just fine as an instrumental, though the melody is so memorable that we wonder how much further it would go with a traditional song

X-Calibur gets down'n'dirty on "Love American Style" (Moonshine, Beverly Hills, Calif.), a techno diatribe on the perils of romance. Staccato compu-beats pop beneath caustic synths and angry chants like "being in love really sucks" and "all men care about is sex," among other more titillating rhymes. This one sure won't change the world, but it sure is a lot of fun. One of several tasty entries on Moonshine's "Techno Truth" compilation.

Enduring hi-NRG heartthrob Paul Parker swaggers back into action with a rendition of Chris Isaak's "Wicked Game" (ZYYX, West Babylon) that hangs somewhere between being kitschy and brilliant. His voice has matured quite nicely since the days of '80s classics "One Look" and "Right On Target." He lends a haunting, seductive quality to the song, while producer Ian Anthony Stephens takes the cut through three hard mixes that range in tone from pure NRG and house to more trendy trance. A guilty pleasure that could trigger crossover activity with the proper promotional TLC.

Remember Linda Clifford? The sassy belter behind disco-era hits like "Runaway Love" returns with "Whatcha Gonna Do" (Gold Karat, Chicago), a face-crackin' jam that is custom-made for NRG and pop/house programmers with a penchant for camp. Clifford slings verbal mud with castrating attitude. One to chuckle to whilst you twirl.

ALBUM NOTES: The Fabulous Pop Tarts end a four-year break from recording with the epic "Gagging On The Lovely Extravaganza" (Funtone USA, Atlanta). Partners Randy Barbato and Fenton Bailey inject clever and amusing lyrics into 17 tasty tracks that temper insinuating deep-house beats with Euro-minded synths. The duo share production credits with an army of luminaries, including Martyn Phillips, Pascal Gabriel, and Dan Hartman. RuPaul, Claudjia Fontaine, and Deee-Lite's Lady Kier Kirby make vocal cameos.

The set will be launched with Bill Coleman's sturdy remixes of "Theme From Voyeurvision," which melt an assortment of disjointed voices into a dark and seductive tribal-house groove. Other nifty programming choices include the uplifting "One Love," and "Come Circle Around," with its trance-induced nuances.

Barbato and Bailey will spend the coming months promoting this album, as well as managing RuPaul's career, and producing two British television shows, "L.A. Stories" and "World Of Wonder."

Chicago house-music aficionados are advised to be on the lookout for "Black Traxx, Volume 4," a set of slamin' underground instrumentals from the up-and-coming Mirage Productions posse.

The record has been floating

about on a limited number of unmarked white labels for about a month. A commercial pressing is slated to hit retail any minute now. As on the three previous volumes, the music on "Black Traxx" is deceptively simple: An assortment of vocal loops and samples are combined with R&B-drenched bass lines. But dig deeper and you'll discover complex arrangements and subtle hooks, which elevate these jams above typical house fare.

Although there's not a dud in the bunch, we predict heavy turntable action for the unflinching "Got To Suck The Pussy," with its technoized strings and racy incantations, and "Can You Feel It," which has soulful female scating that owes a tip of the hat to CeCe Peniston's No. 1 hit, "Finally."

TID-BEATS: We are willing to bet the farm that A&M newcomer Dina Carroll will emerge as one of the pop/dance divas of 1993. She has been packing dancefloors for the last six months with such yummy U.K. hits as "Ain't No Man" and "Why Did I Let You Go." Her full-

length debut, "So Close," reaches these shores within minutes, and it's a potent set of phat club jams and smooth retro-soul ballads. Although A&M is starting on a soft tip with the title tune, we hear one of the dance tracks is being readied as the next likely single release . . . Shannon is about to issue her first record since 1986. "Rainsong" is produced by E-Smoove and remixed by Ralphie Rosario. It will be issued in the U.K. on I.D. Productions' indie DJ World label over the next few weeks. A stateside release is still pending . . . Continuum Records has just released "This Is Techno, Vol. 4," the follow-up to its hugely successful "This Is Techno, Vol. 2." This one features more U.S. acts, including Euphoria and Shok . . . Another new compilation well worth giving a spin is "Future House" (Elevate, U.K.), which has such fab European deep-housers as Liberation's self-titled cut, "I'm Gonna Get You" by Bizarre Inc., and "People Living Today" by Semi-Real . . . Import alert: ex-Kraftwerk members Karl Bartos and Wolfgang Flur have formed a new act, Elektric Music, and are making noise with "Crosstalk" (SPV, Germany). It's a percolating synth-pop dance cut à la early Depeche Mode. A label deal in the U.S. is pending . . . Wacky Swedish act Army Of Lovers is in the midst of writing and recording material for its third album. The trio has recently grown into a quartet, with the addition of 21-year-old Dominika Peczynski, a stripper/singer/phone-sex queen . . . Finally, kudos to club pioneer Shep Pettibone on his Golden Globe Award nomination in the best-original-song category. He was cited for his collaboration with Madonna on "This Used To Be My Playground" from the film "A League Of Their Own." Pettibone has just revamped La M's cover of "Fever" for the flip-side to her next single, "Bad Girl."



THE FABULOUS POP TARTS

Billboard. HOT Dance Breakouts

FOR WEEK ENDING JAN. 16, 1993

CLUB PLAY

1. I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
2. IF YOU WANT MY LOVE (HERE IT IS) THE COVER GIRLS EPIC
3. FEEL LIKE SINGING SANDY B. NERVOUS
4. PUSH THE FEELING ON NIGHTCRAWLERS GREAT JONES
5. LOVE U MORE SUNSCREEM COLUMBIA

MAXI-SINGLES SALES

1. BINGO THE MOVEMENT SUNSHINE
2. I GOT A MAN POSITIVE K ISLAND
3. CHECK IT OUT GRAND PUBA FEATURING MARY J. BLIGE ELEKTRA
4. GO SPEED GO ALPHA TEAM STRICTLY HYPE
5. GRATITUDE BEASTIE BOYS CAPITOL

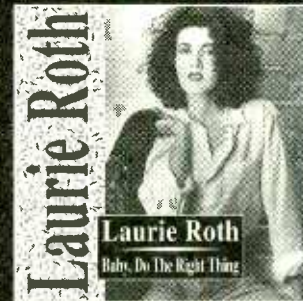
Breakouts: Titles with future chart potential, based on club play or sales reported this week.

structure. Regardless, a worthwhile playlist addition.

Rave DJs have, no doubt, begun to queue up at their local import shops for a copy of "Open Your Mind" by Usura (deConstruction, U.K.), a fast'n'furious romp, overflowing with stately strings, shoulder-shaking percussion, and more than a few imaginative vocal samples. Perhaps the most effective element of this track is the slow counter-melody that underscores the rapid primary line. "Open Your Mind" has already had a healthy underground life via a small Italian label, and is ripe for U.S. picking.

Baby, Do The Right Thing

SLR101



A Debut Single
From A New
Label



Label; Sentimental Music

319-101st Avenue S.E. Bellevue, WA 98004
206-454-9511 Fax 206-454-9509

Mgmt; Darrell Jenkins Mgmt Assoc.

1413 S. 10th Camden, NJ 08104
609-966-3119

Laurie Roth, the sleek and captivating singer-songwriter is out of the studio, and ready for her first single release on Sentimental Music. The debut single "Baby, Do The Right Thing," is a hot new dance track from the forthcoming album "Always Best Friends" (SMLR2993). Call MACOLA Record Group at 310-659-6036 for availability.



The Man In The Moon. MCA artist Mark Collie visits with industry cohorts following his recent showcase at Nashville's 328 Performance Hall. Collie performed songs, including the single "Even The Man In The Moon Is Cryin'," from his self-titled album, which was released Jan. 5. Pictured, from left, are Don Light, Collie's manager; Tony Brown, executive VP/head of A&R, MCA/Nashville; Collie; Bruce Hinton, president, MCA/Nashville; Rick Shipp and Paul Moore, both of the William Morris Agency.

Cabin Fever Makes CMA Connection Video Co. To Release Country Compilations

BY DEBBIE HOLLEY

NASHVILLE—Cabin Fever Entertainment has secured a licensing agreement with the Country Music Assn. to release a series of country music compilation videos during the next three years. The videos will be based on the CMA Awards' nominees and winners.

The first project, slated for release May 26, is to feature the CMA's award-winning "Singles And Songs Of The Year" from the past decade. Per the agreement, Cabin Fever has the right to release two compilation videos each year.

Music videos are to be the core of the compilations, but according to Bob Bantle, VP of Cabin Fever Entertainment, interviews and dialog will be in-

terspersed throughout the tapes. "Hopefully, we'll be able to interview a lot of the key songwriters who've written the songs. We want to capture what was going through their mind when they put the pen to paper."

'The CMA logo is almost like a Good Housekeeping seal of approval for a country music fan'

For the CMA tapes, Bantle says Cabin Fever will shoot a lot of the interviews "wherever we can access the songwriters, but hopefully we'll be able to take advantage of functions, such as a guitar pull, where a lot of songwriters are in one spot at the same time."

Bantle expects the tapes to run approximately 45-48 minutes long. "We're planning to have 10 to 12 songs per title," he adds. "We're still getting all of the business-affairs stuff together, so we haven't determined which titles will be used yet."

Cabin Fever Entertainment has become a specialist in the area of long-form video production and distribution. It built its foundation with tapes of Hank Williams Jr., Charlie Daniels, Patsy Cline, Willie Nelson, Lynyrd

Skynyrd, Ernest Tubb, and the Nitty Gritty Dirt Band. Cabin Fever distributes theatrical videos as well, including "Lonesome Dove," "Ford: The Man And The Machine," and "Anastasia."

The CMA tapes will be marketed through mass merchandisers, record shops, and retailers that offer sell-through product. The suggested retail price had not been determined, but "it will probably be between \$12.95 and \$14.95," notes Bantle.

He says the videos possibly will be available at the trade organization's International Country Music Fan Fair in June, as well as through the new CMA Country Club, handled by Omni Marketing Systems in Detroit.

According to Bantle, Cabin Fever's marketing staff is working with Omni on a cross-promotional level. "We swapped an ad in a publication that we have access to, which has about a million subscribers, for the Country Club. Right now, we're trying to work out details of how we'll be working with Omni to make our products available to their membership."

The second compilation video is tentatively set for release in September. Its theme has not been confirmed.

Ed Benson, executive director of CMA, says one advantage to marketing such a compilation is the CMA's notoriety among country music fans. "The CMA logo is almost like a Good Housekeeping seal of approval for a country music fan," notes Benson.

Pickin's A-Plenty At Hartford Party Guest List A Tribute To Country's Music Makers

GATHERED AT THE RIVER: John Hartford's semi-annual post-Christmas parties are distinctive in at least two regards: They run for three days and they are populated more heavily by people who make music than by those who package and sell it. That's an oddity for Nashville.

It is obvious from his guest list that Hartford—in addition to being a first-rate songwriter, performer, producer, author, artist, and riverboat pilot—is a folk-music scholar as well. This year, several hundred friends and acquaintances of Hartford and his wife, Marie, flocked to their towering home beside the Cumberland River to talk, pick, sing, and pick some more. Legends and novices clustered together democratically in every room of the house, united by their passion for old melodies and lyrics and the memories they conjured up.

Hartford, his fiddle always at the ready, moved quietly among the groups, an admiring spectator of the talent assembled.

Among the guests were musicians Earl Scruggs, Nanci Griffith, Grandpa and Ramona Jones, Buck White, Del McCoury, Vassar Clements, Doug Dillard, Bill Carlisle, Ranger Doug Green, Bernie Leadon, Bobby Thompson, Jamie Hartford, Roy Huskey Jr., David Grier, Holly Odell, Benny Martin, and Elmer Bird; songwriters Harlan Howard and Bob Regan; Country Music Foundation chief Bill Ivey; country music historian Charles Wolfe; folklorist and Museum of Appalachia founder John Rice Irwin; "Bluegrass Unlimited" editor and publisher Pete Kuykendall; Dan Hayes, executive director of the International Bluegrass Music Assn.; bluegrass DJ and Country Music Television programming assistant Traci Todd; and Ralph Dupae, consultant to the Inland Rivers Photo Preservation Institute at the Univ. of Wisconsin.

The whole affair was magical.

FROM OUR READERS: Christopher Shaw, of Averill Park, N.Y., writes to say he got major-label attention for his wife, singer/songwriter Bridget Ball, by asking her fans to send Christmas cards on Ball's

behalf to label A&R reps. The cards' common message was, "Merry Christmas, and, by the way, I think you should sign Bridget Ball." The ploy, which Shaw says was inspired by the movie "Miracle On 34th Street," has so far elicited callbacks from MCA and Sony.

And Denise De Maria, of New York City, has been so taken lately by the titles and lyrics of country music hits that she's fashioned a "New Year's Resolution: A Country Fable" from them. A sample: "Come next Monday, goin' on a diet. I saw the light, I'm a brand new man. Everybody says, 'Fool, fool, nothin' you can do.' I say, 'Watch me prove you wrong today. I cross my heart and promise to. (That's good; no, that's bad.) I can't deny that I'm tempted. One step forward and two steps back.'"

MAKING THE ROUNDS: Country nominees for the 20th annual

American Music Awards are Garth Brooks, Billy Ray Cyrus, Vince Gill, and Alan Jackson (favorite male artist); Reba McEntire, Lorrie Morgan, Tanya Tucker, and Wynonna (favorite female artist); Alabama, Brooks & Dunn, and Sawyer Brown (favorite band, duo, or group); "The River," "Achy Breaky Heart," and "For My Broken Heart" (favorite single); "The Chase," "Some Gave All," and "For My Broken Heart" (favorite album); and Brooks & Dunn, Cyrus, and Wynonna (favorite new artist). The award winners will be announced Jan. 25 on a prime-time ABC-TV special.

One of the best how-to books for aspiring artists we've seen in some time is the new (fourth) edition of Diane Sward Rapaport's "How To Make & Sell Your Own Recording: A Guide For The Nineties." Published by Prentice Hall, the guide covers every relevant subject from financing to album design to promotion. It's useful even to those who've been in the business awhile... The January issue of "Bluegrass Unlimited" lists 475 bluegrass festivals... John Van Meter, formerly with Malaco Music, has joined professional staff of Zomba Music.

Cumberland Registry has signed a licensing agreement with the Country Music Assn. to produce and sell

(Continued on page 30)



by Edward Morris



Bluegrass Society Sets Annual Meet

NASHVILLE—The Society for the Preservation of Bluegrass Music of America will hold its national convention Jan. 28-31 at the Sheraton Music City here.

The convention will include a band contest, awards show, artist showcases, and a promoters meeting.

Scheduled to perform are the Nashville Bluegrass Band, Hurricane Creek, Paul Mullins & the Traditional Grass, the Goins Brothers, the Del McCoury Band, the Osborne Brothers, Bluegrass Brigade, the Cox Family, John Hartford, Alison Krauss & Union Station, the Lewis Family, Umy & the Goodtimers, the Marks-

men Quartet, Wild & Blue, the Bass Mountain Boys, the Sand Mountain Boys, and the Randall Hylton Show.

Registrants are given one ballot each to cast their votes for award nominees.

Three-day tickets to the event are \$35 each in advance or \$40 at the door. A bluegrass gospel show Jan. 28 is separately ticketed. It features the Marksman Quartet, New Tradition, the Isaacs, the Primitive Quartet, and the Watkins Family.

SPBGMA is headed by Chuck Stearman and headquartered in Kirksville, Mo.



Yoakam Goes Gold-berg. Dwight Yoakam visits with Whoopi Goldberg during an episode of "The Whoopi Goldberg Show," during which he performed "The Heart That You Own," from his gold-selling "If There Was A Way" album, the title track from his "Buenas Nochas From A Lonely Room," and "Lonesome Road" from his upcoming album (his sixth) scheduled for release March 23.

Dear Mary-Chapin,

***T**hanks for another
wonderful year.*

*Your eloquence
leaves us
speechless.*

*All our love,
John & Tom*

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Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	3	5	★ ★ ★ NO. 1 ★ ★ ★ HARRY CONNICK, JR. COLUMBIA 53172*	1 week at No. 1 25
2	2	15	TONY BENNETT COLUMBIA 52965*	PERFECTLY FRANK
3	1	15	BRANFORD MARSALIS COLUMBIA 46083*	1 HEARD YOU TWICE THE FIRST TIME
4	4	21	CHARLIE HADEN QUARTET WEST VERVE 513 078*	HAUNTED HEART
⑤	8	9	DAVID BENOIT GRP 9687*	LETTER TO EVAN
6	6	13	FRANK MORGAN ANTILLES 512 570*/VERVE	YOU MUST BELIEVE IN SPRING
7	5	13	THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 53145*	PORTRAITS BY ELLINGTON
⑧	13	9	JACKIE MCLEAN ANTILLES 517075*/VERVE	RHYTHM OF THE EARTH
9	10	11	ELIANE ELIAS BLUE NOTE 96146*/CAPITOL	FANTASIA
10	9	19	STANLEY TURRENTINE MUSICMASTERS 65079*	MORE THAN A MOOD
⑪	14	9	MIKE STERN ATLANTIC 82419*	STANDARDS
12	7	15	BETTY CARTER VERVE 513 870*	IT'S NOT ABOUT THE MELODY
13	12	13	ANTONIO HART NOVUS 63142*/RCA	DON'T YOU KNOW I CARE
⑭	23	5	HARRY CONNICK, JR. COLUMBIA 53171*	ELEVEN
⑮	17	7	BRUCE FORMAN WITH JOE HENDERSON KAMEI 7004*	FORMAN ON THE JOB
16	11	15	KENNY GARRETT WARNER BROS. 45017*	BLACK HOPE
⑰	24	5	DIZZY GILLESPIE TELARC 83316*	TO BIRD WITH LOVE
⑱	25	5	TERENCE BLANCHARD 40 ACRES AND A MULE 53190*/COLUMBIA	MALCOLM X THE ORIGINAL SCORE
⑲	NEW ▶		GERI ALLEN BLUE NOTE 99493*/CAPITOL	MAROONS
20	18	25	JIMMY SCOTT SIRE 26955*/WARNER BROS.	ALL THE WAY
21	20	9	CARMEN BRADFORD AMAZING 1030*	FINALLY YOURS
22	22	35	SHIRLEY HORN VERVE 511 879*	HERE'S TO LIFE
23	21	7	JIMMY HEATH VERVE 513956*	LITTLE MAN BIG BAND
24	19	13	OSCAR PETERSON TRIO TELARC 83314*	LAST CALL AT THE BLUE NOTE
25	16	9	WALLACE RONEY MUSE 5441*	SETH AIR

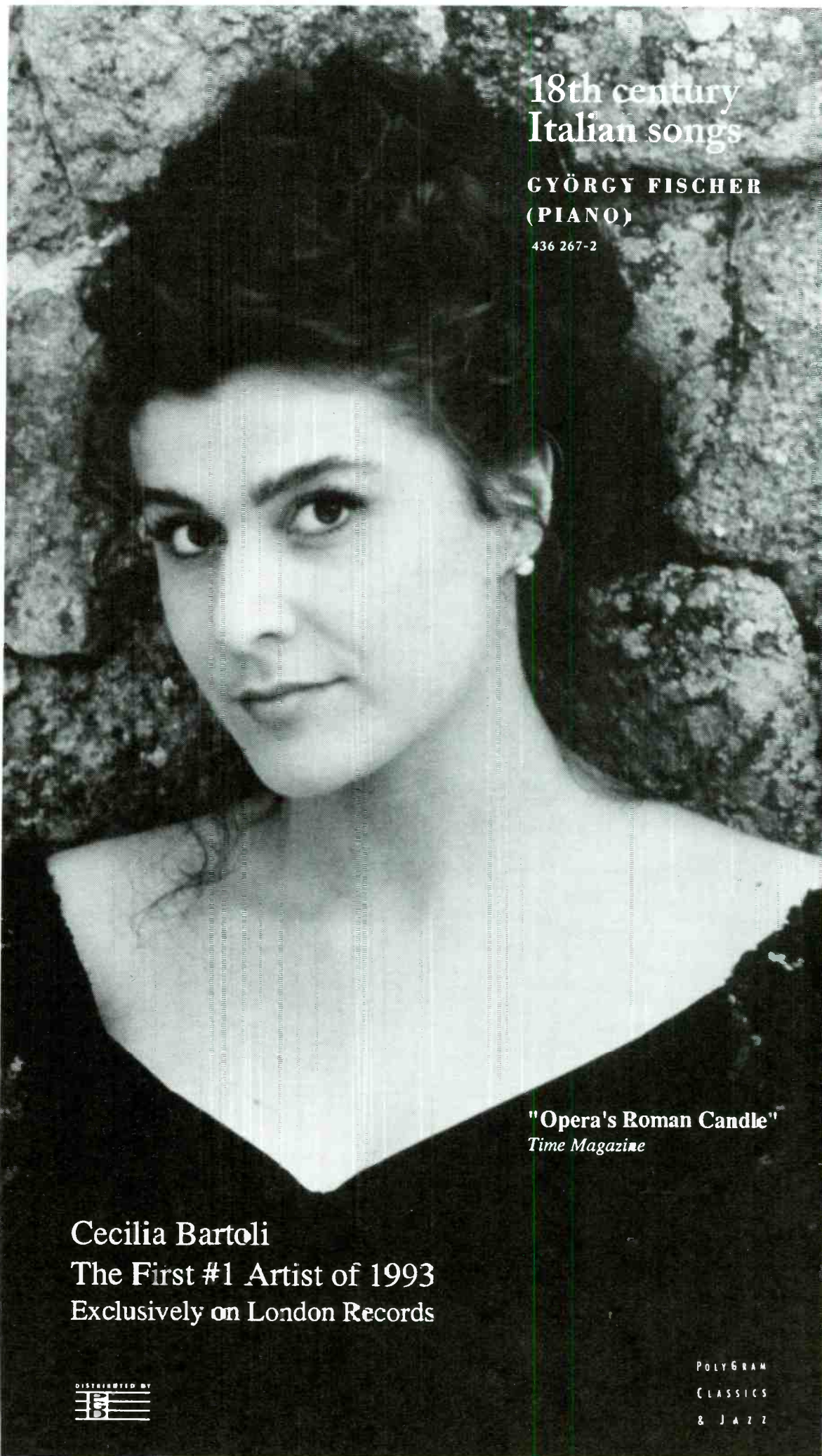
TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	3	5	★ ★ ★ NO. 1 ★ ★ ★ KENNY G ARISTA 18646*	1 week at No. 1 BREATHLESS
2	1	13	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
3	2	19	BOB JAMES/EARL KLUGH WARNER BROS. 26939*	COOL
4	4	19	THE RIPPINGTONS GRP 9681*	WEEKEND IN MONACO
⑤	7	9	MACEO PARKER VERVE 517 197*	LIFE ON PLANET GROOVE
6	5	13	THE BRECKER BROTHERS GRP 9684*	THE RETURN OF THE BRECKER BROTHERS
7	6	23	PAT METHENY GEFEN 24468*	SECRET STORY
8	10	13	NORMAN BROWN MOJAZZ 7000*/MOTOWN	JUST BETWEEN US
⑨	11	11	BOBBY LYLE ATLANTIC 82435*/AG	SECRET ISLAND
10	9	11	RAMSEY LEWIS GRP 9688*	IVORY PYRAMID
⑪	14	7	STEPS AHEAD NYC 6001*	YIN - YANG
⑫	12	7	FATTBURGER SIN-DROME 1805*	ON A ROLL
⑬	13	35	DAVID SANBORN ELEKTRA 61272*	UPFRONT
14	8	15	LARRY CARLTON GRP 9683*	KID GLOVES
⑮	17	9	GARY BURTON & FRIENDS GRP 9685*	SIX PACK
16	16	9	TOM COSTER JVC 2015*	GOTCHA!!
⑰	23	5	RONNIE LAWS PAR 2015*	DEEP SOUL
⑱	22	5	KEYVN LETTAU JVC 2016*	SIMPLE LIFE
19	19	25	MILES DAVIS WARNER BROS. 26938*	DOO BOP
20	15	21	HIROSHIMA EPIC 46232*	PROVIDENCE
21	18	19	BELA FLECK AND THE FLECKTONES WARNER BROS. 45016*	U.F.O. TOFU
22	21	25	NAJEE EMI 99400*/ERG	JUST AN ILLUSION
23	20	13	SHADOWFAX EARTH BEAT 42523*/WARNER BROS.	ESPERANTO
24	25	7	WINDOWS BLUE ORCHID 2014*/DA	FROM THE ASYLUM
25	24	27	AL JARREAU REPRISE 26849*/WARNER BROS.	HEAVEN AND EARTH

○ 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. © 1993, Billboard/BPI Communications.

Cecilia Bartoli

IF YOU LOVE ME *Se tu m'ami*



18th century
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(PIANO)

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"Opera's Roman Candle"
Time Magazine

Cecilia Bartoli
The First #1 Artist of 1993
Exclusively on London Records



POLYGRAM
CLASSICS
& JAZZ



The Winners Take It All. Benny Andersson and Bjorn Ulvaeus of Abba receive platinum awards for sales of PolyGram's "Abba Gold" album in the U.K. and Sweden. Pictured, from left, are PolyGram International catalog marketing director Chris Griffin; Andersson; PolyGram Sweden managing director Lennart Backman; Ulvaeus; and Polar Music Sweden managing director Ingemar Bergman. The album has sold 3 million copies since its release last September.

CLIM-ate Right For French Action Group

BY EMMANUEL LEGRAND

PARIS—Three traditionally divided sections of France's music business are uniting in a bid to gain more exposure for national artists.

A key strand of the new body's policy will be to get tough with top 40 stations that are not playing their minimum quota of French-language music.

Performing rights society SACEM, industry body SNEP, and the artists union SFA have banded together to form the music interprofessional liaison committee, CLIM. The respective presidents, Jean-Loup Tournier, Gilles Paire, and Francois Parrot, jointly unveiled their program at a press conference here.

Its goals are to promote the French "chanson" and French music, whatever the style; to enhance the promotion of French creativity at European level; to encourage radio stations to respect their commitments regarding their share of French-language music they broadcast; to press for a French music TV channel; and to defend rights holders threatened by European directives and by new technologies.

CLIM has a positive precedent in history. In 1986, all the different representatives of the music business created a united body, called BLIM, to lobby government. One of their main achievements was the lowering of VAT on sound carriers from 33.3% to 18.6%, which contributed to the late-'80s boom in the French music market.

While the goals are well-known and seen as well-intentioned, CLIM is less precise about the methods of achieving its goals, and it has not set any timetable.

One of the group's more controversial aims will be asking the radio stations to "respect the agreements they have signed regarding the share of French-language music." CLIM is calling for action from the broadcasting authority CSA on top 40 FM stations such as NRJ, Fun, and Skyrock, which do not broadcast the 15% quota they agreed to when they were granted their licenses, or the 20%-25% voluntary minimum agreed with

SNEP.

CLIM's proposals will be presented to the differing political parties before the general election this March. SACEM president Tournier pointed out CLIM was not asking for taxpayers' money, but for decisions that could make a difference to the business. "If the music business had just 10% of the attention the cinema industry gets, we would have no problems," says Tournier.

CLIM says the measures are needed to reverse the trend that has seen sales of French records fall drastically from 50% of the market to 42% in the past two years. Comments SNEP president Paire, "It is a cry of alarm. We want to put together all the means we have to develop French production, because we believe in it

Warner, EMI Link To Tune Of \$3.5 Mil For Australia's Third CD Plant

BY GLENN A. BAKER

SYDNEY—Australia's third CD plant, a joint venture between major record companies Warner and EMI, came on line in December under the banner of DATA (Digital Audio Technology Australasia). It opened in time to press 100,000 discs for the Christmas market with a single Twinliner CD line. A second machine will be installed by the end of January and a third by early March.

The plant is located next door to EMI's cassette factory in the Sydney suburb of Silverwater. It is estimated to be a \$3.5 million investment for the two majors and is intended to supply the needs of the participating companies only, with no excess capacity expected. A larger Sony plant, due to come fully on line in Sydney during April, will cater to custom work, including the needs of other majors that have not yet committed to local plant construction.

For the past two years, the Australian industry has faced mounting difficulty in securing immediate and reliable CD stock supply, particularly with CD singles, which have now been accepted by the public as the principal

CNR Records Merges With Indisc Benelux Indies Are Buoyed By Move

This story was prepared by Willem Hoos in Amsterdam, Marc Maes in Brussels, Kai Roger Ottesen in Oslo, and Dominic Pride in London.

AMSTERDAM—One heavyweight company will dominate the Benelux independent scene following the merger of CNR Records and Indisc.

After months of uncertainty, the 56-year-old CNR Records and its sister company, Sound Products, were formally declared bankrupt at the end of December.

The two companies, together with four other subsidiaries of parent Face

Holdings, filed for suspension of payment (the equivalent of protection from creditors) Dec. 21 in Amsterdam. They were declared bankrupt by the administrator, Henk C. Bitter, a week later.

Arcade Entertainment Holdings (AEH), whose interests include Holland's biggest TV marketer, Arcade, has bought the 50,000 CNR masters as well as the worldwide rights to Sound Products classical catalog.

AEH says it will carry on the activities of CNR in a new organization, merged with its own Indisc label.

The new company, to be known as CNR/Indisc, will have an 8% share of the Dutch market and a 14% share of Belgium's sales, claims AEH president Herman Heinsbroek.

Heinsbroek declines to put a figure on the deal, saying only that AEH paid the receiver "a fair price" for the assets.

CNR has built up a strong presence in Dutch and Flemish repertoire. Despite the problems of its former parent, CNR Belgium had its best year ever in 1992, topping the national and international album charts and the compilation album chart. CNR also had the top-selling Flemish single of the year. Managing director Rick Blomme put the company's total market share at 8%.

Heinsbroek says the Dutch and Belgian organizations will be merged, with one CNR/Indisc operation in each country. Face Holdings president Cees Baas will be managing director of the new company, while both Belgian and Dutch operations will each have a GM.

"At the moment we have two MDs in each country," says Heinsbroek, "but we will try not to lose anybody." The move is unlikely to result in large layoffs, claims Heinsbroek: "CNR was rationalized before we bought it. A lot of people were fired then so it shouldn't make a lot of difference."

Sound Products will be merged

with Vanguard Classics, which AEH bought in 1990 for \$3.5 million.

The companies' former owner, Face, had been negotiating with its banker, Credit Lyonnais Holland, to solve its cash-flow problems since last fall. Baas, who has been unavailable for comment for several months, earlier blamed poor music and video sales on Holland's blistering summer weather.

CNR video and its sister company, HVP Benelux, are not included in the AEH purchase, having been bought by a Dutch consortium. A buyer is still being sought for CNR Film Releasing.

Last November, Face sold distributor Rotonde to rival Rigu Sound, and CNR's Danish subsidiary filed for bankruptcy after its parent failed to inject more cash.

However AEH says it has bought CNR Records Sweden and Norway's CNR Nonstop, which are still trading. CNR Nonstop managing director Ole Vider Lien refuses to comment on Arcade's acquisition.

Face's recent difficulties have not interfered with CNR Nonstop, says Lien: "We stand very much on our own feet." The company, with a market share of 7%-8%, has a strong showing in Norwegian and Swedish repertoire, as well as distributing labels such as Grappa, Tylden & Co., and Major.

Heinsbroek says the Norwegian and Swedish companies will give the Arcade group a foothold in these markets: "We intend to start TV marketing in Sweden within four weeks."

Arcade is the market leader in TV-advertised compilations in its home market of the Netherlands. It claims to have between 10%-15% of the Dutch market, and is the largest company outside the local IFPI affiliate NVPI. Both CNR and Indisc will remain NVPI members.

AEH also has TV marketing com-
(Continued on page 39)



Platinum Circle. The members of Miami-based Inner Circle celebrate platinum sales success with executives of WEA Germany in Stuttgart at the end of a two-month, sold-out tour of Germany. The group's song "Sweat (A La La La Long)" has spent 11 weeks at No. 1 in Germany and was one of the best-selling singles of 1992 across Europe. Pictured, front row from left, are Bernd Dopp, marketing manager, WEA Germany; Gerd Gebhardt, managing director; Alexander Maurus, senior product manager; group member Lancelot Hall; Jon Gray, managing director, Madhouse Music; and Folkert Koopmans, Scropio concerts. In back row, from left, are group members Roger Lewis and Michael Johnson; Hans-Otto Villwock, product manager WEA Germany; group member Calton Coffie; Mattias Wachtmeister, A&R director, Metronome Sweden; and group members Eldon Irei, Ian Lewis, and Touter Harvey.

Indie Satellites Supply Sony Belgium

■ BY MARC MAES

BRUSSELS—More long-term deals with independent labels will be Sony Music's way of lifting its domestic talent roster in Belgium.

New managing director Patrick Decam intends to use the same philosophy as Sony Music International by doing licensing deals with independent production houses. He hopes to triple Sony's Belgian signings, to take more of the 15% share of the Belgian market held by native acts.

Sony already has long-term deals with Belgium's ARS and Team For Action. With ARS, Sony handles the label's Flemish releases, such as Yasmine, Sylvie Melody, and Nic Alsi,

while Sony Music International takes international releases, such as Technotronic and dance compilations.

Sony has also consolidated its contract with indie Team For Action, which includes the 13th album by Pierre Rapsat, titled "Brasero."

The release of debut singles by Sara Beth and Melissa Kane marks the first important step of Sony Belgium's long-term deal with production company Double T Music. The company is headed by former PolyGram special projects manager Kristof Turcksin, who owns the label along with former BMG Ariola managing director Jan Theys, and the audio/visual group D&D.

The tie-up is a blueprint for further

cooperations, says Decam: "The idea is that Sony wants to team up with people who have a nose for domestic talent, and who are creative in the field of special marketing. Double T will handle all the promotion and marketing activities, while Sony will distribute the product."

According to Turcksin, the company has decided on a selective A&R policy with an emphasis on international potential: "We don't intend to sign as many acts as possible. Dialog on both the creative and artistic side are the cornerstones of our relationship with the artists. The deal will allow us to combine the multinational's budgetary support with our creative

(Continued on next page)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: Country music meets the rhythms of resistance in one of the early offerings from the fledgling BMG Africa record company in partnership with Shifty Records. **Vusi Mahlasela**, from the Mamelodi township near Pretoria, has been described as having "one of the sweetest voices ever to emerge from the misery of apartheid." Like many black musicians on this continent, he taught himself to play on a guitar he had built himself from wood, tin, and fishing line. He has since developed into a singer/songwriter almost in the American folk tradition but with a strong ethnic content in both rhythm and lyrics. The net result sounds roughly like **Don McLean** meeting **Johnny Clegg**, but with a wider instrumental scope than the former and more vocal range than the latter. There is also an undercurrent of militancy running through his debut album, "When You Come Back," particularly in a song like "Gijamani Masoja" (an African National Congress military command meaning "Run Soldiers!"). However, the dominant feel is one of bittersweet sadness and, finally, emotional inspiration.

ARTHUR GOLDSTUCK

FRANCE: **Julien Clerc**, who first came to attention in 1968 with the musical "Hair," has returned with a new album, "Utile" (Virgin), marking the renewal of his collaboration with **Etienne Roda-Gil**, the lyricist with whom he composed most of his early hits . . . Jazz violinist **Stephane Grappelli** celebrated his 85th birthday on stage at the Olympia concert hall with his colleague **Michel Legrand** (no relation). The event was televised and an album is slated for release later this year . . . Another birthday to be celebrated in style is that of **Johnny Hallyday**, who will play before 50,000 fans at the Parc des Princes stadium, Paris, on his 50th birthday in June . . . **Etienne Daho**, **Malika Family**, and **MC Solaar** are among the French stars winging their way to Japan to perform at the Halou music festival in Tokyo in March.

EMMANUEL LEGRAND

SPAIN: **Juan Luis Guerra's** album "Areito" (Billboard, Dec. 26) is already a contender for the biggest-selling album of 1993. The Spanish-language singer/songwriter from the Dominican Republic sold more than 1 million copies of his 1990 album "Bachata Rosa" in Spain and there is no reason why "Areito" should not perform at least as well. Guerra and his band 4:40 remain the premier exponents of merengue, the soft-form first cousin of salsa, but "Areito" goes much further than that. With songs by Zair-ean guitarist **Diblo Dibala** and Haitian **Nemours Jen Baptiste**, the album covers many topics that are way outside the salsa/merengue mainstream. "Areito" itself is the name of both a song and a dance practiced by the pre-Columbian Indians of the Caribbean. Five hundred years



after the "discovery" of the Americas, Guerra's album is a belated recognition of these people and finds Guerra responding to social injustice with calm indignation and venomous humor. "Rompiendo Fuente" is perhaps the most touching song ever written by a man on the subject of giving birth. Could this album be the sound of 1993 in Spain?

HOWELL LLEWELLYN

JAPAN: What do you get when you mix **Miles Davis** with **Johnny Rotten**? The answer is someone like **Toshinori Kondo**, a jazz trumpeter who combines the hardcore-fusion approach of Davis circa "Bitches Brew" with punk's aggressive edge. Kondo was in strong form at a recent show at Tokyo's Club Quattro as he blasted piercing riffs through his wah-wah-treated horn, pausing only to belt out some Lydonesque vocals. The sound of his backing band, **IMA**, was dominated by the stellar guitar playing of **Taizo Sakai** and was suitably intense. This is not music for the fainthearted. Kondo, 44, was born on the island of Shikoku but is now based in Tokyo. Like many Japanese jazz musicians, he spent time in New York and has collaborated with **Derek Bailey**, **Bill Laswell**, and **John Zorn** as well as Korean percussion group **Salmunori**. Kondo recently signed with MMG Inc. and will release a CD single, "Ude Ni Oboeri" ("I Have Confidence"), Jan. 25 from the album "Touch Stone," set for Feb. 25 release. Kondo and **IMA** bring their "Brain War Tour" to Germany and Austria Jan. 17-31. Watch out, **James Last!**

STEVE MCCLURE

NEW ZEALAND: Indie label Flying Nun ended 1992 with an impressive CD repackaging of its 11-year history . . . Two groups currently attracting interest from U.S. labels are the **3Ds** and **JSE** (formerly Jean Paul Sartre Experience). **JSE's** "Breathe" EP won top-10 honors here . . . Already recording in American studios are **Straitjacket Fits** and the **Bats**. The latter's forthcoming album is being produced by **Lou Giordino** (**Sugar**, **Pere Ubu**) . . . **Headless Chickens**, whose "Body Blow" album has already produced two top-10 hits here, have finished recording additional material with producer **Michael Koppelman** (**Prince**) for a repackaged "Body Blow" album to be released in Australia.

GRAHAM REID

• BILLBOARD SPOTLIGHTS •



BRITS AROUND THE WORLD

British talent is a worldwide force! Billboard's February 13 issue will provide an up-to-date summary of the influence and impact of British talent on global music markets and of the latest techniques employed by the U.K. companies to break this talent. Hot stories will include a lead article on U.K. talent development for the world, case histories of how specific acts have been marketed in various countries,

a look at '92's most successful new acts a rundown of nominees for the Brit awards and much more!

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Billboard

SNEP Snaps At French Chart Compilers

■ BY EMMANUEL LEGRAND

PARIS—The future of France's new modernized Top 50 singles chart system looks unclear following industry body SNEP's withdrawal of its endorsement of the listing.

As of Jan. 5, label representatives have stopped attending the weekly meeting where the charts are announced and where decisions are made on which tracks will be monitored.

SNEP's displeasure is aimed more at chart monitoring system Nielsen than Europe 1, the radio station that operates the chart. SNEP has complained in the recent past about discrepancies in the panel of stores monitored by Nielsen. It also has complained about unreliability and delays in modernizing the system.

The albums chart, modernized last year, uses a computerized point-of-sale system. By contrast, the singles

chart is hand-monitored, and record companies present each week the titles they wish to be monitored by two companies, Nielsen and Ipsos.

Tension has been mounting between SNEP and Nielsen, but the withdrawal of support by SNEP has surprised many. Comments one insider, "It looks like a childish move made by some quick-tempered people. It's OK when you have another option, but in this case there is no counter-proposal, no other system. It would have been better to put strong pressure on Nielsen for improvements."

The withdrawal of support was by no means a unanimous decision. The call for action was led by Sony Music president Henri de Bodinat and EMI president Gilbert Ohayon.

PolyGram was considering going alone to the Top 50 weekly meetings, but finally decided to show strength with the rest of the business.

Jacques Clement, managing director of Top No. 1, the Europe 1 affiliate that operates the charts, says the listing will continue even without the record companies' endorsement.

Clement claims that "their presence will no longer be needed, as singles charts using a POS system will be implemented in January or February." The labels have no alternative, claims Clement. "Getting to a computerized Top 50 took us four years and a lot of money. It is not so simple. If [the record companies] plan their own chart, I wish them luck."

Some within the industry feel that denouncing the charts without having an alternative was going too far.

The move also rekindles the debate about who pays for the charts, as all the expenses are paid for by Europe 1. Says one broadcaster, "If the industry wants to control the charts, then the least it could do is to pay for it."

Danish Shops Sign On To POS System

■ BY KAI ROGER OTTESEN

COPENHAGEN—In the first project of its type in Scandinavia, all records sold in Denmark's 80 most important retail outlets are being registered weekly through a computerized point-of-sale scanning system.

As of Jan. 1, Danish sales are no longer based on shipment reports from record companies to retail but on actual sales from retail to consumer.

Until last summer, the official Danish sales charts were published by national newspaper BT, listing the top 30 singles and top 75 albums. BT stopped publishing these lists, based

on IFPI statistics, because records from non-IFPI members failed to appear on the charts.

Now independent labels are welcoming the new data-based chart because their product is included. When BT decided to omit the charts, Danish IFPI chairman Stefan Fryland, also managing director of PolyGram Records Denmark, predicted changes in the chart compilation process.

An initial four-year deal between IFPI Denmark and Copenhagen-based research firm Nielsen Index was signed last October. Fryland says, "The new system is now in a two-month trial period and the first official charts should be published early in March."

He believes the project will "make sense in what has been Danish chart chaos." He says, "It's confusing when every newspaper, every TV station, and every radio station has its own version of a chart."

IFPI Denmark marketing man-

ager Erik Harpsøe Poulsen says, "This will be the official chart—and a reliable chart because it accounts for 50% of the total Danish market. Retail chain Fona, which alone has a 20% share, is in on the project."

It is still unclear on which days the charts will be compiled and published, and IFPI also is involved in negotiating about who gets first publication rights. Poulsen says the new chart will be substantially more expensive to produce than the old BT listing. "That was based on international IFPI statistics showing sales from label to retailer, so it was inexpensive."

"On this computerized system, which needs a lot more work, the record companies are paying. How much each label pays depends on what chart positions it has achieved. It's more expensive to be in the area of the top 10 than in the lower part. Labels will have to pay on a quarterly basis," adds Poulsen.

CNR/INDISC MERGE

(Continued from page 37)

panies in Germany, Spain, France, and the U.K., and plans to open soon in Milan and Lisbon.

The acquisition will lift the holding company's turnover by some \$30 million to about \$206 million.

Heinsbroek says he intends to use Arcade's companies to set up CNR Records on a continentwide basis: "Arcade has the marketing and the distribution in these territories. Why shouldn't we use them?" That process will begin when existing international licensing and distribution deals expire, says Heinsbroek, who confirmed his desire to have CNR as an A&R source in the U.K.

In addition to the Arcade and Indisc companies, AEH also owns the 42-chain retailer The Music Store, wholesaler Discourier, commercial radio stations Power FM and Radio 10 Gold, the Star Inc. studio, and Arcade Music Publishing.

The CNR acquisition had less to do with flagging compilation sales than with the desire to increase sales in a good market, says Heinsbroek: "The Benelux still has high spending per capita on music and the penetration rates are high. We decided it was time to spend money in that market."

newsline...

NORWAY HAS increased VAT on all products by 2%, to 22%. However a NKR 16.50 (\$3) tax on videograms has been removed as of Jan. 1.

FRENCH MINISTER of Culture Jack Lang has announced a 2% tax on the gross income of video companies, starting July 1. The funds will be used to subsidize French cinema production. The move has dashed industry hopes of stimulating video sales through lower prices.

POLYGRAM MAJORITY shareholder Philips will sell 12.5% of its real estate in the next three years. The main aim is to generate cash for the multinational electronics giant, currently undergoing restructuring. Philips' long-term aim is to dispose of 25% of its total buildings and land worldwide, estimated at \$3.5 billion.

ROBIN MILLAR has been elected chairman of the British Record Producers Guild. He takes over from Bob Hine, the guild's founder and chairman since 1986. Producer Peter Filleul was nominated as the guild's representative on the APRS board.

Jarre Lights Up Lost City Inaugurates South Africa Complex

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—Jean-Michel Jarre has led South Africa's Sun City complex—the last remaining target of the cultural boycott—back onto the international music map.

Jarre's trademark of the past decade, a display of light, sound, and fireworks that lights up entire cities, was used recently to inaugurate the Lost City at Sun City. The newest and most expensive extension to the Sun City entertainment complex, the Lost City is a theme resort built by Sun International for \$270 million.

With the tacit approval of the South African Musicians' Alliance as well as the African National Congress Liberation Movement, Jarre gave three performances at the new complex. He played to a total 45,000 people, each paying \$30 for unreserved spaces in the resort grounds. The ticket prices made Jarre's the highest-grossing concert series yet at one venue on the African continent.

It was also probably the most expensive production to date on the continent. About 25 tons of state-of-the-art technical equipment was airlifted from France, between 10 and 15 tons of fireworks were detonated, and the technical team behind the spectacle comprised 55 Frenchmen and 50 South Africans.

The performance, which lasted for just an hour, featured prerecorded music—from Jarre's own catalog of hi-tech atmospherics as well as new compositions recorded with South African artists—and a light show that had the audience amazed and baffled in turn. Giant murals of light moved across a hillside and over the facade of The Palace, a luxury hotel at the heart of the Lost City.

With these performances Dec. 1-3, Jarre set the tone for two weeks of celebrations surrounding the opening of the Lost City, in which spectacle triumphed over substance at every turn. The true finale was the Miss World pageant, staged on the African continent for the first time. Held Dec. 12 in the Sun City Superbowl, with an audience of 7,000, it seemed set to draw the political flak Jarre had managed to avoid.

Various anti-apartheid organizations threatened to disrupt the Miss World pageant, which they saw as a vehicle to legitimize the repressive South African-sponsored "independent homeland" of Bophuthatswana, host to Sun City.

"We are not against Sun City or the Lost City, but we believe they are used as conveyor belts for the international community to recognize Bophuthatswana," says Star Vilakazi, general secretary of the Central Transvaal Civic Assn. His organization has the support of a regional branch of the African National Congress as well as several political organizations in Bophuthatswana, where free political activity is severely restricted.

In the event, a heavy presence of armed police and soldiers on all routes to Sun City prevented any disruptive activity. But producers and presenters of the pageant, which was broadcast live to about 100 million TV viewers worldwide, were at pains to stress it was taking place in "southern Africa," rather than in South Africa. Bophuthatswana was never mentioned.

The issue will clearly remain a serious threat to Sun City's image as long as it maintains the close association it has with the homeland government, and its notoriously intolerant President Lucas Mangope.

INDIE SATELLITES SUPPLY SONY BELGIUM

(Continued from preceding page)

energy."

Turksin has already brought one special marketing project into the deal. A double-CD compilation will be launched to commemorate state broadcaster Studio Brussel's 10th anniversary under the Marlboro Music flag. Other musical concepts, such as Marlboro-sponsored concerts, are also planned.

PRODUCTION DEAL

Through Turksin, Sony has managed to tie up a production deal with Independent Music, the record arm of Film company Independent. The first result was the release of Tom Wolf's debut album, "Stomp." According to Independent Music managing director Marc Punt, the label wants to work with a small, high-quality roster: "We will mainly be involved in soundtracks and scores for our films. Why take on production costs without seeing the benefits?"

Sony Belgium has also signed a li-

cense and distribution deal with Brussels independent Crammed Discs, with Belgian signings Zap Mama and Les Snells as priority releases.

Says Crammed managing director Marc Hollander, "The new deal will help us boost our activities here, as we only do 5% of our turnover here in Belgium." Hollander admits he has neglected the territory and that working with Sony will stimulate Crammed's sales.

Both Zap Mama, who made waves at last year's New Music Seminar with its African doo-wop, and Les Snells will join Sony's domestic stable. Another Crammed priority is the star-studded "Sahara Blue" album by Hector Zazou, starring John Cale, Khaled, Gerard Depardieu, and Anneli Drecker. Sony hardware in France is also making a clip in HDTV format.

Australian Guitarist Faces Radio Resistance Commands Respect & Sales, But No Airplay At Home

■ BY GLENN A. BAKER

SYDNEY—The Australian musician whom Todd Rundgren calls "the best two guitar players I've ever heard" is a prophet without honor—or, more accurately, without airplay—in his homeland.

Tommy Emmanuel hopes it will be different in 1993. For the moment, however, he can reflect upon the platinum status of his most recent album, "Determination," upon album sales that have topped 250,000 in the past two years, and upon a nomination at the last ARIA awards alongside the likes of John Farnham, Jimmy Barnes, and Daryl Braithwaite.

Emmanuel has been on the road for 18 months, playing nightly at pubs and rock'n'roll venues in front of rabidly enthusiastic, core-FM listeners. It doesn't get him on the radio, however. His "sin" is that he is an instrumental artist, lauded by (among others) Rundgren, who produced Emmanuel as part of the group Dragon in 1986.

"Radio will just not put its arms around Tommy, and that really is criminal," laments Chris Moss, marketing director at Sony Music Australia, which handles Emmanuel's

albums on Mega Records. "Everyone in the country loves him as a person and nobody doubts that he's the best musician we've got. But nobody plays him. They don't have a problem with Joe Satriani, but they can't handle the enormously broad demographic of Tommy's appeal. Maybe they think he's not cool enough for their image because he's also popular in country and jazz circles and wins 'best Adult Contemporary album' awards."

The radio rejection doesn't unduly concern Emmanuel, who can sell out capital-city theaters with his three-hour journeys through what one reviewer has called "the history of the guitar." He's also the most in-demand session guitarist in the country, who has toured and/or recorded with such acts as Farnham, the Bushwackers, the Southern Star Band, Dragon, Goldrush, Sharon O'Neill, Albert Lee, and John Denver. In 1991, he sold out the Sydney Opera House with special guest, trumpeter James Morrison.

At Mega Records, Emmanuel is associated with Robie Porter, who hired him 13 years ago to play on Air Supply's first platinum album. He has enjoyed three consecutive hit albums for Porter's label.

Meanwhile, the guitarist's brother is vying for the spotlight. Signed by TV marketer Dino Music as its first contemporary recording project, Phil Emmanuel has recorded "Kakadu Sunrise," a diverse album that simultaneously takes him back to his roots and off into the future. "Dino isn't going to run out and start signing up rock bands, but this was something special for us all," says managing director John Harper, who has taken the album to TV with a large advertising campaign and commissioned two video-clips. "I hadn't quite realized just how much respect the name Emmanuel commands in Australia. We had dealer calls about it before it was even pressed!"

Polish Govt. Breaks Up State-Owned Radio, TV Networks

■ BY KORNELIUSZ PACUDA

WARSAW—After two years of political argument, the Polish parliament has finally passed a law breaking the monopoly of the state-owned and administered radio and television networks.

Parliament accepted a controversial amendment from the senate that both private and public stations "will respect a Christian system of values." Now president Lech Walesa has until the end of January to decide whether formally to approve the document with its inclusion of private stations. Though he admits the new bill is "not perfect," he's expected to approve it in a bid to create order in Poland's broadcasting industry.

While waiting for a decision from the drawn-out parliamentary debate, some impatient Polish and foreign entrepreneurs set up their own commercial local radio and television stations. It's believed there are more than 20 such pirate stations currently on air, many of them more popular than the state-run operations.

Now the big question is whether they will win official acceptance from the National Council for Radio & Television, the new body that reports only to parliament and the president.

Experts at the Ministry of Communication, who coordinate technical problems of national frequency distribution, believe the pirates should be punished for operating against existing laws. The list of official applicants for private broadcast licenses quickly topped the 300 mark and was closed some months ago.

Foreign investors interested in commercial private radio or TV in Poland, with its 40-million population, are warned that their financial input into any station must not exceed one-third of the total capital invested.

Canadian Music Retailers Rang Out '92 On High Note

■ BY LARRY LeBLANC

TORONTO—Canadian retailers found their cash registers ringing more often as 1992 ended.

Strong titles, an improving Canadian economy, Sunday shopping in the province of Ontario for the year, a four-day work-week period before Christmas Day and New Year's Day, and consumers spending again after retrenching for months, resulted in beefed-up sales for December.

The period also was a contrast to previous months, when retailers, faced with margin-squeezing mark-downs to compete, and a constitutional referendum that created market volatility, really had to work to make money.

"It was a terrific Christmas for us, and we hung onto more of the money," says Dan Whitt, president of A&M Music & Entertainment, which operates the 141-unit A&A retail chain. "Last year, we were doing some very aggressive pricing. This year, we changed our marketing and we were able to have better margins and our profit dollars were substantially better than the previous year."

"It was a very encouraging season which went gangbusters in the last couple of weeks," says Malcolm Perlman, president of Sunrise Records & Tapes, which operates 28 stores.

Noting a 30% sales rise in December from the same month in 1991, Paul Alofs of the 56-store HMV Canada retail chain says, "We're really pleased with our Christmas through the beginning of the New Year. People were definitely in the stores buying CDs. The timing of Christmas helped, but there were a number of [other] factors. People were out shopping this year. They're in a better mood overall vs. last year. People are tired of the recession."

"We were up dramatically, but I'm not going to put a number on it," says Jayson Sniderman, VP of Roblan Distributors, which operates the 121-store Sam The Record Man retail chain. "I noticed a steady increase right from the beginning of November. The product came out in a more systematic fashion than it did last year. It just sort of fell on everybody last year, and it didn't really get sorted out."

The bigger winner at retail was unquestionably the Arista soundtrack "The Bodyguard."

"The Bodyguard" was a phenomenon," says Alofs. "One day I stood in a mall store for five hours and one in three people left with it."

"The ones that would walk away were 'The Bodyguard' and Eric Clapton," adds Perlman. "Those two stood out by a mile."

BMG Canada has shipped 484,953 units of "The Bodyguard" between its Nov. 20 release and the first week of January. "It's unbelievable what it's doing," says Bob Jamieson, president/GM of BMG Music Canada, which distributes Arista. "It's one of those records that has so much momentum."

Other hot titles came from such artists as Garth Brooks, Leonard

Cohen, Sade, the Tragically Hip, R.E.M., Barenaked Ladies, Bob Dylan, Loreena McKennitt, and the Rankin Family, as well as the Quality Special Products' compilation "X-Tendmix Dance Mix '92" and Motown's "Hitsville U.S.A." boxed set.

"Everybody delivered product that moved well for us but nothing touched 'Dance Mix '92,'" says Whitt.

"Obviously we sold 'Bodyguard' and Garth Brooks, but there was no monster driving the business, although 'Dance Mix '92' was incredibly strong."

"The [Tragically] Hip sold phenomenally well," says Sniderman. "Leonard Cohen did incredibly well, too. We also saw a great deal of [Canadian] independents selling through, bands like Tea Party and Lost Dakotas."

"The Rankin Family was surprisingly strong," says Alofs. "Wherever we played it in the stores, it did well."

Retailers indicate that boxed sets continue to be strong Christmas season sellers: "Hitsville" was a bit of a positive surprise," says Alofs. "However, we had to do some emergency reorders on it and one time PolyGram was out of stock."

Sniderman, noting Motown's historical compilation was his chain's top-selling box, says he had difficulty with fill on several other boxes. "Warner got caught on the Aretha ['Queen Of Soul'] box, which sold out the first week of December," he says. "I could have sold thousands of it along with 'The Stiff Box,' which came out in mid-December and sold out immediately. And everybody knows about the Pink Floyd box ['Shine On'], which Sony didn't get shipped with [the quantity] they wanted." (Sony Canada was given an allotment of only 5,000 units of "Shine On.")

Retailers here report that analog cassette sales continue to slip in favor of CD. "For cassettes in December, we were just below 30% and it's continuing to slide," says Alofs. "We were about 10% higher in cassette last year. With the number of multiple purchases we saw going through the stores, I think CD players were a major gift item for people this year. You also saw a lot of older shoppers in the stores this year, whereas last year they bought gift certificates. They were buying [CD] product this year."

"It's a 50:50 ratio depending on the store," adds Sniderman. "CD [hardware] penetration is 26% but, even so, those people must be buying more CDs."

With the current spate of hot releases, and despite unemployment remaining stubbornly high and the economy far from out of the woods, retailers here are optimistic about the first quarter of the new year.

"Everything indicates that 1993 will be the year of the comeback," says Perlman. "I believe the first quarter is the result of what happens at Christmas, and this quarter should be good."

Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jampacked with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

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Amedeo Minghi

A MEDEO MINGHI CUSTODIAN OF A GREAT ROMANTIC ITALIAN TRADITION

MIKE HENNESSEY

At a time when the musical landscape is increasingly dominated by the ephemeral, the superficial and by the trivia of artless gimmickry, Amedeo Minghi is more committed than ever to sustaining the creative integrity of his music.

His perfectionist approach to his art has caused some journalists to describe him as arrogant and supercilious. But, on the contrary, there is a genuine humility in Minghi's admission that he never fully achieves the high standards which he sets himself and in his contention that the music he creates is the product of a gift which has been bestowed upon him. All he has to do is to release it. Amedeo Minghi has been releasing music to extremely good effect over the last two decades. With more than 200 songs and 12 albums to his credit, Minghi is one of Italy's most successful singer-songwriters. He is also - and the two do not automatically go together - one of the most highly regarded by his public and by his peers. Although he does not come from a musical family, Minghi cannot remember ever wanting to be anything other than a professional musician. "It is in my blood", he says.

As a schoolboy, he first demonstrated his musical gifts by composing special birthday songs for his friends. Later he studied music but, for the most part, he worked on his own at developing his natural gifts, learning first guitar

and later piano. He began playing professionally at the age of 18 and also started writing songs for other artists with considerable success.

But at the age of 20, Minghi withdrew from show business because he didn't feel he was ready to do what he wanted. He still had a lot to learn and he was unhappy about the musical environment he found himself in. "I was not very interested in the music I was hearing and I wanted to distance myself from it in order to concentrate on finding my own musical identity" he says.

He continued to study for the next four or five years listening to as wide a variety of music as possible and continuing to write songs for other artists in order to make a living. He then decided to return to performing his own songs "because I recognized that nobody can capture the spirit and mood of a song quite as faithfully as the person who wrote it".

His eponymous debut album, released in 1973, has lyrics by an up-and-coming writer, Francesco De Gregori, later to achieve celebrity as a major artist in his own right.

The album enjoyed modest success, but the first significant breakthrough came in 1976 with the single "L'Immenso", a brilliantly crafted song which spawned 14 cover versions and a German-language hit recording by Michael Holm.

Minghi himself recorded the song in Spanish and German as well as Italian. In 1983, Minghi won the Critic Prize in the San Remo Festival with the song "1950", which he co-wrote with Gaio Chiocchio. The song was covered by a number of artists, including top star Gianni Morandi. Two years later Minghi scored another San Remo success with "Il Profumo del Tempo", written for Katia Ricciarelli and arranged by the legendary movie soundtrack composer, Ennio Morricone. Through the eighties, Minghi went from strength to strength, releasing hit single and albums and picking up numerous awards. He was named Artist of the Year in Italy's Sorrisi e Canzoni contest and, in 1989, was honored at the Vela D'Oro event in Riva del Garda for more than 400,000 sales of his album "La Vita Mia".

At the 1990 San Remo Song Festival, Minghi presented a much-acclaimed song, "Vattene Amore" on which he duetted with Mietta. The song was placed third but was widely regarded as the most impressive entry of the event. Throughout that year and into 1991, Minghi was scheduled to make a 50-date concert tour of Italy, playing in theaters throughout the country - but such was the public demand to see this singer-poet-composer performing live that the tour had to be extended to a staggering 250 appearances.

And all were sold-out, an unprecedented achievement for an Italian artist. Minghi's reputation as an outstanding creator of original

and highly accessible melodies was now well consolidated and in 1991 he was commissioned to write the music for the television fairy tale "Fantaghirò", a production which reached an audience of nine million. The video of the program has been sold throughout Europe.

In 1992 Minghi wrote the theme music "Edera", the first Italian soap opera, which reached an audience of between five and six million people. He also appeared in another 50 live concerts, one of which, at the Olympic Stadium in Rome, drew a capacity crowd of 12,000. A video of the concert, entitled "I Ricordi del Cuore", was released in December and a live album will be released in Italy this Spring.

Towards the end of last year, Minghi was commissioned to write the score for "Fantaghirò 2" which was televised throughout Italy over the Christmas holiday.

Minghi's last album, named after the hit song "I Ricordi del Cuore", was released in May last year and has sold more than 400,000 units to date. It was in the Italian Top Ten for several months, spending two weeks in the No. 1 spot.

In the two decades since he released his first single, "Denise", Amedeo Minghi has concentrated on building his career in his native Italy. But a concert he played in Switzerland last June and television and radio promotional tours of Austria, Benelux, France, Germany, Spain



and Switzerland made in the Fall, marked the beginning of a new phase in Minghi's eventful career.

He has his sights now set on wider horizon and, towards the end of last year, he and his management team began preparing the ground for a major international initiative aimed at



bringing the work of one of Italy's foremost singer songwriters to a much wider audience. Spearheading the campaign will be new versions of the magical songs which created such a great response at the 1990 San Remo Festival - "Vattene Amore".

Says Minghi, "I have always hesitated to record in other languages because of the difficulty in securing faithful and apposite translations of the Italian lyrics to my songs. The two elements - melody and lyrics - in a song are interdependent and if the translation does not capture the feeling of the original lyrics, then the song is diminished". The dilemma has been solved in an intriguing way. First of all, after a considerable amount of groundwork, writers were found who were able to make sensitive and sympathetic translations of the poetic lyrics of "Vattene Amore" into English, Spanish and French. Then French singer Viktor Lazlo, who is fluent in five languages, was invited to record the song with Minghi, singing the female part of the duet in three different language versions. The process was repeated with the song "Vivere Vivere" and both singles have been released throughout continental Europe, initiating an international promotion campaign which will gain increasing momentum this year. A third and fourth single, "Il Perché Non So" and the title song "I Ricordi del Cuore", are

released this month. And a fifth single, "In Sogno" is scheduled for release in February/March.

Says Miriam B. Westercappel, who is responsible for Minghi's international promotion, "1993 seems to us to be the ideal year to develop Amedeo's career on an international level. But we are not seeking at this stage to break into the American and UK markets. Our first goal is to bring his music to continental European audiences and also to the Japanese market. We think that multi-language versions of Amedeo's songs are entirely appropriate at a time when the countries of Western Europe are becoming more integrated and when the music of one European country is increasingly finding acceptance in other European countries".

"I Ricordi del Cuore", which is the opening theme of the soap opera "Edera", will enjoy major exposure in Spain this month with the start of the Spanish transmission of the series. The series will also be shown on television in Benelux, France, Germany, Austria and Switzerland in the Spring, with the title track recorded in the language of each country.

And during the run of MIDEM - when Minghi will be featured in a showcase performance - the "I Ricordi del Cuore" album will be released throughout Europe.

Release in Japan, Canada and South America will follow in the Spring.

In March, Minghi will make his US debut with a concert in New York's Carnegie Hall. And in the summer, he will embark on a Europe-wide promotional tour prior to a European concert tour scheduled for the summer.

It all adds up to a major campaign to bring Amedeo Minghi into the international limelight - and when you discuss the project with him, he once again fails to respond in the arrogant and self-assured way that some journalist critics lead you to expect. He is philosophical and quite ready to accept the possibility that his reception abroad may not measure up to the response he consistently enjoys in Italy.

"I even had problems in Italy some years ago because my music did not fit conveniently into a pigeon hole.

There is absolutely no guarantee of success in other territories", Minghi says.

No guarantee, certainly - but it is hard to believe that the melodies which have beguiled millions of Italians over the years will leave music lovers in the other countries unmoved and indifferent.

Minghi approaches his work with very clearly defined objectives and sets himself exacting criteria. He is concerned with originality and expressing his own individuality and, for this



reason, does not spend much time listening to music. He even avoids listening to his own songs once created, "because" he says, "I am sure to find something that I could have done better. I am never 100% satisfied with anything I write." And he adds with a laugh, "Even when I listen to songs of mine which have enjoyed a lot of success, I find myself asking why!"

Asked which of his songs came closest to satisfying him, he mentions "Serenata", title song of a 1987 album. But then he adds, "I'm not completely sure about this, though I may have a special affection for the song because that was the first album I produced entirely on my own. As far as my albums are concerned, the one I am most happy with is latest one, "I Ricordi del Cuore" - I think this is my best achievement to date".

Minghi holds the view that an artist should not get too emotionally involved in his own compositions "because there is a danger of repeating yourself". Once he has completed a song, Minghi is concerned to move on the next. He prefers to look ahead rather than to dwell on what has gone before. And he totally rejects the idea of setting out to write a hit. "I write what I am inspired to write and if the public like it fine; if not, that is too bad.

But I have to write what I believe in - what is in my heart, in my imagination I create what is in me", he says.

He sets great store by the great Italian romantic/melodic tradition and is proud to

share the nationality of Vincenzo Bellini, Giacomo Puccini, Gioacchino Rossini, Giuseppe Verdi and Antonio Lucio Vivaldi. He is also proud of being a Roman and is a champion of Roman style and tradition.

Minghi's ascendancy comes at a time when Italian popular music is enjoying a great renaissance and he is delighted to be a part of it. "I am happy to see Italian artists developing their own personalities", he says, "When I first started out in the music business, there was a widespread tendency for Italian singer to copy American and British artists - which I thought was sad. Now Italian artist are being more true to their own traditions and culture and the Italian public is giving them great support. For the past two year now it has been possible to look at the charts and see 14 Italian songs in the top twenty. That's tremendously encouraging". When he is not involved with music - which is not very often Minghi indulges two of his great passions: cooking Roman style and horse-riding. But at this critical point in his career, spare time is at a premium and music claims most of his waking hours.

"Music is really my life", he says, adding that his ambition now is to write a musical. "Or a song on the same level as "Stand By Me", which I consider to be one of the greatest songs of all time.

It is a simple, pure song with an irresistible appeal. Even John Lennon decided to record it - so it must be good!"

DISCOGRAPHY

SINGLES

Denise	1971
L'immenso	1976
Ei più	1980
Sicuramente tu	1981
Qualcuno	1982
1950	1983
St. Michel	1983
La musica	1985
Anni '60	1987
Vattene amore	1990
Nenè	1991
Vattene amore (4 Ways to say goodbye)	1993

ALBUMS

Amedeo Minghi	1973
Minghi	1980
1950	1985
Quando l'estate verrà	1984
Cuore di pace	1986
Serenata	1987
Le nuvole e la rosa	1988
La vita mia	1989
Amedeo Minghi in concert	1990
Nenè	1991
Fantaghirò	1991
I ricordi del cuore	1992

VIDEOS

Forse si musicale	1990
Amedeo Minghi in concert	1990
I ricordi del cuore	1992



'Life' Style. JVC Music recording artist Kevyn Lettau, center, chats with Wherehouse Entertainment executives in the company's Southern California offices. Lettau, who will tour in February, also performed songs from her current album, "Simple Life." Shown with Lettau are Wherehouse chairman/president/CEO Scott Young, left, and senior VP of merchandising and marketing Scott Hessler.

BMG Tests 'Metal' Of Comics Buyers Distrib Offers Free Sampler Via The Books

■ BY CATHERINE APPLEFELD

NEW YORK—"Metalman" is neither man nor machine. But as the title of a free cassette sampler BMG Distribution has been advertising in select comic books, it may prove to be quite a superhero for the company.

The impetus behind the sampler, which features two songs each from albums by metal-leaning BMG label acts—21 Guns, Babylon Ad, Flowerhead, Rollins Band, Saints & Sinners, and Widowmaker—was that "there is a significant portion of the comic-book-reading and record-buying public that overlaps," says Rick Bleiweiss, senior VP of marketing at BMG Distribution.

Bleiweiss, who has long held an interest in comics, says the overlap is greatest among fans of metal, rap, and rock music. "We figured we'd take some music we think would ap-

'A significant portion of the comic-reading and record-buying public overlaps'

peal to them and give them access to it in the easiest way possible." He says once the idea for the sampler sparked, he went to the labels and they suggested the bands to be featured on it. RCA's Marla Roseman, whom Bleiweiss worked with on an earlier comic-related project, sketched the Metalman figure that appears on the cover.

The full-page "Metalman" ads, which give a brief description of the bands and their most recent albums and list an 800 number for interested parties to call, tout the offer as one with "No Club To Join. No Purchase To Make. No Strings. No Kidding."

Requests are taken by an automated system, which records the callers' names and addresses. Bleiweiss says, however, that BMG has been gathering demographic information through survey cards it sends out with the sampler asking for such information as age and favorite music and books.

While providing comic book read-

ers access to the promotion was easy, accessing the key demographic proved a bit of a problem at first. Bleiweiss explains that buyers fall into one of two categories: Younger kids who read titles like "Richie Rich" and "Archie," and what he refers to as the "superhero crowd," an audience he says ranges from 14- all the way up to 50-year-olds. It is the younger half of this second group BMG is targeting with "Metalman."

For the initial leg of the promotion, BMG tied in with Valiant Comics and placed ads in the September and October issues of Valiant's 10 titles, which have a combined print run of about 1 million units, according to Bleiweiss. The sampler was listed as free, but consumers have to pay \$1 for shipping.

Charging the \$1 fee, however, carried an unanticipated cost for BMG. Bleiweiss says he was "disappointed" by the response in terms of the high expectations he had for volume and demographics. "We found that the majority of our respondents to the \$1 offer were older, with the average age 30-35," he says. "We summarized that the younger kids may have just enough money to pay for the comics, let alone money to get a cassette with bands they may never have heard of."

When BMG linked with Harris Comics, a newcomer in the comic book marketplace, to place ads for November and December in its titles, "Vampirella" and "Twister," it dropped the \$1 charge. This time, Bleiweiss says, "we are getting a phenomenal response rate." He says the distribution company has already received "in the thousands" of calls, a respectable number considering fewer than 100,000 copies were published of the titles combined.

"On the comment sections of our reader-response cards, a number of repliers have said they went out and bought the albums just based on hearing the tracks on the sampler," says Bleiweiss. "And that's exactly what we want."

Looking ahead, he says BMG is in discussions with Harris, Valiant, and comic book heavyweight Marvel for more tie-ins in early 1993. Among the possibilities are a second volume of "Metalman" and a "Rapman" sampler.

Miramar Trumpets Its 1st Rock Release Extensive Mktg. Campaign Spreads Word On Move

NEW YORK—Miramar, a label previously affiliated mainly with new age music, has launched an extensive marketing campaign for its first rock release, "Three Color Sun" by Seattle band Symon Asher, due out Tuesday (12).

"We needed to get the word out that this is indeed a rock act," says Miramar VP/GM Sean Gleason. "Miramar has traditionally been known for progressive instrumental acts like Tangerine Dream. The question with Symon Asher was how to create an awareness, so that when retail and radio get calls from Miramar, they don't think it's a new age release."

The cornerstone of the campaign is a contest open only to U.S. retail, one-stop, and broadcast employees to guess the rock'n'roll origin of the name Symon Asher. The contest was launched in September with a full-page ad in Billboard. Several thousand fliers were then sent to retail, radio, and media around the U.S., followed by weekly clues. On the album's Tuesday release date (beyond press time), winners will be drawn from the correct entries for the grand prize of a trip for two to

Cancun, Mexico, a second prize of a \$400 AIWA mini-rack system, and a third prize of a pair of \$250 mini-speakers. Five additional winners will receive a \$100 Sony Walkman with Symon Asher cassette. In addition, the first 25 entries received, correct or not, will win their submitters a Miramar T-shirt, and all entries will be included in a drawing for a \$400 AIWA mini-rack system.

OCTOBER GIVEAWAY

In October, Miramar gave away

10,000 three-song Symon Asher cassettes at club dates and retail chains including Tower, Trans World Music Corp., and HMV. The band did a promotional tour of the Northeast, Southeast, and Midwest, playing at clubs in Washington, D.C., Boston, Minneapolis, and New York, doing in-store appearances at Tower and HMV outlets, and performing at the corporate headquarters of Titus Oaks, Navarre, Title Wave, and WaxWorks. TRUDI MILLER

Wherehouse AIDS Promo Is Nat'l Success

■ BY EARL PAIGE

LOS ANGELES—Although a regionally based chain, Wherehouse Entertainment successfully pulled off a national charity promotion raising \$63,530, with funds still coming in, for the Magic Johnson Foundation and other AIDS organizations.

The chain's management also contends the event resulted in immeasurable benefits, vis-a-vis neighbor-

hood relations, on a store-by-store basis.

Wherehouse's "Art Of Giving" promotion—inspired by the Paramount home video release "Time Out"—allowed participants to bid on rock'n'roll and other celebrity memorabilia, consisting of more than 100 unique and autographed items. And even though only about 40 of Wherehouse's 315 stores are outside California, the auction was national

in scope, thanks to an 800 number, which allowed for phone bidding from all over the country.

FROM HATS TO DRUMS

The bids included \$3,995 for Garth Brooks' suede Stetson to \$1,630 for a Randy Travis guitar. Other sought-after celebrity memorabilia: Madonna's "Sex" book, which went for \$3,900; a Megadeth
(Continued on page 52)

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Retail

Super Sonic: More Chains, Indie Stores Getting Into The Megastore Mode In '93

GIGANTIC: As 1993 gets under way, it will be interesting to see how certain industry issues unfold. One of the more dynamic trends developing over the last few years will really get a chance to blossom this year—superstores. Russ Solomon, of course, wrote the book on the subject, and in the U.S. his West Sacramento, Calif.-based Tower Records chain still stands head and shoulders above the competition in that sector. But over the last few years, other U.S. chains, like Minneapolis-based The Musicland Group, Albany, N.Y.-based Trans World Music Corp., and occasionally North Canton, Ohio-based Camelot Music and Atlanta-based Super Club Music Corp. have been quietly opening larger stores at the same time HMV invaded the U.S. Now, 1993 promises a full frontal assault on Tower's turf. Virgin launched its opening volley just before Christmas and, this year, aided by Fort Lauderdale, Fla.-based Blockbuster Entertainment, likely will turn up the heat. HMV, after spending a year getting its three existing stores up to speed, now says it will begin opening new stores. In Amarillo, Texas, the prototype of Hastings Books, Music &

Video is likely to grow to about 18,000 square feet, although the chain has the capability to open stores in the 25,000-square-foot area, as witnessed by two of its outlets in its hometown. Best Buy, the electronics retailer in Minneapolis, has started building super-music

any album in the top 100 of The Billboard 200. Also, customers can sample the top 10 albums on the jazz, classical, and other specialized genre charts. Furthermore, there are another 15-20 individual listening stations, each focusing on a different album.

In the book department, shoppers can sit down and read, while the video department features screens with sensurround systems. Moreover, a counter serves gourmet coffee and popcorn.

But in usual Musicland style, none of the store's concepts is set in stone. The company may soon have three Media Play stores open, but Gaines cautions the concept is only a test. "We don't know what the formula is for these stores and what we do with them is still up for grabs."



by Ed Christman

and video departments that take in upward of 15,000 square feet in its outlets.

Tower's Solomon, gazing out over the new competitive landscape, says, "It will be an interesting time for the next couple of years. You have bookstores getting into music, you have music retailers getting into books. The electronics chains are adding music and everybody is opening bigger stores. Everybody is trying to get into the act and one wonders who knows what."

WHILE BEST BUY and Hastings are really just beginning to get into the superstore shootout, one of the U.S. chains that began experimenting with stores in the 15,000-square-foot range has begun to take the evolution toward bigger stores to the next level. In November, Musicland opened its Media Play, a 40,000-square-foot outlet in Rockford, Ill. Today, it has two similar-sized outlets under construction in Columbus, Ohio.

Larry Gaines, Musicland's senior VP of new business development, says Media Play is a full media store, carrying books, music, video, computer games, and other entertainment software. "It has large selections in each product category, with the best prices in town," he says. "Our slogan is 'More choice. Less Price. Guaranteed.'"

Musicland guarantees it will meet any advertised competitors' prices, although Gaines adds that is not too much of a problem, since the store's prices are already substantially below those of competitors. Media Play's everyday low prices sees CDs selling for \$4 off list, cassettes for \$2 off, while books are discounted 34% on best sellers, with other titles going for between 10% and 30% off list. The video department—which offers only sell-through, no rental, offers discounts on titles in the 20%-25% range.

Currently, the Rockford store carries about 60,000 music titles, 70,000 book titles, and 15,000 video titles. Moreover, in order to help customers sort through all the merchandise, "the whole store is set up with a lot of interactive features," says Gaines. There are listening posts where customers can listen to

CHAINS AREN'T the only players going to multimedia stores. In Orlando, Fla., Murmur Records, one of the best-known independent outlets in Central Florida, recently revamped and reopened its doors with its selling space equally divided between audio products and books. The shop, in the city's College Park neighborhood, was rechristened Alobar (after a character in a Tom Robbins novel). Owner Don Gilliland says the new slant is a natural mix for the demographics he serves.

LOOK FOR further cross-pollination now that Tasso Koken has joined 6th Avenue Electronics, a four-unit chain based in Springfield, N.J., as executive VP/COO. Koken, previously senior VP of merchandising at Nobody Beats The Wiz, says, "We haven't finalized our plans yet, but adding music will be on the drawing boards." He also adds the chain has its eyes on expansion, with possibly two or three stores opening in 1993.

Currently, the chain has four stores: a 60,000-square-foot flagship store in Springfield; a 25,000-square-foot outlet in Paramus, N.J.; and two stores in New York, with each taking in about 8,500 square feet.

According to press releases, Koken, previously senior VP of merchandising at Nobody Beats The Wiz, is in charge of a dramatic shift in the company's corporate policy. Among the changes, the chain is changing its focus from price to service, the release states.

ON THE MOVE: Betsy Grant, director of single sales at PolyGram Group Distribution, is joining ILS as director of sales and marketing. ILS oversees independent distribution for the PolyGram family of labels... Landa Miller, director of corporate communications at Super Club N.A. in Dallas, has left the company. Miller is seeking opportunities and can be reached at 214-239-4881.

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© WALT DISNEY RECORDS

Veterans' Day (Again): Dick Dale Catches HighTone Wave, Jack Bruce Has CMP Set

SIGNING ON: Gas up the woodie, ho-dads—Dick Dale, "The King of Surf Guitar," has been signed by Oakland, Calif.-based **HighTone Records**. The man whose gurgling instrumentals "Let's Go Trippin'" and "Misirlou" helped define the surf sound of the '60s is celebrating his new contract with shows in Southern and Northern California this month. Dale is also currently represented in stores with a greatest-hits compilation on **GNP Crescendo**.

Another great rock veteran has an indie release coming in February: Bassist/vocalist **Jack Bruce**—set to be inducted, as a member of **Cream**, into the Rock and Roll Hall of Fame on Tuesday (12)—whose "Something Else" will be released by New York's **CMP Records**. Bruce gets a helping hand on the record by his Cream colleague **Eric Clapton** and longtime **Colosseum** saxophonist **Dick Heckstall-Smith**, whose distinctive playing graced Bruce's exceptional 1970 jazz-rock set "Things We Like."

FLAG WAVING: **Hank Ballard & the Midnighters** are twisting again.

Now celebrating his 40th year as a recording artist, Ballard has returned to the racks with a new album, "Naked In The Rain," on the Ichiban-distributed **After Hours** label.

Fans of rockin' R&B will need little introduction to Ballard and his group: During the '50s, they racked up one hit after another for **Federal Records** and **King Records**—the infamously lubricious "Work With Me Annie," "Sexy Ways," "Finger Poppin' Time," "Let's Go, Let's Go, Let's Go," and the original version of America's biggest dance hit, "The Twist."

An updated version of the latter, "Down And Dirty Twist," appears on "Naked In The Rain," which Ballard says he put together himself.



by Chris Morris

"Out of my pocket, I spent \$70,000 and put 12 sides together," Ballard says. "I was gambling—people will tell you, 'Don't spend your own money.'"

The new album isn't the first association between Ballard and **Marty Duda's** Rochester, N.Y.-based label, **After Hours**, for the vocalist appeared on an album by the **King All Stars**, cut for that rock and R&B label by veterans of the storied Cincinnati label.

"I feel more comfortable with a small label than I would with a major company," Ballard says. "I feel comfortable with Marty, so I took him the masters."

"Naked In The Rain" is a fairly smokin' combo of R&B, blues, and the updated **Midnighters** vocal sound. One of the album's tastiest cuts is a version of **Elmore James'** "The Sky Is Crying." While the **Midnighters** have performed the song in concert for years, Ballard, who calls himself "an Elmore James freak," says he was moved to record it after reading a piece about bluesman **James** by **Billboard** editor in chief **Timothy White**.

"I got the record deal on the strength of 'The Sky Is Crying,'" Ballard says.

The vocalist says he won't be touring until early spring, since he'll be tied up attending film festival screenings of director **Ron Mann's** documentary "Twist." The feature is a comprehensive look at the dance craze, and features testimony by such fellow twisters as **Chubby Checker**, **Joey Dee**, **Gary U.S.**

Bonds, and **Dee Dee Sharp**.

"It blew me right out of my seat," Ballard says of the movie with his customary cackle of glee. "It's funny, very entertaining."

Ballard can hardly contain his delight about his return to the rock'n'roll spotlight via the new album and the twist film.

"My girlfriend asked me what I wanted for Christmas," he says. "I said, 'I got my Christmas present—I got a CD!' I'm so elated, I swear to God!"

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'Singles' In Good Laser Company 56 Store Monitor: Celebrating The Oscars 58
 Vid Previews Visits Adams' Neighbours..... 57 'Lonesome Dove' Soars 60

PICTURE THIS™

By Seth Goldstein



HELPING HAND: Facets Video knows a good deal when it sees one. The Chicago-based mail-order house, which specializes in esoteric titles, acquired Blockbuster's inventory of about 4,000 pieces of "Tie Me Up, Tie Me Down" and "The Cook, The Thief, His Wife And Her Lover," two NC-17 titles bought by the chain before it decided to drop anything stronger than R-rated movies.

Steve Stofflet, Facets' video marketing manager, says the cassettes cost him next to nothing; he's put them out at \$9.95 individually and \$14.95 for one of each, about one-tenth the original retail list. "They're doing well," claims Stofflet.

The pair are Facets' first offer of used tapes. "It's on a test basis," Stofflet adds. "We would do this with anybody, if there's somebody out there who wants to get rid of foreign films." He worked at Blockbuster when the chain consisted of a single store in Dallas, before Wayne Huizenga bought out Cook Data Services. "I'm helping a former colleague unload these."

Facets has 4,000-5,000 retail accounts among 104,000 customers, at least 50% of whom are classified as active. In mid-'92, it hired Stofflet and Steve Kramer, formerly of specialty distributor Canterbury, which folded a month ago, to aggressively promote its catalog. Sales jumped more than 60% from July through December, he says.

FACELIFT: Handleman expects to widen home video and music exposure at more than 200 K mart outlets, which will be remodeled, refitted, and increased in size to 1,500-2,500 square feet. The rackjobber got the go-ahead based on the results from the first batch of 200 or so outlets that received a similar facelift in mid-November, according to head video buyer Dave Stevens.

"The sales increases that we've seen are pretty dramatic," says Stevens. "It's our way of doing something a little different." Handleman did big numbers with the top sell-through releases—causing "the only downside" to the holiday season. "The challenge is how to get the excitement back in catalog titles. Catalog business has been close to flat." He says the topic has been the subject of "a lot of conversations with
(Continued on page 57)

Film Forecast Calls For Family Fare Vid Dealers Can Look Ahead To Strong Slate

■ BY MARTIN A. GROVE

LOS ANGELES—With an ever-shortening window between a movie's arrival in theaters and its release on cassette, it's easy to predict future video trends by focusing on the titles that theatrical distributors are planning to bring into the marketplace.

Such a study of release schedules now circulating (and always subject to change) indicates that the most important trend in the theatrical arena in the coming year will be Hollywood's growing affection for family-appeal films.

Why family films? It's not that Hollywood has suddenly adopted any new morality. Rather, it's that jumping on the bandwagon has always been a tradition in the film business. The past year was marked by a wide range of success stories for films rated G, PG, or PG-13, which played to audiences of adults, teenagers, and young children.

The strength of the family audience was hammered home in November 1990, when 20th Century Fox's "Home Alone" opened to blockbuster business and went on to gross nearly \$282 million in the U.S. and Canada. It became the third-highest-grossing film of all time and the most successful comedy in movie history. "Home Alone 2," released this past November, is proving a sprightly sequel at more than \$120 million.

Buena Vista/Disney, of course, has been mining family-audience gold at

the box office for years. Last December its holiday release "Beauty And The Beast" was a top performing picture that ended up with a gross of nearly \$145 million. It also became the first animated feature ever nominated for an Oscar for best picture—an honor that could be duplicated by "Aladdin," another critical and box-office smash.

Last summer Buena Vista/Touchstone scored big with the family-appeal comedy "Sister Act," starring Whoopi Goldberg, which grossed more than \$137 million. And Columbia's family comedy "A League Of Their Own" hit a box-office home run last summer, taking in more than \$105 million.

A BOY AND HIS WHALE

After all that action in the family entertainment arena, it's no wonder Hollywood is betting on family films in a big way. Based on currently circulating schedules, here is an idea of what you can expect to see down the road in video stores.

Next June is when Warner Bros. plans to open its live-action comedy "Dennis The Menace," inspired by comic-strip characters created by Hank Ketchum. Directed by Nick Castle, "Dennis" stars Walter Matthau, Christopher Lloyd, Joan Plowright, and Lea Thompson. In July, the studio's schedule calls for "Free Willy," a family drama directed by Richard Donner and starring Jason Richter and Lori Petty. "Willy" is the story of a troubled young boy who forms a close relationship with an orca whale captured in the wild.

July is also the month Warner will open "The Secret Garden," from producer Francis Ford Coppola and Fred Fuchs, which stars Maggie Smith and Kate Maberly. "Garden" is based on the classic children's story about an orphan girl who goes to live with her uncle in a forbidding British manor house. There she finds friendship and happiness when she discovers a wondrous secret garden.

Warner's slate of future family films also includes Steven Spielberg's live-action comedy based on the near-sighted cartoon character Mr. Magoo. And the classic musical "The Nutcracker" combines the talents of Macaulay Culkin, Darci Kistler, and the New York City Ballet.

Columbia's fantasy comedy "Groundhog Day" is set for a Feb. 12 opening. Directed by Harold Ramis, it stars Bill Murray and Andie MacDowell. Murray plays a weatherman who is sent to Punxsutawney, Pa., to cover Groundhog Day. Once there, he gets stuck in time so that every day

Miramar's 'Beyond' Furthers New Age Music Videos

■ BY JIM McCULLAUGH

LOS ANGELES—The Pacific Northwest has become a hotbed for pop music, as evidenced by rock groups such as Nirvana and Pearl Jam. It's also the home of one of the most successful suppliers of ambient home videos—New Age go-with-the-flow programs meant to ease the mind and please the eye.

Seattle-based Miramar, which formed in 1985 to pioneer the concept of "New Age" video albums with such titles as "Natural States," appears to have its biggest hit to date with "Beyond The Mind's Eye."

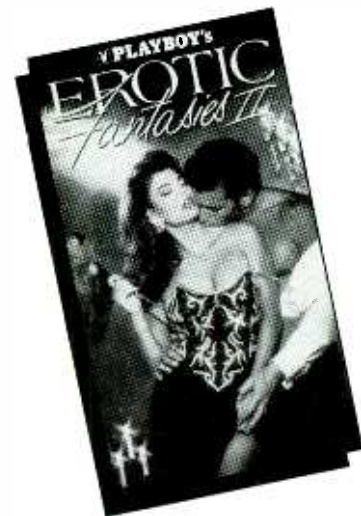
Billed as a "computer animation odyssey," the tape is an assemblage of state-of-the-art computer graphics married to the music of Jan Hammer, best known for his two Grammy Awards for "Miami Vice."

This week the title moves up to
(Continued on page 59)



Good Guys. Bob DeLellis, president of FoxVideo, and George Krieger, president/CEO of CBS/Fox Video, share an award from Boys & Girls Clubs of America. CBS/Fox, distributed by FoxVideo, has donated the proceeds of various cassette sales to the organization and underwritten the cost of its Congressional Breakfast.

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MIRAMAR'S 'BEYOND'

(Continued from page 55)

number 25 on Billboard's Top Video Sales chart, a major achievement for a non-rock video. "Beyond" has been in the top 15 on Billboard's Music Videos chart and the top 20 on Laserdisc Sales.

According to Miramar president Paul Sullivan, the tape "shows no signs of letting up. I'm pleased with the levels of sales. We're platinum in the first two months. By mid-next year we should be double platinum. We're now in a re-order pattern."

"These titles," he continues, "are truly evergreen. You keep uncovering new arenas of sales as time goes along. Tapes from several years ago are also selling at brisk levels because of expanding distribution and interest."

Miramar signed a long-term distribution deal with BMG Video U.S. last January in an effort to broaden its audience.

BMG handles all marketing, sales, and distribution duties in such traditional outlets as record/tape/video combos, video specialty stores, mass merchants, and book chains. Miramar retains the "alternative markets," among them, nature-oriented shops and computer software stores. It also distributes its own music product.

The "Beyond" cassette, now available in Europe, is priced at \$19.95 in the U.S., with the laser disc at \$29.98. Miramar Recordings has also released a companion CD soundtrack of the same name. And one of the tracks—"Too Far"—has been recycled into a video clip for telecast. "Beyond" is a follow-up to Miramar's 1990 "The Mind's Eye," which also made Billboard's sales charts with a combination of computer animation and music.

Hammer says, "Previous tapes of this type tended to use more of a New Age music approach. When Miramar first approached me about this tape, my instinct was to take it a lot more into an instrumental pop and rock field. It's what I do and I've had success with that in the past. But this time we married the music to some revolutionary new images.

"Pop music videos have been squeezed dry," he continues. "That whole formula is getting hard to watch. The idea of creating alternative and virtual realities for music is more appealing than seeing four guys with long hair playing their guitars on roofs. It's a lot closer to music's original purpose, which is quite abstract and lets you flow with whatever your imagination might be. The computer imagery is half-way between being abstract and concrete. It bridges the gap nicely."

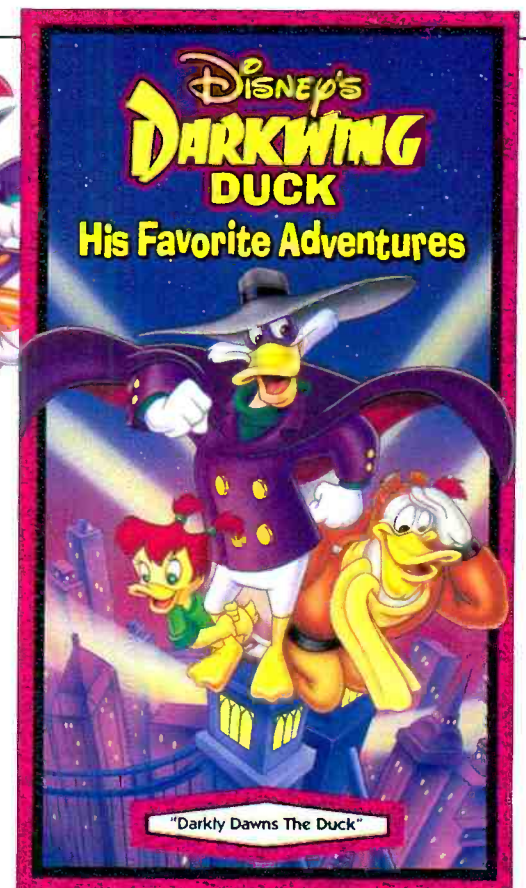
Sullivan observes, "Over the years we have been building on the original concept of 'visual music.' We attempt to build in both active and passive entertainment. It appeals on a number of levels such as repeatability. It acts like your favorite record except that it's visual. Aside from that it's compelling and doesn't have any real competition. It competes for the general music and music video dollar, as well as the video dollar. But it's unique unto itself. We haven't come up with a more exciting name than video albums or visual music. That's what they are. Those [consumers] that have found them watch them over and over again. It's more entertainment art than music video. It's a different process and a different attitude."

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WALT DISNEY
HOME VIDEO

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SEGA CD PLAYERS

(Continued from preceding page)

SMSG (with the 3DO platform) are also expected to bow new stand-alone CD-ROM systems this year.

The largest share of the CD-ROM population consists of the estimated 750,000-1.5 million CD-ROM drives that are currently hooked up to Macintosh computers and various PCs.

EXPENSIVE TO PRODUCE

In just two months, Sega has created its own sizable CD-ROM market. "With our base we can invest [heavily] in software," adds Glen. "It costs an arm and a leg to produce one of these titles. For traditional video games on cartridge, it might cost \$100,000-\$300,000 for a really good one. For a true multimedia game, it's \$1 million-\$3 million. We've really upped the ante."

One expensive example is Sega's game version of "Jurassic Park," due this summer, in which the CD-ROM will utilize the same computer graphics used in the movie, according to Glen. Another is "Sewer Shark," which has elaborate sets and miniatures coordinated by famed Hollywood special-effects expert John Dykstra.

Glen feels that, with Sega CD, "there are intensely interesting games for video game fans, and with participatory storytelling we are seeing a whole new genre." Plus, MTV diehard watchers should enjoy the "Make Your Own Music Video" series. In the Marky Mark title, there are three songs, and each tune comes with three different music videos. Viewers draw on all three videos to assemble a new hybrid version, add additional digital effects, and then save their own creations for playback.

VIRTUAL REALITY

Next September, Sega plans launch "The Activator," another peripheral for the Sega Genesis system that may do for the virtual-reality business what Sega CD is doing for the multimedia industry.

The Activator is a "full-body interactive controller" that lets players go far beyond simple button pushing. The unit consists of eight interlocking modules that form a ring on the floor; each module is equipped with infra-red or "smart beam" technology that detects the body movements of a player inside the ring. The Activator thus detects the punches, jumps, and kicks of players, and on-screen characters react accordingly. Thus is added a new level of interactivity and what Sega terms "whole body intelligence."

With the addition of a second Activator to a Genesis system, two friends can play in head-to-head competition. "The Activator" will retail for \$70-\$80 and come packaged with a two-in-one game cartridge.

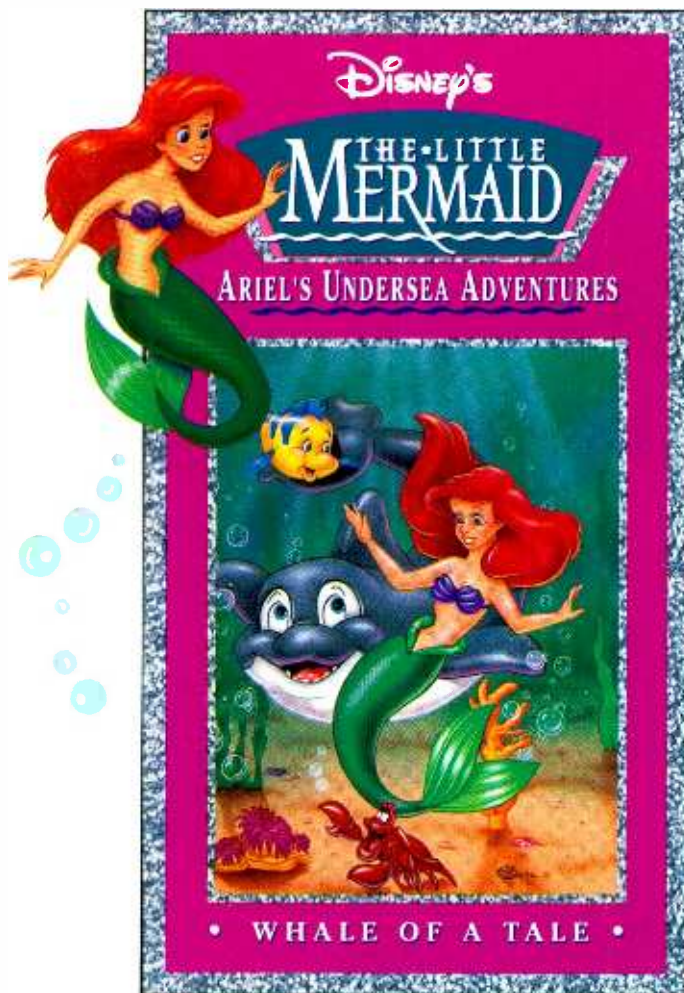
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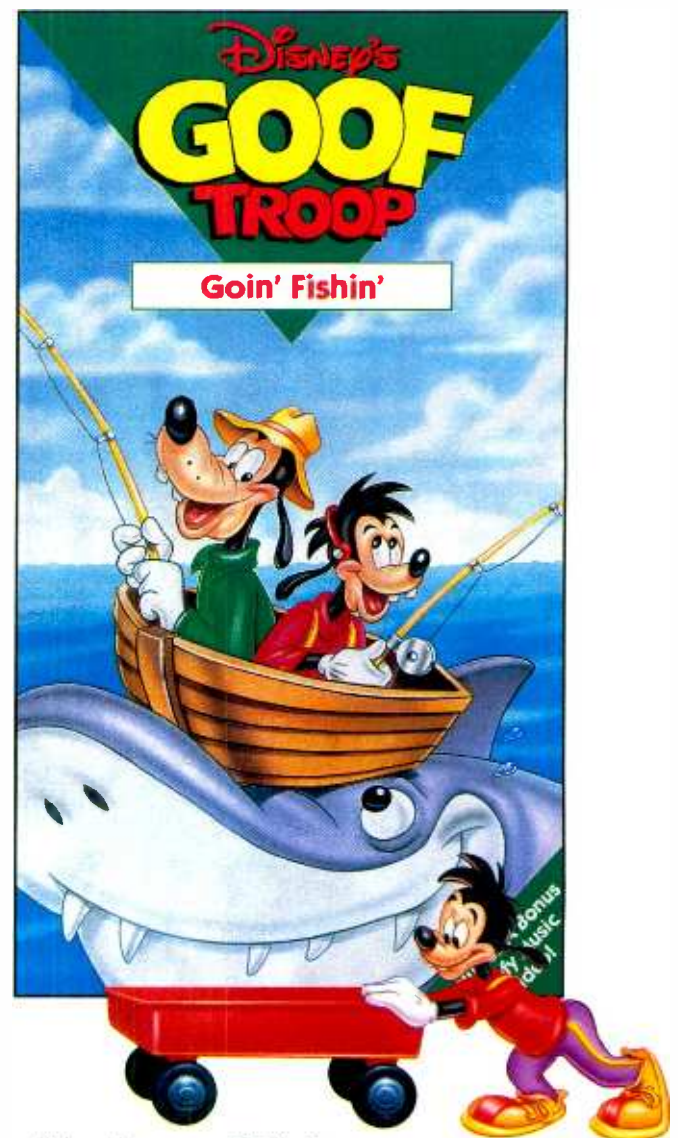


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WALT DISNEY
HOME VIDEO



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FILM FORECAST CALLS FOR FAMILY FARE

(Continued from page 55)

Hans Christian Andersen about a thumb-size girl. It's directed by Don Bluth and features the voices of Carol Channing and Charo.

In February, Fox will release the family comedy-drama "Jack The Bear," directed by Marshall Herskovitz and starring Danny DeVito. In this story of a single father raising two young sons, DeVito plays the host of a late-night TV horror show.

FAMILY-APPEAL FANTASY

Disney, of course, is Hollywood's biggest brand name in family entertainment. Next summer will see it release the family-appeal fantasy "Hocus Pocus," starring Bette Midler and Sarah Jessica Parker. There also will be Disney's version of the family classic "The Adventures Of Huckleberry Finn," starring Elijah Wood and

Courtney B. Vance.

But films targeted to family audiences aren't the only ones that will be playing in theaters next year. Sequels to earlier blockbusters—including many in the action-adventure arena—always have a place on Hollywood's schedules and, therefore, can be counted on to surface in video.

The first of the giant sequels heading our way in 1993 will be New Line Cinema's March 19 release of Golden Harvest's "Teenage Mutant Ninja Turtles 3," directed by Stuart Gillard and starring Elias Koteas, Paige Turco, Stuart Wilson, and Sab Shimono. This time around it's a time-travel tale that finds the Turtles leaving their subway lair for ancient Japan to look for their reporter friend, April O'Neil, who's been catapulted back in time by some mysterious cosmic rays.

On Paramount's drawing board are "The Addams Family 2" for next Thanksgiving and "Wayne's World 2" for next Christmas. Other sequels from the studio include "Beverly Hills Cop 3," starring Eddie Murphy, for July 23, and "The Naked Gun 3 1/2" with Leslie Nielsen. Also ahead for Paramount: "A Clear And Present Danger," starring Harrison Ford and based on the novel by Tom Clancy. It follows the films made from Clancy's best-sellers "The Hunt For Red October" and "Patriot Games."

The action-drama sequel "New Jack City 2" is on Warner's schedule.

NOUVEAU CLOUSEAU

MGM is planning a Memorial Day opening for Blake Edwards' latest Pink Panther comedy, whose working title is "Son Of The Pink Panther." The new

"Panther" series features Italian superstar Roberto Benigni as the son of the bumbling Inspector Clouseau.

Also due are horror genre sequels like "Children Of The Corn 2" next January from Miramax's New Dimension label and "Friday The 13th, Part 9" next Aug. 13 from New Line. TriMark has an action sequel in "Death Wish 5," starring Charles Bronson, and a horror sequel in "Warlock: The Armageddon," starring Julian Sands and Chris Young.

When Orion is back in action, look for more action with "Robocop 3," with Robert Burke and Nancy Allen.

TriStar has the family-appeal sequel "Look Who's Talking 3" in the works, reportedly without the offscreen baby voice of Bruce Willis and the on-screen presence of John Travolta from the first two "Talking" movies. Due from Fox are such sequels as the action-adventure "Die Hard 3," starring Charlie Sheen and Lloyd Bridges.

VEHICLES OF THE STARS

The future will also bring the usual sprinkling of big-star projects, including Columbia's "The Last Action Hero," starring Arnold Schwarzeneg-

ger and opening June 18; "Three Rivers," starring Bruce Willis; and "Wolf," starring Jack Nicholson.

MGM's "Body Of Evidence," starring Madonna, is due to be unveiled Friday (15).

GERE IN GEAR

There's also TriStar's "Mr. Jones," opening next April, and "The Killer"—both starring Richard Gere; "Manhattan Murder Mystery," directed by and starring Woody Allen; and "Sleepless In Seattle," starring Tom Hanks and Meg Ryan, opening next April. Hanks also stars in "Philadelphia."

Meanwhile, Fox will deliver such megastar films as "The Good Son," starring Macaulay Culkin; "Madame Doubtfire," starring Robin Williams; and "Rising Son," starring Sean Connery and Wesley Snipes. Paramount has stars to spotlight in "The Firm," featuring Tom Cruise and Meryl Streep, opening next June.

Martin Grove's "Hollywood Report" appears regularly in *The Hollywood Reporter*.



"So, Aladdin baby, what's your wish—20 million units out the door?" No sweat, says Genie. Disney might have to work a little to conjure up that total, but it certainly will be within the realm of the real when "Aladdin" streets late this year. The studio has a habit of making its dreams come true.

Billboard

SPOTLIGHTS

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THE *Hollywood* REPORTER TOP 10

WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Aladdin (Buena Vista)	15,642,073	2,255 6,937	8	114,786,847
2	A Few Good Men (Columbia)	14,033,527	2,115 6,635	4	77,162,364
3	Home Alone 2 (20th Century Fox)	9,562,917	2,461 3,886	7	145,769,282
4	The Bodyguard (Warner Bros.)	8,663,815	1,806 4,797	6	88,231,123
5	Forever Young (Warner Bros.)	7,666,446	1,710 4,483	3	33,460,437
6	Hoffa (20th Century Fox)	4,875,657	1,081 4,510	2	15,521,183
7	The Distinguished Gentleman (Buena Vista)	4,435,783	1,830 2,424	5	38,322,263
8	Leap of Faith (Paramount)	3,725,955	1,600 2,329	3	16,192,725
9	The Muppet Christmas Carol (Buena Vista)	3,022,606	1,852 1,632	4	24,634,195
10	Toys (20th Century Fox)	2,992,187	1,289 2,321	3	18,155,230

Pro Audio

BMG Readies Times Square Complex But Clock Winding Down On 44th St. Studios

■ BY SUSAN NUNZIATA

NEW YORK—As efforts to preserve BMG Studios on West 44th Street continue, parent company Bertelsmann Music Group has begun construction on 12 rooms for audio postproduction at its new building in Times Square here. The company is not renewing its lease on the West 44th Street building that has housed its recording studios for about 25 years.

The new audio complex is slated for completion this spring, and will include seven identical mastering rooms, seven digital audio editing rooms, and large and small mix rooms, both of which will be equip-

ped for surround sound. However, the new facility will not include the large recording studio space that is at the center of controversy over the closure of the former location.

Various parties are working to keep the existing studios open

The film and soundtrack industries appear most disturbed by the decision to close the existing studios on July 29 of this year. Following a public hearing held Dec. 14, City Councilman Wendall Foster agreed to bring together the various parties in an effort to keep the existing studios open. At press time, this effort was still under way.

Meanwhile, acoustic design firm ARcoustics Inc. and architects Shen Milsom & Wilke are moving ahead with their design and construction of the new facility.

UNIQUE DESIGN CHALLENGES

Building the facility on the 30th floor of a building that has already been constructed for office space rather than audio rooms poses some unique challenges for the design team. According to Francis Daniels, senior associate in architectural acoustics at Shen Milsom & Wilke, and a partner in ARcoustics Inc., the rooms are all sitting on resiliently isolated concrete slabs.

Modular construction is being used to put the rooms together and "half-inches, on occasion, make a difference," says Daniels. In addition to the need for 4-inch-thick composite steel walls, some of the rooms have to be designed so that they do not touch each other. "The mounting [for each room] is basically a box bouncing on springs," says Daniels. "If it can't bounce and starts touching things, sound and vibration starts traveling. Everything there has to not touch anything else."

The 9,000-square-foot facility will include a separate hallway designed for moving equipment from room to room, out of the way of client traffic. "Each of the tape mastering rooms has entrance into the 'equipment al-

though all of the rooms are freestanding, conduit is being laid so they can eventually be tie-lined together."

The new facility will encompass 9,000 square feet, and will also include a room dedicated to master restoration using the CEDAR system, as well as a machine shop, tape storage room, two tape duplication rooms, and offices.

In order to eliminate scheduling

problems, each of the mastering rooms will be visually and acoustically identical so that clients will not develop favoritism for a particular room. The large mix room will include the Neve VR console from the West 44th Street studios, and other equipment from the old location is also being installed in the new facility.

"Not too many new facilities are being built on this scale," says Daniels. "This is the biggest thing going."

Bertelsmann Music Group includes RCA, Arista, Imago, Windham Hill, Zoo Entertainment, BMG Video, and BMG Classics.



Dr. John & Bad Animals. Dr. John and Songwriters & Artists For The Earth (S.A.F.E.) were in Bad Animals' Studio B tracking for the Sony children's album "Put On Your Green Shoes." The release is to benefit the Earth Island Institute and Save The Children Foundations. Rand Bishop and Charlie Pullman produced and Carol Howell engineered. Above, from left, are Pullman, artist B.B. Becker, studio co-owner Steve Lawson, Dr. John, and Bishop.

Arif Mardin Has Proven A Master Of Pop Art

■ BY GORDON ELY

PRO FILE

RICHMOND, Va.—Producer Arif Mardin's list of credits reads like a who's who of modern pop—the Rascals, King Curtis, Dusty Springfield, Aretha Franklin, Hall & Oates, the Bee Gees, Carly Simon, Chaka Khan, Bette Midler—and his hot streak continues to the present day, with his production last year of Roberta Flack and Maxi Priest's "Set The Night To Music" returning him once again to the top of the pop charts.

Mardin was born to a prominent family in Istanbul, Turkey, in 1932. Although he graduated from Istanbul Univ. with a degree in commerce and economics, his heart was in the bebop jazz he'd been raised on and played as a young man in clubs in his hometown.

He won a scholarship to Boston's Berklee College of Music in 1958, where he earned a B.A. in music. A chance meeting at the Newport Jazz Festival in the late '50s with two aspiring record executives named Ahmet and Nesuhi Ertegün proved providential when Mardin was asked to join their fledgling label, Atlantic Records, in 1963 as Nesuhi's assistant.

Mardin, who was soon elevated to the role of a house producer and arranger at Atlantic, made a mid-course correction in his master plan, moving toward pop music when he realized he would be hard-pressed to make a living in jazz.

In late 1965, he received his first production assignment—a new, blue-eyed soul band from New York called the Young Rascals. It was about as far from the world of sophisticated jazz as a Berklee man could get, but Mardin approached

the project without a trace of condescension. By the spring of the following year, the Young Rascals were at No. 1 with what would become a '60s rock perennial—"Good Lovin'."

"I had realized that I couldn't always apply everything I'd learned in school and, anyway, music is music to me," says Mardin. "The idea with pop music is for it to reach as many people as possible, and I've always taken joy in the craft of that and in giving people something they enjoy, or something that will make their life a little easier."

Now VP of Atlantic, Mardin's most recent projects include "Suite Fraternalidad," from the album "Jazzpana," a suite in two movements that he composed drawing on jazz, flamenco, and classical influences. He also produced Franklin's recording of Donny Hathaway's "Someday We'll All Be Free" from the "Malcolm X" soundtrack, and "Somewhere In My Memory," by Bette Midler, from "Home Alone 2."

Mardin, who still does string and horn charts whenever possible, says he plays "lousy arranger's piano,"



Veteran producer Arif Mardin admits he plays "lousy arranger's piano." His 30-year career includes work with the likes of the Rascals, Hall & Oates, Aretha Franklin, and Bette Midler.

working with a handful of synthesizers at what he calls a "primitive" home work station. He owns the Performer program, but admits he's never had the time to master it. Still, preproduction arrangement is an important part of his creative process.

"There was a time, on the Aretha/Muscle Shoals sessions, for instance, when we would just give the musicians lead sheets and rely on their interpretive abilities, but you waste a lot of time that way," he says. "Now I map things out ahead of time, but I still like a live rhythm section, depending on the song."

Mardin adds, "I admit to being a dictator, but I also get input from everyone I work with, and I learn from them, too."

Having worked with some of pop's greatest singers, Mardin has little use for, or patience with, modern vocal-enhancing technology. "Sometimes, with a great singer, all you want to do is get the vocal down with a minimum of processing, especially on a ballad," he says. "But different songs call for different approaches. Chaka Khan is a great singer, but we've used a lot of interesting effects on her vocals to make the records sound a little different... I don't use harmonizers to correct, I use them to add effect. If I double or triple a lead vocal, it's a pop device to get a certain sound. It's not because the singer can't sing in tune. I don't work with artists who can't sing."

Mardin, who works in close association with engineers Michael O'Reilly in New York and Jack Joseph Puig in L.A., uses three or four of the major rooms in both cities, basing his selections more on studio availability on a given day than technical specifications and amenities.

He is equally flexible when it comes to his selection of consoles and outboard gear. "I think Neve and Focusrite boards are maybe a little sweeter than the [Solid State Logic], but I use them all," says Mardin. "It

doesn't really matter. I go with whatever my engineer says he likes for a particular project, and I respect the fact that there are particular systems they are most proficient and most comfortable with. But I'm not a prima donna. I work with whatever I have, as long as it's technically up to par."

"Outboard gear changes so quickly, I talk in terms of the principle of what I want, and the principle of what a unit does," he continues. "I may ask for a particular unit, and the engineer will tell me there's something newer and better than that, which is fine with me."

"Sometimes I joke with my engineers about microphones and effects units. I'll say, 'Just give me the gray microphone. Give me the blue box.' I really don't want to get into every name and every make and model number. I've formed a tremendous bond with my engineers. If things don't sound right, I'll really go into the particulars, but that doesn't usually happen. If it sounds good, I won't even open my mouth."

Because of his use of multiple studios, Mardin records all his masters at 30 ips, without noise reduction, to eliminate problems of incompatible noise reduction systems from studio to studio. And while he acknowledges vast improvements in digital recording since its inception, he still professes a preference for the sweetness of analog, both on multitrack and in mixdown.

After nearly three decades of gold and platinum, Arif Mardin seems no longer to be worried about being only as good as his last hit. "About 10 years ago, I was concerned about things drying up one day," he admits, "but I'm beyond that now. I'm enjoying life. Sometimes I listen to some of the arrangements I've done over the years and cringe, and think, 'How could I have done that?' But other times I'll hear one of my old records, and it still lives and has vibrancy, and I'm very proud."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 9, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	DON'T LET OUR LOVE START SLIPPIN' AWAY Vince Gill/ T.Brown (MCA)	WICKED Ice Cube/ Ice Cube & Torcha Chamba (Priority)	STEAM Peter Gabriel/ D.Lanois P.Gabriel (Geffen)
RECORDING STUDIO(S) Engineer(s)	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	MASTERFONICS (Nashville) John Guess	ECHO SOUND (Los Angeles) Mike Calderon	REAL WORLD (Wiltshire, ENGLAND) David Botrill
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000 G Neve VR	SSL 4000G	Trident 80C	SSL 4000 E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	MCI JH24/Sony 3348	Otari DTR-900II	Studer A827	Studer A820 Mitsubishi X-850
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	Kinoshita/Hidley	Yamaha NS10 Custom JBL	JBL With TAD
MASTER TAPE	Ampex 499/467	Ampex 499/467	Ampex 467	Ampex 499	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	OCEANWAY (Los Angeles) Dave Reitzas	MASTERFONICS (Nashville) John Guess	A&M STUDIOS (Los Angeles) Ed Korengo	REAL WORLD (Wiltshire, ENGLAND) David Botrill
CONSOLE(S)	Neve 8038	Neve 8038	SSL 4000E With Total Recall	SSL 6000E	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Sony 75 ES DAT	Otari MTR-900II	Studer A800	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 Mastering Lab	Kinoshita/Hidley	Custom Van Haff	JBL With TAD
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 446/467
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	MASTERFONICS Glenn Meadows	BERNIE GRUNDMAN Big Bass Brian	TOWNHOUSE Ian Cooper
PRIMARY CD REPLICATOR (ALBUM)	Distrionics	Distrionics	Uni Manufacturing	Capitol Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	Uni Manufacturing	Capitol Manufacturing	WEA Manufacturing

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WRIGHT SEEING THAT NEW LABEL GETS OFF ON RIGHT FOOT

(Continued from page 8)

the kind of deals we want."

Pretax profits for the group, which includes TV, studios, and music publishing interests and Lasgo Exports, were \$8.61 million, compared with the previous year's loss of \$13.30 million. Sales dipped 3.4% to \$100.93 million for the year ended Aug. 31.

The group's music publishing operation, with a turnover of \$12 million, increased its net publishers' share. Key revenue earners included U.S. rock band Slaughter and Wet Wet Wet. Chrysalis Music Publishing invested more than \$1.5 million in new copyrights. Long-term contracts were renewed with

the Lightning Seeds, Inspiral Carpets, and Andy Hill, and Chrysalis struck new deals with Smashing Pumpkins and the Sugar Merchants.

Lasgo, which exports sound carriers worldwide, suffered increased administration costs and also upped management incentives. As a result, its profits dropped to \$750,000 from \$1.2 million on an almost static turnover of about \$27 million. Since the accounting period, Lasgo has benefited from the weaker pound, with a record month in November.

Steve Lewis, former Virgin Music Publishing managing director, has been appointed chief executive of

Chrysalis Music Group, responsible for the new label, studios, and publishing.

Last December, former Virgin Broadcasting managing director Charles Levison was announced as the first of three nonexecutive directors of the Chrysalis Group. Before Virgin, Levison was managing director of WEA Records/Warner Home Video (U.K.). Chrysalis has the right of first refusal on Levison's media ideas.

Chrysalis will appoint two more nonexecutive directors this year. Wright says one will be from the world of finance and the other from the arts.

NEW PRODUCTS & SERVICES

NEW CONSOLE CONCEPT: Otari Corp., Foster City, Calif., is introducing Concept I, its new mid-priced audio console. The digitally controlled system offers on-board automation and computer control features for about \$60,000 and is slated for availability in early 1993. Features include symmetrical dual-path architecture with 24-track buses, as well as 10 auxiliary buses. Both audio paths in each module have their own four-band equalizer and 100mm long-throw fader, and each individual audio path features full dynamic automation of its fader and mute. It is designed to allow 64, 80, or 96 simultaneous automated mix channels in 32-, 40-, and 48 module configurations. All of the systems come complete with the company's Disk-mix dual-path VCA automation system.

BABY O LANDMARK: The former Baby O recording facility in Hollywood has reopened as Hollywood Landmark Studios. Originally designed by Chris Huston, the new facility features extensive renovations by new owner Chris Clayton in conjunction with Huston and Martin Glasband. Studio A, a 1,000-square-foot soundstage and large control room, features a Neve 8108 console with Westlake monitors. Studios B and C will come on-line within the next few weeks, along with a post editing suite.

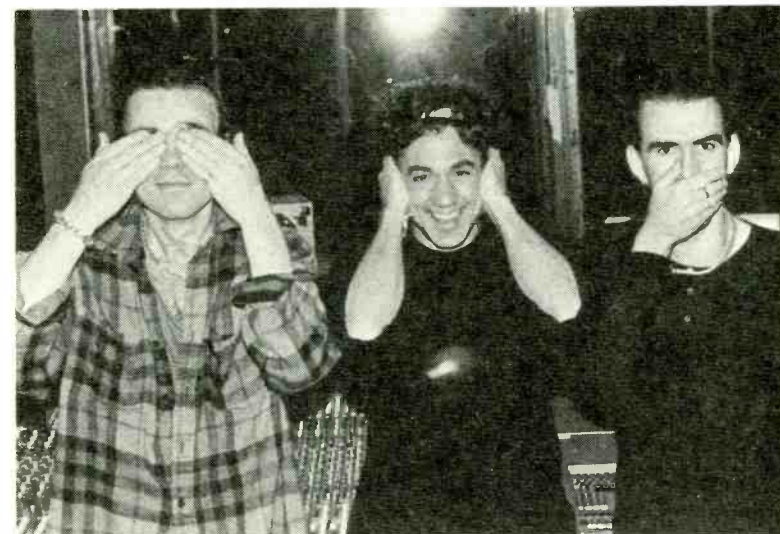
PINNACLE PEAKS: Electro-Voice has launched a new venture for U.S. distribution of Klark-Teknik, DDA, and Midas products, all of which are wholly owned subsidiaries of Mark IV Audio Inc. The products were previously distributed by Pinnacle Audio of Farmingdale, N.Y., but operations of that company are expected to cease by March 1. A new venture, called Mark IV Pro Audio Group, will distribute the products in the U.S. The new venture will be directed by Ivan Schwartz, former E-V concert sound marketing manager. Separately, Electro-Voice, in Bu-

chanan, Mich., will distribute Dynacord products under the joint brand name of EV/Dynacord.

A-1 ARENA DIVISION: A-1 Audio has purchased the capital assets from Tasco Sound Ltd., Camarillo, Calif., and formed a new arena division. The buyout separates Tasco U.S. from its former relationship with the founding company of the same name based in England, and the deal meshes equipment, staff, and rock-tour clients from Tasco with A-1's operations, which include Broadway productions, corporate theater and trade shows, showroom entertainment, symphonic work, and pop and rock concerts. The buyout gives A-1 control of four road-packaged concert sound systems, and three lighting systems. Former Tasco employee Paul Newman joins A-1 as VP of the new arena division, and other Tasco tour production and support personnel will be integrated into A-1.

AES AT JAVITS CENTER: The Audio Engineering Society will break with tradition for its annual U.S. meet this year when it moves the New York event from the Hilton Hotel to the Jacob Javits Convention Center. The 95th AES Convention is scheduled for Oct. 7-10. According to convention chairman Leonard Feldman, "the experience of the 93rd convention in San Francisco confirmed the advantages of having all exhibits on a single floor, a benefit that could not be achieved at the Hilton."

TEAM AMPLEX: Ampex Corp., Redwood City, Calif., has implemented a new dual-prong senior sales management team under company president Thomas J. Wheeler. Under the new sales structure, Richard Antonio was named VP, sales development, at the company's California headquarters, while Dick Miller assumes the position of VP, sales and customer service, at the company's Atlanta offices, which are situated near the company's manufacturing plant.



Amazon Sessions. New Model Army and producer Niko Bolas saw, heard, and spoke no evil while working on a new album at Amazon Studios in Liverpool. The album, slated for spring release on Epic Records, is being mixed by Bob Clearmountain at A&M Studios in Los Angeles. Above, at Amazon, from left, are drummer Robert Heaton, Bolas, and vocalist/guitarist Justin Sullivan.

AUDIO TRACK

NEW YORK

THE MAGIC SHOP had Monster Magnet in recording and mixing its first release for A&M. Band member Dave Wyndorf produced, with Steve Rosenthal at the board. Edward Douglas, Joe Warda, and Bogdan Hernik assisted. Quick-sand was in completing overdubs for its upcoming PolyGram project. The band co-produced the album with engineer Steve Haigler. Edward Douglas assisted. White Trash was in with producer Daniel Rey working on tracks for Elektra. Mark Dearnley engineered, with Warda assisting.

Producer Tony Visconti completed overdubs and mixes on Phillip Boa & the Voodoo Club at Cove City Studios, Long Island, and Platinum Island Studios. The project is slated for release on Polydor (Germany).

LOS ANGELES

CAPITOL ARTIST Dave Koz was in Westlake Recording tracking "Tender Is The Night" for his upcoming album. The tune features vocals by label mate Phil Perry. Gabe Moffat engineered.

Color Me Badd was in Devonshire with producer Howie Tee to remix the group's new album for Giant. Michael Fossenkemper engineered at the Neve V3 and Studer tape machines.

Tourniquet recorded tracks for a new album, titled "Pathogenic Occular Distance," at Silver Cloud with producer Bill Metoyer. The material is scheduled for release on MetalBlade/Frontline. Metoyer engineered at the Trident Series 80 board and Sony 24-track tape machines.

Cheap Trick front man Robin Znader was in the Music Grinder with engineer Phil Kaffel completing his new solo effort for Interscope. Greg Grill assisted. Altered State was in tracking and overdubbing in Studio B with producer/engineer Ben Grosse. Grill assisted.

Trax had Taylor Dayne in cutting material for an upcoming Arista release. Humberto Gatica produced on Studio A's DDA AMR24 console. A new theme for NBC's "A Different World" was tracked in Studio C. Jay Shanklin produced. Scott Ross and Vincent Cirilli engineered. Aussie act Air Supply (Giant) tracked an upcoming album in Studio A with producer Gatica.

NASHVILLE

MICHAEL STANTON completed musical arrangements and performed the opening theme for the CBS television series "Evening Shade." Stanton recorded tracks at Audio Productions using a Roland DM-80 digital work station. Bobby Goldsboro produced, with Travis Turk at the board. Stanton and Goldsboro completed the score in Los Angeles at a CBS Television facility.

Sound Stage had Dolly Parton in working on tracks for Sony with producer Steve Buckingham. Gary Pacosza engineered, assisted by Craig White. John Anderson and producer James Stroud tracked for BNA. Lynn Peterzell was at the board, assisted by Julian King and Derek Bason. Kenny Rogers cut tracks with Stroud for Giant. Peterzell engineered, assisted by King.

Mad Hatter had composer John Duprez in with engineer Larry Mah recording and mixing the soundtrack for the "Teenage Mutant Ninja Turtles 3" soundtrack. Darren Mora assisted. Concrete Blonde was in recording and mixing for Capitol. The group co-produced with engineer Earle Mankey. Robert Read and Darren Mora assisted.

OTHER CITIES

COLUMBIA ACT Cry Of Love was in Muscle Shoals Sound, Sheffield, Ala., tracking, overdubbing, and mixing its debut CD with producer John Custer. Steve Melton engineered, assisted by Kent Bruce. Studio A had Widespread Panic in working on its third album. Johnny Sandlin produced, assisted by Jim Bickerstaff at the Neve 8068. Belgian group Blue Blot was in tracking its upcoming CD with producer Tony Joe White. Melton engineered, assisted by Jay Johnson. The project is slated for release on BMG/Ariola International.

EMI artist Kim Carnes was in Reflection Sound Studios, Charlotte, N.C., mixing three new songs to be featured on her upcoming "Greatest Hits" album. Mark Williams engineered. Don Dixon produced and engineered. The album is scheduled for release Tuesday (12).

Drivin' N' Cryin' (Island) was in Doppler, Atlanta, mixing 15 tunes (recorded live at the Roxy Theatre) with chief engineer Joe Neil. The songs, a mix of old and new material, included "Straight To Hell," "Whiskey Soul Woman," and a cover of Queen's "We Will Rock You." Engineer Blake Eiseman used the WaveFrame digital workstation to edit and sequence songs for rap act Yall

So Stupid (Rowdy). The album's working title is "Van Full Of Pakistans." Darin Prindle was at the board. Eiseman, Paul Rankin, Bret Richardson, and Jason Shablik assisted.

Producer Alexander Prialas was in Pyramid Studios, Ithaca, N.Y., completing work on an album by Overkill, slated for release on Atlantic. Rob "Wacko" Hunter engineered.

Paris jazz artist Randy Rare was in Studios A and C at the Music Annex, Menlo Park, Calif., working on his new album, with Ron E. Beck and Victor Conte co-producing. Pat Coughlin engineered.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



Sydney CDs. The first CD has rolled off the lines at Sony Music's new CD manufacturing operation in Sydney. The Huntingwood CD Plant is slated to open officially in April. Above, Denis Handlin, right, the facility's managing director and CEO of Sony Music Australia, presents the first disc to Norio Ohga, president and CEO of Sony Corp.

Billboard
SPOTLIGHTS
LASERDISC

Laserdisc is quickly taking root in the industry. In fact, laserdisc household penetration is expected to double between 1993 and 1996!

In Billboard's February 27 issue, all the hot issues surrounding laserdisc will be examined, including a focus on new hardware technology, Karaoke, recent deals, laserdisc in Japan and Europe, and laserdisc retailing in the US!

Get in on this fast and furious business and show the industry that you're a player!

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Safety (Sex) First. An opened box of condoms on a bedside table is featured in a new billboard campaign for WKLQ Grand Rapids, Mich., as the station urges listeners to practice safe sex in '93. (Trojan, whose ribbed condoms are prominently displayed in the billboard, did not pay for the mention, says a station spokesperson.)

Pollack Broadens Consulting Borders Move Into E. Europe Brings Mutual Learning

■ BY PHYLLIS STARK

NEW YORK—The changing political landscape in Eastern Europe has brought democracy and freedom to the people in that region and new business for international consultant Jeff Pollack. His company, Pollack Media Group, is currently consulting stations in Warsaw, Prague, and Moscow, and just inked a new client in Slovakia.

While you would expect that stations in these regions, which for-

merly offered only state-run radio, would have a lot to learn from U.S. broadcasters, Pollack says he has learned quite a bit from his new client stations as well. Among the biggest insights Pollack has picked up from these stations is an understanding of what it means to be not just an



POLLACK

entertainment medium, but "a cultural force," a mission he takes very seriously.

"There's not much to do in these cities so [we're] involved in one of the most important entertainment outlets," Pollack says. "Until there are more concerts and CD players, [we're] the conduit to the music world and that's a big responsibility."

On the flip side, Pollack says the biggest lesson he had to teach his new clients was "the understanding that music is important and that show biz, added to a great musical product, made for some very exciting radio."

Another simple lesson he taught them was "just the idea of establishing a flow of music that balanced different eras, different genres, and different languages, and making sure that although you're playing music from France, Italy, Germany, and Atlanta that somehow the radio station still continues to be and feel like the same station around the clock."

FIRST PRIVATE STATIONS

All of Pollack's Eastern European clients are the first "privately held" stations in their countries, although they are actually joint ventures between the state-owned broadcast companies and a private French broadcasting company, Europe 2 Development. Radio M in Moscow is the only Pollack-consulted station in the region not affiliated with the French company.

In Warsaw, Pollack's client is the adult top 40 Radio Zet, which was launched in May 1991 and draws 39% of the total radio audience, according to local audience measurement research. In Prague, Pollack consults Evropa 2 Praha, which was launched in March 1990. That station now commands 28.2% of the audience and is the leading station for the under-60 audience.

In Russia, Pollack has several clients, including the top 40 station Radio M and the network Europa Plus. The network was launched in April 1990 and later added affiliates in St. Petersburg, Samara, Volgograd, and Nijni-Novgorod. Europa Plus currently commands 10.2% of the radio audience in Moscow and 13.5% in St. Petersburg.

Three weeks ago, Pollack launched Europe 2 in Slovakia, which Pollack describes as "a hybrid CHR/AC targeting women 20-40."

2,500 SONGS PLAYLISTS

For most of these outlets, Pollack was involved from the initial sign-on, which he says is quite different from consulting an existing station in a competitive market. "In many cases these are the first private commercial radio stations there so it is important to have a wider playlist to expose different types of music than previously available," he says. For example, Pollack signed on the sta-

(Continued on page 69)

'Dr. Dirt' Miller Sprouts Expanding Fan Base On WJBO

■ BY CARRIE BORZILLO

LOS ANGELES—It's no wonder gardening expert Louis Miller is one of the most popular personalities at N/T WJBO Baton Rouge, La. In a recent Gallup Poll, gardening was ranked the nation's most popular leisure activity, even more popular than sex.



MILLER

Miller is WJBO's second-highest-rated personality, trailing

syndicated talk guru Rush Limbaugh, whom Miller calls the best warmup man for his "Home And Garden Hour," which airs at 2 p.m. weekdays. The station promotes the pair together on billboards that read: "From Rush To Roses."

Why is a gardening show up there with the most popular syndicated talk show in the country? "Because I'm so good," laughs Miller, whom co-workers have dubbed "Dr. Dirt."

WJBO PD Mark Summers says it's Miller's "down to earth nature" that is the key to his popularity. "He knows everything there is to know about gardening, and the 60-65-year-old ladies think he's so sexy."

Miller's call-in show covers topics ranging from potted plants to vegetable gardens to bird feeders and landscape lighting. While most of the questions pertain to flowers and lawn grass, Miller says he does get an odd caller now and then, such as the man who said he had elves in his tree after a hurricane.

Miller's gardening show began in 1983 as a Saturday-morning infomercial, called "Tips to Grow With," which promoted his hardware store in Baton Rouge.

(Continued on page 70)

ARM Reaching In-Car Radio Listeners N.M.-Based Ratings System Hopes To Rival Arbitron

■ BY ERIC BOEHLERT

NEW YORK—Radio's search for a ratings savior—one that measures passively from a large sample size at a low cost—remains a relentless one. One new Albuquerque, N.M.-based ratings player that tallies in-car listening may not qualify as a godsend, but it is getting high marks from some early users on both the broadcast and advertising sides.

Using sensitive, directional roadside antennae systems, ARM—Actual Radio Measurement—can read what stations motorists in passing cars are tuned in to. For every 10 automobiles that pass by, ARM is able to measure the listening habits of six, says Karl Baehr, president of KBE, the consulting firm that oversees ARM.

In ARM-surveyed markets (to date they include Houston, Albuquerque, and Dallas) KBE designates, through traffic reports as well as its own software program, several hundred heavily traveled, or priority, intersections. Then, four times a year, for seven straight days (from 6 a.m. to midnight) KBE staffers rotate among those intersections surveying for one hour stints and logging thousands of cars. Within three days of completing a ratings period, ARM results are passed on to clients.

Many of those clients seem pleased with the results. "I think they're onto something," says Dickie Rosenfeld, VP/GM of KILT-AM-FM Houston.

After bringing in an investor this year Baehr hopes to take ARM to the top 10 markets for continuous measurement by 1995.

Measuring in-car radio listening is not a new idea. Back in the '70s, Auto Scan, using a radar-gun-type approach, did the same thing. Baehr says he has improved on what he considers Auto Scan's shortcomings; measuring just one car at a time, raising health concerns with the radar gun ("We're not zapping anybody," he assures), and creating custom reports for clients.

The last issue was a problem, Baehr says, because reports were available exclusively to one radio client in the market and advertisers and agencies would look at the data and say, "Of course you did well. You

paid for it."

The information is now available to multiple clients in the market, and those who have signed on to date do find ARM results encouraging. For a year KZKL Albuquerque was up for sale and marketing and promotion dollars were cut dramatically, recalls GM Craig Parker. Not surprisingly, he says, since top of mind recall plays an important role in filling out Arbitron diaries, the station began to sag in the ratings. But in ARM reports, KZKL remained steady.

George Stokes, GM of KRTS Houston, tells a similar, though more dramatic tale. His classical music station routinely rates around 25th, 12-plus with Arbitron. In ARM tallies, it jumps up to 15th. And in some more affluent neighborhoods, which ARM is able to detail through its computer gridding, KRTS hits as high as fifth or sixth.

"I knew the listeners were out there," says Stokes. (Overall though, ARM and Arbitron ratings are usually remarkably similar.)

Is ARM simply for low-riding stations that need a ratings "excuse," so to speak, to offset poor Arbitron showings? Stokes insists that is not the case and says if it ever came to it, he'd buy ARM's data over Arbitron's. (ARM's price tag, like Arbitron's, is based on market size. To date, ARM costs between one-fourth to one-tenth what Arbitron does.) Baehr

himself though, says he is not positioning ARM as an alternative to Arbitron.

But if Baehr, and engineer partner George Chambers, who originally came up with the ARM idea, has his way, ARM could one day approach Arbitron's scale. Although he concedes it is a long way off, Baehr hopes to take ARM's passive measuring into the home and the work place. That way, he says, radio listeners' only responsibility in terms of ratings would be to listen to stations, not to write them down or to pin on an electronic device or answer questions over the phone.

With new ratings, no matter how impressed broadcasters are, the numbers are useless if advertisers don't sign on and make buys off them. According to GMs, local retailers who buy their own radio spots embrace ARM numbers. That's because with ARM maps retailers can see where their outlets are located and what stations nearby drivers are tuning in.

At the agency level some, such as Leslye Geller, VP of marketing and research at Dallas' Anderson, Fischel, Thompson, welcome ARM as a strong second source. Others, like Pat Wallwork, VP director of planning and media for Albuquerque's Stracina and Partners, shy away since ARM lacks any demographic information (e.g., Who's driving those cars?).



Gloria's Place. Greeting friends at her Miami Beach restaurant, Lario's, Gloria Estefan, center, is pictured with WOVV Fort Pierce, Fla., PD Dave Denver and Anna Armington, director of Southeast promotions for Epic.

JEFF POLLACK BROADENS CONSULTING BORDERS

(Continued from page 67)

tion in Prague with a 2,500-song playlist which he acknowledges is "wildly broad" by our standards.

"When we signed on in Prague," Pollack says, "we couldn't offer a better economy or standard of living, but you could turn on the radio and hear music that had never been available before."

In signing on the new stations, Pollack says the first goal was to "establish a musical niche even if it was a large one. If you have the first or second station on the air you can be broader."

Playlists now range from 1,000 to 2,500 records depending on the market and the amount of competition, with tighter lists in markets with more stations. "We thought it was important to reflect the great music of the last 30 years [realizing that] as more competitors signed on it wouldn't be as necessary to reflect it all," he says.

Because of the high volume of rec-

ords, many of them unfamiliar, the jocks' job includes educating the listeners about the music, according to Pollack. Because of the unfamiliarity factor, the jocks back-announce every record.

Pollack also stresses the need to include local bands in order to "reflect the city or country we're in as much as possible."

DIFFERENT CULTURES

"I'm proud to say if you go to Moscow or Warsaw you'll hear two very different radio stations," he says, adding, "You'd better, because you're dealing with very different cultures."

One thing that has made the programming job easier is the success of the Pollack-consulted MTV Europe, which he says has had "a significant impact in Eastern Europe and that has enabled us on the radio side of things to play a bunch of bands [the listeners] are significantly more

familiar with."

Pollack's Eastern European clients are not nearly as sophisticated promotionally as their U.S. counterparts, but Pollack says that strategy is by design. "We want to establish our musical credentials first, we don't want to hype too much. There is a more serious approach to the establishment of these stations, then we broaden from there."

The stations tie in with any con-

'If you go to Moscow or Warsaw you'll hear 2 very different radio stations'

certs that come to town and Pollack is very involved in encouraging acts to set tour stops in those markets. There are also some small-scale promotions such as bumper sticker and merchandise giveaways, although Pollack notes it makes little sense to give away CDs in a place where there are few CD players. None of the stations have hired promotion directors yet.

Unlike most U.S. sign-ons, Pollack relied on gut rather than research in the development of the new stations, but now that some of them are established, he is planning to do some perceptual studies for the first time "to find out how we're doing or what we could be doing better."

Asked how he thinks listeners who have never been approached by a telemarketer before will respond to a radio survey, Pollack notes Eastern Europeans are eager to make their opinions heard after so many years of being unable to. "I think they're going to be very keen to take part and I think they'll take it very seriously," he says.

That desire among listeners to hear and express opinions translates to a much bigger emphasis on news at the Eastern European stations than at their U.S., counter-

parts. Pollack's clients broadcast news in nearly all of the prime hours. "News is important [because] they haven't had it and they want to hear it," he says.

"The audience we're reaching is a little more serious in general, serious about music, serious about wanting to hear news," he adds.

The other difference in the audience is that Eastern European listeners tend to tune in all day, so Pollack is careful not to repeat songs frequently. Also, because of the relative scarcity of automobiles, in-car listening is much less of a factor than it is here.

POLITICS AND TOLERANCE

Pollack's client stations have been involved in some historic events since their sign-on, which is also by design, according to Pollack. "It is critical that the intellectual and humanitarian side is very much reflected in the new stations. We felt there was an important cultural brief that we had to fill."

Plans for 1993 include becoming more involved in political campaigns and spreading a "unity and tolerance campaign."

"That is the difference between the Eastern stations and to some extent our Western European clients," Pollack says. "You can be the place of great music, but you can also appeal to people's good sense about being more tolerant of different cultures."

As for getting involved in politics, Pollack says, "I think [the listeners] expect it of us. We do it in conjunction with the city. Obviously we're not bringing these ideas in from California with our own agenda."

In addition to the Eastern European clients, MTV, and dozens of U.S. stations, Pollack consults The Nashville Network, Country Music Television, and stations in Western Europe, Australia, New Zealand, and Canada. He recently added a radio client in Istanbul, and plans to add stations in Shanghai and Hungary this year.



Cutter's Way. Country singer Lynn Anderson, left, and Bob Kingsley, host of ABC Radio Networks' "American Country Countdown," each picked up trophies at the National Cutting Horse Assn.'s celebrity championships. Anderson and Kingsley tied for third place.

PROMOTIONS AND MARKETING

(Continued from preceding page)

of the day—to register players.

Two years and four run-throughs later, the latest version of the radio standby—the endurance test—has become an industry promotion staple. Who's got the next big idea?

IDEA MILL: WHERE'S BOB & TOM?

WFBQ Indianapolis gave away "Where's Bob And Tom?" 1993 calendars in celebration of the station's 15th anniversary. The illustrated calendars—direct descendants of the "Where's Waldo" craze—hide morning men **Bob Kevoian** and **Tom Griswold** at the crowded Indianapolis zoo, a packed shopping mall, in the studio, and, of course, at the local speedway.

KMJK Phoenix, along with the city itself, is sponsoring a breakfast to celebrate Arizona's first state holiday in memory of **Dr. Martin Luther King Jr.** **Stevie Wonder**, who along with others has boycotted the state since 1986, when Arizona first refused to

pass a state holiday honoring King, will be in attendance.

WCBS-FM New York, and then later crosstown WRKS and WLTW, came to the aid of an ailing WCBS staff family member who needed rare O-negative blood. After discovering that city hospitals were low on supplies, the radio stations went on the air to get the word out. Within hours, the hospital took in 50 pints.

In other CBS-FM news, to commemorate its 20th edition of the all-time top 500 song countdown, the station issued a pull-out chart for listeners combining the data of all 19 previous surveys. At the top was the Five Satins' 1956 classic, "In The Still Of The Night." No. 500 was "That's My Desire," by the Channels.

To promote the single "Call Home" by country star and former NFL Cincinnati Bengal **Mike Reid**, Columbia Records invited 100 country radio listeners to attend a Bengals training

meal and football game, and a Reid concert.

The winner of WMTX-AM-FM Tampa, Fla.'s "Home For The Holidays" contest really did come home. An out-of-work mother of three wound up winning the grand-prize home, BMW, and cash totaling \$150,000. Hers was the first key to open the front door.


BPME NEWS

Broadcast Promotion and Marketing Executives has announced that Disney chairman and chief executive **Michael Eisner** will be the keynote speaker at BPME's conference and expo this June in Orlando, Fla.

In other BPME news, the association's board of directors is still accepting nominations for its hall of fame. Send nominations to BPME's Los Angeles headquarters.



Warm It Up. XHTZ (Z90) San Diego staffers display some of the blankets and sleeping bags they've collected from listeners and are donating to the homeless. Shown, from left, are ND Kristi Knight, morning sidekick Rick-E-Rick, and morning man Billy Burke.



Hits! in Tokio

Week of December 20, 1992

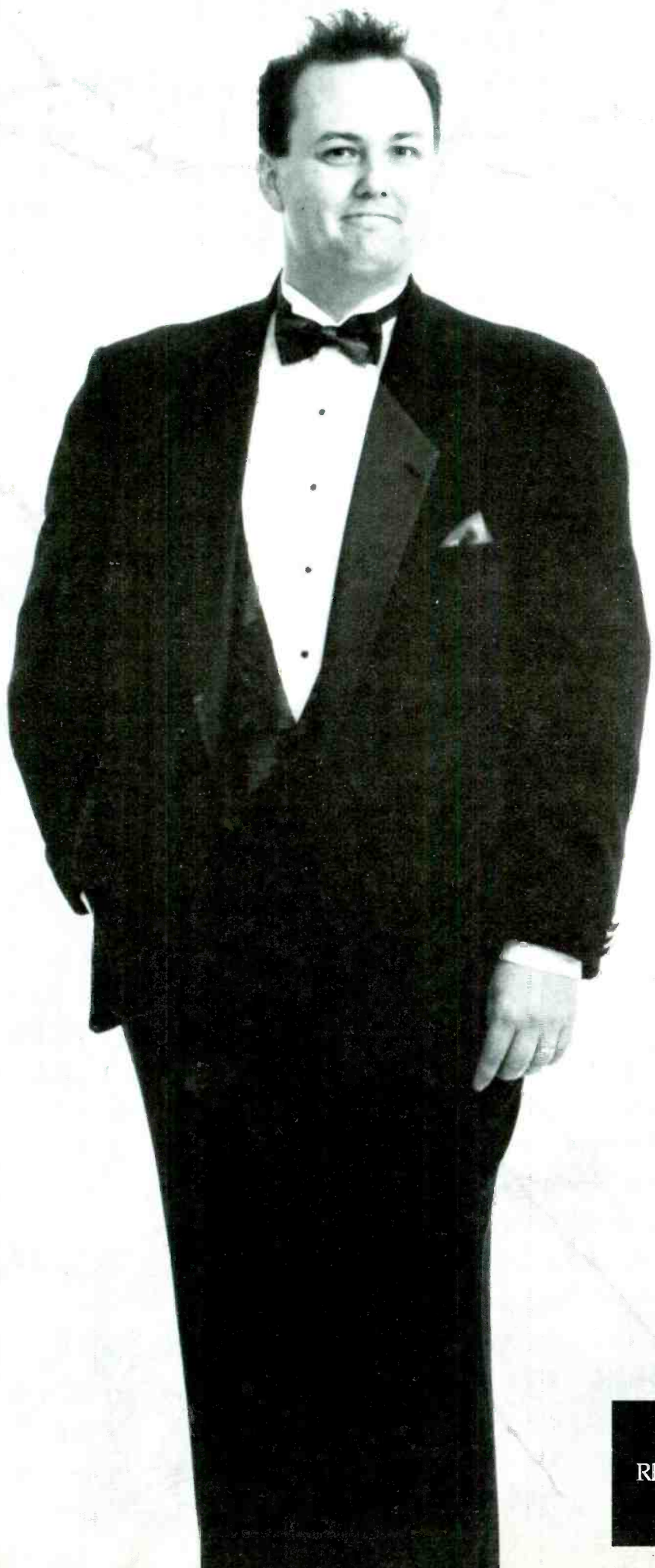
- ① I Will Always Love You Whitney Houston
- ② Always You James Ingram
- ③ Be My Baby Vanessa Paradis
- ④ No Ordinary Love Sade
- ⑤ Good Enough Bobby Brown
- ⑥ Gangsta Bell Biv DeVoe
- ⑦ Step By Step Wendy Moten
- ⑧ Instant De Trac Isabelle Antena
- ⑨ Keep The Faith Bon Jovi
- ⑩ Praying For Love Donna Delory
- ⑪ Sweet Lullaby Deep Forest
- ⑫ Groovin' In The Midnight Maxi Priest
- ⑬ If I Ever Fall In Love Shai
- ⑭ It's Crazy Laura Fygi
- ⑮ Downtown Holly Cole Trio
- ⑯ Heal The World Michael Jackson
- ⑰ Erotica Madonna
- ⑱ My Name Is Prince Prince & The New Power Generation
- ⑲ Cantaloup US Three
- ⑳ I'd Die Without You P.M. Dawn
- ㉑ I'll Be There Innocence
- ㉒ It's A Fine Day Opus III
- ㉓ Deeper and Deeper Madonna
- ㉔ Crying Roy Orbison
- ㉕ We Know The Way By Heart Keyvyn Lettau
- ㉖ Faithful Go West
- ㉗ Good Lovin' D-Influence
- ㉘ Baker Street Undercover
- ㉙ Layla Eric Clapton
- ㉚ Let Me Take You There Betty Boo
- ㉛ Rump Shaker Wrecks-N-Efect
- ㉜ I Talk To The Wind Opus III
- ㉝ End Of The Road Boyz II Men
- ㉞ To Love Somebody Michael Bolton
- ㉟ Easy Way Out Praise
- ㊱ Even If My Heart Would Break Kenny G & Aaron Neville
- ㊲ Kiss Of Life Sade
- ㊳ Prince & The New Power Generation
- ㊴ Jamaican In New York Shinehead
- ㊵ Would I Lie To You? Charles & Eddie
- ㊶ I Will Be Here For You Michael W. Smith
- ㊷ Harvest Moon Neil Young
- ㊸ Music DMAR
- ㊹ The Bottle The Christians
- ㊺ Paper Doll Fleetwood Mac
- ㊻ Saving Forever For You Shanie
- ㊼ Never Gonna Give You Up Sarah Jane Morris
- ㊽ The Message Sofia Shinas
- ㊾ Someone To Hold Trey Lorenz
- ㊿ What's In A Word The Christians

Selections can be heard on "Pioneer Tokyo Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3FM in TOKYO.

J-WAVE
81.3FM

AIR[®] *First Place*

COMPETITION SIXTEEN WINNER



BRIAN DOUGLASS

Q102 • CINCINNATI, OH

"I feel very fortunate to win in just my third AIR Competition! Music is a big part of my life. This is all I ever wanted to do, and I am very lucky to have done so well against the best in the business. AIR is such a valuable tool for radio and a sound investment for the labels because it gives exposure to songs that otherwise may not be heard. I use the information AIR provides me with every week in my music decisions. The Competitions are something I take very seriously, and no one will ever know exactly how much this means to me! Thank you Jonas and everybody at AIR! You're the best! Now we're into Competition Seventeen, and what a way to start the New Year."

For 24 weeks, over 200 of America's finest Program and Music Directors in Top 40 radio listened to new music and responded to AIR with their opinions on each song's chart potential. There were thirty programmers whose accuracy in projecting the hits qualified for awards. We are pleased to congratulate Brian Douglass of Q102 in Cincinnati for having the best ears in Competition Sixteen.

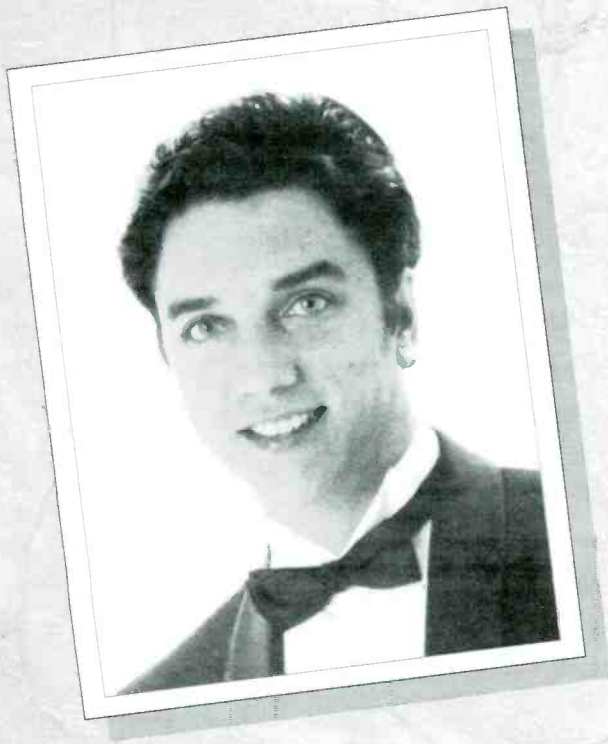


First Place — Porsche 968

The AIR competitions, using Billboard's Top 40/Mainstream and Top 40/Rhythm-Crossover charts, are currently under way. Winners will be announced Summer, 1993. Grand prize for each competition is a 1993 Corvette.

AIR® Congratulates Comp

SECOND PLACE \$7,500



FRANKIE BLUE

Z100 • NEW YORK, NY

"This is great! It's always a thrill to be among the best ears in the AIR Competition. Once again, AIR has set the standards by which programmers' listening abilities are truly measured. This was a great holiday surprise."

THIRD PLACE \$5,000



LEE CHESNUT

STAR94
ATLANTA, GA

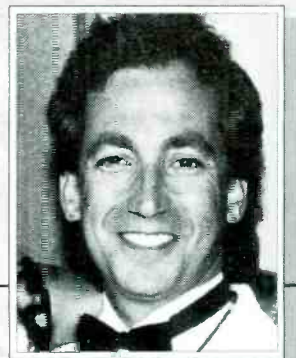
FOURTH PLACE \$3,000



ANDY SHANE

Z100
NEW YORK, NY

FIFTH PLACE \$2,500



STEVE KINGSTON

Z100
NEW YORK, NY

SIXTH PLACE \$2,000



JEFF MCCARTNEY

WAPE
JACKSONVILLE, FL

SEVENTH PLACE \$1,750



GWEN ROBERTS

KIIS
LOS ANGELES, CA

EIGHTH PLACE \$1,500



TONY WAITEKUS

WCIL
CARBONDALE, IL

NINTH PLACE \$1,250



MICHAEL MARTIN

KSOL
SAN FRANCISCO, CA

TENTH PLACE \$1,000



DON BENSON

CONSULTANT
ATLANTA, GA

**FIRST PLACE (tie)
share \$5,000**



KEVIN WEATHERLY

KROQ
LOS ANGELES, CA



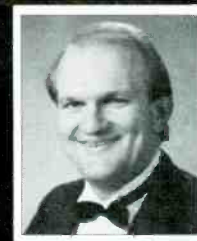
RIC AUSTIN

WFHT
TALLAHASSEE, FL



CADILLAC JACK

WXKS
BOSTON, MA



BILL MCCOWN

WMMZ
OCALA, FL

**THIRD PLACE (tie)
share \$1,000**



JOEY G.

B97
NEW ORLEANS, LA



ANDY SHANE

Z100
NEW YORK, NY

Fresh
WINNERS

Our current Top 40/Mainstream and Top 40/Rhythm-Crossover

Competition Sixteen Winners

WINNERS 11 THRU 30 SHARE IN A \$10,000 CASH POOL



11
RICH ANHORN
Q105
TAMPA, FL



12
TRACY JOHNSON
Q106
SAN DIEGO, CA



13
ROB SCORPIO
KBXX
HOUSTON, TX



14
MARK ST. JOHN
195
BIRMINGHAM, AL



15
TONY NOVIA
STAR94
ATLANTA, GA



16
STEVE WYROSTOK
KRBE
HOUSTON, TX



17
LORI CAMPBELL
B94
PITTSBURGH, PA



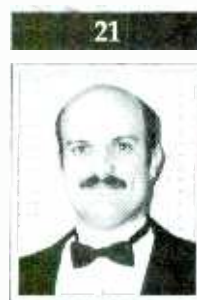
18
TRACY AUSTIN
KHFI
AUSTIN, TX



19
JIMMY JAM
FORMERLY KC101
NEW HAVEN, CT



20
KEITH NAFTALY
KMEL
SAN FRANCISCO, CA



21
DUSTY HAYES
WABB
MOBILE, AL



22
TREY ALEXANDER
B106
FT. WAYNE, IN



23
STEVE MANN
WQCT
JOHNSON CITY, TN



24
JOHN ROGERS
POWER96
MIAMI, FL



25
ALLEN PETIT
WOMP
WHEELING, WV



26
CADILLAC JACK
WXKS
BOSTON, MA



27
MARK BOLKE
KDWB
MINNEAPOLIS, MN



28
RICKY LEIGH
FM102
SACRAMENTO, CA



29
JAY BEAU JONES
WKSS
HARTFORD, CT



30
CHUCK TISA
WEGX
PHILADELPHIA, PA

MAJOR - \$2,500 MEDIUM - \$2,500 SECONDARY - \$2,500

TONY NOVIA
STAR 94
ATLANTA, GA

JEFF MCCARTNEY
WAFE
JACKSONVILLE FL

TONY WAITEKUS
WCIL
CARBONDALE IL

Competition winners will be announced in the summer of 1993

CHINA'S MUSIC INDUSTRY RESTRICTS INTERNATIONAL RELEASES

(Continued from page 1)

threat in terms of China's 1992 trade.

Even as a minor player in China, however, the music industry feels it cannot afford to be complacent. Without pressure to enforce existing rules and change antiquated ones, international record companies say, they could continue to be mostly left out of a market that may be worth \$1 billion by 1994. The three foreign firms with any significant mainland business—PolyGram, Warner, and EMI—will together sell less than \$10 million this year in China.

"There is no doubt that the government in Beijing wants to abide by its international agreements," says Jui Chian Giouw, Asian director of the International Federation of the Phonogram Industry (IFPI) and the man tasked with nurturing sales and copyright protection for the music industry. "The problem is that it has so little regional control over day-to-day activities." Giouw will set up the first IFPI office in China early this year. Even before the telephones are installed, he is being pulled in two different directions.

Record company executives are concerned about controlling the estimated \$75 million worth of pirated cassettes and CDs that sell on the streets of a thousand Chinese cities each year. But Giouw says it is more important to secure wider market access for international product.

In 1992, IFPI estimates, at least 200 million cassettes and about 3 million CDs, not including pirated items, were sold in China. Giouw reckons that legitimate sales—most by Chinese record companies—are growing by 30%-40% a year.

"Piracy is very much a major concern, but how much does it matter if you don't have access?" Giouw asks. "There are so many written and unwritten laws that keep out international recordings. These are things we should work on first." Since China opened its doors to foreign recordings in the mid-'70s, the number of international releases has never risen above 100-120 per year. Most of this quota has gone to Chinese repertoire from Hong Kong and Taiwan.

Given the IFPI's figures, executives are anxious to re-establish their mainland offices, which were closed by the Communist takeover in 1949. It is difficult for international label executives to watch China Records, the state-owned distributor (and IFPI member), sell 5 million copies of a disco version of Mao Tse-Tung's patriotic workers' songs and not wonder about the potential revenue from product by international superstars.

"We all know that China has the biggest long-term potential in the industry," says Lachlan Rutherford, EMI Music's regional director for Asia. "And we also know that the Chinese aren't like the Russians, who have forgotten how to trade. But until they change regulations, figures are kind of meaningless."

BUREAUCRATIC OBSTACLES

China's size is a huge logistical obstacle to antipiracy enforcement. Most music is not sold in the political and industrial capitals of Beijing and Shanghai, but a thousand miles south in the four entrepreneurial provinces of southern China. There, per-capita income is about four times the national average of \$1,200. In the Special Economic Zones (SEZs) of Guangdong and Fujien, cassettes and CDs are sold at the same pace as in Hong Kong and Taipei; buyers are mainly

the young—and often spoiled—children of South China's red capitalists.

On commercial matters, these southern boom areas all but ignore the edicts of Beijing. And, even at the most cooperative of times, the bureaucratic wheels turn extremely slowly. In Hong Kong, PolyGram Far East president Norman Cheng has learned to wait. "Music is becoming a big part of trade agreements. It seems the only way [to gain market access] because that is how it worked in other countries in Asia," he says.

China's value lies not only in its sales potential, but also in its role as a source of Chinese repertoire, which feeds the mainland's 200 record companies. Chinese music, most of it from Taiwan and Hong Kong, al-

'There are so many written and unwritten laws that keep out international recordings'

ready makes up more than half of foreign record company sales in Asia, and that will rise as high as 80% in the near future, according to Paul Ewing, Warner Music International's VP and regional director for Southeast Asia. Cui Jian, mainland China's best known rock'n'roll performer, has sold hundreds of thousands of records in other Asian countries.

Consequently, label executives say, the mainland must be cultivated as a partner, not just treated like a transgressor. "You have to remember that music is still a very political/cultural area and always under scrutiny [in China]," observes Cheng. "From a pure access standpoint, it is important to respect their domestic

market and priorities."

Yet he remains adamant about China's need to enforce existing laws before losses to piracy grow higher. "I can see it open much wider in about three years . . . if piracy is controlled."

CHINESE COMMITMENTS

In October, by threatening punitive sanctions, U.S. trade negotiators forced China to adopt a set of rules that would lift import quotas and licensing requirements, among other items. This came on the heels of China's accession to the Berne Convention on intellectual property rights, also in October. At the same time, the country's National Copyright Administration set up the China Music Copyright Assn., the first performing rights society there.

The October agreements were attempts by Beijing to become an acceptable international trading partner, complete with corporation law protection and membership in the General Agreement On Tariffs And Trade (GATT). But, as one U.S. trade negotiator puts it, "Time after time, Western officials have gone home with agreements, and nothing changes at all. [Beijing is] still only discussing what corporate law means."

Music has not been hit as hard as computer programs, books, or movies, but many believe music piracy could become second in size to software ripoffs within three years. When that happens, the frustration of music executives could boil over.

"Somehow they have to realize the only way to create an industry is by attracting investment, and that means protection," says Warner's Ewing. "Right now I'm more concerned about protecting the goods we already have. Limited-access practices will continue unless piracy can be controlled."

Executives say piracy has picked up noticeably during the past one to

two years in China, despite its signing of three copyright treaties. This is mainly due to demand created by rising disposable income and the lack of a clear mandate for enforcement.

Three government ministries have partial control over import, copyright, and licensing processes. This undefined jurisdiction has created nightmares for the industries most open to pirating. No law is truly enforceable when one "governing body doesn't want to make a decision and risk stepping on another's toes," says Simon Cheetham, general manager for Pinkerton's, an investigation firm in Hong Kong. "We aren't yet involved in any music investigations in China, but it is an inevitable sector for [enforcement help]."

OWNERSHIP THEORY

Another international property dilemma for the mainland lies in its political theory. Under the communist system, there is no individual ownership of rights and ideas (unless you are a high-ranking official with a villa at the plush seaside resort of Beidaihe). Yet there is significant brand awareness and a commensurate desire to achieve that awareness.

Under foreign trade pressure, Chinese officials are desperate to show how willing they are to embrace international law. In some cases, they can become quite zealous. The China Daily reported recently that authorities had executed a man who made fake *moatai* (rice liquor) as an "unmistakable warning" to other copyright thieves.

Naturally, it is domestic material that is suffering the worst losses through piracy. Cui Jian, for example, went public in November with a plan to sue mainland companies that have profited by pirated copies of his records. The threat is virtually unenforceable in China's current chaotic legal system, yet officials consider it a positive step.

"A bit naive, but I am happy to see

it," says PolyGram's Cheng. "Maybe it will become a trend, something officials will take seriously."

IFPI'S GOALS

The IFPI's job is to "understand the problems of the Chinese market and help promote education of the value of original ideas and copyright," says Giouw. "I think you can see that the [international] executives who understand this have the best performance in China."

The organization will be under close scrutiny as the first foreign trade association to be allowed in the country. "We will spend a lot of money and make mistakes because we've never had experience handling piracy in a country as large as China," says Giouw. "But I think the time is right—the framework and desire [for copyright protection] is there. I think next year you'll see a lot more companies selling [in China]."

Giouw ideally wants to set up three offices: one in Beijing to lobby for market access; one in Guangzhou to fight piracy; and one in Shanghai to do market research and work on the mainland's newest threat, CD plants that turn out counterfeit discs. So far, there are five of these plants known to the IFPI, not operated by mainlanders but rather by pirates from Taiwan and Hong Kong. There is a Beijing directive prohibiting new CD plants, but the SEZs in Shanghai and South China are exempt.

On Jan. 1, the Chinese government was due to enact its first-ever patent law, which calls for stiff penalties for copyright infringement. This will work in conjunction with the patent cooperation treaty that guarantees Chinese royalties overseas.

"Because copyrights are more difficult to enforce than trademarks, protection on a reciprocal basis is the best way to show the system's value," says Pinkerton's Cheetham. "It will take time for this to percolate through to enforcement."

CD ONE-STOP OFFERS INDIE RETAILERS CASH DEAL FOR POS INFORMATION

(Continued from page 8)

follows:

- \$500 in cash for joining the program;
- an additional \$2,400 in cash, to be paid in quarterly allotments of \$100 for six years;
- access to the CD One-Stop database, valued at \$850, and updates to the database worth \$150;
- an additional \$600 in cash if the customer chooses to receive the quarterly cash payments described above in the form of CD One-Stop credit;
- a \$500 cash bonus for retailers who have their point-of-sale system operating by May 15 of this year.

According to SoundScan and CD One-Stop executives, neither SoundScan nor the record companies are financially involved in the program. Both the data collection firm and the labels would benefit, however, from a greater representation of independent stores on the SoundScan reporting panel and, by extension, on the Billboard charts.

SoundScan principals Mike Shalett and Mike Fine say SoundScan has approximately 500 independent retailers on line. That figure includes 200 stores that had their own point-of-sale systems plus 300 outlets that received POS equipment from SoundScan on a lease basis.

Meltzer says "accommodations

and arrangements" have been made "with some of the larger POS manufacturers to place their systems" in stores. According to Fine, all of the leading POS systems are compatible with SoundScan's software.

Asked to pinpoint how this unprecedented scheme will pay dividends for CD One-Stop, Meltzer says, "Realistically, we anticipate that many of these retailers will become CD One-Stop customers." He estimates the program will cost CD One-Stop \$2 million-\$4 million but expresses confidence it will more than pay for itself.

"We have to create some kind of network, some kind of structure, that indie retailers can thrive in," he says. "The indie retailer right now is an endangered species. Picking up the cost of computerizing indie retailers now, as costly as it might be, is far better than picking up the pieces later."

Steven Lerner, VP of marketing for the Titus Oaks Record Companies, which comprise CD One-Stop, adds, "Our goal is to computerize the stores to make them better retailers. We just thought it'd be a good thing to include them into the SoundScan network."

FLOW OF DATA

SoundScan's Fine explains that CD One-Stop will receive sales data from

retailers, which the wholesaler will in turn report to SoundScan. Noting that the figures will be supplied to SoundScan on an individual store basis, Fine says his firm will employ the same methodology it uses with other reporters to ensure that these retailers don't tamper with sales figures.

Fine adds that "there will be a two-week test period [for each new reporter] before the stores send in data to us."

Commenting on the effect CD One-Stop's offer could have on the music business, SoundScan's Shalett says, "The industry wanted there to be a good indie representation [in the SoundScan database]. We look at the CD One-Stop situation as a continuation of that philosophy."

He adds, "The exciting thing for us is that an entity has come to us and said they want to bring in more stores and can they be SoundScan reporters? The answer from us is yes. We're delighted to be able to expand our independent-store base."

Several distribution executives and one-stop competitors contacted by Billboard said they hadn't heard about CD One-Stop's offer and therefore declined to comment on it. However, a few distribution sources said the formula appeared to be in the best interests of the industry as a

whole.

LONG GESTATION PROCESS

Meltzer describes the process by which CD One-Stop selected its target customers: "We spent a good year, if not longer, through our marketing company, Hard Core Marketing, identifying the indie retailer base—who they are, what they do, when they do it. We went out with extensive questionnaires, asking retailers to rank 22 genres of music, asking them what radio stations impact their stores, what media they advertise in, the demographics of their customer base, their available display space in-store, etc. We captured large amounts of information and now we're taking advantage of that."

Meltzer says "several thousand" retailers were targeted for the promotion. He adds that he does not know how many of those are current CD One-Stop clients. Meltzer estimates CD One-Stop's 4,000 "active customers" represent "a good third" of the independent retail universe.

In a booklet touting its plan, CD One-Stop promises participating retailers "a wide variety of in-store play materials . . . plus plenty of complimentary product for distribution in your store." Discount purchasing programs are also offered.

AFTER BACK-TO-BACK
PLATINUM ALBUMS
THE BIG ONE IS BACK

HEAVY D & THE BOYZ

Blue funk UPT-10734

The New Album
Featuring The First
Single And Video
"Who's The Man?"
(UPTCS-54543)

Single Produced by Tony Dofat
for Tone Capone Productions, Inc.

Executive Producers: Heavy D.,
Edward "DJ Eddie F" Ferrell
and Sean "Puffy" Combs

ROUGH, RUGGED AND RAW.

MCA.



EMERGING ACTS MAKE EPIC SHINE

(Continued from page 1)

question that it's kicked in now," says Glew. "Michael Jackson is a cornerstone of the company, but the labels of the '90s will have very diversified rosters and will have people that understand how to market to all different formats."

Griffiths, who added Epic executive VP to his title in March, 1991, built on Glew's foundation. "I think we'd become a little one-dimensional," he says. "If you look back to the fall and Christmas of 1990 and 1991, we had a lot of records by major staple acts like Joan Jett, Cheap Trick, the Fabulous Thunderbirds, and REO Speedwagon. We didn't manage to get a hit single with any of those acts. [At that point] we made a very conscious decision to move away from those acts and concentrate on the newer acts that had a long-term future rather than ones that were dependent upon a radio hit."

Over the past 18 months, the label cut its roster from 150 to the current 102 acts. Simultaneously, it began to

take a new approach to marketing. "Something we've been instilling in ourselves for over a year is how important it is to set up a record. There's just no reason to go into the marketplace without a solid setup," says VP of marketing John Doelp.

To achieve that end, Epic began to utilize touring and television more effectively. For example, although the first single from Dion's second record was released in November 1991, the album didn't come out until March 1992, after Dion had garnered an Oscar nomination for her "Beauty And The Beast" duet with Peabo Bryson and had performed it with him on the Academy Awards show. The album is now approaching platinum status.

A lot of setup also preceded the success of the debut Spin Doctors album, now platinum, and the Pearl Jam title, which has gone triple platinum. Both acts toured for months on end as club headliners and arena opening acts, propelling album sales

long before radio play kicked in.

"We learned patience from the Spin Doctors and Pearl Jam," says Griffiths. "If you see a spark anywhere, it doesn't matter how small it is. If you can spread it from there, there's no limit, especially if it's a touring act."

More time has also been spent on advancing already established artists. One of the label's biggest successes in 1992 was Ozzy Osbourne, whose "No More Tears" album has sold more than 2 million copies and has been on the Billboard Top 200 album chart for more than a year. According to Epic, the success of "No More Tears" has helped sell a million Osbourne catalog records.

To set up the Indigo Girls' fourth album, "Rites Of Passage," Epic ran a classified ad in alternative and college papers across the country with an 800 number. The line, which received close to 10,000 calls, featured an interview with the act, played snippets of the new album, and gave upcoming tour dates.

The Epic success story, note all of the label's senior executives, springs from teamwork. "I don't think you can segregate success from a promotional or marketing or A&R perspective," says senior VP of promotion Polly Anthony. "The fact that it's a team effort can't be stressed enough. This is not a company of cubbyholes, it's a company of people working together."

Sade, whose first record in four years, "Love Deluxe," has sold 1.7 million copies, immediately benefited from the combined effort. Ads showing the photogenic artist began running weeks before the album's release. Then, says Anthony, "we delivered Sade to a very specific 18-to-34-year-old audience by putting her on Arsenio Hall immediately and going on 'Saturday Night Live,' etc. We had a radio plan that kept unfolding week after week after week at the various formats [R&B, pop, AC, NAC], not to mention the monstrous sales in every market. What we put through to radio is that Sade is truly a lifestyle artist."

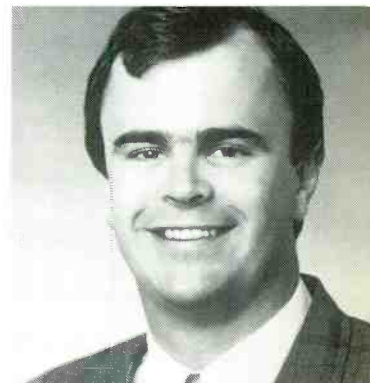
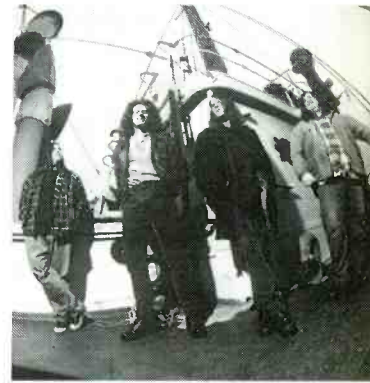
Epic also revitalized its dance department in 1992. "We parted ways with a lot of the older artists and we didn't have much in the dance area," says Griffiths. "Frank Ceraolo came in as the head of dance and has made an incredible impact."

In addition to breaking new dance artists such as the Shamen and Rozalla, Epic has garnered dance hits with established bands, such as Prefab Sprout, who were never club favorites before. Jackson, who received moderate club play on previous albums, became a bona-fide dance artist for the first time via remixes.

WHAT'S COMING UP

The next area that the company will turn its attention to is the R&B division. "That is an area of concentration that we're going to work on," says Glew. "We have Luther, Michael, Baby Face, Sade... We have some major superstars. We're looking for some more up-and-coming artists like Trey Lorenz."

"R&B is absolutely the next target," Griffiths agrees. "We haven't really been breaking acts for a while. Shabba Ranks' second album has gone gold and Trey has just started. We really have gone back to retrench and break some new artists." Griffiths cites two new signees: female singers Denetria Champ and Patra,



Gloria Estefan, upper left, is among the artists who helped account for Epic's banner year in 1992. The label is aiming for similar success in '93 with acts like Screaming Trees, upper right, according to label president Dave Glew, bottom left, and Epic executive VP/Epic Associated president Richard Griffiths.

BETWEEN THE BULLETS



by Geoff Mayfield

ATTITUDE ADJUSTMENT: To the uninitiated, a glance at the SoundScan sales figures that produced this week's point-of-sales charts might look like a scene of total disaster. But, when one looks at the calendar, one understands that this is the week of adjustment when music retailers move from exhilarating weekly sales increases that roll from Thanksgiving week through the week after Christmas to the more mundane pace of non-holiday week sales. That said, it is not surprising to report that only one title on The Billboard 200, Silk's "Lose Control" (No. 141), showed a sales gain over the previous week. Thus, the wall-to-wall sales declines are no cause for panic, but rather an annual event. Unit sales of titles on The Billboard 200 declined by 44% from the previous week's tally, while Top Country Albums dropped by 35% and Heatseekers fell by 26%. Top R&B Albums only declined by 2%, but volume on Top Pop Catalog, affected by the annual disappearing act that Christmas titles make this time of year, falls by 51%.

HE WHO LOSES LEAST: Given the background stated above, you can figure that titles that rise on our point-of-sales charts advance because their sales losses are smaller than those suffered by other albums. And, we adjusted our bullet criteria to award those titles that see the smaller percentage losses. Likewise, the chart's sales awards—Top 20 Sales Mover and Power Pick—go to the titles that show the smallest unit declines. **Dr. Dre** wins the former on a 34-16 move; **Portrait**, at No. 125, wins the latter. Of the two, Portrait has the smaller sales loss.

WOW, WHITNEY: I heard a lot of people whisper that Whitney Houston was "over" when her third studio album peaked at No. 3. Oh yeah? After setting a new one-week SoundScan tally in the week that Billboard did not go to press, the soundtrack from "The Bodyguard," which features six Houston songs, broke the 1-million mark in the Jan. 9 chart (see story, page 10). This week, despite a sales decline of more than 50%, her total—in excess of 520,000 units—is still huge. Put it this way: In 1992, there were only a couple of weeks that this total would not have had a lock on No. 1. And, the only title that posted larger numbers in the past year was, guess what—"The Bodyguard." Although the film, which stars Kevin Costner and Houston, continues to have a respectable run at the box office, it's safe to say that this is a case of a soundtrack's performance overwhelming a movie's track record... Another testimony of this soundtrack's awesome run is that it won Top 20 Sales Mover five weeks in a row. Since we introduced that award at the start of last year, **Billy Ray Cyrus** is the only other artist to win it for five weeks, and his weeks were not consecutive.

BUMPER CROP: It appears to be more a matter of luck of the draw than advance planning, but a common woe that labels and retailers face at the start of each New Year—the annual dearth of superstar product—will occur in first quarter '93. Due between now and the end of March are new releases by the likes of **Aerosmith**, **Bell Biv DeVoe**, **Regina Belle**, **David Bowie**, **Brooks & Dunn**, **Coverdale/Page**, **Taylor Dayne**, **Duran Duran**, **Genesis**, **Bruce Hornsby**, **Ice T**, **Mick Jagger**, **Jesus Jones**, **Kentucky Headhunters**, **Cyndi Lauper**, **Living Color**, **Paul McCartney**, **K.T. Oslin**, **Poison**, **Rod Stewart**, **Sting**, **Van Halen**, and **Hank Williams, Jr.** And that's just a short list of the name artists whose albums are scheduled for first quarter.

both of whom will release records this year.

Additionally, Epic has placed an emphasis on rap music, which had never been a focal point before, through its own signings and through licensing deals with Queen Latifah's Flavor Unit Records, artist managers Amanda Scheer and Happy Walters' Immortal Records, and manager Brian Leetch. The first record from Flavor Unit will be a compilation album, which contains a single featuring such hit rappers as Queen Latifah, Heavy D, and Naughty By Nature.

Hank Caldwell, Epic's senior VP, black music division, also aims to bring Living Colour's next album to an urban audience.

"With groups like Living Colour, we hope to at least get more exposure for them in the black marketplace," he says. "They've guaranteed me that this time they're going to be bringing me something to work with, but not at the expense of alienating their already faithful fans."

Epic has also managed to keep

multi-platinum seller Vandross, despite a lawsuit filed by the singer last year to get off the label. "The lawsuit was settled and Luther's resigned, which we're absolutely thrilled about," says Griffiths. "We'll have a new album from him in May and will be giving him a major push in pop."

The label is also planning how to reintroduce Lauper to the marketplace after a long hiatus. "We're going directly to the consumer," says Doelp. "We're doing a showcase tour with her and really starting at the beginning even though she's a well-known name. Our main thrust will be her signature voice." Among those collaborating on the album are Mary-Chapin Carpenter and producer Junior Vasquez.

Epic has also made inroads with new talent in the exploding country market with Doug Stone, who has four albums on the Top Country Albums chart, and Collin Raye, who has two. Although Epic's Nashville division operates autonomously from the New York office, the two entities regularly confer.

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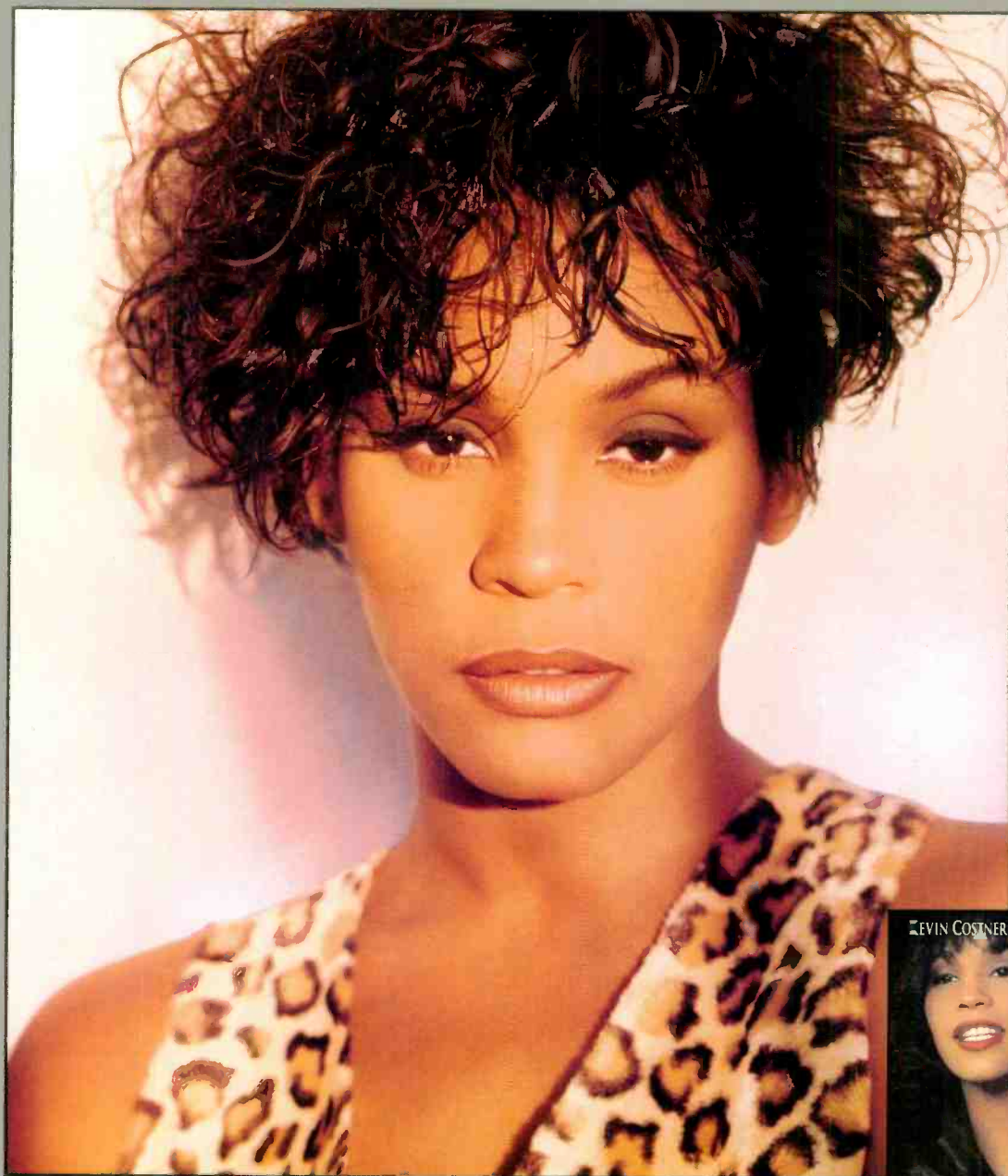
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THE SMITHS ARE DEAD

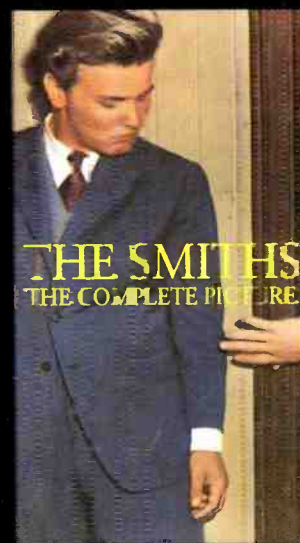
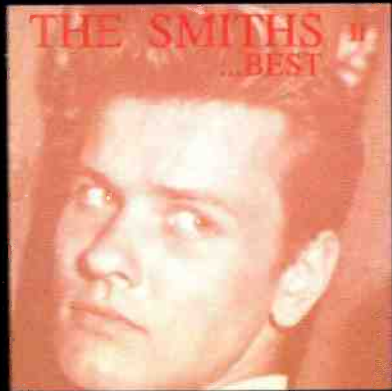
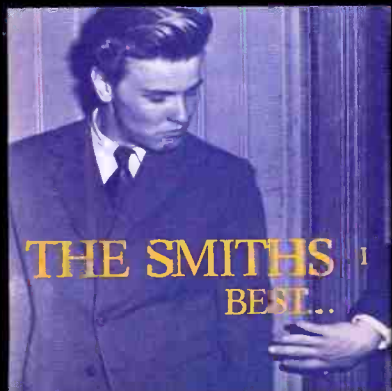
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