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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 9, 1993

THE YEAR IN VIDEO 1992





*This year's been
twice as much fun!*

*Thanks to all of you,
1992 has been a particularly
good year for Playboy.*

*We doubled our revenues,
and substantially increased
our number of releases.*

*We placed twice as
many titles as last year in
Billboard's Top 40.*

*We doubled our lines by
introducing our highly-
successful rental series,
and our award-winning
For Couples Only™ line.*

*Our distribution is twice
as powerful since we teamed
up with Uni Distribution
and Image Entertainment.*

*With all these reasons to
celebrate, Playboy is proud
to toast our retailers,
associates and friends.
Cheers to 1993, and
may we all enjoy a
prosperous New Year!*



PLAYBOY HOME VIDEO

Advertisement

SAVAGE HITS: SAINTS & SINNERS AND ROXUS

NEW YORK—With the new year beginning Savage Records gets ready to explode with two of their rock and roll bands. SAINTS & SINNERS and ROXUS.

ROXUS have had proven success in Australia with their Gold album, NIGHT STREET and Gold single, "WHERE ARE YOU NOW?" At CHR radio now.

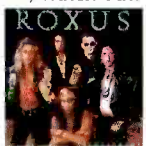


ROXUS

SAINTS & SINNERS are riding high on the tremendous response to their self-title SAVAGE RECORDS debut. The first single, "WALK THAT WALK," is currently climbing the AOR charts. The fans in 20 U.S. cities greeted the band with an overwhelming response on the first leg of their tour. These are two SAVAGE bands with loud bark AND loud bite, watch out.



SAINTS & SINNERS first leg of their tour. These are two SAVAGE bands with loud bark AND loud bite, watch out.



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74785-50207-2/4

GENE LOVES JEZEBEL'S HEAVENLY NEW LP

(Continued on back page)

Advertisement

HOLIDAYS BRING COMFORT & JOY

Music Retailers Are Content

BY ED CHRISTMAN and EDWARD MORRIS

NEW YORK—While the music industry doesn't appear to have enjoyed holiday sales as strong as some sectors of retail, most record chain executives say they are happy with the business volume Santa left under their trees.

Overall, music merchants characterize this holiday selling season as stronger than 1991's, with the majority of them reporting positive comparable-store performances for outlets open more than a year. And, as they do every year, retailers say Christmas came late.

By far, the biggest-selling title of the holidays was "The Bodyguard" soundtrack. Also posting strong sales were albums by Eric Clapton, Michael Bolton, Garth Brooks, Kenny G, R.E.M., and Pearl Jam.

(Continued on page 86)



Top Christmas sellers include (clockwise from lower left) Neil Diamond and Amy Grant, as well as "Beauty And The Beast" and "Sister Act," starring Whoopi Goldberg.

Video Biz Gets Into The Act

This story was compiled by Seth Goldstein from staff reports.



NEW YORK—Bless you, Sister. So exclaims a congregation of video retailers who watched Disney's "Sister Act" carry them through a busy holiday season.

Judging by the results reported through Dec. 27, it seems safe to say rentals and sell-through finished ahead of 1991, lending truth to earlier predictions of a merry Christmas (Billboard, Dec. 12). "Everybody I spoke to says their business was gangbusters," proclaims Video Software Dealers Assn. executive VP Don Rosenberg.

"Many of our retailers in the Midwest had the biggest days in their history," says Kirk Kirkpatrick, VP of distributor Wax-Works/VideoWorks in Owensboro, Ky. "The tremendous promo-

(Continued on page 85)

Billboard Parent Bowing 'Top 40 Airplay Monitor'

BY ERIC BOEHLERT

NEW YORK—BPI Communications, Billboard's parent company, next week introduces its weekly airplay publication, Top 40 Airplay Monitor. Monitor's extensive airplay information will be drawn exclusively from 80 top 40 mainstream and 34 top 40 rhythm-cross-over stations monitored by Broadcast Data Systems. (The entire station panel will be printed in its entirety in the premier issue of Monitor.) The number of detec-

(Continued on page 71)

Generic Home-Video Ads Are Still Alive In Europe

BY PETER DEAN

LONDON—The visual images were striking and sunset-dappled: two African wildebeests wandering in the bush, looking for the rest of their herd. At last, they located the others, huddled in front of a TV set, apparently doing what millions of humans do: viewing a rented video.

Thus, Britain's much-touted gener-

ic advertising campaign for home video was launched in February 1991, with the support of leading suppliers, a \$15 million promotion budget and a slogan that declared, "Get A Video Out: You're In For A Good Time." The TV spots featuring the wildebeests were accompanied by like-themed print advertising ("Roam around for a great video," "You're heading in the

(Continued on page 41)



No. 1 IN BILLBOARD

★ I WILL ALWAYS LOVE YOU WHITNEY HOUSTON	(ARISTA)
★ THE BODYGUARD SOUNDTRACK	(ARISTA)
★ I WILL ALWAYS LOVE YOU WHITNEY HOUSTON	(ARISTA)
★ THE BODYGUARD SOUNDTRACK	(ARISTA)
★ DON'T LET OUR LOVE START SLIPPIN' AWAY VINCE GILL	(MCA)
★ THE CHASE GARTH BROOKS	(LIBERTY)
★ IT'S GONNA BE A LOVELY DAY THE S.O.U.L. S.Y.S.T.E.M.	(ARISTA)
★ CARRY ON MARTHA WASH	(RCA)
★ WICKED ICE CUBE	(PRIORITY)
★ I WILL ALWAYS LOVE YOU WHITNEY HOUSTON	(ARISTA)
★ CASTILLO AZUL RICARDO MONTANER	(TH-RODVEN)
★ BEAUTY AND THE BEAST (WALT DISNEY HOME VIDEO)	
★ PATRIOT GAMES (PARAMOUNT HOME VIDEO)	

IN THE NEWS

'Wolves' Available At Trans World For \$14.99

PAGE 11

In Billboard Bulletin...

Houston Breaks Record For One-Week Sales

PAGE 88

MUSIC STRAIGHT OUT OF THE ORDINARY

JUS' CAUZE
LOVE OF MY LIFE
HIT SINGLE CHARTING
NOW!
FROM THE LP
JUS' CAUZE

YB
"GIVE 'EM WHAT U GOT" SINGLES OUT NOW!
FROM THE LP
I AM WHAT I AM

RUNAWAY SLAVES
"YO YO WHERE THE HO'S AT" OUT NOW!
LP BOOTY MISSION
COMING IN MARCH

VERY WARM...

All microphones capture sound. Sony's new C-800 and C-800G capture subtlety. These vacuum tube microphones are the product of five years of intensive research and critical evaluation. The result: some of the world's most respected musicians and engineers now demand the extraordinarily warm, rich and natural sound these microphones deliver.

Designed especially for musical instrument recording, the C-800 incorporates a large diaphragm capsule capable of a maximum input sound pressure level of 150 dB SPL. Its extremely wide dynamic range gives you the flexibility to use diverse microphone techniques on a variety of instruments.



C-800

SONY



ANOS

C-800G

AND VERY COOL.

The C-800G is engineered to excel in vocal recording applications and employs an innovative thermo-electric cooling system, which significantly reduces inherent noise and distortion. A newly developed dual diaphragm capsule provides superior off-axis frequency response.

All of which means this: for sound that's very warm and very cool, the name is very clear. Sony.

For more information, call 1-800-635-SONY, ext. TUBE.



Magnetism can make music... And break it.

Two new studies conducted by Franklin Research and Madison Research, Inc. confirm that acousto-magnetic EAS deactivation technology distorts audio quality.

SOURCE TAGGING FOR MERCHANDISING WITH SECURITY: GET THE FACTS

Radio Frequency (RF) technology: The only safe solution



RF deactivation has no adverse effects on audio or video products.

▶ **RF targets are totally hidden**
Embedded paper-thin targets are invisible to consumers – and employees. At checkout, targets are deactivated without finding or touching them.

▶ **RF technology dominates the marketplace**
More retailers depend on RF systems to control shrinkage than any other technology. Checkpoint Systems produced more than one billion RF targets in 1992, more than three times the number of acousto-magnetic targets sold by its largest competitor.

▶ **Advances in RF technology tackle false alarms**
Today's "smart" RF systems, using microprocessor filters and digital signal processors, provide the highest level of overall false alarm protection.

▶ Vertical market compatibility

Manufacturers are demanding one technology for source tagging. RF is the only technology used across all retail markets, including music stores, mass merchandisers, drugstores – and even supermarkets which carry all kinds of products, from cosmetics to audio and video tapes. RF is the only compatible technology.



▶ Get the facts

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Entertainment Mogul Steve Ross Dies

Time Warner Exec Leaves Legacy Of Success

■ BY KEN TERRY and PAUL VERNA

NEW YORK—Colleagues of Time Warner co-chairman Steve Ross, who died of cancer Dec. 20 at the age of 65, remember him as a shrewd businessman with an uncanny ability to guess what was just around the corner. They also recall his personal warmth, generosity, and esteem for creative people. And, while Ross died in the midst of a controversial restructuring of Time Warner's board of directors, company executives and outside observers say the strategic direction and corporate framework he created will serve the media giant well for many years to come.



ROSS

Early in his empire-building career, notes Robert Morgado, head of the Warner Music Group, Ross combined the concept of decentralized creative entities—now commonplace in the music business—with “a collective entity to give marketing strength to the creative function.” In music-industry terms, this meant the three labels Ross' Kinney Service Corp. acquired in 1969 and 1970—Warner Bros. Records, Elektra Records, and Atlantic Records—were given a great deal of creative and marketing autonomy. But, from 1971 onward, all of them were distributed domestically by the WEA Corp. and abroad by WEA International.

Morgado sees this dual approach as central to the philosophy Ross brought to building Warner Communications Inc. and later, to the structuring of Time Warner. “If he drummed anything into me in the last 10 years,” he says, “it was that notion of individuality, personalization [in the cre-

ative entities], but at the same time, control your distribution on a global network basis. And all the [WCI] companies over time—and in the whole Time Warner firmament, for that matter—have attempted to develop and control their distribution networks around the world... That was really the key to putting the companies on the track to success, and those of us who fol-

lowed afterward really built upon that framework and that structure.”

Ross also left Time Warner on relatively solid financial ground. While the company continues to show net losses—the result of the huge debt incurred in the 1990 purchase of WCI by Time Inc.—all of its divisions showed increases in operating profits (Continued on page 87)

Chart Beat Column To Be Penned By Fred Bronson

NEW YORK—Fred Bronson, one of America's foremost chart experts, is the new author of Chart Beat, effective with this issue of Billboard.

Bronson is the author of two best-selling books published by Billboard Books, “The Billboard Book Of Number One Hits,” now in its third edition, and “Billboard's Hottest Hot 100 Hits.”

Chart Beat, Billboard's weekly look at the outstanding achievements of charting artists, has been among the magazine's best-read features since being introduced in the March 28, 1981, issue.

In addition to being a best-selling author, Bronson is a successful scriptwriter and television producer. He has co-written two episodes of “Star Trek: The Next Generation” and has written and produced various projects for Dick Clark, including

ABC-TV's coverage of the “Live Aid” concert in Philadelphia and “America Picks The Number One Songs,” an ABC-TV two-hour special based on Billboard's “Number One Hits” book.

“Fred Bronson is one of the most respected chart journalists in the nation,” says Billboard editor in chief Timothy White, “and his ‘Billboard Book Of Number One Hits’ is considered one of the best-written and most authoritative music reference books ever created. Fred is a marvelous addition to our publication, and will ensure our time-honored Chart Beat feature is an absolute must-read.”

Bronson has also produced segments for “2 On The Town,” which ran on the CBS affiliate in Los Angeles for many years, and is a frequent contributor to Emmy, the bimonthly magazine published by the Academy of Television Arts and Sciences.

Bronson is based in Los Angeles; correspondence relating to Chart Beat should be addressed to him at Billboard's office there.



BRONSON

THIS WEEK IN BILLBOARD

MINIDISC MAKING TRACKS IN EUROPE

Though Sony had the MiniDisc out in several European markets in time for the Christmas fanfare, record companies and retailers there are slowly warming to the format. The generic promotions that accompanied many of the launches in each country will give way to more specialized treatments in the first months of '93. Dominic Pride reports. **Page 42**

BORDERS READING UP ON MUSIC

The Borders Books chain aims to open a new chapter in '93—namely that of music retailing. As Paul Verna reports, Borders plans to have music departments averaging 10,000 square feet up and running in some 20 locations by year's end. **Page 54**

THE TRUTH ABOUT 'PINOCCHIO' ON LASER

In a move that seems to reflect a lessened fear of laser-based piracy, Disney plans to bow the laserdisc version of “Pinocchio” day and date with the video rerelease in March, most likely at a price point \$29.99. Chris McGowan has the story. **Page 61**

RADIO BIZ TUNED INTO FINANCIAL REPORT

Among the New Year's wishes of radio execs is to see an end to the financial woes that have been hanging over certain facets of the industry. Eric Boehlert spoke with several industryites, who took guesses as to which formats will win or lose in '93. Many, however, are holding off before placing any firm bets. **Page 67**

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**CAN'T STOP
THIS THING
WE STARTED...**

Hit The Deck: MD, DCC Units To Be Seen & Heard At CES

■ BY SUSAN NUNZIATA

NEW YORK—The brand-new digital compact cassette and MiniDisc systems will have a notable presence at this year's Winter Consumer Electronics Show in Las Vegas, Jan. 7-10, where format developers and licensees will display their wares. However, most manufacturers appear to be concentrating on upgrades to their existing product lines, with emphasis on portable CD products and minisystems.

"We're still evaluating both technologies [DCC and MD] and looking to see the market outcome of both formats," says Mike Fidler, senior VP of Pioneer Home Electronics, which is planning to show prototypes of its DCC and MD models at the show but has no market plans for either. "They're both better than analog, but when

you evaluate the utility of analog, consumers still enjoy the analog format and find it very affordable. And they're beginning to embrace CD. That's still a growing market and where, particularly on the car and home side, we're going to put our energies."

Another hardware industry executive adds, "We're going to reinforce what we're already doing and how we're doing it better. I haven't seen anybody in the general public show the faintest interest in the new formats. For the public to get interested in these products, it's going to take a major amount of advertising from hardware and software to do it."

Generally, manufacturers seem lukewarm in their outlooks for both new formats. "It's foolish for any of us to think these formats are going to be easy to sell," says

(Continued on page 60A)

'Wolves' Seen At Trans World Hunt For McDonald's Link Is On

■ BY SETH GOLDSTEIN and FRED KIRBY

NEW YORK—The marketing of "Dances With Wolves" is the controversy that refuses to die.

Trans World is selling "Wolves" for \$14.99, although it is available from its supplier, Orion Home Video, only as a rental-priced item for more than four times that amount. This activity has fueled trade speculation that McDonald's is wholesaling surplus copies of "Wolves," which it is currently promoting for \$7.99 in a move that has video retailers up in arms.

Jeff Jones, senior VP/CFO for Trans World, which runs 550 music stores from its Albany, N.Y., base, declines comment on the source of the chain's "Dances With Wolves"

product. All he will say is this: "We are very entrepreneurial, and seize every opportunity that comes along."

While it is possible Trans World purchased its copies of "Wolves" from used-tape brokers, the fact that the title is one of its current best sellers argues against this interpretation.

If McDonald's is the source, it is now a distributor, says VSDA president Brad Burnside, owner of Video Adventure in Evanston, Ill. "The plot thickens. I don't think we've heard the end of this mess," he remarks.

McDonald's executives could not be reached for comment by press time.

Meanwhile, the Video Software *(Continued on page 74)*

B'buster Plans \$300 Million Debt Issues

NEW YORK—Blockbuster Entertainment Corp. says it is preparing to sell up to \$300 million worth of bonds to fund possible future acquisitions.

The home video and music retailer announced late last year it had filed a shelf registration statement with the Securities and Exchange Commission that would allow the company to sell unsecured debt securities from time to time. Besides acquisitions, net proceeds from such sales could be used to repay outstanding debt, the company said.

In a statement, chairman H. Wayne Huizenga said: "We anticipate that this debt shelf will enable the company to take advantage of not only its recent upgrades in credit ratings but also of fixed-rate financings as an alternative and supplement to its current revolving bank credit facility." Executives were unavailable for further comment by press time.

Blockbuster also announced it had completed the formation of a previously announced joint venture with Virgin Retail Group to develop megastores in the U.S., Europe, and Australia. Sources say Blockbuster invested about \$40 million to acquire interests in 15 existing Virgin Megastores throughout the world.

Last year Blockbuster became a music retailer by buying two chains, Sound Warehouse and Music Plus, for about \$185 million.

It has been rumored for some time that Blockbuster might acquire the competing video chain Super Club, a unit of Philips Electronics N.V., which owns a 7% stake in Blockbuster. **DON JEFFREY**

To Our Readers:

Due to holiday deadline requirements, the Popular Uprisings page, featuring the Heatseekers Album chart, is located outside of its customary home in this week's Billboard. It can be found on page 82. Also in this issue, the holiday season's final Top Christmas Albums chart appears on page 86.

Local Vid Distributors On The Road Aim To Build Market Share Via Expansion

■ BY SETH GOLDSTEIN

NEW YORK—Regional video distributors have donned seven-league boots in the past year, expanding across the country into markets thousands of miles from their roots. In the face of paper-thin margins and rental cassette deliveries that have stagnated at 50 million-55 million units, wholesalers who used to cater solely to regional demand have gone national.

Smaller distributors feel they need to build market share to get studio respect and a chance to win volume rebates. They also see efficiencies of scale in greater market share, and an opportunity to win more customers by providing personalized, on-the-spot service.

Says one wholesaler executive, "You do anything to push out extra units." He adds, "Some expansions are well thought out, some are not."

One small wholesaler with grand ambitions is Artec Distributing, headquartered in Shelburne, Vt. After hewing to the East Coast for many years, it will open a full-service branch in Kansas City, Mo., this month and plans to be in Salt Lake City by midyear. Two years ago, Artec was consolidating in the face of stiff competition; now it describes itself as "a former Northeast regional distributor" pushing "deep into new territory."

Artec has plenty of company. Video Products Distributors in Sacramento, Calif., which opened an office in Toledo, Ohio, last fall to save on freight costs, has two

more under consideration for early 1993, says president Tim Shannahan, who has borrowed \$16 million specifically for expansion.

Sight & Sound, based in St. Louis, added a sales and service center in Dallas and moved into the Northeast in 1992, and "we're still sniffing around" out west, says VP Larry DeVuono.

Houston-based ETD follows the growth patterns of Blockbuster

*Says a Wholesaler:
'You do anything
to push out
extra units'*

Entertainment, its biggest customer. Heavy concentrations of Blockbuster outlets in San Francisco and Detroit led to branches in each city. In addition, ETD opened a Miami branch in November to service an extensive Hispanic clientele it had previously shipped from further away.

Even the smallest distributors are thinking big. Flash Electronics is venturing out of Brooklyn to Long Island and South Central New Jersey, serving Philadelphia and Maryland. "We had thoughts about going to the Midwest, to Chicago," says president Steve Scavelli.

The National Assn. of Video Distributors' Chris Murphy believes the total number of branches of NAVD members were "up a little bit" last year, although he doesn't have a complete count. Others put

the number at 105-110, a net gain of about 10-12 over the past 18 months.

WHY ARE THEY DOING IT?

Given the modest size of distribution profits, trade sources, including some wholesalers, wonder why many companies are adding new branches. "I don't think there are enough accounts out there," says one supplier of Artec's move into Kansas City. Comments Darrell Baldwin, CEO of Super Club North America, which owns Best Video, "If you've got a national strategy, that's fine. Otherwise, I just don't see it." Best hasn't branched out of its Southwestern base.

Some of its competitors have tried to take advantage of the opening created by the failure of Maryland-based Schwartz Brothers. Ingram Entertainment's acquisition of Commtron last year has also offered some opportunities. On paper, the buyout gives Ingram/Commtron—soon to be just Ingram Entertainment—a 33%-plus share of the rental market. But observers expect Ingram/Commtron to net closer to 30%, because some accounts of the merged distributors won't want to buy from the unified behemoth.

In this regard, history is considered likely to repeat itself: "At the *(Continued on page 85)*

Crossover Dance Outlets Catching New Acts' Rhythm

■ BY ERIC BOEHLERT

NEW YORK—The Changing of the Guard. That's what PDs at some top 40/rhythm (also known as crossover dance) stations dubbed the main trend of 1992.

In a year when some format veterans failed to ignite the interest of fans, PDs say they were able to tap into a deep reserve of rookie artists to shoulder their playlist burden. That lineup of new voices included Mary J. Blige, Jodeci, Arrested Development, TLC, and Kris Kross. Together, those acts sold more than 8 million albums last year.

Singles by those artists also received plenty of mainstream top 40 attention. But top 40/rhythm delves far deeper into albums, often playing three or four cuts from a particular release. Crossover-dance PDs estimate the new '92 acts together provided nearly 20 tracks for their playlists. "It was more music than we knew what to do with," says Bob Case, PD at KUBE Seattle.

Virtually none of the acts had received any airplay before the start of last year, since only Jodeci's debut, "Forever My Lady," was released prior to Jan. 1, 1992.

Historically, top 40/rhythm has had a high artist turnover rate, and it's not unusual for the format to enthusiastically embrace several debut acts each year. The difference in '92 was the strength of the debut albums by those acts, combined with *(Continued on page 68)*



Opening Night. Executives of SCAN Japan and Billboard gather at the opening Dec. 12 of Cafe Billboard Tokyo, a showcase club for internationally breaking artists operated by SCAN Inc. under a long-term license from BPI Communications, the parent company of Billboard magazine. Pictured, from left, are Genshi Shigekawa, president, SCAN Japan; Lee Zhitto, executive editorial director, Billboard; Ed Guy, managing director, SCAN USA; and Steve McClure, Tokyo bureau chief, Billboard. Geffen act My Little Funhouse played two sets opening night at the club, which will offer decor and features inspired by Billboard magazine.

ARTISTS WILL YIELD SOME TAPING ROYALTIES

BY ROBERT L. BARD
and LEWIS KURLANTZICK

Congress enacted the Audio Home Recording Act of 1992 in order to strike an acceptable balance between consumer desires to make digital home recordings and the concern of the music industry that such home taping would drastically reduce record sales. The statute, which mirrors similar schemes in other industrialized countries, imposes a royalty or tax upon manufacturers of digital recording equipment and blank tapes. The proceeds from this levy will be distributed to record companies, artists, music publishers, and composers.

Clearly, it would be impractical for record companies to try to license home tapers for using their music. So, in effect, the new legislation creates a compulsory license arrangement that legitimizes home recording while imposing a

publicly set royalty rate in lieu of the conventional negotiated licenses employed to compensate producers, artists, and composers.

All components of the music industry are pleased with the new legislation, which allocates 60% of the Sound Recording Fund royalties to record companies and 40% to featured artists. Artists, however, fear that record companies will be able to obtain more than 60% of the proceeds (Billboard, Oct. 24). In an important sense, the artists—or at least those without an established track record—have good reason for concern. In fact, the ultimate split of the royalties to be generated under the home recording act

will inevitably differ from that established by the statute.

Record production and exploitation, like that of any commercialized product, require the cooperation of a number of individuals and entities. In the music industry, the prime actors are composers, per-

formers, record companies, and music publishers. The division of *all* revenues produced by exploitation of a recorded composition, including the royalty pool provided by the new law, depends upon the market power of each party. Thus,

no matter how the act divides the royalty revenues, it will be treated as part of the total financial returns that can be expected to flow from the production of a successful record. The size of each party's share will depend upon its bargaining power, which in turn hinges upon the contribution it can make to the record sales and the availability and skill of other record companies and performers.

Adjustments to the statutory royalty split in response to these economic realities would be accomplished within the contract that defines the artist's compensation: In other words, the parties would ad-

just the artist's royalty rate. Thus, if the statutory split for an artist resulted in more *total* compensation for that performer than was warranted by his or her track record, the record royalty payment to the artist would be reduced. Similarly, in the case of a top artist, his record royalties might reflect home taping proceeds of more than the statutory amount.

This analysis would also apply to any new revenue source. Thus, if Congress were to succumb to the industry's renewed effort to extend to record companies the public performance rights now enjoyed by composers, the division of performance fees between record companies and artists would be subject to the same market forces that will affect the apportionment of home taping royalties. Any legally mandated division of such licensing fees would, therefore, be readjusted in the manner described above.



'The artists have good reasons for concern'

Robert L. Bard, right, and Lewis Kurlantzick are law professors at the Univ. of Connecticut Law School, where Kurlantzick teaches a seminar on copyright.



LETTERS

TIMELESS QUALITY

I am writing to thank Timothy White for the wonderful article about George Harrison he put together for the Dec. 5 issue. As a die-hard Harrison fan for the past 25 years, I have come to take the bad with the good when it comes to reading reviews and commentaries about my favorite musician. I was always saddened that so few people seemed to acknowledge the timeless quality of his music and the spiritual magnitude of his message, but you have finally given him the recognition he so richly deserves.

Harrison fans came to realize years ago that, although George's music is wonderful, it does not follow the mainstream, or as you put it, "vogueish standards," but we would not have him any other way!

Ceil Finnicum
Chicago

FAVORS FOR USED CDS

As the owner of two record stores in Central Pennsylvania that sell used CDs, I was particularly happy to read the article by Ed Christman about major chains carrying used CDs (Billboard, Dec. 5). I hope more follow suit.

Although consumers were told years ago that CD prices would come down, titles such as the new Madonna and Garth Brooks albums carry an increased list price. What is the justification?

The majors have given retailers a 1.5% discount on CDs without defective return privileges because they say CDs are free of defects. This "savings" of 15 cents per unit is not enough to cover the real defective rate, especially when you consider that I received Eddie Money's "Unplug It In" with no CD in the box, and that two copies of Paul McCartney's "Tripping the Live"

two-CD set came in with two part-2 discs and no part 1. I've also had customers bring back CDs with visible pinholes. Although we can't return defectives, store owners are forced to take them back from customers. We end up with unsalable discs, because we can't return opened CDs and can't sell them as new, either. What are we to do?

If you go to any record collectors' convention, you will find new promo CDs by artists such as Nirvana, Pearl Jam, and Garth Brooks, to name a few, selling for \$10 each. People don't care whether the case has a saw cut or drill hole because they're saving \$5-\$6 per disc. Many of these have shown up at conventions even before the street date. How can we compete with this?

In your article, Jim Caparro of PGD is quoted as saying that "the music industry has developed and matured into a very progressive and professional force." Apparently he hasn't been out on the street talking to blue-collar workers. They would rather spend \$8 or whatever on a used CD and take a chance on the music than spend \$15 or \$16 to find out that they don't like the rest of the album. Until label policies and prices change, you will continue to see more and more used-CD stores.

Duane Zehring
Owner
Keystone Music Exchange
Lebanon, Pa.

OZ PUB-ROCK ON ROCKS

In a recent article, my good friend and colleague Glenn Baker suggested that Australia continues to suffer an "almost pathological opposition to pop dance, a music that runs counter to the pub-rock boogie tradition held so dear for so long" (Billboard, Nov. 14). As a musician

with some 22 years of professional experience and as an associate editor of the country's leading free music weekly, *The Drum Media*, I have to disagree that this is still the case or that it has been for some years.

Admittedly, the "male heartland" audience to which commercial FM radio ostensibly caters is still very firmly stuck in the halcyon period of "Oz pub rock," perpetuating a diet of classic Led Zeppelin and Australia's masters of the genre, AC/DC and Cold Chisel. But out in the live venues, things are *very* different.

Even our local charts reflect the swing away from pub-rock: Only three major hard-rock acts have reached or neared the top of the charts in the last six years: the Choirboys, the Angels, and, most recently, Baby Animals.

Out in the "redneck heartland of pub-rock boogie," Baker says, new *original* acts in that genre can hardly make a living. Actually, even *established* artists like guitarist Ian Moss, a former member of Cold Chisel and a very fine player, finds it a tough environment.

The two biggest threats to the older pub-rock acts, apart from the recession, are the burgeoning independent scene and the rise of "tribute" bands. The new indie perspective demands that, in order to be credible, players and writers must cast themselves in the MC5/Stooges/Birdman/Saints mold. That is the antithesis of the earlier pub-rock boogie scene of the '70s.

At the same time, audiences are increasingly going to venues to watch copies of established acts, past and present. One of the biggest drawing cards in local pubs, for instance, is the clone band the Australian Doors Show. And it is a

fact that Moss, presenting new material from his two Mushroom solo albums, has been outdrawn by a clone of his old band working up the road!

So hard is it for musicians in the pub-rock tradition to find live work that many opt for tribute-band gigs in order to simply *survive*. Besides the groups that imitate rockers such as Cold Chisel, Led Zeppelin, and Midnight Oil, other Aussie clone bands ape the B-52s (Rock Lobsters), UB-40 (UB-42), and even Madonna (the Madonna Show)—hardly traditional pub-rock fare.

The venues that *do* give a damn about new, original Australian music are the inner-city rooms. Their audiences resolutely follow independent alternative rock/pop/dance acts. Thus, today's Australian hard rock/heavy metal bands, the successors to the '70s pub-rock tradition, are the *real* alternative in a scene dominated by variations of what's happening in Seattle, Manchester, or Athens, Ga.

In the live scene, the most successful recent bands have ranged from the girlie pop of the Hummingbirds to the grunge of the Hard-Ons. Dance-pop bands like Swoop or Sound Unlimited are packing clubs as easily as ambient/techno groups like Single Gun Theory.

The only place in which the impression can be gained that Australia is still in the grip of "pub-rock boogie" is commercial FM radio. It is there that dance-pop comes to grief, and it does so simply because the audience is dominated by people in their 30s and 40s who are tuning in to remember their past or for background music.

Nevertheless, there are stations that play dance-pop fairly consistently, and the trend is on the rise.

I'm sorry, Glenn, but you'll have to reevaluate your perspective on why Australians are not bigger consumers of dance-pop. Then explain to me why the perfect, manufactured dance-pop of BMG Australia signing Girlfriend went straight to No. 1 on its debut single in such a hostile climate.

Michael George Smith
Associate Editor
The Drum Media
Sydney

Glenn Baker replies: Michael Smith is largely correct in his observation that the long-revered Oz pub-rock boogie is in a state of atrophy and has begun feeding on itself by means of tribute and cover bands. However, the affection for the genre remains, even if the level of originality and progression is somewhat lamentable.

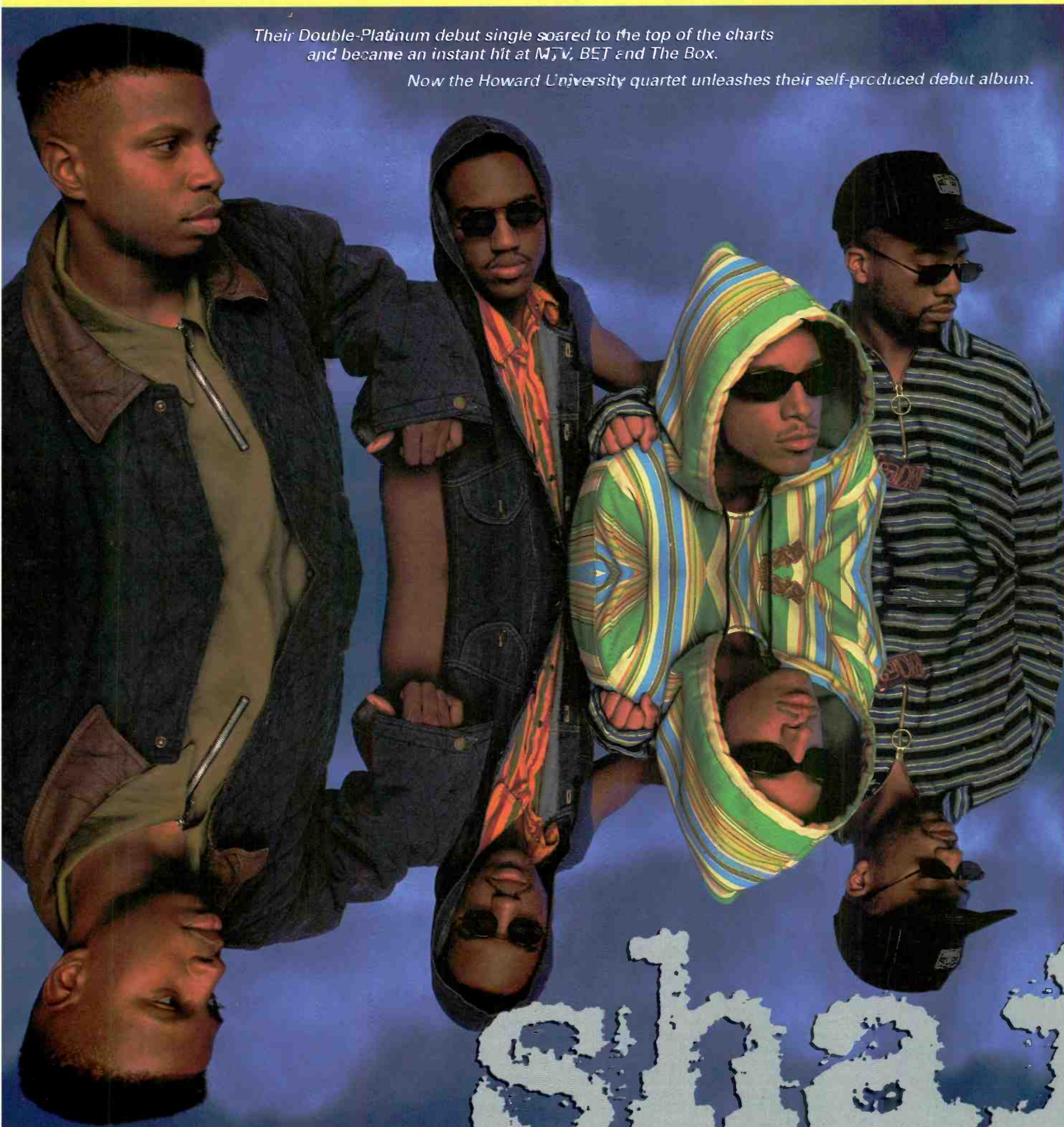
Certainly, inner-city venues are awash with cutting-edge dance-pop and an array of styles well removed from pub boogie. But, out in the suburbs, where the real money is spent, the old rules and established tastes still apply. If not, how has Cold Chisel—which has been defunct for a decade—sold 2.5 million albums in this country?

As regards the spectacular Girlfriend debut, I would suggest that most of those buyers who sent the song to No. 1 saw it as an effervescent radio song rather than an example of "manufactured dance-pop." Australians are not entirely flat-footed; they have danced before, notably in the late '70s. But they keep coming back, for better or worse, to the reassuring thunder of howling hard-rock bands in pubs. I suspect they always will.

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German Trade Plays Anti-Nazi Theme 4 Music Bodies Declare End To Silence

■ BY WOLFGANG SPAHR

HAMBURG—German composers, lyricists, music publishers, and music retailers have added their voices to the national chorus of anti-Nazi protests.

In a joint declaration, four trade bodies have said they will categorically distance themselves from any books or records that call for right-wing extremism and violence.

The statement says they can no

longer stay silent "when a minority of criminal elements spreads fresh terror amongst people seeking shelter in Germany."

"The dignity and charisma of German culture," continues the joint statement, "shaped and enriched for centuries by the interplay with various foreign cultures, has been so lastingly damaged by the inhumanity of National Socialism that each tolerated relapse into political radicalism, however small, will have far-reaching and quite disastrous consequences."

The four associations are the German Composers Assn., the German Lyricists Assn., the Assn. of German Publishers, and the Combined Assn. of Music Shops. They are appealing to their members to do everything in their power to prevent the publication and distribution of extreme right-wing pamphlets and sound recordings.

The boards of directors of all four trade associations want to cancel the membership of anyone who insists on
(Continued on page 49)

Liberty's 3-Year Plan Hopes To Build Int'l Market

■ BY EDWARD MORRIS

NASHVILLE—Although Liberty Records sells only a minuscule percentage of its country music outside the U.S., the label hopes to expand that share significantly within the next three years. And it has already registered some successes.

According to a report it issued in early December, Liberty had increased its total international sales by 110% over the total reached seven months earlier. In Canada, the jump for the same period was 95%. Garth Brooks alone has sold more than 1 million albums and longform videos in Canada.

Cindy Wilson, Liberty's international VP, says the label's catalog is also performing well abroad, particularly albums by Glen Campbell and Anne Murray.

Last July, EMI/Germany flew a group of retailers and rackjobbers from that country to Abilene, Texas, to attend a Brooks concert and meet the artist. The group reportedly represented 70% of the German market.

"We gave them a tour," Wilson says. "They made the front page of the newspaper down there and the five o'clock news. When we released 'The Chase' [Brooks' newest album, in Germany], we got orders like we didn't expect. And the record's charted. So it really helps. People like that—who are mainstream media or mainstream retailers—are finally taking notice of country music."

Wilson adds that Spanish consumers also have shown considerable interest in Brooks. "For some reason, Spain just took off. That was something we didn't expect. It may have had something to do with the Olympics. There were a couple of Garth's singles that went very high up the charts. 'Papa Loved Mama' played constantly on pop radio there . . . Spain has been releasing commercial singles of Suzy Bogguss, Billy Dean, and Tanya Tucker. They seem really to have embraced country music for some reason. I'm making a visit over
(Continued on page 74)



Platinum Wind. Country artist John Anderson, center, is congratulated on the platinum certification of his BNA Entertainment album "Seminole Wind," which features the hit country single of the same name. The album is a comeback for Anderson, who is known for the platinum single "Swingin' " and gold album "Wild And Blue," both of which were hits 10 years ago. Shown, from left, are BNA VP/GM Ric Pepin; Anderson; and RCA Records Label president Joe Galante.

SST Act Tries 'Novel' Marketing Approach Flesheaters Single Being Packaged With 'Loud' Book

■ BY TRUDI MILLER

NEW YORK—Modern rock fans who want the latest song by SST group the Flesheaters can go to an unlikely source—their local bookstore. The group's new song, "Woman Hell," will be available on a flexi-disc packaged with "Fast Sofa," the first novel by Bruce Craven, scheduled to be in stores Feb. 17.

"The idea originated because there was so much music in the book," says Paul Bresnick, senior editor at book publisher William Morrow. "It seemed like the book itself was loud when you read it—it had the spirit of that 'L.A./speed/thrash/metal/Generation X' zeitgeist. So in trying to interest that audience, the theory was, this audience would not respond to a good review in the New York Times Book Review as much as a mention in Billboard or Spin or MTV."

Flesheaters leader Chris Desjardins, known professionally as Chris D., had previously been asked for

permission to use lyrics from the group's song "Drag Strip Riot" in the book. A few months later, author Craven, a Flesheaters fan, called Desjardins personally and asked if he would write and record a song specifically for the book.

"I had recently written some lyrics, and it just happened that they fit in with the book," says Desjardins. "The book is about a guy who's totally irresponsible, drives around in a souped-up car listening to loud music and having sex. He idolizes a porn star and follows her and they have a brief affair, and then the guys she's associated with beat him up. The song seemed to kind of fit the idea of somebody who falls in love with the wrong person."

NOVEL AS ALBUM

The music/book tie-in is being emphasized throughout the marketing plan. The book's cover, designed by album-cover artist Robert Williams, simulates an album jacket, with a

Violence Heats Up Outside Ice Cube Seattle Concert

■ BY CRAIG ROSEN

LOS ANGELES—Major rap performances may be on hold in Seattle after an eruption of violence outside an Ice Cube concert.

Following Ice Cube's Dec. 26 performance at the Paramount Theater, up to 60 gunshots were fired as fighting developed outside the venue, leaving seven people injured and nine under arrest, according to Hal Kulgren, public information officer for the Seattle Police Department.

Paramount Theater GM Carole Pucik says the violence "will certainly have an effect on the future of rap in this building. We don't have [rap shows] booked and, with the turmoil created, I don't think we will see any rap shows in the next few months."

The 3,000-capacity Paramount, which plays host to theater as well as rock, opera, and other concert performances, was one of the few midsize concert venues that would book rap acts in the Seattle area, Pucik says.

According to Kulgren, concert-related violence is a rarity in the Seattle area. "We have had good luck with rap concerts and cooperation from promoters. We have not had any problems like this in the past."

In fact, Pucik points out that Ice Cube played the Paramount in March without incident. "We did a significant amount of research [prior to the most recent Ice Cube date] and found that there hadn't been incidents of violence at his shows," she says.

Ice Cube was featured in Lollapa-

looza '92, one of last summer's most successful package tours, and has headlined shows in several major cities without incident.

WELL-GUARDED SHOW

According to Pucik, a security company that specializes in rap and R&B shows was working the Ice Cube concert Dec. 26. The security for the show, which drew approximately 1,200, included 21 private security guards. "That's double the normal security," Pucik says.

Opening acts Verbal Abuse, the Pharcyde, and Da Lench Mob performed without incident, but when Ice Cube took the stage a minor altercation broke out inside the theater, Pucik says.

Those involved in the incident inside the theater were ejected by security and the show continued, she says. Yet, when the concert concluded just before 10 p.m., violence broke out in front of the theater, she adds.

"As the crowd exited, a couple of cars pulled up and [people] started shooting," Pucik says. "I don't know if they were folks that attended the concert or gang members."

According to Kulgren, one of the injured was struck by a vehicle attempting to flee the scene.

The police had been notified about the concert in advance, and there were 25 uniformed and 13 plainclothes officers at the scene.

Three adults and four juveniles were booked for investigation for assault. Two others were arrested, but then released. One was cited for carrying a concealed weapon.

Violin Virtuoso Nathan Milstein Dies In London

■ BY IS HOROWITZ

NEW YORK—Nathan Milstein, one of the century's major concert violinists, died of a heart attack Dec. 21 in London. He was 88 years old.



MILSTEIN

A leading exponent of the Russian school, his playing was noted for elegance and attention to musical content rather than technical display. Still, his command of the instrument was second to none, and colleagues flocked to his concerts to marvel at how easily and naturally he played even the most complex works.

Milstein remained an active performer through his 70s. He made
(Continued on page 36)

In Memory of a Remarkable Leader

Steven J. Ross

December 20, 1992

The PolyGram Group of Companies

Heart Attack Fells Albert King At 69 Rock, Today's R&B Owe Much To Him

BY JIM BESSMAN

NEW YORK—Blues legend Albert King, whose musicianship influenced a generation of rock guitarists and whose recordings helped usher in today's R&B-shaded blues era, died Dec. 21 at age 69 of a heart attack in Memphis, where he lived.

The pipe-smoking, thumb-picking, 6-foot-4, 250-pound bluesman displayed a gentlemanly demeanor on stage, but wielded his distinctive left-handed Flying V with the authority befitting both his imposing figure and his particularly nasty sound. A native of Indianola, Miss., King developed his style out of the rural southern blues tradition, which he brought north in the early '50s, when he be-

gan his recording career.

One of 13 children in a poor family, King (born Albert Nelson) worked on plantations and sang in church, buying his first guitar in his early teens for \$1.25. Among his influences then were Elmore James and T-Bone Walker, but his own playing was marked by the singing, crying single notes he favored as a result of his inability, as a southpaw, to learn the regular right-handed chordings.

Working through the '40s variously as a construction worker and bulldozer operator, King sidelined as a musician, forming the In The Groove Boys Band, based in Osceola, Ark. Moving north, he played drums for Jimmy Reed in Gary, Ind., and also worked with Home-sick James in South Bend. In 1953, he cut his first records for Chicago's Parrot label, including the singles "Lonesome In My Bedroom" and "Bad Luck Blues."

Moving to St. Louis in the mid-

'50s, King played with the likes of pianist Johnnie Johnson and recorded for the Bobbin, King, and Coun-Tree labels, scoring the R&B hit "Don't Throw Your Love On Me Too Strong" for King in 1961.

After signing with Stax Records, he recorded the landmark album "Born Under A Bad Sign" in 1967 with Booker T. & the MG's. Featuring the title track and "Cross Cut Saw"—both King staples—and Memphis Soul's signature backup, the album signaled a then new and now widely accepted blues blend.

King performed at the first Fillmore East concert on March 8, 1968, together with Big Brother & the Holding Company and Tim Buckley. In November 1969, he played with the St. Louis Symphony.

King toured consistently throughout the '70s and '80s, also recording for the Utopia, Tomato, and Fantasy labels. He was reportedly planning a European tour with Bobby Blue Bland and B.B. King at the time of his death.

"Albert King was a dear friend and a great guitarist," said B.B. King, who has denied the distant kinship proposed by the like-

(Continued on page 86)



KING



T-Shirt For Trey. Epic recording artist Trey Lorenz, second from left, sports his Popular Uprisings T-shirt, commemorating the fact that his self-titled album hit No. 1 on the Heatseekers chart. Congratulating him, from left, are Billboard R&B chart manager Terri Rossi; editor in chief Timothy White; and associate publisher Michael Ellis.

Ailing WaxTrax Label Gets Cash Flow From TVT

NEW YORK—TVT Records has given a cash infusion to the financially troubled WaxTrax in exchange for a minority stake and distribution rights to the Chicago-based label.

"We have an exclusive worldwide distribution pact that we are very excited about," says Steve Gottlieb, president of New York-based TVT. "We will be hitting the street Feb. 1 with the rerelease of the entire catalog," which will be supported by a focused retail campaign. He adds that WaxTrax, which has about 100 titles, will also issue new titles under the deal in 1993.

WaxTrax filed for protection under Chapter 11 of the U.S. bankruptcy laws in November. According to Jim Nash, a principal with WaxTrax, the court has approved the transaction.

"We have had problems over the last couple of years, including inability to keep our full catalog out there," says Nash. "It will be nice to have resources to back up our catalog all the time and certainly [the deal] will make the promotion and marketing of our new releases more successful."

Over the years, WaxTrax has

served as the "first home to such bands as Ministry, Meat Beat Manifesto, Front 242, and Revolting Cocks, and we still have catalog on all these people," says Nash.

Recent WaxTrax successes include KMFDM and Thrill Kill Kult; the latter has since signed with the Interscope label.

Gottlieb says that in 1993, TVT anticipates distributing a new KMFDM single, "Sucks"; a new single from Sister Machine Gun, "Addiction"; and new albums from a new band called Psykosonik and Excessive Force, as well as a reissues of Coil's "Scatology" and "Horse Rotorvator."

"We are also hoping to do a WaxTrax boxed-set retrospective and a video sampler," says Gottlieb. "But I think the most exciting thing is that we will be funding them to aggressively sign new talent."

Dannie Flesher, a second WaxTrax principal, notes, "We started this label out of a record store. Things have been tough the last few years and we have lost a few bands. After the first of the year we will be in full production and back in the swing of things."

ED CHRISTMAN

Hanna-Barbera Sues On Cartoon Tunes

NEW YORK—Hanna-Barbera Productions Inc. says two units of EMI Music have falsely determined they have U.S. and Canada publishing administration rights to music appearing in Hanna-Barbera TV cartoons.

In an action filed Dec. 23 in U.S. District Court here, Hanna-Barbera also names performing rights group BMI as a defendant, claiming BMI, pending resolution of the dispute, has informed Hanna-Barbera that it will stop paying Hanna-Barbera its publisher royalties.

The legal wrangle stems from the

birth of Hanna-Barbera's classic animated cartoon stable in 1958, leading to the creation of such staple characters as the Flintstones, the Jetsons, Yogi Bear, Huckleberry Hound, and many others.

The complaint notes that Hanna-Barbera, which is partly owned by Turner Broadcasting, originally made a worldwide administration deal in 1958 with Columbia Pictures' Screen Gems and Colgems publishing units (now owned by EMI). That deal was modified in 1967, leaving the two companies without U.S. or Cana-

da rights, according to the complaint.

In 1976, the action says, Columbia entered into an agreement with EMI Music Corp. and EMI Overseas Holdings Ltd., under which EMI claimed a license to administer exploitation of the cartoon music.

In 1983, in an agreement in settlement of various disputes between Hanna-Barbera and Columbia, Columbia relinquished its rights to the cartoon music.

However, the suit says, EMI asserted to BMI last October it held

(Continued on page 74)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Entertainment in New York appoints **Kevin Kelleher** senior VP and controller and **Paul J. Vitale** VP of business development. They were, respectively, a partner in the Media/Entertainment and Mergers & Acquisitions Groups at Price Waterhouse, and VP/controller of Sony Music Entertainment.

Justin Morris is named VP of finance for Capitol-EMI Music in Los Angeles. He was finance manager for EMI in London.

RAL/Def Jam in New York names **Thomas Lytle** national director of promotions and **Fred Buggs** Northeast promotions representative. They were, respectively, Southeast promotions representative for RAL/Def Jam, and music/program director and air personality for WBSL New York.

Retta Harvey is appointed manager of video coordination for Mercury



KELLEHER



VITALE



LYTLE



BUGGS



HARVEY



CHARAS



STEWART



BAKER

Nashville. She was coordinator of music video production at Atlantic.

K-tel International (USA) Inc. in Minneapolis promotes **Mark Dixon** to CFO and **Mary Kuehn** to VP of business affairs. They were, respectively, VP of finance and manager of business affairs.

GRP Records in New York promotes **Kathie Charas** to manager of national advertising and **Genevieve Stewart** to manager of international administration. They were, respectively, national marketing and promotion coordinator and international co-

ordinator.

Karen Hefler is named attorney, business and legal affairs, at Arista Records in New York. She was a corporate associate at law firm Cravath, Swaine & Moore.

Sue Austin is promoted to director of marketing for Curb Records in Nashville. She was director of artist relations, country division.

Tara Griggs is promoted to director of A&R and marketing for the black gospel division of Benson Music Group in Nashville. She was a professional manager.

Alias Records in Burbank, Calif., names **Jon Wells** director of business and legal affairs and **Barbara Mitchell** tour and video coordinator. They were, respectively, an entertainment attorney in private practice, and publicist for Triple X Records.

DISTRIBUTION. **Bill Baker** is named classical sales specialist for BMG Classics in the mid-Atlantic region. He is based in Lanham, Md. He was senior sales representative for CEMA Distribution.

RELATED FIELDS. MTV Networks in New York names **Richard Eigendorff** senior VP and CFO. He was VP/assistant treasurer of Viacom International Inc., MTV Networks' parent company.

Steve Caldero is promoted to VP of sales for Yamaha Electronics Corp. USA in Buena Park, Calif. He was national sales manager of Yamaha's Home Audio Group.

Tammy Genovese is promoted to director of operations for the Country Music Assn. in Nashville. She was director of administrative services.

U.K. Rights Groups To Link Databases, Share Other Info

■ BY DOMINIC PRIDE

LONDON—Britain's performing and mechanical rights bodies plan to link databases and share their information resources.

Starting in February, musical works and claims will only have to be registered once with either the Performing Right Society or the Mechanical Copyright Protection Society, instead of with both. The move will avoid time-consuming and costly duplications of some 200,000 registrations and amendments per year, say the organizations.

For several years, both societies have been working toward the common goal of eliminating such double entries (Billboard, Dec. 5), and PRS says the linkup had been planned for more than a year before its difficulties with its PROMS on-line database system.

Under the deal, new works and
(Continued on page 49)

Pain In Spain For La. Blues Crooner Chris Thomas

■ BY HOWELL LLEWELLYN

MADRID—Louisiana blues singer Chris Thomas should have been in a Spanish television studio promoting his third album, "War," set for release this month on Phonogram. Instead, he was lying in a Madrid police cell with a broken nose and a bruised body. Thomas' European promotion tour has been ruined, and he has been charged with assaulting six policemen.

"It was ridiculous," 28-year-old Thomas recalls. "I popped out of our hotel to buy batteries for my Walkman on the city's main street, Gran Via. It was 3:30 in the afternoon, and suddenly a patrol car drew up and several police officers were shouting at me aggressively in Spanish, which I don't speak a word of."

Thomas says that before he knew what was happening, he was being punched in the face and kneed in the testicles. He was handcuffed and bundled into the police car, and he spent 24 hours in a police station. Members of the Spanish blues group he was to appear on TV with, Short Fuse, were puzzled by his nonattendance at the studio of TVE, Spain's biggest station, and later by the fact that he didn't sleep at the hotel.

The incident happened outside Madrid's first megastore, Madrid Rock, which is where Thomas bought the batteries. It is also close to an area known for prostitution and hard drugs. Blacks have a reputation for controlling the drug operation in this city center district, and Thomas is black. The
(Continued on page 52)

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NEW ISSUE

December 14, 1992

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On The Oprah Tip. LaFace trio TLC joins Kris Kross and Marky Mark at a taping of "The Oprah Winfrey Show" in Chicago. From left are Marky Mark; Chilli, TLC; Winfrey; Chris Smith, Kris Kross; Left Eye, TLC; Chris Kelly, Kris Kross; and T-Boz, TLC.

Shai Making Vocal Statement Fast-Rising Act Lands In Major League

■ BY D.J. MARIUS

SAN FRANCISCO—Heralding the return of "real" vocal artists, Gasoline Alley/MCA recording group Shai is an incredible example of rapid, stunning success. The group's first single, "If I Ever Fall In Love," released in mid-October, rapidly sold more than 600,000 units in one month and has been certified platinum for sales of 1 million units. This is a remarkable turn of events, given that not too long ago, the group was turned down by major record labels.

The fellas that make up Shai—Garfield Bright, Marc Gay, Carl "Groove" Martin, and Darnell Van Rensalier—met while students at Washington, D.C.'s Howard Univ. Although they all

had different majors, they had a common love of music. The name Shai, Egyptian for "personification of destiny," also explains the group's philosophy. Says Gay, the group is "destined to make it."

After harmonizing and performing together for a short time, they headed to New York to perform for a few select record label executives. After being turned down, the group took its last \$100 and bought studio time to record a rough demo of "If I Ever Fall In Love." The single was played during a September "make-it-or-break-it" contest on WPGC Washington, one of the area's hottest stations. Two weeks after the single was added to the station's regular rotation, it became the No. 1-requested song.

The idea behind the single stems from the dynamics of relationships. "The ideal situation, when you're attracted to someone, is to be friends first," says Martin. "With another chance, this time I'll make sure she's a friend."

Associate label Gasoline Alley brought the record to MCA, whose executives are still surprised at the way the song literally made its own way onto the radio. To solidify the record's initial success, MCA is aggressively marketing the group.

"There will be a strong effort toward teen fan magazines, full-page four-color ads announcing the album and a strong retail follow-up," says A.D. Washington, MCA's senior VP, black music promotion and marketing. The label is also aiming for high visibility in retail publications.

MCA, which has had major R&B success in the past year with Jodeci, Mary J. Blige, and, more recently, Wreckx-N-Effect, had to rush to get the single out to the radio and retail marketplace. "Smart programmers are hip to breaking trends," says Bruce Tenenbaum, MCA senior VP of radio promotion. "It's our job to make sure they have product." Before there was

a sufficient number of singles available, WPGC made DAT copies of the demo and sent it out to their sister stations. The song caught on quickly in several regions, with KMEL San Francisco, KBXX Houston, and WIOQ Philadelphia among the first to play it.

The video for "If I Ever Fall In Love," by Shai and director Ian Fletcher, was taken to MTV, which gravitated to the group. "MTV took the video as an exclusive, and put it into heavy rotation right away," Tannenbaum adds. The video has also seen heavy rotation on BET and The Box, where it was the No. 2-requested clip.

Three of the four group members pledged Alpha Phi Alpha fraternity at Howard, one of the nation's premier historically black colleges. Being raised in different areas of the country (Boston, Miami, Louisiana, and New Jersey), the group members' musical influences range from hip-hop and the emotional funk of Cameo and Parliament to the grandness of orchestral scores. All group members participate in the writing, while "Groove" Martin is the man when it comes to production. Although the group is still developing its identity, the members stress that they are real. "What you see is what you get," says Martin.



SHAI: Darnell Van Rensalier, Carl "Groove" Martin, Garfield Bright, and Marc Gay.

Hot Jazz Titles For 'Happy New Ears' Larry Dunn, Abbey Lincoln, Phillip Bent Ring In '93

HAPPY NEW YEAR! New Year's Eve may be the night to kick up your heels and dance on the grave of the outgoing year, but New Year's Day has a little magic all its own. Whether dosing yourself for a hang-over or doing the traditional Open-House crawl (black-eyed peas & rice, chitlin's, or pig's feet, anyone?), New Year's Day requires a certain musical vibe: traditional, gentle, warm, rootsy, reassuring. For some this means soul music, for others it means gospel. For me—after growing up listening to my father's Nancy Wilson, Cannonball Adderley, the Crusaders, Miles Davis, Dinah Washington, Dr. Billy Taylor, Stanley Turrentine, and Modern Jazz Quartet records—it means jazz. For the like-minded, there are a couple of albums of merit.

Larry Dunn, former keyboardist and touring musical director for Earth, Wind & Fire, has an album release in Japan. Titled "Lover's Silhouette" by the Larry

Dunn Orchestra, it is released on the 2-year-old Zero label, distributed by Toshiba-EMI. It is not yet available in the U.S., but Dunn and his attorney, Darrell Elliott, are negotiating to have it distributed here.

Featuring former EWF guitarist Al McKay, drummer Steven Dunn, saxophonist Ronnie Laws, guitarist Phil Upchurch, percussionist Derf Reklaw, bassist Hilliard Wilson, drummer Ralph Johnson, and Dunn's wife, vocalist Luisa, on the smooth, committed anthem "Don't It Make You Wanna Cry," "Lover's Silhouette" was recorded at Dunn's studio in Malibu, Calif. The album combines the funky R&B/jazz hybrid styling of EWF's best instrumental work with traditional and contemporary jazz elements. Immediately programmable are funky up-tempo experiments like "2000 Sky-5," "Jahop," and "Where's The Love?"; and the Latin fusion-flavored "Between 7 And Earth." Dunn's key work is exquisite, as on the solo "Italian Lady (A Song For Mama)."

While this is Dunn's first recorded solo effort, he has been busy as a producer, working with Caldera, Level 42, Turrentine, Ramsey Lewis, Morris Day, Lenny White, the Emotions, Paulinho Da Costa, Nathan East, and many others. Managed by Kevin Wafford, Dunn has just finished working on tracks for new Mo-

Jazz signee Foley. So why did he give billing to the Larry Dunn Orchestra? "Every album I'm going to do is a nice aggregation of musicians, playing compositions I would like my music to be," says the easygoing Dunn, who says he never sought stardom for himself. "It's a different flavor, the same type of aura as a Duke Ellington, but for the '90s. I just felt with 'orchestra' it wouldn't give me any sort of limitations."

And why Japan? "The first and last person to hear the demo was here in Japan," says Dunn. He traces his deal with Zero through his association with Jean-Marc Cerrone, the French one-time disco artist ("Love In C Minor," "Supernature"), who now stages massive concerts throughout Europe and the Far East. It was at such a concert, through American friend Hiroto Kobayashi, that Dunn met Zero executive Toru Hashimoto: the 1991 Tokyo Laser Concert, featuring several



by Janine McAdams

acts and an outrageous special effect called the Mitsubishi Water Stream ("the water was in a trough in front of the stage, which was about 15 feet tall. Then the water would sprout up about 60 feet with laser images projected on it. To the 60,000 people just sitting there with their sushi boxes, it looked like the stage was going up in flames, the ocean coming in, or that these giant hands were slapping the water down," Dunn says). With a demo just completed, he let Hashimoto listen and a deal was instantly struck. A contract was also signed for Luisa, who will deliver a solo album featuring material and production by Dunn, later this year.

Now Dunn is hoping the recording will catch the interest of an American label. Meanwhile, he continues his production duties and is planning to appear at Cerrone's next concert blowout, the Concert For The Century, June 15 in Paris.

ALSO OF NOTE is the great Abbey Lincoln, whose "Devil's Got Your Tongue" is due Jan. 19 on Verve. For those who have been fans of this lady's unique, rounded phrasing and blue-note delivery, this will be

(Continued on next page)



A Rowdy Crew. When Arista and producer Dallas Austin celebrated the debut of Rowdy Records at the Shelter in New York, it seemed like everybody was on hand. From left are Gerry Griffith, senior VP, black music, Arista; Izzy and Majesty of Rowdy act Da King & I; Rocky Bucano, VP/GM, Rowdy Records, signee Faceman; Austin; and Doug Daniel, VP of R&B promotion, Arista.

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JAN. 9, 1993

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	6	*** No. 1 *** SOUNDTRACK ARISTA 18699* (10.98/15.98) 5 weeks at No. 1	THE BODYGUARD	1
2	3	3	6	KENNY G ARISTA 18646* (10.98/15.98)	BREATHLESS	2
3	2	—	2	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98)	THE CHRONIC	2
4	5	5	22	MARY J. BLIGE ▲ UPTOWN 106B1*/MCA (9.98/15.98)	WHAT'S THE 411?	1
5	4	2	8	SADE EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
6	NEW ▶	—	1	SHAI GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
7	6	4	7	ICE CUBE PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
8	7	6	5	WRECKX-N-EFFECT MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
9	8	10	43	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	3
10	9	9	39	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		3
11	10	8	26	SOUNDTRACK ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
12	11	7	18	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	1
13	12	12	39	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
14	13	13	84	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
15	14	14	40	EN VOGUE ▲ 2 ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
16	17	15	11	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)		8
17	18	16	22	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
18	16	—	2	EAZY E RUTHLESS 53815/PRIORITY (4.98/6.98) 5150 HOME 4 THA SICK		16
19	15	11	8	VARIOUS ARTISTS HANDEL'S MESSIAH: A SOULFUL CELEBRATION QWEST/REPRISE 26980*/WARNER BROS. (12.98/17.98)		11
20	20	18	13	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
21	21	17	5	SOUNDTRACK SIRE 26978*/WARNER BROS. (10.98/15.98)	TRESPASS	16
22	22	19	14	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THE MIST	4
23	19	20	6	SOUNDS OF BLACKNESS PERSPECTIVE 9000*/A&M (9.98/13.98)	THE NIGHT BEFORE CHRISTMAS... A MUSICAL FANTASY	19
24	25	21	12	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
25	28	35	81	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
26	24	26	8	BOB MARLEY ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	24
27	29	28	8	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	27
28	23	25	53	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
29	27	30	6	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	27
30	30	37	24	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
31	38	40	66	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
32	26	27	18	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
33	32	23	12	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	23
34	31	36	48	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
35	34	34	10	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
36	33	24	11	LO-KEY? PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT?	18
37	39	38	14	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
38	36	47	55	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
39	37	33	7	PATTI LABELLE MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
40	40	43	16	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17
41	42	42	27	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
42	46	50	21	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
43	35	29	5	STEPHANIE MILLS MCA 10690 (10.98/15.98)	SOMETHING REAL	22
44	43	44	7	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UNCUT DOPE	31
45	53	59	38	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
46	45	51	15	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
47	52	54	70	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
48	55	57	45	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	19
49	41	31	5	PARIS SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY	23

50	57	56	20	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
51	44	46	12	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	40
52	48	52	6	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	48
53	54	60	9	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	38
54	47	41	6	SOUNDTRACK QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)	MALCOLM X	23
55	56	48	13	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
56	51	39	13	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20
57	49	32	6	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
58	50	45	14	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WIILD	13
59	68	72	22	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
60	58	49	36	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
61	61	55	24	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
62	72	73	24	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
63	69	71	58	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
64	67	69	25	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
65	60	61	7	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	53
66	63	62	18	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
67	62	65	19	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	60
68	70	67	20	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
69	59	64	6	VARIOUS ARTISTS MOTOWN 6312* (39.95/49.95) HITSVILLE USA: THE MOTOWN SINGLES COLLECTION		59
70	64	58	11	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
71	74	77	45	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13
72	RE-ENTRY	3	—	VOICES 200 11039* (9.98/13.98)	JUST THE BEGINNING...	66
73	71	70	12	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	32
74	73	63	8	MAXI PRIEST VIRGIN 86500 (9.98/13.98)	FE REAL	46
75	77	83	8	VARIOUS ARTISTS TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	75
76	76	66	23	DJ QUIK ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
77	66	92	3	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/AG (10.98/15.98)	YOU GOTTA BELIEVE	66
78	65	53	7	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
79	80	78	15	PUBLIC ENEMY ● DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	10
80	81	88	44	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	6
81	89	75	29	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
82	75	76	30	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
83	78	81	23	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
84	83	74	25	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
85	90	—	62	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	1
86	97	—	47	COLOR ME BADD ▲ 3 GIANT/REPRISE 24429*/WARNER BROS. (9.98/15.98)	C.M.B.	10
87	95	96	3	A LIGHTER SHADE OF BROWN PUMP 19114*/QUALITY (9.98/14.98)	HIP HOP LOCOS	87
88	82	79	8	VARIOUS ARTISTS MOTOWN 6356* (10.98/15.98)	THE JACKSONS: AN AMERICAN DREAM	41
89	84	84	8	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	79
90	79	—	42	HAMMER ▲ 3 CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3
91	RE-ENTRY	56	—	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	1
92	92	85	35	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13
93	98	—	15	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	28
94	88	87	57	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
95	RE-ENTRY	22	—	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	28
96	100	—	26	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/13.98)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
97	86	86	32	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
98	NEW ▶	1	—	SOUNDTRACK MCA 10671* (10.98/15.98)	LEAP OF FAITH	98
99	94	68	15	WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	27
100	85	80	7	ROBERT CRAY MERCURY 51721* (10.98 EQ/15.98)	I WAS WARNED	80

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications.

RHYTHM & THE BLUES

(Continued from preceding page)

a pleasant addition to the collection. Accompanied by a quartet of piano, drums, bass, and violin, Lincoln sings torch songs, tributes, and the blues with the conviction of a storyteller. Guests include sax man Turrentine, violinist Maxine Roach, drummer Olatunji, and the Staple Singers. Lincoln really reaches her stride on side two with the traditional title track, the chestnut "Spring Will Be A Little Late This Year," and the New Orleans-shout-

flavored "The Music Is The Magic." A classic artist in possession of her singular powers.

GRP gets into the mix on the contemporary tip with new flautist Phillip Bent. The British-born artist was set to debut in the States late in 1992 but, according to GRP VP of promotion Doug Wilkins, the label decided to push back the release until 1993. In February, we will hear Bent's version of the War anthem "The World Is A Ghetto" as a first

single, with his album due in March. The album includes "Freedom Jazz Dance," an up-tempo contemporary groove incorporating hip-hop elements like samples from Public Enemy and Miles Davis, bringing the contemporary and the avant-garde face to face. Bent is a contemporary of guitarist Ronny Jordan, appearing on his critically acclaimed jazz/hip-hop effort "The Antidote" last summer. Watch for it.

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R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 66 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	9	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
2	2	14	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
3	3	22	LOVE SHOULD BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
4	4	15	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
5	5	17	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)
6	11	17	GAMES	CHUCKII BOOKER (ATLANTIC)
7	6	18	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
8	7	17	GOOD ENOUGH	BOBBY BROWN (MCA)
9	14	5	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
10	9	18	I GOT A THANG 4 YAI	LO-KEY? (PERSPECTIVE/A&M)
11	13	19	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
12	8	12	NO ORDINARY LOVE	SADE (EPIC)
13	12	15	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
14	10	14	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
15	17	9	REMINISC	MARY J. BLIGE (UPTOWN/MCA)
16	16	8	DON'T WALK AWAY	JADE (GIANT/REPRISE)
17	20	10	QUALITY TIME	HI-FIVE (JIVE)
18	15	23	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
19	23	8	GET AWAY	BOBBY BROWN (MCA)
20	18	16	FLEX	MAD COBRA (COLUMBIA)
21	26	9	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
22	21	8	GIVE IT UP, TURN IT LOOSE	EN VOQUE (ATCO EASTWEST)
23	19	11	HEY LOVE (CAN I HAVE A WORD)	MR. LEE/R. KELLY (JIVE)
24	25	13	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
25	22	9	HAPPY DAYS	SILK (KEIA/ELEKTRA)
26	33	6	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
27	29	11	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
28	27	10	ALL DAY, ALL NIGHT	STEPHANIE MILLS (MCA)
29	30	10	ALL RIGHT NOW	PATTI LABELLE (MCA)
30	32	5	ME & MRS. JONES	FREDDIE JACKSON (CAPITOL)
31	37	19	INSIDE THAT I CRIED	CECE PENISTON (A&M)
32	—	1	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)
33	31	4	CRAZY LOVE	CECE PENISTON (A&M)
34	38	8	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
35	35	8	I GOT A MAN	POSITIVE K (ISLAND/PLG)
36	34	14	RIGHT HERE	SWV (RCA)
37	39	9	DAMN U	PRINCE & THE N.P.G. (PAISLEY PARK/WB)

○ Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

R&B RADIO RECURRENT MONITOR

1	2	3	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
2	1	2	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
3	—	1	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)
4	3	4	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
5	—	1	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)
6	5	4	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
7	4	8	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
8	8	10	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
9	—	1	RIGHT NOW	AL B. SURE! (WARNER BROS.)
10	10	14	COME & TALK TO ME	JODECI (UPTOWN/MCA)
11	6	4	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)
12	11	6	I COULD USE A LITTLE LOVE ...	FREDDIE JACKSON (CAPITOL)
13	7	11	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)
14	15	13	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
15	9	11	KEEP ON WALKIN'	CECE PENISTON (A&M)
16	12	4	I'M STILL WAITING	JODECI (UPTOWN/MCA)
17	13	2	SWEET NOVEMBER	TROOP (ATLANTIC)
18	14	14	MR. LOVERMAN	SHABBA RANKS (EPIC)
19	16	22	MY LOVIN' (YOU'RE NEVER ...)	EN VOQUE (ATCO EASTWEST)
20	18	17	GIVING HIM SOMETHING HE ...	EN VOQUE (ATCO EASTWEST)
21	19	3	HUMPIN' AROUND	BOBBY BROWN (MCA)
22	—	7	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)
23	17	7	I WANNA LOVE YOU	JADE (GIANT/REPRISE)
24	—	25	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
25	21	14	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

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

66 7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Budget, BMI/Bug, BMI)

40 AIN'T NOBODY LIKE YOU (Virgin, BMI/Bufallo Music Factory, BMI) HL/WBM

33 ALL DAY, ALL NIGHT (MCA, ASCAP/Geffen Again, BMI/Music Corp. Of America, BMI)

21 ALL I SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Babydon, ASCAP) WBM

36 ALL RIGHT NOW (Whole Nine Yards, ASCAP/Avid One, ASCAP/Mizmo, BMI/Casadida, ASCAP/EMI Virgin, BMI/Designee Of Kenneth Karlin, BMI/Fabby Minny, ASCAP)

43 ALONE WITH YOU (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL/WBM

11 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP

34 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)

71 BLOW YOUR MIND (Funky Noble, BMI/Takin' Care Of Business, BMI/Saja, BMI/Troutman, BMI)

99 CARRY ON (Irving, BMI/Eric Beall, BMI)

96 CHECK IT OUT (Rushtown, ASCAP)

95 CLEAN UP MAN (N-The Water, ASCAP/Longitude, BMI)

93 COME A LITTLE CLOSER (Big Giant, BMI/Count Chuckula, BMI/Seventy-Ninth Street, BMI)

89 COME IN OUT OF THE RAIN (Square Lake, ASCAP/R. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radio, BMI) WBM

39 CONFUSED (Willaire, ASCAP/Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)

57 CRAZY LOVE (By George You've Got It, BMI/O'Hara, BMI/Music Corp. Of America, BMI/IDG, ASCAP) HL

35 DAMN U (Controversy, ASCAP/WB, ASCAP) WBM

45 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)

94 DEM NO WORRY WE (Wild Apache/E-Z-Duz-It/ASCAP)

22 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL

48 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP

27 EVERYTHING'S GONNA BE ALRIGHT (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/EMI Blackwood, BMI/Flow Tech, BMI) HL/WBM

10 FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadow's Int'l, BMI) CPP

90 FOREVER IN LOVE (Kenny G, BMI)

80 FREE YOUR MIND (Two Tuff-Enuff, BMI/Sony Songs, BMI/Irving, BMI) CPP

17 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM

50 GANGSTA BITCH (Forked Tongue, ASCAP)

28 GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP)

46 GET AWAY (Zomba, ASCAP/Donril, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Toe Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP)

30 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP

52 GO AHEAD AND CRY (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Rude News, BMI) CPP

5 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)

26 HAPPY DAYS (E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Woke, ASCAP)

88 HEAD BANGER (Paricken, ASCAP/WB, ASCAP)

73 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI/Hudmar, ASCAP) WBM

55 HELL OF A SITUATION (Stanton's Gold, BMI/April Joy, BMI)

6 HERE WE GO AGAIN! (Hec Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/HL/WBM

18 HEY LOVE (CAN I HAVE A WORD) (Zomba, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) CPP

54 HOMIES (Hip Hop Loco, BMI/Jams R Us, BMI/Jobete, ASCAP) CPP

25 I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL

92 I DON'T MIND (Down Low, BMI/Davone Ravone Lee, BMI)

2 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI)

31 I GOT A MAN (Step Up Front, BMI)

12 I GOT A THANG 4 YAI (New Perspective, ASCAP)

86 I'M CALLING YOU (DO-PO-LIDDLE-LO-LE-YEAH!) (Kharatroy, ASCAP/B.Black, ASCAP/Chrysalis, ASCAP/Fair-Elm, ASCAP)

62 I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick-O-Vai, ASCAP)

76 I MISSED THE BUS (So So Def, ASCAP/EMI April, ASCAP) WBM

100 I'M OVERJOYED (Gimme 1/2, ASCAP/Leftover Souppped, BMI/ATV, BMI/Welbeck, ASCAP)

84 INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP)

53 INSIDE THAT I CRIED (Urban Tracks, BMI/Mainlot, BMI/Donyolo, BMI)

4 IN THE STILL OF THE NITE (FROM THE JACKSONS) (Lee, BMI) HL

78 IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP)

82 IT MUST BE LOVE (Careers-BMG, BMI/Hudnall, BMI/In Flight, ASCAP)

91 IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)

60 IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Golden Withers, ASCAP) HL

72 I WANT TO LOVE YOU DOWN (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Wokster, ASCAP) WBM

1 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP

9 LOVE SHOULD BROUGHT YOU HOME (Saba Seven/Kear, Ensign, /Greenskirt, BMI) CPP

15 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM

24 MAKE LOVE 2 ME (Pejo, BMI/Scottsville, BMI/Walter Simmons, BMI)

6 M.M.D.R.N.F. (Ma'Phil, ASCAP)

19 MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM

56 MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL

79 NATALIE (Al B. Sure!/EMI April, /Willaire/Across 110th Street, ASCAP) WBM

R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	8	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
2	2	17	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
3	3	13	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
4	4	5	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
5	8	18	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
6	7	12	GOOD ENOUGH	BOBBY BROWN (MCA)
7	5	18	FLEX	MAD COBRA (COLUMBIA)
8	6	12	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
9	12	13	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
10	9	15	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
11	10	13	LOVE SHOULD BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
12	13	10	SAVING FOREVER FOR YOU	SHANICE (GIANT/REPRISE/WB)
13	11	13	I GOT A THANG 4 YAI	LO-KEY? (PERSPECTIVE/A&M)
14	14	27	BACK TO THE HOTEL	N2DEEP (PROFILE)
15	15	8	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
16	20	7	GANGSTA	BELL BIV DEVOE (MCA)
17	18	6	QUALITY TIME	HI-FIVE (JIVE)
18	30	2	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
19	17	22	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
20	22	6	I GOT A MAN	POSITIVE K (ISLAND/PLG)
21	19	16	GAMES	CHUCKII BOOKER (ATLANTIC/AG)
22	16	10	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)
23	25	9	PUNKS JUMP UP TO GET ...	BRAND NUBIAN (ELEKTRA)
24	21	7	REMINISC	MARY J. BLIGE (UPTOWN/MCA)
25	31	4	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
26	35	3	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)
27	36	9	DAZZEY DUKS	DUICE (TMR/BELLMARK)
28	26	27	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
29	23	11	NO ORDINARY LOVE	SADE (EPIC)
30	32	9	WICKED	ICE CUBE (PRIORITY)
31	40	5	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
32	24	8	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
33	28	4	GANGSTA BITCH	APACHE (TOMMY BOY)
34	29	8	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
35	27	22	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
36	37	3	DAMN U	PRINCE (PAISLEY PARK/WARNER BROS.)
37	34	8	RIGHT HERE	SWV (RCA)
38	39	8	HEY LOVE (CAN I HAVE A WORD)	MR. LEE/R. KELLY (JIVE)
39	41	5	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
40	33	14	SOMEONE TO HOLD	TREY LORENZ (EPIC)
41	60	2	DON'T WALK AWAY	JADE (GIANT/REPRISE)
42	44	22	HUMPIN' AROUND	BOBBY BROWN (MCA)
43	46	20	RIGHT NOW	AL B. SURE! (WARNER BROS.)
44	45	7	HAPPY DAYS	SILK (KEIA/ELEKTRA)
45	47	17	FREE YOUR MIND	EN VOQUE (ATCO EASTWEST/AG)
46	38	11	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
47	51	15	I MISSED THE BUS	KRIS KROSS (RUFFHOUSE/COLUMBIA)
48	43	23	I'M STILL WAITING	JODECI (UPTOWN/MCA)
49	42	12	PICK IT UP	HOME TEAM (LUKE)
50	50	5	SHAMROCKS AND SHENANIGANS	HOUSE OF PAIN (TOMMY BOY)
51	53	5	STRAIGHT OUT THE SEWER	DAS EFX (ATCO EASTWEST/AG)
52	48	17	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
53	49	6	REVOLUTION	ARRESTED DEVELOPMENT (CHRYSALIS)
54	54	27	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
55	—	2	PUSH	TISHA (CAPITOL)
56	57	23	360 DEGREES (WHAT GOES ...)	GRAND PUBA (ELEKTRA)
57	58	2	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
58	52	3	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
59	63	4	GIVE IT UP, TURN IT LOOSE	EN VOQUE (ATCO EASTWEST/AG)
60	61	24	WHERE THEY AT	D.J. JIMI (AVENUE)
61	59	27	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
62	74	24	CROSSOVER	EPMD (RAL/CHAOS/COLUMBIA)
63	—	2	M.M.D.R.N.F.	VOICES (ZOO)
64	62	17	SWEET NOVEMBER	TROOP (ATLANTIC/AG)
65	68	15	BLOW YOUR MIND	REDMAN (RAL/CHAOS/COLUMBIA)
66	55	22	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
67	65	25	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
68	73	2	CHECK IT OUT	GRAND PUBA (ELEKTRA)
69	56	17	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE/WB)
70	70	23	I WANNA LOVE YOU	JADE (GIANT/REPRISE/WARNER BROS.)
71	72	15	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)
72	—	24	GIVING HIM SOMETHING HE ...	EN VOQUE (ATCO EASTWEST/AG)
73	—	3	FOREVER IN LOVE	KENNY G (ARISTA)
74	69	6	ALL DAY, ALL NIGHT	STEPHANIE MILLS (MCA)
75	66	3	HEAL THE WORLD	MICHAEL JACKSON (EPIC)

○ Singles with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

13	NO ORDINARY LOVE	(Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL	Intellect, /Immortal/BMG, BMI) HL
77	NO RHYME, NO REASON	(Mycene, ASCAP)	75 SHOO SHOO (Norcal Atlanta, BMI)
87	NOT GONNA BE ABLE TO DO IT	(Headcracker, ASCAP/CRK, ASCAP)	7 SLOW AND SEXY (Flyte Tyme, ASCAP/Sony Tunes, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP/Songs Of PolyGram, BMI/Ixat, BMI/EMI Virgin, ASCAP/EMI April, ASCAP) HL/WBM/CP
29	PEOPLE EVERYDAY	(EMI Blackwood, BMI/Arrested Development, BMI) WBM	61 SO ALONE (Trycep, Ramal, /Willesden, BMI) CPP
59	PICK IT UP	(Zig-Zag-Zig, BMI/Yuddah Saks, BMI/Pac Jam, BMI) WBM	51 SOMEONE TO HOLD (Rye Songs, /Sony Songs, BMI/WB, /Wallyworld, ASCAP/Smitty's Son, BMI) WBM
42	PUNKS JUMP UP TO GET BEAT DOWN	(Def Jam, ASCAP/Dusty Fingers, BMI)	63 SO WHAT! (Avante Garde, ASCAP)
49	PUSH	(Melody Girl, BMI/LA Iunz, BMI)	98 STRAIGHTEN IT OUT (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)
14	QUALITY TIME	(Willesden, BMI/R. Kelly, BMI) CPP	70 STRAIGHT OUT THE SEWER (EMI Blackwood, /Sewer Slang, /Cellar To Addict, /Fat Wax, BMI)
23	REAL LOVE	(Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL	69 SWEET NOVEMBER (Kear, BMI/Sony Epic/Solar, BMI)
41	REBIRTH OF SLICK	(Wide Grooves, /Girol, BMI)	97 TAP THE BOTTLE (Disco Breaks From The Motherland, ASCAP)
81	RELEASE ME	(Coffey, Nettlesby, BMI)	64 TRUST IN ME (Full Swing, ASCAP/AACI, ASCAP)
16	REMINISC	(Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM	8 WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, /Tizbit, /EMI April, ASCAP)
65	REVOLUTION	(FROM MALCOLM X) (EMI Blackwood, BMI/Arrested Development, BMI) WBM	38 WHERE DO WE GO (Pleasure, ASCAP)
32	RIGHT HERE	(Bam Jams, BMI)	37 A WHOLE NEW WORLD (ALADDIN'S THEME) (Wonderland, BMI/Walt Disney, ASCAP) HL
44	RIGHT NOW	(Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/Tony Defat, BMI)	67 WHO'S THE MAN? (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/Tony Defat, BMI)
3	RUMP SHAKER	(EMI April, D. Wynn, /Zomba, /Ab	



Platinum Redhead. Reba McEntire is honored at a reception, hosted by MCA Records/Nashville earlier in 1992, for sales in excess of 2 million units of her album "For My Broken Heart." The double-platinum album was produced by McEntire and Tony Brown, executive VP and head of A&R, MCA/Nashville. Pictured, from left, are Brown; Narvel Blackstock, McEntire's manager and husband; McEntire; and Bruce Hinton, president, MCA/Nashville.

RCA Focuses On Its Orrall Delivery Artist Takes Flight Amid Heavy Promotion

■ BY DEBBIE HOLLEY

NASHVILLE—A sneak listen to Robert Ellis Orrall's debut RCA/Nashville album, "Flying Colors," coupled with a glimpse at the label's marketing plan for the album and his initial chart activity, indicates his country career is off to a flying start and his music may quickly fly with country listeners. Orrall's debut single, "Boom! It Was Over," is scaling the Hot Country Singles & Tracks chart pausing this week a No. 36 with a bullet.

The album's street date is Feb. 23. Though it is too early to gauge pre-orders for the collection, Greg DeLaurentiis, director of field product development, RCA/Nashville, says his department worked out a special campaign to set up the release. Orrall

was put on the road visiting more than 100 radio stations last October, prior to the launch of his first single. Next, he spent quality time with each of the five RCA regional promotion people, and during the same weeks he visited several of the distribution company branch offices. He has since phoned a number of BMG people and retailers to remind them of his upcoming release.

"Two of the women from this department came up with a theme for our marketing plan, 'Flying Colors,'" explains DeLaurentiis, "centered around the phrase 'passed with flying colors.'" RCA designed yellow, three-fold report cards from Nipperville High School. "It lists the student's name, Robert Ellis Orrall, the address in Nipperville, Tenn., phone number, and his grade level—Freshman," says DeLaurentiis. The card is broken down into subjects such as history, geography, English, and music, and a "teacher comments" section.

"As an example," notes DeLaurentiis, "under 'history,' it says, 'starting with his first bands in grade school, Robert has been influenced by the likes of Fats Waller, the Beatles, Hank Williams, and the Amazing Rhythm Aces.' Then there is a check mark where it says 'flying colors,' followed by columns for 'B,' 'C,' 'D,' or 'F' grades. Under 'geography' it talks about his travels coast to coast to stations and branches."

His skills as a songwriter are acknowledged under the "English" segment, his endurance and determination fall under "physical education," various chart numbers for the week of Nov. 20 are under the "arithmetic" head, and "conduct" says "he minds his Ps and Qs"—P1s, P2s, and P3s, "a little radio tie-in," notes DeLaurentiis.

Nearly 300 report cards were sent to "various levels" of retail, "along with a homework assignment whereby recipients are to critique and review the album, choose four singles, and return the report card," he adds. Returned cards enter participants in a random drawing contest with winners receiving a trip to Albuquerque's October International Balloon Festival, "again tying in with the 'flying colors' theme," says DeLaurentiis.

One additional reminder of Orrall, a multicolored pen set with a note asking, "Are you doing your homework?" and listing a due date for the assignment, will be sent prior to the contest cut-off date. Retail will be supplied with point-of-purchase material, including tent cards, posters, and flats, through BMG distribution.

DeLaurentiis says he believes creative marketing campaigns "certainly help" in the launch of a new album. "Especially when you think of the number of pieces that come across the desk of any retail buyer in America. There are thousands of releases that cross those desks." If

all goes as planned, RCA is expecting a top 10 record the week Orrall's album is released. Order solicitation will run between Jan. 18 and Feb. 5.

Orrall is to perform an acoustic set during the BMG convention later this month and he'll be visible at Country Radio Seminar in March, DeLaurentiis added.

Creatively, Boston-bred Orrall says he always wanted to be a songwriter and began writing as a teenager. In the late '70s he put a band together and recorded an album, because "I figured if I want to make a

*'As time wore on,
I began to write
more and more
country songs'*

record, why don't I just make one," he says. "I didn't quite know what I was going to do with it," but it served as a stepping stone toward playing the Boston club-circuit.

His live performances included multigenre material and brought an abundance of press clippings that led to a record deal with RCA's London branch. From 1980-84, he recorded three noncountry albums for that label and saw limited success, reaching the top 40 with the pop number, "I Couldn't Say No," a duet with Carlene Carter. "That was when she was a pop artist as well," notes Orrall. Orrall says his records "saw critical success. We got consistently great reviews and consistently poor sales."

During the same period of time, Orrall had an "alter ego" country band called the Sunny Cowboys for which he wrote country songs, recording and packaging them as Christmas gifts each year. "I never tried to sell them," he says. "As time wore on, I began to write more and more country songs and eventually made the move to Nashville." He has written for Zomba and BMG music publishing companies in New York and currently writes for EMI's Nashville division.

Orrall says his writing repertoire includes pop, hard rock, country, reggae, and various other genres. He says he and Carlene Carter "kind of came full circle eight or nine years later and got together to write 'The Sweetest Thing,' a single off her country Warner Bros. record." Today, his material has been recorded by Shenandoah, Vern Gosdin, the Oak Ridge Boys, Diamond Rio, and Matthews, Wright & King.

Orrall co-wrote each of the 10 songs on the "Flying Colors" album with such collaborators as Bill Lloyd and Curtis Wright. While it remains somewhat a dichotomy that his launching country record is titled "Boom! It Was Over," the phrase is no sign of what Orrall has to offer—he seems to have found his niche.

Raising A Toast To Dave Wheeler Pals, Colleagues Salute Retiring RCA Executive

MUSIC MAN: It wasn't your usual hug-and-run retirement party. The 200 or so friends who came to the Brentwood Country Club Dec. 14 to offer farewell toasts to Dave Wheeler wanted to linger and reminisce, to stretch out their goodbyes—and their toasting—until all the wistfulness surrounding his departure was burned away. To many of these people, the retiring VP of sales and product development at RCA/Nashville personified the record business at its best.

After graduating from Marshall Univ., the affable West Virginian began working in a store that sold RCA television sets and stereos in one section and RCA recordings in another. Wheeler took a particular liking to the music side and was soon hawking singles to jukebox operators and 5-and-10-cents stores. The first album he worked was Harry Belafonte's "At Carnegie Hall" in 1959. And he's been selling music ever since.

Among those who came to pay tribute were label chief Joe Galante; Wax-Works owner Terry Woodward; Handleman veteran Jim Powers; Opryland Music's GM and Wheeler's old boss Jerry Bradley; roster acts Eddy Arnold, Alabama, Shenandoah, Robert Ellis Orrall, Lari White, Larry Stewart, Martina McBride, and Greg Jennings of Restless Heart; roster alumni Vince Gill, Waylon Jennings, Jessi Colter, Rodney Foster, and Earl Thomas Conley; producer Blake Mevis; and talent managers Bill Carter, Dale Morris, and Stan Moress. Wheeler praised his wife, Kay, for her support.

To ensure that the observance did not become dangerously maudlin, RCA/Nashville VP/GM Jack Weston offered a less-than-reverent biography of the guest of honor. He noted that although Wheeler had served in the Navy during the Korean War "he never saw a ship or a Korean." Rather, Weston continued, "Dave's biggest war accomplishment was cutting a half-price deal to play golf."

Another tormentor read an excerpt from a letter Wheeler had written—in evident alarm—to his superior 30 years earlier. "There are strong rumors," the letter said, "they are going to move me over into appliances." Happily, he was saved from this most horrid of all possible fates.

Galante told the crowd, "I've spent more nights with this guy than I did with my prior wife." Then, addressing

Wheeler directly, he added, "You have been a great friend and a great teacher... A lot of my career is due to you."

Many artists could say the same—and they did with their presence.

MAKING THE ROUNDS: Jim Foglesong, former head of MCA and Capitol's Nashville divisions, will teach a 15-week course on "The Business Of Music" at Vanderbilt Univ.'s Blair School of Music, beginning Jan. 13... Cactus Moser, drummer for Highway 101, took the top prize Dec. 11 at the Roper Apparel/National Cutting Horse Assn.'s celebrity cutting event in Fort Worth. Moser triumphed over such fellow celebs as Michael Keaton, Tanya Tucker, Bob Kingsley, Linda Blair, Billy Dean, Barry Corbin, and Lynn Anderson.

Clint Black and Wynonna will begin touring together April 15 in Tucson, Ariz., and continue through the year's end... Jamboree In The Hills has signed several more acts for its 17th edition, which will be held July 15-18 near St. Clairsville, Ohio. The updated roster now includes Billy Ray Cyrus, Wynonna, the Charlie Daniels Band, Brooks & Dunn, Travis Tritt, Ricky Skaggs, Michelle Wright, Collin Raye, Marty Stuart, Little Texas, Trisha Yearwood, Darryl & Don Ellis, and 11/70.

The Nashville Network's "American Music Shop" series has been nominated for a Cable ACE award from the National Academy of Cable Programming. Winners will be announced Jan. 17... "America's New Country," a syndicated country music news and video show, has been added to the Saturday broadcast lineup of WTVF-TV, the CBS affiliate in Nashville... RCA Records has shipped to radio stations a CD single of Dolly Parton's 1974 and 1982 No. 1 hit, "I Will Always Love You." The song is featured in the Kevin Costner/Whitney Houston film "The Bodyguard" and became a No. 1 pop hit for Houston. The label says it is providing the service for the convenience of stations that might not have the country version. It will not, however, work the single... Landmark has published a Billy Ray Cyrus calendar that contains 13 color photographs of the star. It sells for \$9.99 and is available in book and stationery stores.



by Edward Morris

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING JAN. 9, 1993

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 110 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	13	*** NO. 1 *** DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL (V) MCA 54489 3 weeks at No. 1
2	3	3	13	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS (V) LIBERTY 56824
3	4	4	16	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM (V) CURB 87243
4	5	7	10	WALKAWAY JOE G. FUNDIS (V. MELAMED, G. BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
5	6	11	8	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709
6	2	2	12	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON (V) ARISTA 12463
7	9	15	15	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
8	10	12	15	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFRIMMER, M. REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
9	11	17	10	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	◆ DOUG STONE (V) EPIC 74761
10	12	14	15	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
11	15	16	12	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
12	7	5	16	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	CLINT BLACK (V) RCA 62337
13	13	8	8	TAKE IT BACK T. BROWN, R. MCENTIRE (K. JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
14	8	10	14	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, T. SMITH, C. BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
15	17	22	6	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
16	18	20	8	IN A WEEK OR TWO M. POWELL, T. DUBOIS (J. HOUSE, G. BURR)	◆ DIAMOND RIO (V) ARISTA 2457
17	19	21	14	WHAT WERE YOU THINKIN' J. STROUD, C. DINAPOLI, D. GRAU (C. DINAPOLI, P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (V) WARNER BROS. 18741
18	14	6	15	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT (V) MCA 54478
19	26	26	8	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87404
20	22	25	6	MY STRONGEST WEAKNESS T. BROWN (N. JUDD, M. REID)	WYNNONA (V) CURB 54516/MCA
21	21	24	7	LET GO OF THE STONE J. STROUD, J. ANDERSON (M. D. BARNES, M. T. BARNES)	JOHN ANDERSON (V) BNA 62410
22	24	29	6	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
23	23	23	10	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
24	28	34	7	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
25	16	9	18	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESEON, S. LEMAIRE)	◆ RESTLESS HEART (C) (V) RCA 62334
26	25	18	16	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY ALBUM CUT
27	30	41	5	TRYIN' TO HIDE A FIRE IN THE DARK J. BOWEN, B. DEAN (B. DEAN, T. NICHOLS)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
28	20	8	17	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 1-2460
29	29	38	6	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE (V) EPIC 74786
30	27	19	16	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA (V) RCA 62236
31	31	39	9	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
32	34	45	4	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN (V) BNA 62414
33	33	37	7	LEAVIN'S BEEN A LONG TIME COMIN' R. BYRNE, K. STEGALL (M. MCGUIRE, C. CRAIG, S. DAILEY)	◆ SHENANDOAH (V) RCA 62397
34	35	35	13	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
35	32	27	20	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE (V) MCA 54448
36	39	42	9	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
37	38	32	19	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN (V) BNA 62333
38	45	65	3	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA (V) RCA 62428
39	37	28	20	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN (V) SBK 57884/LIBERTY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	46	66	3	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74795
41	41	54	5	HIGH ON A MOUNTAIN TOP R. BENNETT, T. BROWN (O. B. REED, A. CAMPBELL)	MARTY STUART (V) COLUMBIA 74771
42	36	31	11	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 12480
43	44	53	9	BIG HEART D. JOHNSON (D. GIBSON, B. MILLER, F. WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
44	43	51	8	CALL HOME P. BUNETTA, R. CHUDACOFF (M. REID, T. SEALS)	◆ MIKE REID (V) MCA 54495
45	42	46	20	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779
46	49	55	6	ROCK ME (IN THE CRADLE OF LOVE) R. VAN HOY (R. VAN HOY, D. ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
47	48	58	4	STARTIN' OVER BLUES B. MONTGOMERY, J. SLATE (L. WILLIAMS, S. D. SHAFER)	◆ JOE DIFFIE (V) EPIC 74796
48	51	70	3	THE OLD MAN'S BACK IN TOWN A. REYNOLDS (L. BASTIAN, R. TAYLOR, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
49	47	33	16	LONESOME STANDARD TIME B. MAHER (J. RUSHING, L. CORDLE)	◆ KATHY MATTEA (V) MERCURY 868 343
50	50	60	6	CHEAP WHISKEY P. WORLEY, E. SEAY (E. GORDY, JR., J. RUSHING)	◆ MARTINA MCBRIDE (V) RCA 62398
51	55	73	3	IN THE BLOOD S. HENDRICKS, S. SANDERS, B. DIPIERO, J. JARRARD)	◆ ROB CROSBY (V) ARISTA 1-2481
52	53	52	18	NOT TOO MUCH TO ASK J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
53	57	57	18	NOW THAT'S COUNTRY R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART (V) MCA 54477
54	60	67	5	I WILL STAND BY YOU H. SHEDD, J. SCAIFE, J. COTTON, CORBIN, HANNER (B. CORBIN)	◆ CORBIN/HANNER MERCURY ALBUM CUT
55	56	59	18	WE SHALL BE FREE A. REYNOLDS (S. DAVIS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57994
56	61	72	3	GOLDEN YEARS H. DUNN, P. WORLEY, E. SEAY (S. HOGIN, G. PETERS)	HOLLY DUNN WARNER BROS. PROMO SINGLE
57	52	49	13	WHEN I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 502
58	54	47	16	WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
59	59	63	11	STANDING ON THE PROMISES B. BECKETT (L. CARTWRIGHT, A. SHAMBLIN)	LIONEL CARTWRIGHT (V) MCA 54514
60	74	—	2	OL' COUNTRY M. WRIGHT (B. LAMOYN HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
61	72	—	2	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS (C) ARISTA 1-2506
62	58	56	12	SUSPICIOUS MINDS (FROM "HONEYMOON IN VEGAS") P. ANDERSON (M. JAMES)	◆ DWIGHT YOAKAM (V) EPIC 74753
63	62	—	2	IF I COULD STOP LOVIN' YOU J. STROUD, L. PETERZELL (C. WRIGHT, B. SPENCER, R. E. ORRALL)	◆ CURTIS WRIGHT LIBERTY ALBUM CUT
64	63	69	5	BEST MISTAKES I EVER MADE W. WALDMAN (R. VINCENT)	◆ RICK VINCENT CURB ALBUM CUT
65	64	75	3	POOR MAN'S ROSE B. MAHER (S. D. CAMPBELL, B. OWSLEY, J. SPENCE)	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74803
66	67	74	4	WHAT KIND OF MAN B. MEVIS (K. BEARD, J. F. KEUS)	MARTIN DELRAY ATLANTIC ALBUM CUT
67	66	68	11	THAT'S GOOD J. STROUD (T. MENSY, T. HASELDEN)	◆ TIM MENSY (V) GIANT 18742
68	71	—	3	DRIVING YOU OUT OF MY MIND D. GRAY, J. EUBANKS (T. LAWTER)	THE MARSHALL TUCKER BAND CABIN FEVER ALBUM CUT/NAVARRA
69	65	64	14	WELCOME TO THE CLUB J. STROUD, B. GALLIMORE (S. SESKIN, A. PESSIS)	◆ TIM MCGRAW CURB PROMO SINGLE
70	75	—	2	ONE AND ONE AND ONE G. BUCK (B. CANNON, J. NORTHRUP)	GENE WATSON BROADLAND PROMO SINGLE/PLG
71	70	—	2	TWO SHIPS THAT PASSED IN THE MOONLIGHT J. BOWEN, C. CHAPMAN (H. PRESTWOOD)	◆ CEE CEE CHAPMAN CURB PROMO SINGLE
72	69	62	12	I WAS BORN WITH A BROKEN HEART E. GORDY, JR. (A. TIPPIN, J. MCBRIDE)	AARON TIPPIN (V) RCA 62338
73	73	—	2	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
74	NEW ▶	1	1	JUNK CARS T. BROWN, M. MCANALLY (M. MCANALLY)	◆ MAC MCANALLY MCA PROMO SINGLE
75	68	71	10	STILL OUT THERE SWINGING B. BANNISTER, P. OVERSTREET (P. OVERSTREET)	PAUL OVERSTREET (V) RCA 62361

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.



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COUNTRY CORNER



by Lynn Shults

MAKE IT THREE consecutive weeks At No. 1 for "Don't Let Our Love Start Slippin' Away" by Vince Gill.

THE MOST ACTIVE TRACKS on Hot Country Singles & Tracks are "Once Upon a Lifetime" (45-38), by Alabama; "Passionate Kisses" (46-40), by Mary-Chapin Carpenter; "Ol' Country" (74-60), by Mark Chesnutt; "Let That Pony Run" (72-61), by Pam Tillis; "Rock Me (In The Cradle Of Love)" (49-46), by Deborah Allen; "I Will Stand By You" (60-54), by Corbin Hanner; "Tryin' To Hide A Fire In The Dark" (30-27), by Billy Dean; "Golden Years" (61-56), by Holly Dunn; "Big Heart" (44-43) by Gibson/Miller Band; and "What Part Of No" (34-32), by Lorrie Morgan.

COUNTRY ARTISTS are not country anymore. They are a part of the mainstream of American performers and entertainers. They are in heavy demand for network television talk shows, variety and award shows, made-for-TV movies, etc. Even the motion picture industry found a way to jump on the bandwagon by starring George Strait in "Pure Country." For the most part, country artists have never fared that well on the big screen in recent years. Dolly Parton has been the rare exception, having scored big with "9 To 5." Kenny Rogers has made excellent use of his talents by exploiting the Don Schlitz-penned tune "The Gambler." The song set the stage for what may be the longest-running sequel series in TV history. Rogers has also provided excellent opportunities for those artists having a desire to take a shot at acting. This past year, Reba McEntire co-starred with Rogers and now Travis Tritt has thrown his hat into the ring.

A LOOK INTO BILLBOARD'S "Year In Music" section—which appears in the Dec. 26 issue—reveals some interesting information as to where country artists rank in relation to the industry at large. Garth Brooks is the top artist for combined singles and albums for the second year in a row. What makes this accomplishment even more remarkable is that Brooks receives no pop airplay and there are no single CD or cassettes released for the retail marketplace. The points he accumulated were solely from the sales of his five albums. His "Ropin' The Wind" is the first album by a country artist to be acknowledged as Billboard's top overall album. Country laid claim to two of the top-five albums, as "Some Gave All" by Billy Ray Cyrus came in as the fourth-best-selling album of the year. Cyrus' career-launching platinum single, "Achy Breaky Heart," was No. 15 on the year-end Hot 100 list. "Achy Breaky Heart" was one of the few country releases made available to retail as a commercial single. Another that had retail availability and also hit the Hot 100 was Brooks & Dunn's "Boot Scootin' Boogie." Brooks & Dunn also were the year's top country group. It's the first time since 1980 the title has not been won by either Alabama or the Judds.

THE WOMEN OF COUNTRY music made their greatest gains ever in terms of industry acknowledgment. Seven of the overall top 25 female album artists are from the world of country music. McEntire leads the way, winning the top female country artist for the eighth straight year. She also was the fifth best-selling female album artist. Nashville can claim two of the top-five sellers as Amy Grant, a native Nashvillian, was No. 4. Others were Wynonna (7); Trisha Yearwood (11); Lorrie Morgan (14); Tanya Tucker (16); Mary-Chapin Carpenter (17); and Suzy Bogguss (21). Multi-genre artist k.d. lang ranked No. 20, causing some to say, "We had eight."

Disc Jockey/WaxWorks, Handleman On Display Companies Win Categories In CMA/NARM Contest

NASHVILLE—Disc Jockey/WaxWorks and Handleman Distributing have won the best-overall-company-performance awards in the annual Country Music Assn./NARM display contest.

The 1992 contest was built around the slogan "Country... So Hot It's Cool," and involved participants using CMA/NARM-provided materials to erect displays spotlighting country music. Competition is held in two divisions: retail and rackjobbing.

Other prize winners and their achievements in the retail division are Camelot No. 200, Morrow, Ga., creative award; Tower Records No. 122, Campbell, Calif., first place; Disc Jockey No. 84, Maplewood, Minn., second place; Camelot No. 105, Ocala, Fla.,

third place.

Fourth places: Camelot No. 32, Tampa, Fla.; Tower No. 125, New York City (Village); Tower No. 131, Los Angeles; Tower No. 175, Stockton, Calif.; Tower No. 113, Sacramento, Calif.; Camelot No. 96, Port Richey, Fla.; Tower No. 127, New York (Lincoln Center); Tower No. 167, Honolulu; Tower No. 171, Chico, Calif.; Camelot No. 160, Parma, Ohio.

Fifth places: Record Bar No. 145, Virginia Beach, Va.; Peaches No. 58, Mobile, Ala.; Tower No. 179, Cherry Hill, N.J.; Turtles No. 8, Duluth, Ga.; Tracks No. 160, Knoxville, Tenn.; Tracks No. 181, Myrtle Beach, S.C.; Tracks No. 115, Statesville, N.C.; Tracks No. 74, Columbus, Ga.; Tracks No. 86, Morrow, Ga.; Sound Shop No.

1717, Jackson, Tenn.; Tower No. 185, Seattle; Tower No. 130, Washington, D.C.; Turtles No. 3, Atlanta; Turtles No. 29, Atlanta; Tracks No. 65, Charlotte, N.C.; Tracks No. 94, Huntsville, Ala.; Tracks No. 9, Columbia, S.C.; Tracks No. 97, Hickory, N.C.; and Tracks No. 225, Coconut Grove, Fla.

Other winners in the rackjobber division: Phil Nunez, Handleman, Kansas City, Mo., sales manager; Donna Halsey and Kevin Felkins, both with Handleman, Little Rock, Ark., district manager.

Winners of sales rep prizes: Rob Wilson, RoundUp Music, Spokane, Wash.; Ben Crapse, Handleman, Atlanta; Carrie Clark, Handleman, Brighton, Mich.; and Natalie Via, Handleman, Cincinnati.

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

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

24	ALL THESE YEARS (Beginner, ASCAP) WBM	16	IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
10	ANYWHERE BUT HERE (Pri, ASCAP/Buddy Cannon, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Did Wolf, BMI/Music Corp. Of America, BMI) WBM/HL	51	IN THE BLOOD (MCA, ASCAP/Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP)
64	BEST MISTAKES I EVER MADE (Longitude, BMI/Mike Curb, BMI) WBM	29	I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI) HL
43	BIG HEART (Nocturnal Eclipse/Union County, /BrahmSongs & Careers-BMG, /Young World, BMI) HL	72	I WAS BORN WITH A BROKEN HEART (Careers-BMG, BMI/EMI April, ASCAP) HL
36	BOOM! IT WAS OVER (EMI April, ASCAP/JKids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI)	54	I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin, ASCAP) CPP
12	BURN ONE DOWN (Howlin' Hits, ASCAP) CPP	74	JUNK CARS (Beginner, ASCAP)
23	CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI) CPP	31	JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL
44	CALL HOME (BMG, ASCAP/WB, ASCAP/Two Sons, ASCAP) HL	33	LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four Of A Kind, BMI)
15	CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL	21	LET GO OF THE STONE (Irving, BMI/Hardtoscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/PPP
50	CHEAP WHISKEY (Sony Tree, BMI/Paulding County, BMI/Polygram, ASCAP/Amanda-Lin, ASCAP) HL	61	LET THAT PONY RUN (Sony Cross Keys, ASCAP)
1	DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM	7	LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/PPP
22	DRIVE SOUTH (Lillybilly, BMI/Bug, BMI)	49	LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL
68	DRIVING YOU OUT OF MY MIND (Cabin Fever, BMI/It's A Peach, BMI)	5	LOOK HEART, NO HANDS (MCA, ASCAP) HL
35	EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL	45	LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL
56	GOLDEN YEARS (Sony Tree, BMI/Gold Line, ASCAP)	28	LOST AND FOUND (Sony Cross Keys, ASCAP) HL
73	HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP)	8	LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL
42	HE WOULD BE SIXTEEN (EMI April, /Heartland Express, /Five Bar-B./Sony Cross Keys, /My Lady, /Walmik, ASCAP) HL/WBM	20	MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
41	HIGH ON A MOUNTAIN TOP (Midstream, BMI)	52	NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP
18	I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP) WBM/PPP	53	NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
34	I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dyinda Jam, SESAC/Texas Wedge, ASCAP) HL/WBM	60	OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP)
63	IF I COULD STOP LOVIN' YOU (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP/BMG, ASCAP/2 Kids, ASCAP)	48	THE OLD MAN'S BACK IN TOWN (Major Bob, ASCAP)
39	IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/PPP	38	ONCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars, ASCAP)
30	I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP) CPP	70	ONE AND ONE AND ONE (Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP)
		40	PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM
		65	POOR MAN'S ROSE (Sony Tree, BMI/Coupe Deville, BMI/Sony Songs, BMI)
		19	QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Tillis, BMI)
		46	ROCK ME (IN THE CRADLE OF LOVE) (Royzboyz, BMI/Posey, BMI)
		6	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, /Seventh Son, /Sometimes You Win, /All Nations, ASCAP) WBM
		14	SOMEBODY PAINTS THE WALL (Lust-4-Fun, /Zomba, /Joyns, /Noted, ASCAP) CPP
		2	SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, /No Fences, ASCAP) CPP
		59	STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) WBM/PPP
		47	STARTIN' OVER BLUES (Acuff-Rose, BMI)
		75	STILL OUT THERE SWINGING (Scarlet Moon, BMI) CLM
		3	SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL
		62	SUSPICIOUS MINDS (Screen Gems-EMI, BMI) WBM
		13	TAKE IT BACK (Fever Pitch, BMI)
		67	THAT'S GOOD (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Milhouse, BMI) HL
		9	TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL
		27	TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI) HL
		71	TWO SHIPS THAT PASSED IN THE MOONLIGHT (Careers, BMI)
		26	TWO SPARROWS IN A HURRICANE (Murray, BMI) CPP
		4	WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI)
		37	WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/PPP
		69	WELCOME TO THE CLUB (Love This Town, ASCAP/Endless Frogs, ASCAP) CLM
		55	WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/PPP
		66	WHAT KIND OF MAN (Golden Reed, ASCAP/Little General, BMI/Ciarion, BMI)
		32	WHAT PART OF NO (Zomba, ASCAP/O-TeX, BMI)
		17	WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
		25	WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM
		57	WHERE I'LL GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL
		58	WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/Monk Family, BMI) CLM
		11	WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/PPP

HOT COUNTRY RECURRENTS

1	1	—	2	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYNONNA CURB
2	2	—	2	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
3	4	2	14	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
4	—	—	1	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS ARISTA
5	3	—	2	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS WARNER BROS.
6	6	1	5	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA
7	5	—	2	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER ARISTA
8	8	4	5	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON ARISTA
9	7	3	4	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE EPIC
10	9	—	2	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	◆ SUZY BOGGUSS LIBERTY
11	16	8	21	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
12	11	5	3	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB
13	14	—	2	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.)	REBA MCENTIRE MCA

14	17	11	8	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL MCA
15	10	7	6	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
16	12	6	8	JESUS AND MAMA B. BECKETT (D. B. MARY, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC
17	19	12	8	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	◆ BILLY RAY CYRUS MERCURY
18	15	13	10	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
19	13	10	13	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
20	21	9	16	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYNONNA CURB
21	18	14	10	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC
22	20	19	13	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER LIBERTY
23	—	—	20	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN ARISTA
24	23	15	25	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB
25	—	23	21	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO ARISTA

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	14	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
2	2	2	32	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
3	5	—	2	REBA MCENTIRE MCA 10673* (10.98/15.98)	IT'S YOUR CALL	3
4	4	4	15	GEORGE STRAIT ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
5	3	3	18	GARTH BROOKS ▲ ² LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
6	6	5	72	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
7	7	6	120	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
8	9	8	17	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
9	10	9	39	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
10	8	7	68	GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
11	11	11	12	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	8
12	14	15	191	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
13	13	13	46	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
14	15	17	26	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
15	12	10	13	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	8
16	18	16	17	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
17	19	18	24	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
18	16	14	20	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
19	17	12	12	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
20	22	23	15	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
21	20	19	19	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
22	21	22	85	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
23	24	21	65	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
24	25	26	15	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
25	23	20	19	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
26	26	24	12	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	18
27	27	25	20	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
28	28	28	66	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
29	30	31	22	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
30	29	29	9	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	27
31	33	41	11	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	31
32	38	39	20	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
33	31	33	39	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
34	36	35	12	SUZY BOGDUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
35	44	43	78	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
36	42	42	61	SUZY BOGDUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
37	37	37	94	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
38	40	38	83	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
39	35	32	13	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	43	40	9	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	36
41	34	36	89	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
42	39	30	18	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
43	41	34	59	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
44	47	48	229	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
45	46	45	83	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
46	45	47	18	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
47	32	27	12	TRAVIS TRITT A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR WARNER BROS. 45029* (10.98/15.98)		27
48	49	51	57	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
49	50	49	112	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
50	48	44	25	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
51	52	54	72	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
52	54	59	147	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
53	51	46	14	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
54	62	66	109	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
55	57	60	35	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
56	59	62	64	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
57	53	50	12	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
58	65	67	191	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
59	56	55	78	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
60	63	61	7	JOHN MICHAEL MONTGOMERY ATLANTIC B2420*/AG (9.98/15.98)	LIFE'S A DANCE	60
61	60	64	115	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
62	58	63	66	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
63	61	56	120	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
64	68	65	157	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
65	55	52	42	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
66	71	72	59	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
67	69	68	146	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
68	70	74	45	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
69	RE-ENTRY	47		GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
70	75	—	62	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
71	72	69	35	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
72	67	57	143	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
73	64	58	8	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
74	74	73	32	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
75	66	53	6	DOUG STONE EPIC 52844*/SONY (9.98/13.98)	THE FIRST CHRISTMAS	53

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

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

FOR WEEK ENDING JANUARY 9, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	86
2	3	ANNE MURRAY ▲ ² LIBERTY 16232	CHRISTMAS WISHES	14
3	2	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307* (7.98/11.98)	ONCE UPON A CHRISTMAS	14
4	5	THE JUDDS ● CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	15
5	8	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	84
6	4	ALABAMA ▲ RCA 7014* (7.98/11.98)	ALABAMA CHRISTMAS	13
7	15	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	86
8	6	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	12
9	7	RAY PRICE ● COLUMBIA 08866*/SONY (5.98 EQ/9.98)	ALL TIME GREATEST HITS	8
10	14	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	85
11	9	KENNY ROGERS REPRIS 25973*/WARNER BROS. (9.98/13.98)	CHRISTMAS IN AMERICA	11
12	19	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	86
13	10	RANDY TRAVIS ● WARNER BROS. 25972 (8.98)	AN OLD TIME CHRISTMAS	11

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	25	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	84
15	12	DOLLY PARTON COLUMBIA 46796*/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	11
16	24	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	86
17	11	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	31
18	—	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	73
19	17	ANNE MURRAY CAPITOL 90886* (6.98)	CHRISTMAS	9
20	—	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	44
21	18	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	57
22	—	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	77
23	20	KENNY ROGERS ▲ EMI 41*/YERG (5.98/9.98)	CHRISTMAS	5
24	23	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	69
25	—	WILLIE NELSON ▲ ² COLUMBIA 237542*/SONY (9.98 EQ/13.98)	GREATEST HITS	9

Catalog albums are older titles which are registering significant sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.



Bela And The Boys. Pictured in back row, from left, are Stanley Jordan; Flecktones' Howard Levy; Warner Bros. Nashville GM of progressive music Chris Palmer; and band manager Dave Bendett. Standing in the front row, from left, are Bela Fleck; Flecktones Victor Wooten and Futureman; and WB Nashville national marketing manager Karen Kane.

Loudon Wainwright Writes 'History' Latest Album Is A Real Family Portrait

■ BY JIM BESSMAN

NEW YORK—Loudon Wainwright III originally planned to title his 13th album "Family Album" but, as he wryly observes, "the Partridge Family already did it."

Then again, Wainwright's family, as evidenced by his Charisma/Virgin label debut, "History," is anything but the television-pure Partridges.

True, the one-time "next Dylan" pays tribute to his sister and manager Teddy Wainwright in the album track "The Picture," not to mention the real Dylan in "Talking New Bob Dylan," but the remainder frequently deals with strained if not dysfunctional family relationships. That ex-wives Kate McGarrigle and Suzzy Roche—mother of daughter Lucy—are in the McGarrigles/Roches backup chorus on "So Many Songs" only adds irony.

"I was a little paranoid, but every-



LOUDON WAINWRIGHT III

body got along great," says Wainwright, characteristically joking, "I'm on good terms with my exes on a good day—depending on whether or not they got their check."

But family problems aside, Wainwright has always enjoyed a fervent following. "I've been around long enough that my fans are now running record companies," says Wainwright, specifically referring to Paul Conroy, now managing director of Charisma parent company Virgin Records U.K.

"Paul wanted to sign Loudon when he was at Stiff 15 years ago, which is when I started working with Loudon," notes Teddy Wainwright. "He felt Loudon was one of the greatest national treasures we

had in this country, and as he came up in the business, he continued to want to work with Loudon. What's also interesting is that his vision of this album was to return to the simple production quality of Loudon's first two albums, which is what we did. It's a way for him to be more accessible, whereas with other artists, it might seem like more of a folk turn."

Wainwright's first two albums, "Loudon Wainwright III" and "Album II," were on Atlantic and were issued in 1970 and 1971. Over the next eight years, five records came out on Columbia and Arista Records, leading up to the successful "A Live One," first released on the British Radar label in 1979.

Wainwright, of course, did have the novelty hit single "Dead Skunk" in 1972, but otherwise, as his sister notes, his strength and appeal is as a "one man with a guitar" act, whose unique lyrical depth and charm magnetically draws his listeners' attention.

Virgin's domestic product manager Margi Cheske points to Wainwright's "really strong, loyal fan base" among several attributes favoring "History," another being the success of artists like Lyle Lovett, (Continued on next page)

Skynyrd & Co. Going 'Lyve' From Atlanta; McCartney Counts His ABC; Cat Nips Ritz

SWEET HOME ATLANTA: Lynyrd Skynyrd will celebrate the 20th anniversary of the release of its first album with three concerts and a pay-per-view concert, slated to air Feb. 19, from Atlanta's Fox Theater. The television concert, dubbed "Lynyrd Skynyrd & Friends LYVE (Pronounced Live)"—a spoof on the band's first album title—will feature the remaining band members as well as special guests Peter Frampton, Charlie Daniels, Poison's Brett Michaels, Travis Tritt, Cinderella's Tom Keifer, Zakk Wylde, and 38 Special's Donnie Van Zandt performing their favorite LS tunes. (More artists are to be confirmed.)

Joe Boyland, who co-manages Lynyrd Skynyrd with Charlie Brusco, says Brusco had the idea for the PPV. He then linked with Bob Meyrowitz's company Semaphore, which will produce the television event. The festivities will actually start Feb. 17 with the first of three Lynyrd Skynyrd concerts coming from the Fox. "We don't know if all the guest artists will be appearing every night," Boyland says. "Obviously, they'll be there for the 19th."

In addition to celebrating the legacy of one of the South's seminal rock bands, the tribute also kicks off a new 18-city Lynyrd Skynyrd theater tour that will include a stop at New York's Radio City Music Hall. A new Skynyrd album, "The Last Rebel," will be released on Atlantic Feb. 16. No word yet whether a video and album from the PPV will be released.

PAUL AND ABC: More details are coming to the fore about Paul McCartney's association with ABC (Billboard, Dec. 26). According to the singer's spokesman, ABC is negotiating with McCartney's management to acquire exclusive television rights to broadcast three specials in conjunction with McCartney's upcoming world tour. The three programs being discussed are a live concert, the network debut of the MTV special McCartney taped Dec. 11, and a behind-the-scenes tour documentary. However, the deal in no way includes the hiring of McCartney as a network spokesman.

PUTTING ON THE RITZ: Cat Entertainment, headed by impresario Felix Carcano, has purchased New York nightspot the Ritz from music promoter and PolyGram Diversified Entertainment head John Scher. Carcano, who has worked as a promoter, manager, and producer, intends to feature daily activities at the midtown venue, as well as develop a nationally syndicated radio series, "Live From The Ritz." The club will be booked in-house by Walter Durkacz. Among the upcoming events is a New Year's Eve show with Southside Johnny & the Asbury Jukes. Although Scher was unavailable for comment, his representatives confirmed the deal.

BETWEEN A ROCK AND A HARD PLACE: Hard Rock Cafe International has named Arthur Levitt to the post of president/CEO. He replaces Robert Earl, who is leaving the company to pursue other business interests. Levitt comes to the Hard Rock from the Walt Disney Co., where he was responsible for such varied projects as entertainment complex Pleasure Island and the Disney Village Marketplace.

THIS AND THAT: John Mellencamp is now managed by Ron Weisner... "Can We Go Higher," the all-star CD/video single to generate publicity for war-torn Bosnia-Herzegovina and Croatia coordinated by Nenad Bach, received an extra push Dec. 17 from CBS' "Street Stories," which dedicated a portion of the Ed Bradley-hosted show to the song. The song, which was released on the Sony-distributed Rockworld label the same day, was also broadcast on Sony's Jumbotron screen in New York's Times Square... After taking part in the European jaunt, Boston's Heavy Metal Horns will continue to tour with fellow Beantowner Extreme in the U.S.... Turbo B has left the duo Snap due to a dispute with the act's German-based label, Logic Records. He plans to release a solo record in Europe on PolyGram early this year. No U.S. distribution has been established yet.



by Melinda Newman

Tony Rebel Takes 'Fresh' Approach To Dancehall

■ BY MAUREEN SHERIDAN

KINGSTON, Jamaica—Singing about fresh vegetables may not seem a sure route to reggae stardom, but for dreadlocked D.J. Tony Rebel, it worked. His 1989 Penthouse Records single "Fresh Vegetable" (pronounced to rhyme with Rebel) vaulted him to the top rank of dancehall dons. Says Rebel, "'Fresh



TONY REBEL

Vegetable' was a new way to describe a woman who looks good. A vegetarian version of 'beef!' (common Jamaican slang for female).

Rebel, a recent Sony/Columbia signee currently working on his debut album for the label, is a link with the days when Rastafari ruled reggae's rhythm, and the music carried a message of morality and hope, sentiments Rebel has carried strongly into the dancehall despite its current hedonistic mood. The culturally conscious artist sees his work as a necessary and effective antidote to the sex and violence many other dancehall artists promote. "I like to talk about sex too, but it's how you do it that's important. Creativity is a gift, and in these troubled times, I believe we should use that gift to uplift people."

Columbia manager of A&R Max (Continued on next page)

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Lisa Stansfield

Clark Charts New Ground On Asylum

■ BY CHRIS MORRIS

LOS ANGELES—Ask Guy Clark about his reputation as a country songwriter and performer and the adulation that results from it, and he becomes abashed.

"You're not thinking about it when you're doing it," Clark says. "I am taken aback by it, but that's part of the baggage you've got to deal with."

That looming rep of Clark's is playing a part in the marketing of his current Asylum American Explorer album "Boats To Build."

Clark's 18-year recording career has yielded only seven albums for four different labels. However, his talents, especially as a writer of evocative and unusual material, are well-known in the country and country-rock community: His pen has produced hits for such artists as Ricky Skaggs, the Highwaymen, Vince Gill, and Rodney Crowell.

His latest label association began with "Boats To Build," an album for the roots-oriented American Explorer series that was intended as a one-off deal. But—like fellow Explorer Series artist Jimmie Dale Gilmore, who was signed to Elektra following his 1991 release "After Awhile"—Clark has won an Asylum contract.

"Immediately after we recorded ["Boats To Build"], the guy who operates the Asylum office here [in Nashville], Kyle Lehning, heard it and decided he wanted to get involved," Clark says.

Asylum executive VP Lehning says, "Very simply, I was at the first A&R meetings when this record company was formed. I asked [Nonesuch senior

VP/GM] Bob Hurwitz [who spearheads the American Explorer series] if I could have a copy of Guy's album, and I fell in love with it.

"He's a very special artist. He really deserves a home as an artist, and we're trying to make that home make sense for him."

Perhaps the most unusual aspect of Asylum's campaign on behalf of Clark reflects his fame as the writer of such hits as "Heartbroke," "Desperados Waiting For A Train," and "She's Crazy For Leavin'."

The label has produced what Lehning calls a "video testimonial"—an 8½-minute salute featuring such artists as Emmylou Harris, Crowell, Rodney Foster, Kathy Mattea, Gill, Lee Roy Parnell, and Hal Ketchum. (Harris, Foster, Parnell, and Crowell appear on "Boats To Build.")

"We asked a number of artists to say what they felt about Guy's music," Lehning says. "We can service it to



GUY CLARK

country stations. In fact, there's some interest in it at all formats."

Asked about Clark's reaction to this unusual marketing ploy, Lehning says, "He loved the way it was put together . . . He was very flattered by the whole thing. I don't think he's ever had that kind of attention paid to him, and he deserves it."

As part of Asylum's push behind "Boats To Build," the label shot a video for the track "Baton Rouge," which received play on TNN, CMT, and VH-1. Lehning says the video remains in medium rotation on the first two outlets, and that the label is contemplating a video for the album's title track.

Clark will also be visible on the airwaves on NBC's "Tonight Show," where he will appear with Harris Jan. 28.

No major tour is currently planned for the album, although Clark says, "I've been playin' steady," performing solo shows on the East and West coasts, as well as in his native state of Texas.

Lehning acknowledges that Clark is a performer who requires special handling, and a writer who crafts sophisticated songs like "Picasso's Mandolin" that do not strike an immediate chord at country radio.

"We ran into problems as expected at radio," Lehning says. "We had success in secondary markets . . . [but] not every artist we sign is gonna work at the radio format."

But Lehning adds, "We're already seeing sales. We're certainly not seeing Garth Brooks sales . . . [but] we can sell 50,000, and I think we can sell 100,000."

D.J. TONY REBEL TAKES 'FRESH' APPROACH TO DANCEHALL MUSIC

(Continued from preceding page)

ine Stowe signed Rebel to the label because he "takes the dancehall style and incorporates positive images into the DJ persona." Stowe adds that "Rebel is a very melodious DJ" and she sees him as a bridge, "opening the door for the reggae singers to come back through." Stowe's comment is timely: Not since the emergence of dancehall as reggae's predominant form have singers enjoyed the popular support they had in the

'70s, but Stowe, like many other industry watchers, believes the return of melody to reggae's beat is imminent.

As dynamic as dancehall reggae is, says Stowe, the days of DJ dominance are numbered. "Reggae is known for its message, and this will be incorporated into the dancehall via 'conscious' crossover artists like Tony Rebel."

In Jamaica they call Rebel a

"singjay," the term used to describe his hybrid DJ/singer style. As for his adopted surname: "It's who I am. My personality is kind of rebellious."

But music is more Rebel's birthright than rebellion. Born Patrick George Anthony Barrett into a middle-class musical family, Rebel's uncle—Jamaican Minister of Agriculture and prominent pianist Seymour "Foggy" Mullings—inspired him to write music at an early age. He was, Rebel says, equally uninspired to enter politics. "I'm not a politician and I don't vote."

Rebel was discovered by producer Donovan Germaine, owner of the Penthouse Studio and label. One of the earliest members of Germaine's Penthouse Crew (an artist roster that also includes Buju Banton, Marcia Griffiths, and Garnet Silk), Rebel has had numerous hits on the label in addition to "Fresh Vegetable," including "He's A Rebel," "Chatty Chatty," "Guns And Ammunition," and "One Day."

Rebel says most of the material for his upcoming album is already written, but he has left room for "spontaneous tracks." His first hit came from a studio groove, he says, and believes that his best work is "pure (and often last-minute) inspiration." Producers on the album include Sly Dunbar, Germaine, Bobby Digital, and "Fatis."

Composer Ben Weisman Tracks Elvis' Film Career

A NEW FOLIO from Warner Bros. Music Publications, "Elvis Presley: The Hollywood Years," tells less than half the story of composer Ben Weisman's association with the legendary rocker. The omissions are deliberate because a likely second volume would contain the other 30 Weisman co-authored songs written especially for Presley films. Weisman holds the record by far for songs recorded by Presley in his film career—57 for Weisman, followed by 25-plus songs by Jerry Leiber & Mike Stoller.

Weisman, whom Presley referred

to as "The Mad Professor"—in part due to his professorial mien—not only has a story for each of his songs Presley com-

mitted to soundtracks, but for those that did not fare as well. "He hated a song called 'It's A Dog's Life' and so he laughs throughout the session. The session recently appeared on a Presley collection. A song called 'Dominic' was never done. He just didn't want to sing a song about a bull."

For "G.I. Blues," Weisman turned to a German folk song he found in the New York Public Library on 42nd Street because the movie was set in Germany and the tune's march tempo fit the scene. Presley sings the song to string puppets." The new version of the song, "Wooden Heart," was written by Weisman and Fred Wise, Kay Twomey, and Bert Kaempfert. Interestingly enough, the song hit No. 1 in the U.S. in a version by country artist Joe Dowell, benefiting no doubt by the fact that a Presley single was never released here.

Weisman also notes that the rarest recording of one of his songs is clearly "I'll Be Back," written with Sid Wayne for the Presley film "Spin Out." "The song," Weisman explains, "made a preliminary list of 10 Oscar nominees, so a small amount of 45-rpm recordings of Presley's rendition was sent to Oscar voters. It's said to be worth thousands of dollars."

While he worked with several lyric writers, most of the words in Weisman's songs are by the late Wise or Wayne.

Weisman's first big Tin Pan Alley hit had an unusual source. The '54 hit by Joan Weber, "Let Me Go Lover," is regarded as the first song that became a hit as a result of TV exposure. It was performed on the classic drama series "Studio One."

Weisman credits the late publisher Jean Aberbach with getting him to expand his pop musical base. "He urged me to write in all different facets. Country, gospel, instrumentals, jazz, and semiclassicals." They are part of Weisman's track record of having had songs on recordings that have sold some 75 million copies, earning more than 60 gold records.

THE BUSY RICH LIFE: Hit

writer Denise Rich, a housewife and mother of two who decided to become a songwriter a decade ago, has signed a three-year administration deal with BMG Music. She is the writer of CeCe Peniston's current A&M single, "Crazy Love"; last year's Jody Watley hit, "It All Begins With You," and other songs recorded by Meli'sa Morgan, Brenda Russell, and Frankie Knuckles. The arrangement covers the world with the exception of North America, says Rich Rubin, director of international acquisitions.

Rich's co-writers have included

Judy Collins,

Donna Sum-

mer, and Jeff

Silbar. She

has also com-

posed the clos-

ing themes for

the 1988

Olympics and

the themes for

the "Save The Children" foundation and the National Civil Rights Museum in Memphis. And she's also penned "New York—It Ain't Over."

As a performer, she has recorded an album for MCA and recently signed an exclusive deal with Harem Records to record 12 of her songs.

In other activities, Rich is also setting up a "Dream Factory," a company providing artists with the use of state-of-the-art 48-track recording facilities, as well as handling publishing, management, and artist development. The company's other owners are her managers, Neil Ratner and Stuart Wax. She is also a producer and a co-founder with singer/writer Michael O'Hara of a production company, MiDe.

SHOPPING: Brett Walker, staff writer at Virgin Music who hit the top 10 in 1991 with Alias' "Waiting For Love," is rehearsing his band, Even Song, for showcasing to labels. He is the chief songwriter, guitarist, and lead vocalist. The band also features Mugs Cains, who toured and recorded with Michael Bolton over the past few years, and former Fiona guitarist Stan Cotey.

A YEAR-END listing of the top folios of the year in the Dec. 26 issue erroneously used a monthly tally from Hal Leonard Publishing Corp. rather than its top sellers of the year. The list should read: 1) Beauty And The Beast, soundtrack; 2) Pearl Jam, Ten; 3) Stevie Ray Vaughn, Lightnin' Blues; 4) Robert Johnson, At The Crossroads; 5) Jimi Hendrix, Are You Experienced.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Inc.:

1. Tori Amos, Little Earthquakes
2. Red Hot Chili Peppers, Blood Sugar Sex Magik
3. B.B. King Anthology
4. The Cure, Wish
5. Sawyer Brown, Cafe On The Corner.

LOUDON WAINWRIGHT WRITING 'HISTORY'

(Continued from preceding page)

who have "broken down the barriers a bit" commercially.

"Adult alternative" radio formats, with National Public Radio outlets in particular, have also come to Wainwright's aid, continues Cheske. "Loudon has written a lot of songs for NPR. 'Talking New Bob Dylan' was actually written for an NPR salute to Dylan's 50th birthday. They've been really great, and we've seen sales immediately, because people who listen to NPR are active consumers."

Involvement with NPR includes an appearance on Philadelphia affiliate WXPN's "World Cafe," which Cheske says is syndicated to 52 other outlets and provides a relaxed forum for artists like Wainwright. "He has such a natural way of going

on radio and just talking and everyone listens, so we want to take advantage of that."

To bolster Wainwright's extensive touring, Virgin is providing "progressive retailers" with a display poster featuring a detachable bottom strip announcing local tour dates. Press is also a major element, and Cheske points to a recent half-page rave in The New York Times, which, among other things, lauded Wainwright's brilliant lyrics.

"There's no lyric sheet this time," notes Teddy Wainwright. "Loudon wanted people to really listen to the record, rather than reading the words and not hearing the music. And they do seem to be hearing it all on this record, more than before."

Stone Temple Pilots Take Off Act Being Launched In Several Formats

■ BY JIM BESSMAN

NEW YORK—By not fitting easily into any given format, Stone Temple Pilots are making the most of many.

As Atlantic Records senior VP Danny Goldberg notes, the San Diego club-hatched act's debut album "Core" and first single "Sex Type Thing" have been worked at metal, alternative, and album radio since release in September, with the three-pronged attack paying off mainstream.

"They aren't any one genre, and haven't been a big hit at any one format," says Goldberg. "But by picking and choosing stations, we've achieved a collective national exposure. The combination of the three [target formats] has created enough retail excitement that the album has sold right away. And now that MTV's involved, it looks like it will be broad-based."

MTV visibility of the now L.A.-based band's first video has sharpened scrutiny of the song's lyrics, which describe a date-rape scenario. But the group's vocalist/songwriter Weiland hastily asserts the goal was clearly to condemn rather than condone such acts.

"It's important for men to support women's rights, and especially stand against the oppression of women in this country," he says. "As a lyricist, I don't try to make some kind of political statement of what anyone should think, but I don't think that as a human being you can help but

be affected by what goes on in the environment we live in."

Guitarist Dean DeLeo adds the themes center on the "doubts, fears, and anxieties of each of us, which a lot of people deal with on a daily basis."

Stone Temple Pilots' mix of music and motive makes for a thoroughly "modern rock" band, says Goldberg. "They combine the best of grunge with the musicality and spontaneity of the great traditional rock bands of the '60s and '70s," he adds, further placing them firmly in the "Lollapalooza generation."

In fact, Goldberg credits the band's agent, Don Muller, who booked Lollapalooza, with discovering the Pilots, who played a few of the festival dates. Muller brought the band to the label, Goldberg notes, reversing the usual process. Atlantic A&R rep Tom Carolan adds that similarly up-and-coming producer Brendan O'Brien, fresh from projects with Jackyl and Dan Baird, "fell in love with the band as well" and quickly completed "Core" in five weeks.

"It's music-driven—not image-driven," concludes Goldberg of Stone Temple Pilots. "They're meat-and-potatoes—a hard-working band."

In keeping with the work ethic, the group will open on Megadeth's tour in January through mid-February, around the time when the second single from "Core," as yet undecided, is being worked.

ARTISTS IN CONCERT

JONATHAN RICHMAN

Lone Star Roadhouse, New York

BILLED BY THE ARTIST as a "celebration" of the release of his latest Rounder album "I, Jonathan," Jonathan Richman's weekend stand at the Lone Star celebrated much more than that. For the first time in nearly a decade, Richman was joined by three members of a late edition of his great Modern Lovers backing band: drummer Michael Guardabascio and singers Ellie Marshall and Beth Harrington.

Richman, who marches and sings to the beat of his own drummer anyway, thus had an actual and necessary intuitive drummer to play off of. And the surprise addition of Marshall and Harrington, aka the Rockin' Robins, allowed for record-perfect renditions of such Richman question-and-answer masterpieces as "The Neighbors" and "Down In Bermuda."

At the Oct. 17 show, the Rockin' Robins segment oddly benefited by Richman's one-mike setup, as it required exacting choreography for Richman to avoid bashing the women with his guitar when he moved into the mike for his answering verses. The song was also a highpoint for its reportage of the Modern Lovers' 1973 Bermuda stint, during which

Richman realized how "stiff" he was after watching some 40-year-old calypso singers, then loosened up so much that the group disbanded.

But the song also showcased Richman's mastery of rock'n'roll guitar styles, dances, and song formats. Then again, so did the rest of the set, which mixed fresh material like the new album's wistful "That Summer Feeling," reverent "Velvet Underground," and hysterical "I Was Dancing In The Lesbian Bar" with Richman staples like "Just For Fun," "Back In Your Life," "Fender Stratocaster," and "Everyday Clothes."

Speaking of which, Richman had on the nautical-looking, blue-and-white-striped T-shirt from the "I, Jonathan" cover. And as a special surprise, actually, "a consolation prize" for those who missed the recent Bob Dylan tribute, Richman turned in a brilliant imitation of Dylan singing Richman's "Closer." Like Dylan, it can be said of Richman—that there really isn't anyone else remotely like him.

JIM BESSMAN

THE SHAMEN UTAH SAINTS

The Palladium, New York

WHEN BRITISH dance acts the Shamen and Utah Saints took the
(Continued on page 32)

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ISSUE DATE	TRADE EVENT	SPECIAL	DEADLINE
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JANUARY			
2			
9	WINTER CES LAS VEGAS 1/7 - 1/10	YEAR IN VIDEO WINTER CES SPOTLIGHT	12/15
16			
23		PRE MIDEM (EXP. SECTION)	12/29
30	MIDEM CANNES 1/24 - 1/28	VIVA ESPANA '93 CANADA	1/5

ISSUE DATE	TRADE EVENT	SPECIAL	DEADLINE
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APRIL			
3		VITAL REISSUES	3/9
10		GOSPEL	3/16
17			
24			

FEBRUARY			
6			
13	BRIT AWARDS 2/12 - LONDON TOY FAIR 2/8 - 2/17 NYC	BRITS AROUND THE WORLD CHILDREN'S AUDIO & VIDEO	1/19
20	GRAMMYS - LA		
27		LASERDISC SPOTLIGHT	2/2

MAY			
1		LONG FORM MUSIC VIDEO	4/6
8		MUSIC PUBLISHING	4/13
15	NAIRD 5/12 - 5/16 CRYSTAL CITY, VA	INDIE AWARDS EXP. SECTION SALUTE TO NOMINEES TAPE DISC DIRECTORY '93 5/19	4/20
22	LO NUESTRO AWARDS 5/20, MIAMI	LO NUESTRO PROGRAM GUIDE HARD ROCK/ HEAVY METAL FRANCE	4/27
29	SUMMER CES 6/5 - 6/8 CHICAGO	SUMMER CES KARAOKE AUSTRALIA / WIZARDS OF OZ	5/4

MARCH			
6	COUNTRY RADIO SEMINAR 3/4 - 3/7	PRE-NARM SECTION	2/9
13	NARM 3/6 - 3/9 ORLANDO ECHO AWARDS 3/8 GERMANY	NARM SUPERSECTION INDEPENDENT LABELS SPOTLIGHT ECHO AWARDS (EXP. SECTION)	2/16
20		WBCN 25 TH ANNIVERSARY	2/23
27	ITA 3/25 - 3/29 PHOENIX SIB 3/21 - 3/24 ITALY	PRO TAPE SIB (EXP. SECTION)	3/2

JUNE			
5		BLACK MUSIC MONTH R & B	5/11
12	FANFAIR 6/15 - 17 NASHVILLE		5/18
19		POPULAR UPRISINGS (EXP. SECTION) NEW ZEALAND (EXP. SECTION) NASHVILLE DIRECTORY '93 6/16	5/25
26		BENELUX	6/1

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INDUSTRY CALENDAR ★ 1993

ISSUE DATE	TRADE EVENT	SPECIAL	DEAD-LINE
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JULY			
3	ITALY/ ITALIANS IN SINGAPORE (EXP. SECTION)	JAZZ	6/8
10		PRE-VSDA / VIDEO MAN OF THE YEAR TAPE DUPLICATION - AUDIO / VIDEO	6/15
17	VSDA 7/11 - 7/14, LAS VEGAS	VSDA SUPERSECTION	6/22
24			
31			

ISSUE DATE	TRADE EVENT	SPECIAL	DEAD-LINE
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OCTOBER			
2	CMA 9/28 - 10/3	COUNTRY MUSIC	9/7
9		ITTD '94 10/13	
16			
23		HEALTH & FITNESS / SPECIAL INTEREST VIDEO	9/28
30	AES, NYC	AES	10/5

AUGUST			
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7		LATIN MUSIC DIRECTORY '94 8/4	
14		AUDIO BOOKS	7/20
21		SOUTHEAST ASIA	7/27
28		HOLIDAY PRODUCT SHOWCASE CHILDREN'S ENTERTAINMENT IRELAND	8/3

NOVEMBER			
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6	MUSIC VIDEO AWARDS LA		
13			
20		AUSTRIA	10/26
27		RAP MUSIC SWITZERLAND	11/2

SEPTEMBER			
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4	MERCURY AWARDS	UK II / MERCURY AWARDS (EXP. SECTION)	8/10
11	BILLBOARD RADIO AWARDS		
18		CLASSICAL SPOTLIGHT II VIVA MEXICO	8/24
25		CD REPLICATION WORLDWIDE DANCE (EXP. SECTION) IRESD '94 9/29	8/31

DECEMBER			
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4			
11			
18		IBG '94 12/15	
25		YEAR IN MUSIC '93	11/30



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ARTISTS IN CONCERT

(Continued from page 29)

stage at the Palladium, both bands delivered plenty of club hits, but not much of a stage show.

For Utah Saints, this was their first performance in front of an American audience—and it showed. The band seemed enthusiastic as it delivered its hybrid of '70s dance

groove, hip-hop, and techno on songs like "Something Good" but uneasy about moving around the stage and connecting with the crowd.

With no lead singer in the band, keyboardist/bassist Jez Willis served as the front man but concen-

trated more on his fingers than anything else. DJ Tim Garbutt seemed nervous on the turntables, holding back some of the skill he displayed on the Saints' recent London/PLG EP, "Something Good." The Saints' drummer delivered only half a performance on his electronic pads, letting backing tapes and sequences cover the rest.

A backup conga player provided the Saints' most dynamic performance, flailing the skins wildly and giving the band's sound a tribal element—but he wasn't enough to carry the performance.

Epic act the Shamen, although a veteran on the dance scene, only made matters worse. Though outfitted with five members, the band showed little ambition, relying heavily on backing tapes.

Hoping to make the show more interesting, the Shamen performed new techno remixes of its songs, including current single "Ebenezer Goode" and earlier hits like "Move Any Mountain" and "Make It Mine." Band member Chelsea Anderson gave the night's best performance, adding powerful, soulful vocals to the dance drone on songs like megahit "LSI."

Vocalist/guitarist Colin Angus, however, showed less concern with entertaining the crowd. Although he has fronted the band in the past, he stepped aside to let rapper Mr. C control the microphone for most of the night. Instead of singing, Angus banged on his guitar—although it was seldom in the mix.

The live/tape situation became ridiculous when Mr. C yelled "Back to the beat of the drum" and pointed at the drummer, who stopped playing to let the backing tapes take the solo.

In an effort to disguise its lacking performance, the band relied on its laser light show "Progeny." Laser beams showered the stage with trippy shapes and colors, but nothing could brighten the band's dismal performance.

BRUCE BUCKLEY

IRMA THOMAS
DR. JOHN

Tramps, New York

THE SOUL QUEEN of New Orleans made one of her too-rare appearances in the Big Apple recently presiding over an SRO audience at Tramps.

Unlike a lot of her more histrionic peers, Thomas weaves a subtle spell. Her churchy melismas, her emotive scoops and catches swell and fade with a gracefully oceanic ebb and flow: no rollercoaster drop-offs or hairpin turns to jolt the listener just for the sake of it. Her polished ease reflects both highly wrought technique and her Crescent City roots. Take one of her longtime crowd pleasers, a cover of Aretha Franklin's "Baby, I Love You." Unlike Franklin—who fires off flares during the song's emotional tumult—Thomas shapes the song into an understated story that insinuates rather than brandishes the raw feeling.

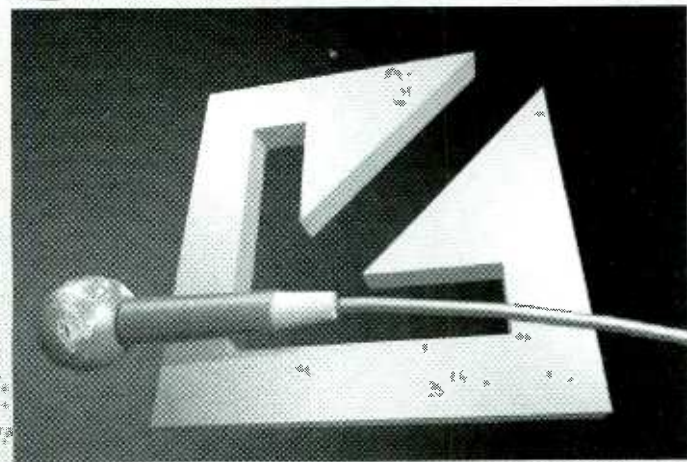
At Tramps, she delivered a solid set that sprinkled New Orleans mojo. Although her patter is formatted, it always seemed fresh and downhome-style engaging, and the crowd reacted accordingly. Her band, the Professionals, was too un-

even to live up to its name, but Thomas' own consummate skill overcame that. It seemed inevitable that the audience eventually got to its feet and started waving paper napkins to Thomas' standard Mardi Gras Indians medley. Soon folks were dancing a ragged second line around the club.

In his set, headliner Dr. John, who can serve up subtlety on disc, went for the bludgeon. With the volume pumped to metalhead levels, he tried some burned-out, night-tripping gris-gris: A woman danced with a boa onstage for what seemed like an eternity, as Dr. John croaked his way through "Walk On Gilded Splinters." The band was probably good beneath the jet-engine roar of the PA, but especially after Thomas' balletic charm, the whole tired schtick was about as musical as having TNT shoved into your ears.

GENE SANTORO

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 11-13, 16-17	\$1,762,500 \$23.50	75,000 five sellouts	Bill Graham Presents
BRUCE SPRINGSTEEN	Spectrum Philadelphia	Dec. 7-8	\$1,029,392 \$28.50	36,119 two sellouts	Electric Factory Concerts
BRUCE SPRINGSTEEN	Civic Arena Pittsburgh	Dec. 16	\$392,750 \$25	15,710 sellout	DiCesare-Engler Prods.
PERRY COMO HOLIDAY SHOW	Westbury Music Fair Westbury, N.Y.	Dec. 16-18	\$230,384 \$30	8,610 three sellouts	Music Fair Prods.
DEF LEPPARD	Veterans Memorial Arena Brown County Expo Centre Complex Green Bay, Wis.	Dec. 8-9	\$212,420 \$20	10,621 12,000, two shows	Jam Prods.
KISS GREAT WHITE TRIXTER	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 27	\$185,400 \$20	9,880 sellout	Belkin Prods. Glass Palace Promotions
MELISSA ETHERIDGE	Chicago Theatre Chicago	Dec. 14-15	\$176,875 \$35/\$25/ \$22.50/\$15	7,107 two sellouts	Jam Prods.
BOSTON POPS ORCHESTRA	Centrum In Worcester Worcester, Mass.	Dec. 20	\$146,208 \$35/\$20/\$18	7,053 8,676	Kipp & Son
MEGADETH SUICIDAL TENDENCIES	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 21	\$139,055 \$17.50/\$15	9,131 sellout	Cellar Door Prods.
MANHEIM STEAMROLLER	O'Keefe Centre for the Performing Arts Toronto, Ontario	Dec. 10-12	\$128,105 \$45/\$25.50	9,000 4,750, two shows	Concert Prods. Int.

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BRAZILIAN ACTS HAVE EAR TO LATINO MARKET VIA SPANISH RECORDINGS

(Continued from page 3)

Brazilian record market, which has cascaded from 76 million units sold in 1989 to approximately 35 million units sold in 1992. The only way out of the record crisis—as the current joke goes—appears to be the airport.

Indeed, some Brazilian acts already have booked flights. In the past two years, no fewer than four major homegrown stars have crossed the linguistic divide: EMI-Odeon's prominent rock outfit, Os Paralamas Do Sucesso; PolyGram's *sertaneja* (Brazilian country) idols, Chitaõzinho E Xororó; Globo TV superstar Xuxa; and Sony's noted pop siren, Simone.

So far, only Xuxa has realized any widespread success, selling nearly 2 million copies of her first two Spanish-language albums, "Xuxa" and "Xuxa 2." But Xuxa's records were aided immensely by her children's TV programs, which aired in several Hispanic countries, plus an extensive Latin American concert tour.

Other well-known Brazilian acts are also eyeing the Hispanic arena. In November, the strong-selling *sertaneja* duo Leandro E Leonardo announced they were signing with Sunshine, the concert promotion firm that produces Xuxa's concerts. The pair is planning to tour Latin America before cutting an album in Spanish.

Sony's wildly popular Daniela Mercury has already recorded several tracks in Spanish for her next album, due out in the Latin market early this year. She is a prime exponent of the *axé* musical movement, which features a mix of Caribbean, African, and pop influences.

Though more and more Brazilians are pondering a push into the Spanish-speaking arena, the latest Brazilian invasion of the Latino market is hardly the first one. Since the mid-'60s, a host of Brazilian artists have dived into Hispanic waters, most notably Nelson Ned and Roberto Carlos, who, in 1969,

decided to conquer the rest of Latin America at a time when most Brazilian artists were concentrating on breaking in the U.S. or Europe. The erstwhile rocker subsequently reinvented himself as a romantic crooner whose annual Spanish-language album now sells approximately 700,000 units—nearly the same sales figure as its Portuguese-language counterpart.

STRING OF FAILURES

But the Sony balladeer's success story has been offset by a string of failed crossover projects from well-known Brazilian artists such as Fabio Jr., Magal, Rosana, Fagner, Jairzinho & Simoni, and Joanna. Brazil's deflated record environment, however, is pumping new life into the development of Hispanic crossover careers. The results, in some cases, have been promising.

For example, when EMI-Odeon first planned a Spanish-language album for Os Paralamas Do Sucesso, the company expected to sell 60,000 units. Now, with 70,000 copies already sold—primarily in the group's Hispanic stronghold, Argentina—EMI's artistic director and overseas manager Jorge Davidson is forecasting that the trio's eponymous debut will sell 150,000 units.

"We haven't even made a promo tour in the U.S. yet," notes Davidson. "Therefore, those numbers can get even bigger."

They will have to. Os Paralamas Do Sucesso, which normally sells 150,000 copies per Portuguese-language album, has sold only 80,000 of its latest release "Os Graõs."

Another potential crossover artist from EMI is children's TV star Mara Maravilha. This month, she will make her Spanish-language TV bow in Venezuela, which will be followed by a Spanish-language album release scheduled for March.

Last year, PolyGram's Chitaõzinho E Xororó released the Span-

ish-language title "Nascimos Para Cantar," but the album failed to make a dent in the Hispanic countries, selling a mere 30,000 units. PolyGram Brazil's managing director, Marcos Maynard, who worked for Sony Mexico at the time of the record's release, blamed the puny sales tally on weak promotion and poorly produced songs.

For its next Spanish-language effort, Maynard explains, the duo will record an album tailor-made for the Latin market, "where the lyrics speak more closely to the region's realities," rather than just translating lyrics about Brazilian life. Other PolyGram acts that are being considered for the Latino audience are kiddie *sertaneja* duo Sandy & Junior and Wando, a slinky balladeer who records treacherously romantic music called *brega*.

SOAP OPERA THEME

Still another Brazilian crossover hopeful is BMG-Ariola's veteran *brega* vocalist Amado Batista. BMG-Ariola's managing director Manoel Camero remarks that Batista is slated to begin recording in January in Mexico. Last year, Batista's label mate José Augusto first gained notice after the Globo soap opera "Barriga De Aluguel" began running in several Hispanic countries. Augusto later cut a Spanish-language album containing the soap opera's theme track, "Aguanta Corazón," but the album has not fared well commercially.

Unlike most Brazilian artists who have garnered fame outside Brazil (Gilberto Gil, Milton Nascimento, Ivan Lins), the current crop of Brazilian crossover candidates are not musical innovators; they simply stay close to a sound that is expected to thrive in the conservative Latino arena—romantic pop. "[The Brazilians] know that the Spanish market is important and the possibilities of getting real big are quite good," states Maynard.

the Medialine™

Trans World's Warp A Lesson In Reaching Younger Demo

■ BY ERIC BOEHLERT

BOARD READERS: Trying to reach high school-age boys whose medium of choice is television has always been frustrating for advertisers that cannot afford long-running TV campaigns, such as record companies.

Editors at **Trans World Publications**, players for 11 years in skate and snowboarding publishing circles, are pushing their new slick quarterly, **Warp**, which they insist is the best way to reach young rockers: with a surf, skate, snow, and alternative music magazine.

"We know [boys] don't read lifestyle magazines," says Fran Richards, marketing manager for Trans World. "What we do know is kids are buying surf, skate, and snowboarding magazines." The publication is being distributed to more than 500 board shops across the country—where the kids naturally hang out. That helps record labels get their message out to the streets, he says.

Among the labels that have signed on with Warp—full-page ads go for about \$3,000—are **Columbia**, **Capitol**, and **Geffen**. **Pow Wow** poly-bagged sampler cassettes in 6,000 of Warp's 90,000 press run copies of the winter issue.

Skateboarding and rock cultures have been married almost from the start, and over the years publishing pioneers such as **Thrasher** have detailed the rise of their own, such as **Suicidal Tendencies**. Richards says he wants Warp to expand and cover more sports as well as more types of music. The April issue will be a rap-centered one.

Warp readers (on average 17-year-old males) who were surveyed

pegged **Pearl Jam**, **Primus**, and the **Pixies** as among their favorite bands, says Richards. He claims readers are music fans who do not buy **Spin**, **Alternative Press**, or **Rolling Stone**.

One reason for Trans World's new title may be that circulation for skateboarding magazines (including Trans World's own Skateboarding) is down significantly from its peak five years ago. Richards admits publishers have lately lost kids to skateboarding videos. "Before, magazines were the only source to showcase new maneuvers," he explains. Now anyone with a camcorder can make and sell clips featuring the latest moves.

TOUCH TUNES, the telephone listening line that allows people to sample as well as order records over the phone, is expanding to include jazz, country, and rap ad campaigns.

In the spring, Touch Tunes began running full-page ads in **Musician**, **Rolling Stone**, **Creem**, and **Spin** highlighting new pop-rock releases. For a fee, readers could hear a 30-second sample of a record as well as place mail orders. Seventeen thousand calls were logged last spring, says company president Rob Fenter.

This February for its first jazz promotion, Touch Tunes will run label-sponsored spreads in **Jazz Is**, **Jazz Times**, **CD Review**, and **downbeat**. Its rap campaign will target **URB**, **The Source**, **Rap Pages**, and **Right On!** And on the country side, 45 new releases will be promoted in **Country Music News**, **Country Music Magazine**, and **Country America**.

One break from the past: Touch Tunes drops **Tower Pulse!** from its lineup as well as leaves Tower's mail-order division in favor of doing promotion with **Musiland**.

IN PRINT

THE LIFE AND LEGEND OF LEADBELLY

By Charles Wolfe & Kip Lornell
(HarperCollins, \$25)

Though somewhat turgidly written, this biography by musicologists Wolfe and Lornell offers significant new research on the life and music of the titanic folk and blues singer Huddie Ledbetter.

As the result of investigations that rounded up many of Leadbelly's surviving relatives and associates, the writers have compiled a mountain of details about incidents in the musician's life that have long been shrouded in legend.

They reveal fresh information about his childhood as the son of farmers in the Texas-Louisiana territory; the wealth of musical influences on his diverse repertoire; his violence-prone young manhood; and his prison terms, for murder and attempted murder, on the Sugarland and Angola farms. Some inspired digging finally dis-

pells the central myth that Leadbelly was paroled by Louisiana's governor after he composed a song about the state executive; his discharge from Angola was actually a routine matter.

Despite these insights, the first half of the book is slow going—Wolfe and Lornell's unsparkling writing manages to make a highly dramatic tale wearying reading. The book picks up perceptible steam with folklorist John Lomax's discovery of Leadbelly; the writers compellingly recount the increasingly acrimonious relationship between the singer and his patron/manager, Leadbelly's celebrated 1935 debut in New York, his split with Lomax, and the singer's role as a central figure in the New York folk music revival of the '40s.

While one can't help wishing Leadbelly's saga were told with more panache, Wolfe and Lornell still uncover a bounty of enlightening facts about this justly legendary figure.

CHRIS MORRIS



Increasing numbers of Brazilian artists are cutting Spanish-language albums in hopes of breaking into the Latin market. Duo Chitaõzinho E Xororó (lower left) plans to angle its second Spanish-language album specifically at Hispanic countries; Roberto Carlos (upper left) annually sells equal amounts of the Spanish and Portuguese versions of his albums; Paralamas Do Sucesso (upper right) surpassed sales expectations with its first Spanish album; and Sony pop crooner Simone is also trying out her Spanish wings.

Dance

ARTISTS & MUSIC

A Cleansing Chat With Martha Wash



by Larry Flick

Once more, with feeling...

IT TAKES A TRUE DIVA to work a room the way Martha Wash does.

As she sashays through RCA's New York offices, heads are turning and whispered voices are buzzing. Wash tosses her considerable mane of hair and waves to a staff of people who almost appear afraid to say anything to her. Her reputation as a tough cookie apparently precedes her.

And perhaps necessarily so. Over the past two years, Wash has been at the center of much industry drama and controversy. Not long after ending her partnership with Izora Armstead and their legendary club act, the Weather Girls, in 1990, she fell into several

questionable scenarios.

First, Wash was the primary singer on Black Box's album "Dreamland," which spawned the hits "Everybody, Everybody" and "Strike It Up." However, she was not credited on the album sleeve, and was replaced in videoclips and personal appearances by a slimmer, "more marketable" European model.

Then, Wash belted the hook to C&C Music Factory's breakthrough hit, "Gonna Make You Sweat," for which she was also not initially directly credited. Her vocal was visualized in the video by yet another petite looker, Zelma Davis. Late in 1991, Wash sued C&C principals Robert Clivilles and David Cole for fraud and misrepresentation in relation to the song; the suit is pending.

Her recent adventures have almost obscured a glowing decadelong reign as one of the most distinctive voices in dance music. Folks with a head for history will recall such memorable moments as her stint with the late Sylvester's backing group Two Tons Of Fun (which later evolved off into the Weather Girls). She can be heard on such eternal classics as "(You Make Me Feel) Mighty Real" and "Disco Heat." With Armstead, she earned a Grammy nomination for another evergreen, "It's Raining Men." The high-camp videoclip for that song is still a hot club programming item.

With her recent woes behind her, Wash has resurfaced with a sterling self-titled debut album on RCA, a collection that places her instantly recognizable voice within state-of-the-charts dance settings created by Todd Terry, the Basement Boys, Eric Beale, Steve Skinner, Robinson, and Brian Alexander Morgan. For variety, there are also several soft and seductive urban slow jams like "Now That You're Gone" and "Someone Who Believes In You." So far, the anthemic "Carry On" has scaled to the top of the Billboard Club Play chart. Waiting in the wings are such gems as "Give It To You," "Leave A Light On," and "Hold On," an invigorating, innovative blend of gospel, garage, and techno elements.

As Wash settles down for our chat with a cup of coffee in an RCA conference room, that protective, tough-cookie demeanor disappears. What emerges is an artist who has clearly experienced more than her share of life's hard knocks. She wears her history like a military badge of honor. What follows are excerpts from that conversation.

BILLBOARD: It's been a tough road leading up to this moment, hasn't it?

MARTHA WASH: [Laughs] Yeah, really! Life can be hard, you know.

BB: Do you feel vindicated? Do you feel like you've finally made it?

MW: No. Anybody can put out an album. The true test is whether or not you can take it all the way. This is just the beginning.

BB: The album begins on a soft vocal note, and there are a lot of ballads included. Are you concerned about getting a negative reaction from people

BB: Do you think the people you are working with now truly understand that you have such a broad history in music?

MW: I think a few do. But on the whole, I don't think so.

BB: Does that bother you?

MW: Not as long as the work gets done. Getting the music into the right hands, making sure it's promoted and marketed, that's what is really important at this point. There are thousands of artists out there. You have got to stand out.

BB: There's a heavy spiritual tone throughout the album.

MW: My roots are in gospel music. I wanted these songs to have lyrical substance. And I wanted the music to be uplifting for people. There had to be stuff you can relate to.

BB: Let's talk about your roots for a moment. You came up through the gay club scene...

MW: It all goes back to Izora and me singing with Sylvester, who was first known in the gay community. That's how the Weather Girls established their identity.

BB: You've lost a lot of those early friends to AIDS.

MW: A lot of friends. The DJs who played our music and gave us so much positive reinforcement. It just breaks my heart. I have done about 10 benefits this year, which is more than I've done in the last three or four years. The gay community has given me so much over the years. I could never measure the value of support.

BB: Did you think "It's Raining Men" would become so legendary?

MW: Nope. Maybe Paul [Jabara, who co-wrote the tune] did. He would call us periodically and say, "I have a great song for you." One day, we were at his house in Los Angeles. He played the song for us, which we thought was hilarious. We went in the studio the same day, and got it done in under two hours. It's funny how things work out.

BB: Did you think you would go this long and far in the business?

MW: Never. I have always just followed things as they came along. If someone would told me that I would go through what I have in the last couple years, I would thought they were crazy.

BB: Does this album represent you getting the last laugh?

MW: I wouldn't say that. But God does have a way of working things out.

(Continued on next page)

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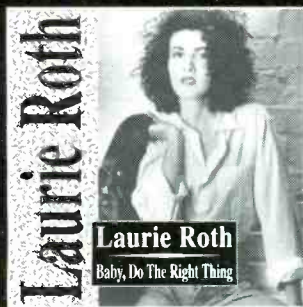
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- DEEP VOYAGE - I FEEL LOVE - DIRECT HIT
- MOODS - A FEELING - DEEP DISH
- AFTERLIFE - THOSE HAPPY DAYS - NSF
- DONNEL RUSH - SYMPHONY-BRAND NEW HEAVIES REMIX - ID (B.I.G.)
- KEISHA JENKINS - GOIN THROUGH THE MOTIONS - STS
- IT'S THINKING - AFTER GLOW - MALEGO
- KAREN POLLACK - YOU CANT TOUCH ME-RMX - EMOTIVE
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Breakouts: Titles with future chart potential, based on club play or sales reported this week.

have liked more dance numbers. We both had to compromise. And for the first time out, I'm pleased with the results. I think we both got what we wanted—for the most part.

BB: Are you difficult to work with?

MW: No. I'm very easygoing. I'll usually take a lot of stuff before I get upset. I don't like to be backed into a corner.



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CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	8	IT'S GONNA BE A LOVELY DAY ARISTA 12485 3 weeks at No. 1	◆ THE S.O.U.L. S.Y.S.T.E.M.
2	2	2	7	I'M GONNA GET YOU COLUMBIA 74490	◆ BIZARRE INC. FEATURING ANGIE BROWN
3	12	12	6	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA
4	16	16	4	DEEPER AND DEEPER MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA
5	8	8	9	LOVE CAN MOVE MOUNTAINS EPIC 74378	◆ CELINE DION
6	15	15	5	GONNA GET BACK TO YOU ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
7	10	10	8	I NEED YOU ZYX 6663	SPACE MASTER
8	14	14	7	EASY WAY OUT GIANT 40536/WARNER BROS.	PRAYSE
9	11	11	10	RUMP SHAKER MCA 54389	◆ WRECKX-N-EFFECT
10	5	5	9	THEY'RE HERE EMI 56256/ERG	◆ EMF
11	22	22	4	I GOT MY EDUCATION A&M 8077	UNCANNY ALLIANCE
12	19	19	5	PUSSYCAT MEOW ELEKTRA 66331	DEEE-LITE
13	7	7	9	SYMPHONY I.D. 62421/RCA	DONELL RUSH
14	3	3	9	IF YOU DON'T LOVE ME EPIC 74743	◆ PREFAB SPROUT
15	6	6	10	THE NEW ANTHEM STRICTLY RHYTHM 12104	REEL 2 REAL FEATURING ERICK MOORE
16	4	4	9	LEASH CALLED LOVE ELEKTRA 66364	THE SUGARCUBES
17	18	18	7	DUELLING TECHNO ZOO 14065	POOD, BHUD 'N' PFLUG
18	9	9	10	WHAT ARE YOU UNDER CHARISMA 12611	◆ DEFINITION OF SOUND
19	33	33	4	ALWAYS VIRGIN 12625	MK FEATURING ALANA
20	24	24	6	THE MESSAGE WARNER BROS. 40534	SOFIA SHINAS
21	13	13	12	CARRY ON RCA 62367	MARTHA WASH
22	25	25	6	FRUIT OF LOVE SONIC 2016/INSTINCT	TRANSFORMER 2
23	26	26	6	DEM NO WORRY WE COLUMBIA 74449	◆ SUPER CAT
24	20	20	12	WHAT ABOUT THIS LOVE? MCA 54485	MR. FINGERS
25	30	30	5	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
26	17	17	7	ONLY TIME WILL TELL ATCO EASTWEST 96102/ATLANTIC	TEN CITY
27	31	31	5	I MUST INCREASE MY BUST CAROLINE 2525	LORDS OF ACID
28	28	28	6	GOOD TIME ATCO EASTWEST 96143/ATLANTIC	◆ TRILOGY
29	21	21	7	LET THIS HOUSEBEAT DROP SBK 19768/ERG	◆ YA KID K
30	34	34	5	JOY PERSPECTIVE 8069/A&M	SOUNDS OF BLACKNESS
★★★ Power Pick★★★					
31	37	37	4	NEXT IS THE E INSTINCT 247	MOBY
32	23	23	12	SOUL FREEDOM (FREE YOUR SOUL) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI
33	39	39	3	SHAMROCKS AND SHENANIGANS TOMMY BOY 543	◆ HOUSE OF PAIN
34	36	36	5	HALCYON FFRR 350 009/LONDON	◆ ORBITAL
35	32	32	11	MY NAME IS PRINCE PAISLEY PARK 40700/WARNER BROS.	◆ PRINCE & THE N.P.G.
36	35	35	10	RISING SUN SIRE 40532/WARNER BROS.	◆ THE FARM
37	48	48	3	JUST US STRICTLY RHYTHM 007	JOEY WASHINGTON FEATURING THE MENS CLUB
38	43	43	3	LIVING IN ECSTASY QUALITY 19133	BKS
39	47	47	3	GET UP (MOVE BOY MOVE) INTERSCOPE 96096/ATLANTIC	AB LOGIC
40	46	46	3	BINGO SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
★★★ Hot Shot Debut★★★					
41	NEW ▶		1	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS
42	NEW ▶		1	BRUTAL-8-E VIRGIN 12642	◆ ALTERN 8
43	NEW ▶		1	HOW DOES IT FEEL? FFRR 350 013/LONDON	◆ ELECTROSET
44	NEW ▶		1	THE MUSIC IS MOVIN' RADIKAL 12358	FARGETTA
45	NEW ▶		1	BLUE XX 880 002/SMASH	LATOUR
46	NEW ▶		1	HERE WE GO AGAIN! CAPITOL 15887	◆ PORTRAIT
47	NEW ▶		1	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.
48	44	44	7	THE MESSAGE GREAT JONES 530 619/ISLAND	49ERS
49	42	42	9	FIRE ELEKTRA 66370	◆ THE PRODIGY
50	27	27	14	SO MUCH LOVE A&M 0071	MALAIKA

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	2	10	CARRY ON (M) (T) (X) RCA 62367	MARTHA WASH
2	5	5	6	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 12485	◆ THE S.O.U.L. S.Y.S.T.E.M.
3	3	3	15	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
4	6	6	6	IF I EVER FALL IN LOVE (M) (T) (X) GASOLINE ALLEY 54546/MCA	◆ SHAI
5	1	1	13	ARE YOU READY TO FLY? (T) (X) EPIC 74729	◆ ROZALLA
★★★ Hot Shot Debut★★★					
6	NEW ▶		1	DEEPER AND DEEPER (M) (T) (X) MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA
7	7	7	9	LOVE CAN MOVE MOUNTAINS (T) EPIC 74378	◆ CELINE DION
8	9	9	7	WHAT ABOUT YOUR FRIENDS (M) (T) (X) LAFACE 24033/ARISTA	◆ TLC
9	12	12	5	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	◆ HOUSE OF PAIN
10	10	10	6	GOOD ENOUGH (M) (T) (X) MCA 54521	◆ BOBBY BROWN
11	4	4	7	EROTICA (M) (T) (X) MAVERICK/SIRE 40585/WARNER BROS.	◆ MADONNA
12	13	13	4	REMINISCE (M) (T) (X) UPTOWN 54525/MCA	◆ MARY J. BLIGE
13	8	8	11	SLOW AND SEXY (M) (T) (X) EPIC 74742	◆ SHABBA RANKS (FEATURING JOHNNY GILL)
14	11	11	8	HERE WE GO AGAIN! (T) CAPITOL 15887	◆ PORTRAIT
15	18	18	6	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA	◆ FATHER M.C.
16	17	17	5	GIVE IT UP, TURN IT LOOSE (M) (T) (X) ATCO EASTWEST 96091/AG	EN VOGUE
17	16	16	8	IF YOU DON'T LOVE ME (T) EPIC 74743	◆ PREFAB SPROUT
18	20	20	5	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
19	30	30	5	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC. FEATURING ANGIE BROWN
20	27	27	6	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
21	26	26	4	GONNA GET BACK TO YOU (T) ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
22	22	22	7	PUNKS JUMP UP TO GET BEAT DOWN (T) ELEKTRA 66365	◆ BRAND NUBIAN
23	23	23	9	I NEED YOU (M) (T) (X) ZYX 6663	SPACE MASTER
★★★ Power Pick★★★					
24	33	33	3	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE
25	28	28	5	SYMPHONY (M) (T) I.D. 62421/RCA	DONELL RUSH
26	NEW ▶		1	7 (T) (X) PAISLEY PARK 40574/WARNER BROS.	◆ PRINCE & THE N.P.G.
27	21	21	10	FLEX (M) (T) (X) COLUMBIA 74390	◆ MAD COBRA
28	29	29	4	PUSSYCAT MEOW (T) ELEKTRA 66331	DEEE-LITE
29	36	36	4	EASY WAY OUT (T) (X) GIANT 40536/WARNER BROS.	PRAYSE
30	NEW ▶		1	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
31	14	14	6	I WISH THE PHONE WOULD RING (M) (T) (X) ARISTA 12471	◆ EXPOSE
32	35	35	5	REVOLUTION (M) (T) (X) CHRYSALIS 24812/ERG	◆ ARRESTED DEVELOPMENT
33	19	19	8	ONLY TIME WILL TELL (T) ATCO EASTWEST 96102/AG	TEN CITY
34	24	24	7	I'D DIE WITHOUT YOU (M) (T) (X) GEE STREET/LAFACE 24036/ARISTA	◆ P.M. DAWN
35	38	38	3	STRAIGHT OUT THE SEWER (M) (T) (X) ATCO EASTWEST 96101/AG	◆ DAS EFX
36	34	34	9	UNDERSTAND THIS GROOVE (T) RCA 62371	SOUND FACTORY
37	NEW ▶		1	I GOT MY EDUCATION (T) (X) A&M 8077	UNCANNY ALLIANCE
38	32	32	7	WICKED (M) (T) (X) PRIORITY 53813	◆ ICE CUBE
39	40	40	3	NEXT IS THE E (T) INSTINCT 247	MOBY
40	15	15	8	MY NAME IS PRINCE (M) (T) (X) PAISLEY PARK 40700/WARNER BROS.	◆ PRINCE & THE N.P.G.
41	48	48	3	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	AB LOGIC
42	25	25	9	RIGHT NOW (T) (X) WARNER BROS. 40525	◆ AL B. SURE!
43	46	46	3	PICK IT UP (M) (T) LUKE 454	◆ HOME TEAM
44	47	47	3	SIMILAK CHILD (T) MERCURY 864 591/PLG	◆ BLACK SHEEP
45	NEW ▶		1	SET ME FREE (M) (T) (X) REPRIS 40635/WARNER BROS.	◆ JERMAINE STEWART
46	NEW ▶		1	TEMPLE OF DREAMS (T) (X) DEF AMERICAN 40655/WARNER BROS.	MESSIAH
47	NEW ▶		1	WALK AWAY (M) (T) VIBE 271/CUTTING	JAMMY
48	37	37	11	STINKIN' THINKIN' (T) ELEKTRA 66363	◆ HAPPY MONDAYS
49	44	44	5	I WANT YOUR BODY (T) XX 880 011/SMASH	NYMPHOMANIA
50	41	41	5	GROOVIN' IN THE MIDNIGHT (T) (X) VIRGIN 12618	◆ MAXI PRIEST

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

for you even better than you can imagine—even better than you could have done for yourself.

BB: What about your physical image? Do you think industry attitudes about weight and all that other stuff have changed at all?

MW: There is still a stigma about it. Look at the videos out there. Everybody looks the same, and sounds the same. It's scary . . . and very clonish.

BB: How did you feel the first time you saw someone else singing

to your voice?

MW: I was determined to not let people get away with it. But I can't talk about that whole situation. All I can say is where are they now? That's the downside of getting involved in something like that. It is a hard way to stay in the business. I feel bad for them. They got sucked into what was going on.

Vocalists have got to shift back to being just *singers*, and get over everything else. I will never stop kicking and screaming for that to hap-

pen. But you know, the music has become so simple. You don't need a wonderful instrument to sing anymore—not if you've got the right packaging. But it has to shift back to the *real* thing. Not for nothing, but after a while, I have to hear something that will satisfy my soul. And a lot of what's out there right now doesn't.

BB: And then the question becomes, how many of these artists are in it for the long haul?

MW: That's right. Maybe they've

had one platinum album, but can they do it for the second, third, or fourth go-round? But I guess you could say the same for me. People saw what I did with Black Box, and now they are wondering, "Can she cut it on her own?" But I'll keep on going. I rise slowly . . .

BB: But steadily.

MW: [Laughs] Hello!

TID-BEATS: Depeche Mode is close to completing its first studio album in two years. Due in March

from Sire/WB, the set is still untitled and is produced by the act with Flood. Word has it the group is slightly eschewing the cool, synthesized sound of previous albums in favor of a more live vibe. In fact, one song features a full orchestra. The first single is "I Feel You," which is out in early February. The band, Brian Eno, Mark Stent, and Renegade Soundwave have all done remixes . . . Hearty congrats to Ken and Sabrina Johnston on the birth of their daughter, Ritchess, Dec. 19.

Top Latin Albums

			Compiled from a national sample of retail store and one-stop sales reports.	
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	
				ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
	1	1	25	JON SECADA ● JON SECADA SBK 98845/CAPITOL-EMI LATIN
	2	4	23	CRISTIAN AGUA NUEVA MELODY 9056/FONOVI SA
	3	3	25	ANA GABRIEL SILUETA SONY LATIN 80818/SONY
	4	6	5	RICARDO MONTANER LOS HIJOS DEL SOL TH-RODVEN 2995
	5	2	57	LUIS MIGUEL ● ROMANCE WEA LATINA 75805
	6	5	33	PANDORA ILEGAL CAPITOL-EMI LATIN 42686
	7	7	49	ALVARO TORRES NADA SE COMPARA... CAPITOL-EMI LATIN 42537
	8	8	13	GIPSY KINGS LIVE ELEKTRA 61390
	9	13	5	PAULINA RUBIO LA CHICA DORADA CAPITOL-EMI LATIN 42750
	10	9	3	ANA GABRIEL THE BEST SONY LATIN 80871/SONY
POP	11	15	3	JOSE JOSE 40 Y 20 ARIOLA 3442/BMG
	12	10	31	MIJARES MARIA BONITA CAPITOL-EMI LATIN 42687
	13	12	7	EDNITA NAZARIO METAMORFOSIS CAPITOL-EMI LATIN 42709
	14	11	43	LOS BUKIS QUIEREME FONOVI SA 9040
	15	17	11	JON SECADA OTRO DIA MAS SIN VERTE SBK 80646/CAPITOL-EMI LATIN
	16	20	21	CHAYANNE PROVOCAME SONY LATIN 80831/SONY
	17	14	13	RICARDO CLAYDERMAN AMERICA LATINA... QUALITY 19123/TH-RODVEN
	18	18	29	JOSE LUIS RODRIGUEZ PIEL DE HOMBRE SONY LATIN 80746/SONY
	19	—	1	ALEX BUENO TERNURAS J&N 80899/SONY
	20	19	31	RAPHAEL AVE FENIX SONY LATIN 80767/SONY
TROPICAL/SALSA	21	23	3	GLORIA TREVI ME SIENTO TAN SOLA ARIOLA 3391/BMG
	22	16	31	JULIO IGLESIAS CALOR SONY LATIN 80763/SONY
	23	25	17	BACHATA MAGIC BACHATA MAGIC RTP 80820/TH-RODVEN
	24	—	25	YOLANDITA MONGE CARA DE ANGEL WEA LATINA 77467
	25	—	55	MAGNETO MAGNETO SONY LATIN 80670/SONY
	1	1	31	JERRY RIVERA CUENTA CONMIGO SONY TROPICAL 80776/SONY
	2	3	7	GILBERTO SANTA ROSA A DOS TIEMPOS... SONY TROPICAL 80895/SONY
	3	2	21	OSCAR D'LEON EL REY DE LOS SONEROS SONERO 80823/SONY
	4	4	5	TONY VEGA APARENTEMENTE RMM 80915/SONY
	5	—	1	JUAN LUIS GUERRA Y 4.40 AREITO KAREN 3456/BMG
6	6	15	KID POWER POSSE LOS NENES DE LA MEDICINA PRIME 3399/BMG	
7	15	11	INDIA LLEGO LA INDIA VIA EDDIE PALMIERI SOHO SOUNDS 80864/SONY	
8	13	15	CANA BRAVA NO ME FALTES NUNCA PLATANO 5002	
9	7	5	LAS CHICAS DEL CAN EXPLOSIVO TH-RODVEN 2970	
10	9	25	OLGA TANON SOLA WEA LATINA 77478	
REGIONAL MEXICAN	11	—	1	COCOBAND EL AROLLADOR KUBANEY 325
	12	20	7	LOS SABROSOS DEL MERENGUE SIN FRONTERA M.PI. 6076
	13	10	11	XAVIER PARA SIEMPRE CAPITOL-EMI LATIN 42665
	14	16	5	CUCO VALOY EL QUE SABE...! J&N 752
	15	21	25	ROKABANDA LA ROKA J&N 748
	16	5	47	TITO ROJAS TITO ROJAS M.PI. 6061
	17	11	31	GRUPO NICHE LLEGANDO AL 100% SONY TROPICAL 80712/SONY
	18	14	11	ANTONY SANTOS ANTONY SANTOS PLATANO 5001
	19	12	13	TONO ROSARIO RETORNO A LAS RAICES PRIME 3392/BMG
	20	19	3	JUNIOR GONZALEZ EN SU TIEMPO... SIEMPRE J&N 80898/SONY
REGIONAL MEXICAN	21	8	13	LINDA RONSTADT FRENESI ELEKTRA 61383
	22	17	5	RAY SEPULVEDA CON SABOR SONERO 80852/SONY
	23	—	1	EL GENERAL EL PODER DE RCA 3433/BMG
	24	23	27	FRANKIE RUIZ MI LIBERTAD TH-RODVEN 2946
	25	22	11	RUBEN BLADES AMOR Y CONTROL SONY TROPICAL 80839/SONY
	1	1	31	SELENA ENTRE A MI MUNDO CAPITOL-EMI LATIN 42635
	2	2	29	ALEJANDRO FERNANDEZ A. FERNANDEZ SONY DISCOS 80770/SONY
	3	4	21	MAZZ LO HARE POR TI CAPITOL-EMI LATIN 42593
	4	3	27	VICENTE FERNANDEZ QUE DE RARO TIENE SONY DISCOS 80809/SONY
	5	10	5	BANDA MACHOS CON SANGRE DE INDIO FONOVI SA 9067
6	6	15	BANDA VALLARTA SHOW ESA CHICA ME VACILA FONOVI SA 9058	
7	7	49	LINDA RONSTADT MAS CANCIONES ELEKTRA 61239	
8	5	17	BANDA MACHOS CASIMIRA FONOVI SA 5161	
9	12	21	FLACO JIMENEZ PARTNERS WARNER 26822	
10	9	7	BRONCO POR EL MUNDO FONOVI SA 3032	
REGIONAL MEXICAN	11	13	7	TEXAS TORNADOS HANGIN' ON BY A THREAD WARNER 45058
	12	11	5	LA MAFIA AHORA Y SIEMPRE SONY DISCOS 80925/SONY
	13	14	25	LOS ACUARIO LAS MISMAS PIEDRAS MAR INT'L 304
	14	17	71	ANA GABRIEL MI MEXICO SONY DISCOS 80605/SONY
	15	16	35	LUCERO LUCERO DE MEXICO MELODY 9039/FONOVI SA
	16	21	15	LOS HURACANES DEL NORTE CON NUEVOS... SONY DISCOS 80847/SONY
	17	8	7	GRUPO ZEUS MARCHATE AFG SIGMA 007
	18	20	47	LOS TEMERARIOS MI VIDA ERES TU AFG SIGMA 3002
	19	15	45	EMILIO NAVAIRA UNSUNG HIGHWAYS CAPITOL-EMI LATIN 42626
	20	19	7	JOAN SEBASTIAN BANDIDOS DE AMORES MUSART 843/BALBOA
REGIONAL MEXICAN	21	24	11	LIBERACION CON MAS AMOR FONOVI SA 3031
	22	18	9	TIERRA TEJANA BAND PRENDE EL RADIO TH-RODVEN 2969
	23	22	31	GRUPO VENNUSS Y SI TE QUIERO MAR INT'L 271
	24	—	47	ROCIO BANQUELLS A MI VIEJO CAPITOL-EMI LATIN 42620
	25	—	1	ALVARO TORRES HOMENAJE A MEXICO CAPITOL-EMI LATIN 42758

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1993, Billboard/BPI Communications.

Artists & Music



by John Lannert

ABOUT LAST YEAR: Yes, 1992 is past history, but there still are several meritorious items that need to be brought to light.

Perhaps the most important of these notes is the debut of the Caribbean Satellite Network, based in North Miami. The 24-hour cable channel made its bow Dec. 1, covering the Caribbean, U.S., Mexico, and parts of Canada and northern South America (see story, page 40).

Company president **Delroy Cowan** says he is accepting Hispanic tropical music videos and notes he is looking for English-speaking Latin VJs with roots in the Caribbean.

Elsewhere, there are couple of chart facts that need to be acknowledged. When **Ricardo Montaner's** latest single, "Castillo Azul" (TH-Rodven), reached the top of the Hot Latin Tracks chart Dec. 19, it marked the first time a single on a label other than Sony or Capitol/EMI Latin hit No. 1 since **Luis Miguel's** WEA Latina track "No Sé Tú" sat atop the singles chart back on May 30, 1991.

Further, "Castillo Azul" was the fastest single to reach No. 1 (four weeks) in 1992, or in recent memory, for that matter. Amazingly, the ballad also is the first chart-topping entry for Montaner—and his label TH-Rodven. By the way, the single that stayed on the Hot Latin Tracks chart the longest in 1992 was "Frió Frió" by **Juan Luis Guerra Y 4.40**. The bachata ballad exited the singles chart Feb. 22, 1992, after a 28-week visit.

Finally, the Anglo dance market continues to be a fertile, if overlooked, territory for Spanish-language dance material. **Tito Puente** charted two dance numbers in 1992, including "Ran Kan Kan," which hit the top 10 of Billboard's club play survey. Club DJs nowadays are less sensitive than ever to language, as long as the mix is appropriate.

CHILANGO CHA-CHA: BMG's fine Mexican rock act **Maldita Vecindad** lit up the sold-out house Dec. 13 at Mexico City's 10,000-seat Auditorio Nacional. So much so, in fact, that mightily impressed **Richard Walters**—

president of Richard Walters Entertainment—is looking to bring the ultra-energetic crew to American audiences.

Maldita already is planning a European jaunt in February/March. The sextet also is expected to refine and shorten its Dec. 13 concert—a rollicking, two-hour/20-minute stomp clearly directed toward its hometown fans, all of whom had to check their black, spiked belts at the door. (It seems those apparently harmless *cinturon*s become dangerous weapons once taken off and swung around in unfriendly fashion.)

Question is, can Maldita's Mexican-flavored *raj/punk/ska/rock melange* take hold outside of Mexico? Yes, provided the group allows the brilliance of its various musical colors to shine on stage. As it was during the Mexico City set, the hard-gigging band members applied a jackhammer cadence to virtually every tune, including several choice tracks from its superb 1991 album "El Circo."

Moreover, the goofy stage antics served up by frenzied front man **Roco** and saxophonist/trombonist **Sax** might not fly with foreign rock crowds long subjected to such onstage comportment. Still, it must be borne in mind that live rock shows in Mexico are a new phenomenon, having been allowed by the national government for only the past several years.

Such artistic liberation calls for an exuberant swan dive into the audience, now and then.

LOS TEMERARIOS ROLL: Which is the hottest *grupo* nowadays? Undoubtedly AFG Sigma's **Los Temerarios**, who drew 130,000 fans to their debut Mexico City concert, held Dec. 5 at the Deportivo Galeano. The quartet also was honored Dec. 10 on Veronica Castro's TV show, where the Temerarios' main songsmith, **Gustavo Alba**, warbled a slushy ode to a doe-eyed Castro. During the same show, PolyGram execs awarded Castro a gold album (100,000 units) for her latest effort, "Románticamente Calculadora." Castro is distributed by Capitol/EMI Latin in the U.S.

PÉREZ FINALLY BREAKS OUT: Ubiquitous producer/songwriter **Rudy Pérez** has inked a four-album deal with EMI Mexico. The Cuban-born composer currently is working on the self-produced label bow, which will contain nine tracks in Spanish and four in English.

A long list of heavyweight musicians are scheduled to appear on the album, among them **Michael Boddicker**, **Robbie Buchanan**, **Randy Waldman**, **Gene Page**, **Neil** (Continued on next page)

CONCERT VIOLINIST NATHAN MILSTEIN DIES

(Continued from page 14)

many recordings for a number of labels, particularly of the basic 19th-century repertoire, but relatively few are currently available.

His last performance with the New York Philharmonic, in November 1987, was of the Beethoven Violin Concerto. Erich Leinsdorf conducted. That engagement marked his 48th appearance with the orchestra since 1930.

Milstein leaves a large discography, all but a few titles resting unheard in label vaults. There are signs, however, that reissue programs of varying scope will be undertaken.

His most recent recordings were made for Deutsche Grammophon, but only his landmark performance of the Bach Unaccompanied Violin Sonatas and Partitas, recorded in the early '70s, remains available on CD. His last recording, a recital program, was cut in 1979. However, it wasn't released until the mid-'80s and has since been deleted.

Among his DG recordings were his latest interpretations of the Mendelssohn, Brahms, and Tchaikovsky violin concertos. It's un-

derstood that the label is giving some consideration to a Milstein reissue program.

A Milstein catalog edition has been under study for some months at Angel/EMI, says A&R VP Tony Caronia. The label holds title to the artist's most extensive stereo catalog, recorded originally for Capitol Classics. There, too, he recorded all the major 19th century violin concertos, plus many other works. More than a dozen LPs were issued.

Earlier Milstein recordings, dating from 1936 to 1947, were produced by Columbia Records (now Sony Classical). Again, they largely consisted of the major concertos, remade later for Capitol RCA and DG. Sony Classical is also mulling the release of a commemorative edition.

Among the few Milstein recordings currently available on CD is a performance on BMG Classics of the Brahms Violin and Piano Sonata No. 3, with Vladimir Horowitz as collaborator. Also to be reissued shortly is a performance of the Brahms Double Concerto in which he is partnered with Gregor

Piatigorsky. Fritz Reiner is the conductor.

Jack Pfeiffer, Red Seal senior producer for BMG, says a Milstein retrospective has long been on the label's reissue list. A number of recordings dating from 1949 to 1953 are being considered, among them particularly highly regarded performances of the Dvorak Concerto, with Antal Dorati conducting the Minneapolis Orchestra, and the Tchaikovsky Concerto with Charles Munch and the Boston Symphony.

Until now, vintage Milstein reissues have fallen, largely by default, to a number of "historical" labels.

Milstein was born in Odessa on Dec. 31, 1903. He was the last star pupil of legendary pedagogue Leopold Auer, who also numbered Jascha Heifetz, Mischa Elman and Efrem Zimbalist among his students. Milstein left Russia in 1926 and soon achieved international recognition. He became an American citizen in 1942.

Survivors include his wife, Theresia, a daughter, and four grandchildren.

Hot Latin Tracks™

LATIN NOTAS

(Continued from preceding page)

Steubenhau, Michael Landau, Paul Jackson Jr., Jerry Hey, Arturo Sandoval, and Nathan East.

An advance listen to several demos of potential album tracks revealed Pérez to be a marvelous, R&B-slanted singer whose rubbery baritone approached the sound of a **Michael Bolton** without (thankfully) approximating its fury.

Pérez, who recorded an English-language record for RCA in the mid-'80s, still has not shed his producer/songwriter mantle. The Miami-based producer also helmed the studio board for January releases by Sony artists **Lissette, María Marta Serra Lima, Guillermo Fernández, and Donato Poveda.** He recently penned four tracks that will appear on Luis Miguel's next WEA Latin album, due out in March. The Miami-based producer also manned the studio helm for Lissette's Sony Latin album "Canta Lo Sentimental," set to be

shipped Jan. 26.

LOCOMIA RESURFACES: Fan-band dandy **Locomia** is expected to ship its second U.S. album in January without the personnel headaches that plagued the EMI Spain act last year after the release of the stateside debut "Taiyo."

One reason for the calm is that **Locomia**—which is distributed in the U.S. by Sony—is now in its fourth configuration. Last summer the previous crew decided to jump ship on manager/producer **José Luis Gil**, claiming **Javier Font**—not Gil—owned the rights to the name **Locomia**.

But Gil vigorously begged to differ, contending Font gave him the recording rights until 1995. After further investigation, Gil discovered Font had not registered the name "Locomia" for recordings. Gil then promptly trademarked the name for

recordings, thereby assuming ownership of the name himself.

Subsequently, Gil put together a new **Locomia**. Ironically, one of the new band members is Font's brother **Luis**. Gil describes the upcoming album as "more dance-oriented... in the vein of **Snap** or **Technotronic**." Gil says Sony also will help cross the record over to the U.S. Anglo market, adding that two European labels are interested in distributing the group in non-Latino territories.

Indeed, non-Hispanic dance music enthusiasts may consider **Locomia** to be similar to **Army Of Lovers**. That's fine, says Gil, "but remember, **Army Of Lovers** came after us."

MISCELLANEA: Just out on Celluloid is **Daniela Mercury's** 1991 eponymous debut, featuring "O Swing Da Cor" ... Heads Up artist **Roberto Perera** will direct the house band when comedy program "Sálvese Quien Pueda" debuts Jan. 10 on Telemundo. **Emilio Estefan** is the program's musical consultant ... Telemundo also is planning a video release, plus two TV specials, for impersonator extraordinaire **Julio Sabala**. No dates have been announced.

NEW ON THE CHARTS: **Gustavo Alarcó**—born in Argentina and reared in Los Angeles—entered the Hot Latin Tracks charts in the Dec. 26 issue at No. 32 with "Fue La Noche," a rhythmic pop entry that somewhat recalls **SBK-Capitol/EMI** Latin artist **Jon Secada**. The song has since inched up to No. 30.

Alarcó formerly was a member of a U.S. vocal group **Young Americans**, who performed with **Jerry Lewis, Danny Thomas, Phil Donahue, and Sid Caesar**. Alarcó's label premiere for **BMG**, "Entre Sueños," was released last fall.

Also making their Hot Latin Tracks bow Dec. 26 was **SBK-Capitol/EMI** Latin act **Barrio Boyzz**, whose chugging, pop/R&B number "Muy Suavemente" came in at No. 36, where it is now holding with a bullet. The members of the New York-based vocal quintet—all of whom are second- and third-generation Puerto Ricans—are now embarked a series of high school track dates. The group's recently released label debut, "Crazy Coolin'," contains three tracks in Spanish.

CLARIFICATION: In the article on the band 4.40 that ran in the Dec. 26 issue, it was reported the Dominican taíno Indians were nearly wiped out by Spanish colonizers. Actually, the taínos totally disappeared, leaving phonetic fragments of a language that 4.40 leader **Juan Luis Guerra** weaved into the song "Naboria/Daca Mayanimacana"—the last cut on the group's latest album, "Areíto."

CORREÇÃO: In the Dec. 19 issue, **EMI-Odeon** act **Banda Reflexu** was incorrectly identified. "Reflexu's Da Mãe África" actually is the title of the group's 1987 release. Moreover, that album contains the samba-reggae classic "Madagascar Olodum."

					COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE			
1	1	1	7	RICARDO MONTANER TH-RODVEN	★★★ No. 1 ★★★ ◆ CASTILLO AZUL 4 weeks at No. 1			
2	3	3	13	DANIELA ROMO CAPITOL-EMI LATIN	◆ PARA QUE TE QUEDES CONMIGO			
3	2	2	12	BRAULIO SONY LATIN/SONY	QUE TENTACION			
4	4	4	10	CHAYANNE SONY LATIN/SONY	◆ PROVOCAME			
5	5	5	11	EMMANUEL SONY LATIN/SONY	◆ MAGDALENA			
6	6	6	7	PAULINA RUBIO CAPITOL-EMI LATIN	◆ MIO			
7	7	7	7	JOSE JOSE ARIOLA/BMG	40 Y 20			
8	11	11	8	BRONCO FONOVISA	ADORO			
9	10	10	6	LA MAFIA SONY DISCOS/SONY	DILE			
10	9	9	8	ANA GABRIEL SONY LATIN/SONY	SILUETA			
11	8	8	13	PANDORA CAPITOL-EMI LATIN	◆ MATANDOME SUAVEMENTE			
12	12	12	8	FRANKIE RUIZ TH-RODVEN	BAILANDO			
13	13	13	8	GLORIA TREVI ARIOLA/BMG	◆ CON LOS OJOS CERRADOS			
14	15	15	6	ALVARO TORRES CAPITOL-EMI LATIN	TE OLVIDARE			
15	14	14	8	EDNITA NAZARIO CAPITOL-EMI LATIN	TANTO NOS AMAMOS			
16	17	17	4	JON SECADA SBK/CAPITOL-EMI LATIN	CREE EN NUESTRO AMOR			
					★★★ POWER TRACK ★★★			
17	22	22	4	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ EL COSTO DE LA VIDA			
18	20	20	9	LOS TEMERARIOS AFG SIGMA	EXTRANANDOTE			
19	16	16	14	MYRIAM HERNANDEZ WEA LATINA	SI NO FUERAS TU			
20	19	19	9	YOLANDITA MONGE WEA LATINA	◆ CARA DE ANGEL			
21	23	23	8	GILBERTO SANTA ROSA SONY TROPICAL/SONY	EN LA SOLEDAD			
22	28	28	3	TONY VEGA RMM/SONY	APARENTEMENTE			
23	26	26	5	JOSE ALBERTO RMM/SONY	DISCULPEME SENORA			
24	18	18	7	JOSE LUIS RODRIGUEZ SONY LATIN/SONY	◆ VALE LA PENA VOLVER			
25	24	24	5	JERRY RIVERA SONY TROPICAL/SONY	CUENTA CONMIGO			
26	27	27	7	SELENA CAPITOL-EMI LATIN	QUE CREIAS			
27	25	25	4	GIPSY KINGS ELEKTRA	QUIERO SABER			
28	35	35	4	JOSE FELICIANO CAPITOL-EMI LATIN	VENGA LA ESPERANZA			
29	21	21	11	SERGIO VARGAS SONY TROPICAL/SONY	LA VENTANITA			
30	32	32	3	GUSTAVO ALARCO RCA/BMG	◆ FUE LA NOCHE			
					★★★ HOT SHOT DEBUT ★★★			
31	NEW ▶		1	KIARA TH-RODVEN	QUE SUBA LA TEMPERATURA			
32	38	38	3	MARISELA ARIOLA/BMG	TE DEVUELVO TU APELLIDO			
33	30	30	5	LAS CHICAS DEL CAN TH-RODVEN	◆ HACER EL AMOR CON OTRO			
34	33	33	3	BANDA MACHOS FONOVISA	SANGRE DE INDI			
35	29	29	5	H2O SONY LATIN/SONY	NENA			
36	36	36	3	THE BARRIO BOYZZ SBK/CAPITOL-EMI LATIN	◆ MUY SUAVEMENTE			
37	31	31	9	ROCIO DURCAL ARIOLA/BMG	COMO AMIGOS			
38	NEW ▶		1	ALEX D'CASTRO TH-RODVEN	ERES LA QUE QUIERO			
39	34	34	8	MIJARES CAPITOL-EMI LATIN	QUIZAS QUIZAS QUIZAS			
40	NEW ▶		1	BACHATA MAGIC RTP/TH-RODVEN	AMOR MIO, QUE ME HAS HECHO?			

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

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Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	11	AMY GRANT MYRRH 6962*/WORD3	HOME FOR CHRISTMAS
2	2	17	MICHAEL W. SMITH ● REUNION 0071*/WORD	CHANGE YOUR WORLD
3	4	5	D.C. TALK FOREFRONT 3002*/STARSONG	FREE AT LAST
4	3	25	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE
5	5	5	STEVE GREEN SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST
6	11	59	CARMAN BENSON 2809*	ADDICTED TO JESUS
7	9	11	4 HIM BENSON 2960*	THE BASICS OF LIFE
8	6	7	RUSS TAFF SPARROW 1338*	A CHRISTMAS SONG
9	7	7	BRIAN DUNCAN MYRRH 6953*/WORD	MERCY
10	10	25	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
11	12	3	TWILA PARIS STARSONG 8252*	HEART THAT KNOWS YOU
12	8	13	WAYNE WATSON DAYSRING 4232*/WORD	HOW TIME FLIES
13	14	15	MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING
14	13	7	VARIOUS ARTISTS WARNER ALLIANCE 26980*/SPARROW	HANDEL'S MESSIAH A SOULFUL...
15	26	93	AMY GRANT ▲ ³ MYRRH 6907*/WORD	HEART IN MOTION
16	17	13	CARMAN EVERLAND 9345*/WORD	YO KIDS
17	15	25	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
18	21	7	WHITE CROSS STARSONG 8249*	HIGH GEAR
19	25	63	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
20	18	41	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
21	16	3	DINO BENSON 2952*	CHRISTMAS... A TIME FOR PEACE
22	24	41	AMY GRANT MYRRH SP 5057/A&M	A CHRISTMAS ALBUM
23	22	9	NEWSBOYS STARSONG 8251*	NOT ASHAMED
24	19	18	TWILA PARIS STARSONG 8128*	IT'S THE THOUGHT
25	27	7	PETRA STARSONG 8266*	PETRAPHONICS
26	RE-ENTRY		VARIOUS ARTISTS REUNION 9193*/WORD	OUR CHRISTMAS
27	23	23	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN
28	RE-ENTRY		VARIOUS ARTISTS DAYSRING 9132*/WORD	HANDEL'S YOUNG MESSIAH
29	31	3	HOSANNA! MUSIC SPARROW 802*	BETHLEHEM'S TREASURE
30	RE-ENTRY		AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
31	32	7	JOHN P. KEE TYSCOT 1403*/SPECTRA	WE WALK BY FAITH
32	20	25	WHITE HEART STARSONG 8247*	TALES OF WONDER
33	NEW ▶		MICHAEL W. SMITH REUNION 0052*/WORD	CHRISTMAS
34	33	31	WEST ANGELES C.O.G.I.C. SPARROW 1319*	SAINTS IN PRAISE VOL.III
35	35	61	SANDI PATTI IMPACT 3874*/BENSON	THE GIFT GOES ON
36	39	15	CARMAN MINISTRIES STARSONG 8250*	HIGH PRAISES VOLUME 2
37	29	17	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
38	34	19	RAY BOLTZ WORD 52991*	SEASONS CHANGE
39	30	53	PETRA DAYSRING 48859*/WORD	UNSEEN POWER
40	37	115	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN

● 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.

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Artists & Music



by Bob Darden

ONE OF THE nice surprises of mid-1992 was **Two Hearts'** debut for Star Song, "Stand Your Ground." The husband-and-wife team of **Michael and Carrie Hodge** boasts his funky-yet-tasteful guitar playing and her powerful, R&B-dominated voice. "Stand Your Ground" could use a better rhythm section and hotter production on some songs, but there's no mistaking the major talent at work here.

Michael Hodge, who has accompanied and toured with a host of major urban and R&B acts, says when discussions began for what would become "Stand Your Ground," the first thing the Hodges wanted to talk about was "terminology."

"What we wanted to achieve was what we called 'white soul'—a **Steve Winwood** sound," he says. "Fortunately, everyone at Star Song has been great; they've given us total creative control on the music."

Carrie adds, "We listened to a lot of songs with [producer] **Brian Tankersly**. And that attitude is how we picked songs. Michael wrote a majority of the lyrics and Brian brought a number of instrumental tracks to the table."

Carrie, who was once signed to Motown by **Berry Gordy** himself, says she grew up listening to artists like **Stevie Wonder** and **Gladys Knight**.

"I started singing at age 3," she says. "Today I have trouble singing songs I don't believe in. Most of the songs on this album are about things that happened to us. It's more draining to do it that way, but they mean so much more."

The Hodges say they didn't try to tailor any songs for Christian radio. As a result, a few cuts, including "Hold On Me" and "Celebrate New Life," have mainstream radio appeal.

"We just tried to get the best songs and record a balanced album," Michael says. "I think we'll probably have more singles that way than if we'd tried to make singles! I think the integrity shows through."

For the moment, as an emerging act, **Two Hearts** is touring with only Michael's guitar and accompaniment tracks. Carrie says they have a "killer" band back home in Nashville that accompanies them on certain (read: "well-paying") dates.

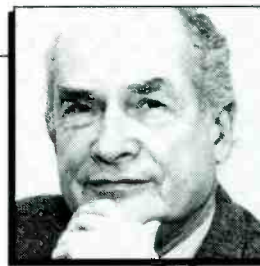
"They're the kind of guys you'd like to hang out with even between shows," she says happily. "We're not able to bring them on our current tour with **Geoff Moore & the Distance**, but I'd liked to. But as soon as we can, they're going out with us!"

No one can accuse the Hodges of thinking small. Michael says one of their goals is to someday open for **Winwood** or **Wonder**.

"At the same time, we don't regret our decision to sign with a contemporary Christian label," he adds. "One of the reasons we did was that for a solo singer like Carrie to make it in today's pop market, she'd have to do a lot of things she doesn't want to do, a lot of things she *can't* do."

For Carrie, more than winning a Grammy as a Christian artist, she says she'd love for a couple of white people singing R&B to be accepted the way **BeBe & CeCe** are accepted.

If that means crossover success, Michael says, then so be it: "This *could* be the LP that does it. I don't know if all of the machinery is in place for it to happen, but I think it is strong enough. My goal is to make a record as strong and as spirited as **Russ Taff's** 'Medals.' I think we're in that ballpark. Musically, this album is very solid and I'm proud of it. Now we have to prove it in the Christian marketplace."



by Is Horowitz

GOING ON RECORD: BMG Classics bites off a solid chunk of core repertoire this January and February, but with enough unexpected items on its recording agenda to freshen the palate.

First off, early in January, are recordings of Elgar's Violin Concerto and "Introduction & Allegro." **Kyoko Takezawa** is the soloist in the concerto, and **Sir Colin Davis** conducts the Bavarian Radio Symphony. Like other BMG-Bavarian Radio projects, they are co-productions.

Meanwhile, back in the States, BMG launches a Bartok cycle for RCA Red Seal with the **Tokyo String Quartet**; Quartets Nos. 1 & 5 lead off the project. Princeton, N.J., is the venue and **Joanna Nickrenz** the producer.

Other BMG-BR co-productions in January have **Gerhard Oppitz** as piano soloist in Beethoven's "Choral Fantasia," to be coupled with a recording of the "Missa Solemnis." Again, Davis leads the BR forces. Only a few days later, Oppitz joins with Davis and the orchestra once more in a taping of the two Brahms Piano Concertos. And before the month is out Oppitz is slated to complete a Grieg solo piano cycle in recordings produced by **Ulrich Kraus**.

A major late January Red Seal project will be a live recording of Rachmaninoff's Piano Concerto No. 3 by **Evgeny Kissin** and the Boston Symphony under **Seiji Ozawa**. The composer's "Vocalise," in a version for solo piano, is the expected encore. **Jay David Saks** will produce. A February Chopin recital in Carnegie Hall by **Kissin** will also be recorded live by the label, with Saks again in charge.

Other January recordings include the Strauss opera "Die Schweigsame Frau," with the Munich Radio Orchestra conducted by **Pinchas Steinberg**. **Edita Gruberova** and **Kurt Moll** are among the soloists. **Torsten Schreier** will produce.

That same busy month will find **Leonard Slatkin** before the Red Seal microphones leading performances by the St. Louis Symphony Orchestra of Tchaikovsky's Symphony No. 5 and "Marche slave," with Saks as producer.

Add a recording of the Schumann Violin Concerto by **Uto Ughi** and the Bavarian Radio Orchestra under **Wolfgang Sawallisch** to the month's agenda. The album will be completed in February, when Sawallisch puts aside his baton for the piano in a reading with Ughi of the Schumann Violin Sonata No. 2.

Also slated for February are recordings by Slatkin and the St. Louis of Kodaly's "Hary Janos Suite" and Bartok's "Miraculous Mandarin," with Saks producing. **Andrew Keener** will be the producer when **Claus Peter Flor** conducts the Philharmonia Orchestra in Janacek's Suite, Op. 1, to complete an album that will also include works by Weber.

Richard Westenburg will direct a Choral program with his Musica Sacra forces (**Andre Gauthier** producing), and **Nathalie Stutzman** will sing a batch of Schumann Lieder, with **Catherine Collard** at the keyboard (**Heinz Wildhagen** producing), before the month is out.

PASSING NOTES: Philips is expected to record the Berlioz "Messe solennelle," an early large-scale work the composer claimed to have destroyed in 1827. The conductor would be **John Eliot Gardiner**. A full score was recently discovered and is being prepared for publication by **Barenreiter**. First modern performances are scheduled for next October.

More than 240 pianists from 46 countries will audition for the 35 places in the Ninth Van Cliburn competition, to be held May 22-June 6 in Fort Worth. Performances will be recorded under the supervision of **Thomas Frost**.



by Lisa Collins

WHERE DID THEIR LOVE GO? Looks like Tramaine Hawkins and Hammer will go toe-to-toe in court over monies Hawkins says are due her from proceeds of "Do Not Pass Me By," a tune featuring her on Hammer's 1991 release, "Too Legit To Quit." The suit, filed by Hawkins' attorney Dec. 7 in L.A. Superior Court against Bust-It Productions, Bust-It Records, and Capitol Records, is for nonpayment of royalties. To attorney Neville Johnson says Tramaine and Hammer entered into an oral agreement in which she was to be paid 1% in retail of the song. Hawkins is seeking back payment of royalties and punitive damages in excess of \$100,000.

IN OTHER NEWS: Shun Pace Rhodes may have standout vocals with her rendition of "The Lord Will Make A Way Somehow" in the Paramount film "Leap Of Faith," but don't look for her on the MCA soundtrack. "They had to get somebody else to do that," Rhodes says, "because my company [Savoy Records] tried to get more money out of Paramount and then threatened to sue if they didn't take me off the CD. I don't understand a company that would not want this kind of publicity for their artist." She has since tried to find the answer but could not get through to owners Stuart Madison and Tommy Couch. Neither could I, as Savoy executives declined comment.

LOOKING BACK: 1992 has seen just about every kind of gospel story. There was the selling of two major labels—Sparrow and Word—the heartfelt loss of Minis-

ter Thomas Whitfield, the changing of the guard at the Gospel Music Workshop of America with the installation of Al Hobbs as chairman, and gospel's "Leap Of Faith" onto the silver screen—the latter, a major step in the presentation of gospel as entertainment. Gospel's entertainment value has long been overshadowed by its ministry. But clearly if gospel is to achieve more commercial success, that factor must be played up, not down. And in reality, gospel's most sensational story continues to be one of growth, most dramatically in the number of small, African-American independent labels. Pepperco, Song Of Solomon, Bobby Jones Presents, Aleho International and Gospo-Centric were among those debuting last year.

WHAT'S AHEAD FOR '93? Here's what some industry insiders say you can count on: 1) A continuation of the trend toward traditional and church music; 2) Cross-over becoming less of a bad word in the gospel community; 3) More quality videos; 4) More stocking of gospel product in major retail chains; and 5) John P. Kee finally getting his just due. 1993's most-awaited projects include Donnie McClurkin & the New York Restoration Choir, Yolanda Adams, the Wilmington Chester Mass Choir, and Shun Pace Rhodes.

THE NEXT CONTROVERSY: How major gospel distributors will react to the phenomenal growth of custom labels in gospel. The burning question on the part of insiders is whether they'll be allowed to peacefully co-exist or if the majors will squeeze them out.

NOW FOR MY TWO CENTS: The Savoy/Malaco group has taken a lot of hits this year from artists. Justified or not, one need look no further than the charts to see it is doing something right. That something—Frank Williams and Milton Biggum... To John Styll and Bill Hearn—my respect. The GMA's overtures toward the African-American community are appreciated.



by Jeff Levenson

JAZZ SINGER, PURE AND (NOT SO) SIMPLE: Year after year, it seems, young vocalists surface who present themselves as jazz divas, molded after the likes of, say, Ella Fitzgerald, Carmen McCrae, or Betty Carter. Their claims (or, rather, those of their record companies) ring plausible for about a minute, or, just as long as it takes for them to warble a few, close-to-on-key scats. (On key, you want? You're asking a lot.) The fact is, pure jazz singers are as hard to find as switch-hitting catchers who run well. One of those coveted players is Cassandra Wilson, a rare songbird indeed, whose musical points-of-view draw from disparate styles or idioms but then coalesce into a sound altogether her own. There isn't much "pop" in her play, thus radio has never been home base for her. She had been signed to JMT. (Her "Blue Skies," from 1988, is probably her best recorded work.) The latest news is that Blue Note Records has just drafted her; she's been signed to a multiproject deal. Will she be the next jazz diva, waving high the flag, post-Ella, Carmen, or Betty? Hard to say. Few enter that Hall of Fame, but she's got a better chance than most.

MAKING THE CUT(S): Anemic sales have forced Blue Note to delete—or, more accurately, not to second-press—a number of catalog reissues, once the current stock on those titles runs out. A label spokesman reports that after reviewing the figures for a handful of the company's 200 or so traditional jazz reissues, the decision was made to take them out of circulation. Which means, in effect, there will be no cutouts on selected ti-

ties by names like Leo Parker, Bobby Hutcherson, Don Pullen & George Adams, Randy Weston, Freddie Hubbard, or McCoy Tyner & Jackie McLean. This rotation of stock, according to the label exec, is inevitable. The good news is the company plans to reissue 50 additional (and eminently, hopefully, more sellable) titles in the upcoming year.

ANATOMICAL CONFUSION DEPARTMENT: Continuing on the Blue Note track, man, Dead Heads have got nothing on Joe Lovano Heads, who have been beating down my door since I cited the saxophonist's last album as one of '92's best, but then erroneously titled it in my end-of-year wrap-up. The correct title, I've been advised, is "From The Soul," and not "From The Heart," a small point to all except the artist, his wife, label executives, retailers, Lovano devotees, and at least one critic who thought that when it comes to music, hearts and souls are essentially interchangeable body parts anyway. Sorry, Joe.

THIS SHELL GAME'S FOR REAL: For years, trombonist Steve Turre has been schlepping around an assortment of conch shells, raising eyebrows with his soulful, musical, oceanic performances. The Antilles folk, already wise to the ways of Turre (they released his label debut last year), are about to issue "Sanctified Shells," an album that showcases a choir full of those coffee-table curiosities.

WHO IS THAT MASKED MAN, ANYWAY? On the break-down-the-definitional-categories-of-music front, CMP Records tells us it plans to issue three Bill Laswell productions next year. Included among them is a work from funkmeister Bernie Worrell, featuring the outrageously mysterious guitaro/goaltender Buckthead, who wields his bloody ax like a chainsaw. (The mask? The bucket? Elephant Man? Jason from Friday the 13th? Or, just an "Ah shucks" surfer dude who wails loud and fast—maybe the scariest of all.)

Top Gospel Albums™

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

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TVSCOT 1403*/SPECTRA	WE WALK BY FAITH ★★ NO. 1 ★★ 5 weeks at No. 1
2	2	25	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
3	3	11	VARIOUS ARTISTS REPRISE 26980*/WARNER BROS.	HANDEL'S MESSIAH A SOULFUL...
4	5	9	GEORGIA MASS CHOIR SAVOY 7102	I SING BECAUSE I'M HAPPY
5	6	19	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
6	4	43	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
7	9	13	MELVIN WILLIAMS BLACKBERRY 2203301211*/SPECTRA	IN LIVING COLOR - "LIVE"
8	8	33	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
9	7	53	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
10	11	33	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
11	10	43	THOMAS WHITFIELD BENSON 2841*/A&M	ALIVE & SATISFIED
12	12	11	CHICAGO MASS CHOIR LIGHT 750769*/SPECTRA	HE THAT BELIEVETH
13	13	65	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
14	15	31	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
15	17	9	CALVIN BERNARD RHONE CGI 514161111/SPECTRA	IT'S IN THE PRAISE
16	14	11	MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH
17	21	53	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
18	20	21	FLORIDA MASS CHOIR MALACO 6011	NOW, I CAN SEE
19	19	15	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART
20	18	31	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
21	23	17	VARIOUS ARTISTS CGI 0004*/A&M	SALUTE TO THE CARAVANS
22	22	17	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
23	16	35	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
24	25	15	BEAU WILLIAMS LIGHT 730806*/SPECTRA	LOVE
25	28	9	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1992*	THERE IS A FOUNTAIN
26	31	5	RUBY TERRY MALACO 4455*	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
27	24	25	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
28	35	73	YOLANDA ADAMS TRIBUTE 790113*/SPECTRA	THROUGH THE STORM
29	29	45	NICHOLAS COMMAND/WORD 48786*/EPIC	BACK TO BASICS
30	30	15	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7105*/MALACO	LIVE FROM SALT LAKE CITY
31	36	3	HEAVEN SENT CGI 0038*/A&M	KEEP LOVE ALIVE
32	27	17	BEN TANKARD TRIBUTE 790113*/SPECTRA	KEYS TO LIFE
33	NEW▶		REV. CLAY EVANS SAVOY 7106*/MALACO	I'M GOING THROUGH
34	26	9	ALVIN DARLING & CELEBRATION I AM 4021*	MEDLEY OF PRAISE
35	40	15	MISSISSIPPI CHILDREN'S CHOIR MALACO 4454*	CHILDREN OF THE KING
36	NEW▶		VARIOUS ARTISTS BLACKBERRY 2203301311*/SPECTRA	DOWN HOME CHRISTMAS IN MISSISSIPPI
37	NEW▶		PILGRIM JUBILEES MALACO 4456*	I'M GETTING BETTER ALL THE TIME
38	37	3	TM MASS YOUTH CHOIR TM 2001*	SEND YOUR ANNOINTING
39	38	35	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
40	34	3	SOUNDS OF BLACKNESS PERSPECTIVE 9000*/A&M	NIGHT BEFORE CHRISTMAS... MUSICAL FANTASY

● 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.

New Inspiration for a New Year

GOSPEL MUSIC WORKSHOP OF AMERICA NATIONAL MASS CHOIR

AM GOSPEL

NEW FROM RECORDING INDUSTRY ASSOCIATION

BENSON

KEVIN SMITH

Music Video

ARTISTS & MUSIC

CSN Eyes Caribbean Culture New Network's Mix Will Be 60% Reggae

BY JOHN LANNERT

MIAMI—Delroy Cowan, president of the newly launched Caribbean Satellite Network, admits his new venture could be considered a Caribbean version of MTV.

But only loosely. For the viewer who cares to look deeper, CSN, which debuted Dec. 1, will be more than just "another music video outlet," Cowan says.

"This is the first network whose mission is to focus on the culture, the history, and the beauty of the people of the Caribbean region," he says. "We are really not to be considered a black station or an ethnic station because we feel what we have to offer caters to a good crossover between all ages and races."

The Caribbean, as a region, has a population of more than 33 million people who speak English, Spanish, French, and Dutch, says Cowan. But he is confident the music of CSN will cross cultural boundaries.

"In music, there's no language barrier; people tend to go for the beat instead of listening to the words," he says.

Musically, CSN will mix approximately 60% reggae music with 20% calypso and soca, and another 20% salsa, merengue, zouk, and other Caribbean and roots music, Cowan says.

Among CSN's core artists are Shabba Ranks, Ladysmith Black Mambazo, Boukman Eksperyans, Youssou N'Dour, Paul Simon, and Koko Taylor.

He divides the CSN viewership into three basic groups: Caribbean people living in the U.S. and Canada who will be expecting to receive news and other information from the region; college kids; and that segment of the American population "which is in love with reggae music."

Though broadcast in English, CSN's musical fare reflects the diversity of the region's peoples. So far, CSN's VJs are Bahamian and Jamaican, but Cowan notes he is seeking English-speaking VJs from the Spanish and French Caribbean.

And while about 90% of the network's programming will be music-driven, Cowan projects CSN eventually will cut back on music to add room for news updates, shortform documentaries, and other capsulized, information-driven programming.

"Whatever we introduce—whether it be news, information, or a documentary—will be no longer than three minutes," he says.

Cowan is steering a neutral philosophical and political course for the network, but he concedes CSN could assume a political personality in the long term.

"As years go on, we will be called upon to play a more vital role as the only voice out of the region," he says. "I think the people of the region will be expecting us to be their voice to the rest of the world."

Right now, Cowan is concerned with a new, 24-hour programming schedule that began in January. Throughout December, CSN basically relied on its preview of eight-hour programming segments that repeated three times daily.

He says the industry is eager to exploit CSN's unique niche in the marketplace: "The record companies will want to use this channel to focus and expose talent that never would have gotten the opportunity to be heard on other networks," he says.

Originating from its North Miami, Fla., studios, CSN transmits to a Galaxy 3 satellite that covers the Caribbean, U.S., Mexico, southern Canada, Central America, and northern South America. Cowan estimates CSN's potential audience to be 625 million viewers—based on satellite dish penetration and cable households.

He is working to expand CSN's audi-

ence via market-by-market deals with cable companies and independent TV stations; he pegs his current number of subscribers at 5 million, "with a large part—probably 2 million or 3 million—coming out of the Caribbean and about 2 million so far from in the United States." However, CSN would not re-



veal specific companies or stations carrying its programming.

Start-up costs for Cowan's self-financed project (which, he notes, took three months to realize) were approximately \$1.5 million. He expects first-year revenue to reach "between \$10 million and \$12 million."

While Cowan describes initial contacts with U.S. advertisers as "very promising," he anticipates much of CSN's ad sales will come from Caribbean hotel operators and import/export firms.

Nonetheless, Cowan, an entrepreneur who owns an amusement park in his native Jamaica, comments that CSN's mainstream audience eventually will attract mainstream advertisers.

Cowan's executive team is led by Paul Friedlander, chairman of the board and a veteran advertising executive who also serves as president and CEO of CSN's ad agency and public relations firm Market Dynamics Group.

Actor/singer Philip Michael Thomas is CSN's official spokesperson, as well as a member of the company's board of directors. Garth A. Rose is the network's GM/CEO; veteran TV producer Riek Siebold is the executive producer; and Candy Hannan is the marketing manager.



COWAN

Accent On French Video; Rudavsky's Riveting 'Kiko'

SACRE BLEU! Well, we were lucky enough to close the year with a trip to Paris, where we were happy to mix business with pleasure as a member of a prejury assigned to evaluate videos submitted to MIDEEM for its second International Visual Music Awards. The awards will be given during the MIDEEM convention, Jan. 24-28 in Cannes.

The multinational jury included delegates from Holland, Belgium, Germany, Italy, France, the U.K., and Sweden. We spent hours in front of a video monitor, screening concert films, longform clip compilations, magazine programs, special TV editions, classical performance videos, and documentaries, to name just a few.

In our off hours, we tuned into the French music video channel MCM, as well as MTV Europe. Both outlets pushed the edge of the decency envelope—by American standards, at least—with a few bare breasts, drag queens, simulated sex acts, and interracial and same-sex love scenes thrown into the programming mix.

We caught clips by such French pop artists as Vanessa Paradis, Jil Caplan, and Elmer Foodbeat, and got a chance to see INXS' "Taste It," which didn't make it on the MTV airwaves this side of the Atlantic, as well as Nine Inch Nails' new "Wish."

DAZZLING DISPLAY: While we're on the European tip, we are compelled to pay tribute to Czechoslovakian director Ondrej Rudavsky, the creative genius behind Los Lobos' latest *Slash* video, "Kiko And The Lavender Moon." This bewitching visual odyssey is the best thing we've seen come out of the music video medium in years!

The Lobos tune is ethereal and dreamy, anchored by a hypnotically subtle and sexy rhythm section. Visually, Rudavsky has fashioned a psychedelic, fantasy dreamscape with overlapping, whirling imagery that is both whimsical and sophisticated.

The director is accomplished in such media as painting, sculpture, and experimental animation. For "Kiko," he blended live-action, drawn-animation, and multi-exposure techniques. All of the imagery and special effects were created on 16mm and 35mm film. Axel Ericson of Tonal Images produced the clip.

IN OTHER GROUND-BREAKING video news, Mark Pellington's new INXS video, "Beautiful Girl," pulls no punches in its treatment of eating disorders and the pressures placed on young females to look good.

We applaud the Atlantic group's efforts on behalf of the cause, and can only hope the clip's not-so-subliminal

message will cut through the flesh-and-silicone festival currently gyrating across the nation's video screens.

SO THIS IS CHRISTMAS: MTV launched in Japan Dec. 24 via the Ku-Band Superbird B Satellite for direct-to-home and cable. Programming will be customized for Japanese youth, mixing Western and Japanese video music. The first on-air hosts are the bilingual Japanese trio Marc Panther, Hana, and Eric Koike. Panther is hosting MTV Japan's first original show, "Marc And Mark."

The channel will transmit 20 hours per day; it's expected to expand to 24 hours within the year.

MTV is affiliated with Tokyo-based Music Channel Co. Ltd., a joint venture of Pioneer Electronic Corp., TDK Corp., and Tokyu Agency Inc.

In other MTV news: MTV Networks began moving its feeds to new satellites in mid-December. MTV: Music Television, VH-1, and Nickelodeon/Nick At Nite are moving from Galaxy 3 to GE American Communications' satellites Satcom C3 and Satcom C4.

QUICK CUTS: L.A.-based director Joe Gutt has moved to Nashville to join the roster at Scene

Three Inc. Gutt had been senior producer/director with ad agency Bozell Inc. . . . Director John Berthold has joined the roster at L.A.'s Desert Music Pictures . . . Branson, Mo.-based Americana Television Network added Calvin Gilmore, president and CEO of Great American Music Show Inc. and Calvin Gilmore Productions Ltd. of Myrtle Beach, S.C., to its board of directors. Rene Ray is now VP, affiliate relations and sales, for Americana and Nan Olson is VP, advertising sales.

STAY TUNED: An enhanced version of the "Bob Dylan 30th Anniversary Celebration" will be broadcast on public television in March as part of the Corporation for Public Broadcasting's new "In The Spotlight" series. The series, produced by Thirteen/WNET New York and funded by the CPB, also will feature "Elton John—Live!" taped earlier in 1992 in Barcelona. Both installments will feature previously unseen interviews and backstage footage.

The Nashville Network, the Amusement and Music Operators Assn., and RCA Records will join forces to salute the King this month with an "Elvis Lives On TNN & Jukeboxes Everywhere" promotion. TNN viewers will get the chance to win a nostalgia CD jukebox filled with the King's hits. Other prizes include Presley collectibles. Jukebox operators and retailers also are participating in the promotion.

THE EYE



by Deborah Russell

PRODUCTION NOTES

LOS ANGELES

• Flash Frame Films director George Seminara directed the Ramones' new Radioactive video, "Strength To Endure." He used live footage reeled during a number of the band's recent gigs in L.A. and New York. Doug Friedman produced the clip.

• Director Scott Kalvert is the eye behind "Nothin' My Love Can't Fix" by sitcom star Joey Lawrence. Kalvert shot the Impact/MCA clip on location at Venice Beach.

• Maddhatter Films director Bill Stobaugh recently reeled "Sleeping With You" for Epic's Firehouse. Stobaugh produced the clip's animation sequences, while Victoria Vallas produced the performance footage.

NEW YORK

• Director Randee St. Nicholas shot Whitney Houston's "I'm Every Woman," the second single from "The Bodyguard" soundtrack on Arista. Chaka Khan (who once recorded the tune) appears in a cameo, as does Valerie Simpson, who co-wrote the song with husband Nick Ashford. The discerning viewer also will recognize TLC and a troupe of Bobby Brown's dancers.

• Riviera Films director Abe Lim shot "Funky Child" and "Check It" for the Lords Of The Underground. L.L. Cool J, Marley Marl, M.C. Peaches, and Future Sound all appear in the "Check It." Andrena Hale and Suzanne Coldwell produced the clips.

• Rock photographer Michael Lavine shot "Oreo Dust," a new video

from Caroline rock act Fudge. Lavine produced the clip with Steve Brown for High-Risk Productions.

OTHER CITIES

• Black Ball Films director David Roth reeled Babes In Toyland's new Warner Bros. video, "Won't Tell," on location in Minneapolis. Roth also reeled Dream Theater's Atco clip "Pull Me Under" on location in Chicago. Bitsy Byron and Chris Ball produced.

TO OUR READERS

Due to holiday deadline restrictions, the Clip List does not appear this week.

NOT ALL EUROPEAN GENERIC VIDEO CAMPAIGNS ARE BEASTLY

(Continued from page 3)

right direction"), which also promoted the latest rental titles.

The entire campaign collapsed just a few weeks later.

Yet generic campaigns are far from a dead issue. Two major U.K. distributors are planning to join and broaden Columbia TriStar's current "Rental Build" drive, while Espace Video Europeen (a European Community-funded program to support the video release of European-made movies) is promising to explore the possibility of a Continent-wide campaign in the spring. And, the participants promise, no African bull.

Britain's ill-fated 1991 effort was originally masterminded and chaired by Columbia TriStar's U.K. chief, Cees Zwaard. He had helped put "Video Film Festival" on the map in Holland three years earlier, when he was in charge of the company's Benelux division. He says the bottom fell out of the U.K. campaign because of intercompany wrangling over direction and content.

The campaign was certainly Europe's most ambitious, but its failure lay in ambivalence: Should a generic advertising campaign be strictly that—promoting the plus points of the medium itself—or include advertising for specific titles? That is where the issue of funding comes in: If a generic approach includes specific titles, it can be offset against royalty payments to the producers. If a campaign is truly generic, however, the producers cannot be charged. There is no pigeonhole for the expenditure and it has to come straight out of company profits. None of the Hollywood majors here has a generic advertising budget.

"Then there was the factor of personalities involved," says Norman Abbott, director general of distributor body, the British Videogram Assn. "In the U.K., market shares are so even and distributors so jealous of sales and proud of their own products that it was hard for them to sink their identities into a common plan."

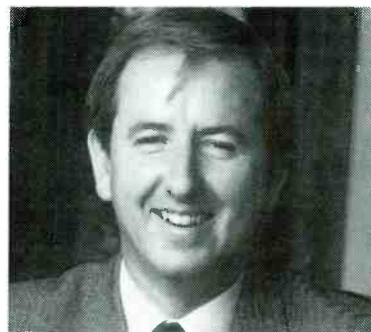
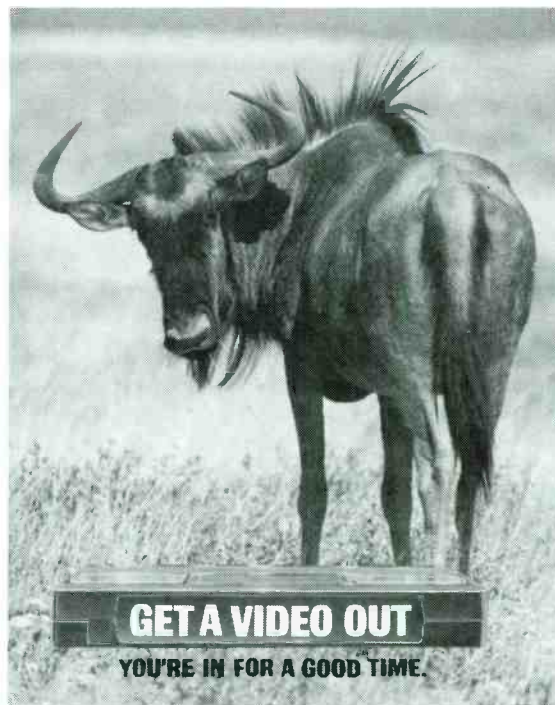
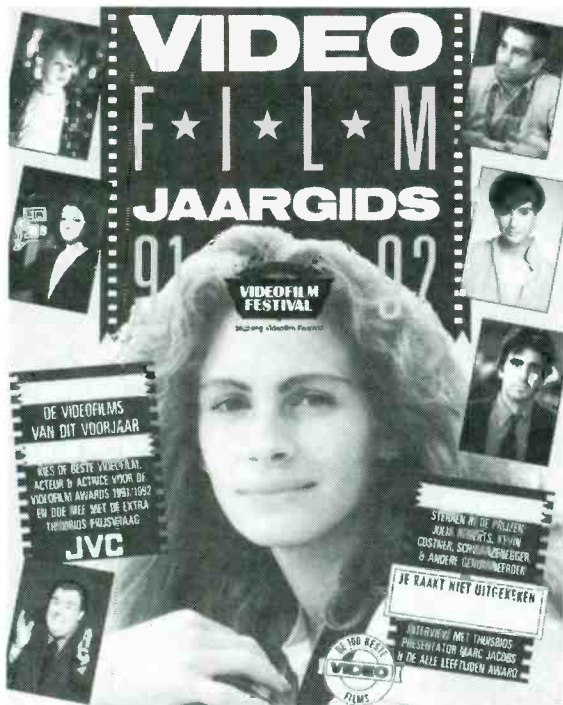
There were other lessons learned from the aborted promotion. For example, if an advertising campaign is to increase rental and retail business, it must tie into what is happening at retail. With the U.K. effort, dealers weren't sufficiently consulted beforehand—and when they were, there was insufficient "labeling" to carry the advertising image into the stores.

Another fundamental mistake was in having no outside organization coordinating the campaign. The generic drives most noticed by the British public are for meat, milk, and wool—all of which have an outside body dedicated to promoting a cause.

EXCEPTION RATHER THAN RULE

Elsewhere in Europe, generic advertising campaigns are few and far between. A number of distributors in Sweden and Germany have operated joint schemes, the latter finding relative success with a multimedia campaign split across TV, radio and print. This "Best Of Hollywood On Video" promotion was organized by member companies of the Motion Picture Export Assn. of America and was titled but not generic in the true sense.

Avoiding the term "generic" was an issue when distributors in Eire set up their first joint campaign this summer, according to Edward Elliman, general secretary of the Irish Video Retailers' Assn. "There's a lot



Generic video advertising campaigns have been tried in several European countries, with mixed results. Top left: The Netherlands' successful Video Film Festival produces a magazine and TV show as well as print advertising. Top right: Britain's "Get A Video Out" campaign collapsed after only a few weeks. At bottom, from left, are John Dick, CEO of Espace Video Europeen; Marek Antoniak, sales and marketing director of Columbia TriStar Video and coordinator of Rental Build, a U.K. video campaign; and Bert Ponsen, head of the Video Film Festival Federation in Holland.

of bad odors associated with the term after the U.K. campaign," he says. A "menu" of joint marketing activities was offered to distributors and, after a presentation in Dublin titled "Communications Programme For Growth," Fox, Guild, and Columbia united in a joint TV advertising campaign. In addition, an in-store industry chart was funded and used to gain extra media coverage.

The TV campaign consists of 10- and 30-second commercials for specific product with a generic message. "Not a generic campaign in the strict sense," says Anthony Fitzpatrick, manager of Sony Music Video. "Maybe the bottom line is that it should have been, but it was product-led, along the lines of the 'Three To See' campaign in the U.K. 2 1/2 years ago."

Fitzpatrick says the advertising has been effective but that measuring the response is difficult. One element, a dealer-involved rental tokens scheme, was dropped. "The value for money didn't translate to the consumer, because they only got one or two free rentals. The dealers had to put the sterling equivalent of over \$19 up front, too, and they didn't really get behind it."

ITALIAN EXTRAVAGANZA

A similar campaign was tried by seven distributors in Italy during the last quarter of 1991. It wasn't so ambitious, but its \$1.5 million budget did extend to 300 TV ad spots on the Berlusconi network and a 15-minute rental review show. According to Timmy Trew, Warner Home Video's Italian chief executive, the campaign was abandoned because there was no dis-

cernible upturn in rentals.

"All it did was to help the renting out of movies, but that doesn't really help us distributors," he says. "Putting the budget toward sell-through advertising makes more sense, as it quite clearly ups distributor revenues directly."

"The video industry is stopping these campaigns because they're not properly targeted," he continues. "Because of growing sell-through it appears that rental is dying, but we still achieve 45% of our revenues from rental. Often all that is happening is that generic campaigns are helping smaller competitors, and do you really want that?"

Bert Ponsen, head of the Netherlands' Video Film Festival Federation, disagrees. He argues that in Holland and other European territories, "too many people don't know the fun of video and they are persuaded to rent and buy through generic campaigns. Trade in the first year of our operation, for example, went up 15% across the entire industry."

TRULY GENERIC CAMPAIGN

Now in its fourth successful year, Video Film Festival is one of just two truly generic campaigns in Europe. It is a complete campaign in every sense—generic, title-led, and ranging from TV and print advertising to a generic logo carried in-store with banners, point-of-sale material and a free preview cassette.

One of its most intriguing aspects is the half-hour TV show funded by the campaign. In tandem with dealer group NVIDEO, Dutch video distribu-

tors bankroll a program called "Video Film Festival" on commercial station RT4. "Because a large number of video distributors already advertise on the station, the funding is negotiated and doesn't actually cost a great deal," says Filip Struyven, Columbia TriStar's Dutch head. The program reviews the latest releases, with interviews and features. Dealer involvement consists of stocking a consumer magazine published by distributors.

Whereas "Video Film Festival" reviews new product, the magazine concentrates on all titles released over the past 12 months, so the dealer sees both bases covered. With a circulation of more than 1 million copies, the magazine reaches about one-third of Holland's TV homes.

The overall budget of VFF, which has 80% cooperation from Dutch distributors, is now 2 million Dutch guilders (about \$1.1 million), and VFF Federation's Ponsen expects to extend the campaign into the Dutch-speaking part of Belgium.

NEW U.K. CAMPAIGN

VFF came out of the ashes of Video Film Promotion Club, masterminded four years ago by Zwaard—who is now helping to create Europe's only other truly generic campaign, Rental Build, in the U.K. This is a TV and radio advertising drive solely funded by Columbia TriStar, with a budget of around \$850,000 deployed in two-week bursts, four times a year. Members of the public are interviewed on-camera about the plus points of video as a home entertainment medium. There is a message confirming a 12-

month satellite TV holdback on video titles, and specific releases are also mentioned, although no clips are shown. Also not shown in the advertisements are the company's two labels, Columbia TriStar and 20/20 Vision.

Marek Antoniak, sales and marketing director of Columbia TriStar and the coordinator of Rental Build, says, "If you use a clip of a video, there are so many clips of films on TV that, to the consumer, it could be a cinema trailer or a trailer for something on TV and if you put on screen 'Out On Video,' it just gets lost in the same visual stimulus. It doesn't register with consumers."

Tracking studies by independent research company RSGB show Rental Build has coincided with an increase in rentals by people who are light video renters—the 75% of video owners who account for only 30% of rentals. As for awareness of the specific campaign advertisements, 28% of interviewees (1,000 were polled) could remember them, an encouraging response for a first year.

Support is also evident throughout the trade, particularly with the company's key and direct accounts. In previous years, dealers have always opted for lower prices as the key issue to help their business. This time, advertising topped the agenda.

The good news for the U.K. industry is that two other major distributors are now keen to join Rental Build. "It looks like we were right," says Antoniak. "To be honest, it's probably only manageable with three or four companies [participating], but it's nice when other distributors say, 'You've proved the point and we want to join in.'"

EUROPE-WIDE CAMPAIGN

If generic advertising works on a national level, the next question is whether—with a more unified European market in 1993—it can be conducted on an international level with a body like the International Video Federation operating as a coordinator. "I think a European campaign is possible," says VFF's Ponsen. "We try all the time to get people to talk to each other. Admittedly, campaigns are different and I see the cultural differences, but we're all mainly talking about the same pictures. I can't see it working on a day-to-day basis, but we're inventing the wheel and if they're doing that in, say, Germany, why shouldn't we get together and talk?"

Following its successful first conference in Dublin, Espace Video Europeen has announced a brief sortie into this very territory. With EVE providing 50% of the funding, it aims to unite a number of distributors of European-originated video titles and advertise them generically within a test territory.

John Dick, EVE's chief executive, explains, "People say that generic advertising doesn't work, but I think the problem with the U.K. campaign and the Hollywood majors was that they didn't really know what the campaign was or what it was trying to say. In my opinion, quality European cinema is a readily identifiable genre and we would be educating the consumers who aren't aware of the availability of quality video."

(Continued on page 68)

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PHILIPPINES—Marc A. Gorospe, Hillhaven, Don Antonio Heights, Don Mariano Marcos Ave., Diliman, Quezon City; Phone: 63 2 963344; Fax: 63 2 966892/9219587.

PORTUGAL—Fernando Tenente, Rua Santa Helena, 122 RC/OTO, 4000 Oporto; Phone: 351 487465.

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Word-Of-Mouth Spreads MD Message

■ BY DOMINIC PRIDE

LONDON—Sony kept to its promise of "discs by Christmas" when it rolled out its MiniDisc format in key European territories Dec. 15.

Hot on the heels of its November debut in Japan and the U.S., the format hit hardware shops in Germany, France, the U.K., and Holland in time for Christmas sales.

But record companies and retailers are waiting until the festive season is over until they see any meaningful sales from the new format. Sony Software Corp., which is coordinating the format's introduction, says it will start the main store traffic-building campaign early this year.

Music retailers have taken MiniDisc software in the U.K., France, and Germany, while Dutch record shops will stock titles in the early weeks of this

year. Italy will have a similar launch schedule to Holland.

Alan Phillips, Sony VP of sound technology marketing, Europe, admitted MiniDisc had come to the market at a time when retailers could ill afford the space. "But we made a promise to dealers and ourselves that we would have the players in stores by Christmas, and we did that."

Switzerland and Austria will be the next territories, Phillips confirms, with launches due in mid-January. The rest of Europe, including Belgium, Scandinavia, Italy, and Spain, will see MiniDisc by the end of February.

While Phillips has played a central coordinating role, organizing the "roadshow" to inform and educate dealers, the European launch of MD has been a decentralized affair, relying on Sony hardware companies and Sony Music in each individual territory.

Warner Links With Spain's DRO \$9 Million Deal In Due Diligence

■ BY HOWELL LLEWELLYN

MADRID—Warner Music looked close to a \$9 million deal with Spain's largest independent label, DRO, as Billboard went to press.

Warner Music Europe in London refused to confirm or deny reports in Spain's financial press that it was in conversation with DRO, the 10-year-old Madrid-based indie. However, the label said the press reports were true in principle.

Warner Music is believed to be in the due-diligence stage with DRO, and is expected to announce the deal this month.

Founded in 1982, DRO has repertoire containing some of Spain's biggest national acts. DRO (short for Discos Radiactivos Organizados) symbolized Spain's independent scene and its sale to a multinational is seen

as the end of an era for the country's smaller labels.

In 1989, DRO merged with a second independent, Gasa, and the partners bought a third independent, Twins. When the three grouped under the DRO umbrella in 1989 it was thought the company could challenge the multinational stranglehold in Spain. But the crisis that affected all of the record business in late 1990 harmed DRO more than the multinationals.

At the beginning of 1992, DRO began talks with Virgin Music about selling its operation, but those ended with the sale of Virgin to EMI. Shortly afterward, DRO sold its warehousing and distribution to Sony, with which it now has a distribution deal.

The acquisition also brought with it a debt burden that DRO has never been able to shake off. Estimates of an

(Continued on page 45)

Wedding Present's Gift For U.K. Singles Success

■ BY PAUL SEXTON

LONDON—Boyz II Men aren't the only ones challenging Elvis Presley's chart achievements. Last month, his 35-year record of placing 12 singles in the U.K. top 30 in one calendar year was equaled by a band largely unheard beyond its loyal fan base: the Wedding Present.

Since the 12 releases were available only in limited editions of 10,000, the British group's accomplishment also provided a telling snapshot of the U.K. singles market in 1992.

Presley's 1957 chart innings included such classics as "All Shook Up," "Mystery Train" and "Teddy Bear." The Wedding Present completed its residency with songs like "Three," "Silver Shorts," and "No Christmas," issued by RCA Records (exclusively on 7-inch vinyl) at the rate of one a month.

Loyal followers of the indie-oriented band from Leeds snapped up the entire 10,000 copies of each single within a

week of release. Every one was in and out of the top 30 within seven days, the most telling moment coming in May when 10,000 sales of "Come Play With Me" were enough to secure a No. 10 hit (it was the debut top-10 for the "Weddoes," who first charted on the independent Reception label in 1988).

"It shows the decline of the music industry in general," contends none other than the band's lead singer, David Gedge, who suggested the "year of singles" idea to RCA. The band's longtime press officer, Mick Houghton, adds, "What people are saying is that it's become a benchmark for how many records you have to sell to have a hit record. It's brought the weakness of the singles chart home to people."

Houghton also points out the industry-only "midweek" chart positions for some of the singles were as high as 4 or 5 before lack of availability pegged them back in the end-of-week figures. Only the January, July, November, and December releases failed to reach the

In contrast to DCC, launched here this fall, Sony has not used TV to advertise the new format. Instead it has relied on press campaigns and retailer-led initiatives, which will gradually spread the message by word of mouth through trade and the general public.

All four territories have had a generic MiniDisc campaign. In the U.K., point-of-sale material and press advertising have featured a black-and-white square logo using two words, "IT IS," emphasizing the recordability and portability of the format.

In Germany, trade and consumer press ads used the slogan "It's a revolution," with accompanying graphics centering on revolutionary images such as the red flag.

In France, the format was launched under Sony's generic banner, "If you can dream it, Sony can do it."

In Holland, normally the first mar-

ket to embrace new technology, hardware stores have been given demonstration models and started taking orders for a post-Christmas delivery. There the slogan is "sign up for the system," whereby customers pre-order the hardware and have two months to show their sampler disc to friends.

Dutch music dealers will only be taking titles after Christmas. Sony Music has responded to pressures from retailers, who are trying to regain lost ground after a disastrous summer.

Sony Music Holland marketing manager Gerard Rutte confirms Feb. 1 would be the combined soft- and hardware launch. Sony, EMI, Virgin, Dutch label Indisc, and compilations company Arcade all are planning a joint software-led splash to satisfy the demand months of anticipation should produce. "The machines and POS material have

(Continued on page 47)



On The 'Beatch.' BMG representatives and executives from the Asia Pacific's 15 countries convened with BMG executives from New York, London and Munich in Penang, Malaysia for the 3rd annual "Asia Beach" conference to discuss local and regional marketing, promotional and business opportunities. Among those celebrating at the event, from left, are: Osamu Sato, president, BMG Victor (Japan); Swee Yong, director, operations, Asia Pacific, BMG International; Dwayne Welch, director, A&R/marketing, Asia Pacific, BMG International; Peter Jamieson, regional director and senior VP, Asia Pacific, BMG International; Frankie Cheah, managing director, BMG Malaysia, Stuart Rubin, managing director, BMG Australia; Steve Pedro, VP finance, Asia Pacific; Andy Grainge; regional administration, analysis specialist, Asia Pacific, BMG International.

top 20, and black-market copies of the often hard-to-find singles were reported earlier in the year to be changing hands for upward of \$75.

The singles sported a group composition on the A side and an idiosyncratic cover version on the flip, and saw the Wedding Present working with producers such as Ian Broudie of the Lightning Seeds and former Rolling Stones alumnus Jimmy Miller.

"It's completely different from anything I've done before," says Gedge. "Normally you just write 15 songs and decide it's time to do an album. This was writing to a deadline, I suppose a little bit like writing for a magazine. I had to have the song by the end of the month." The release tactic has won the Wedding Present and RCA praise in some quarters for being different—not least for using the vinyl format—and criticism in others for what is perceived as overtly cynical marketing.

"The trouble with bands like the Wedding Present is that they don't in-

crease their fan base," says Andy Gray of the independent 19-store Andy's Records chain. "They did something different, you have to applaud that. But if the same people are buying each single, it doesn't break them to a wider audience. What I see with a lot of the 'indie' bands—although the Wedding Present aren't strictly indie—is that they get a lot of coverage in places like NME and Melody Maker but they don't actually sell a lot of records."

RCA product manager Steve Lowes says, "At first the shops were skeptical. We targeted the indie stores as well as the majors; Our Price didn't come on board for the first single and then regretted it. The dealers who gave us the support from the beginning got the singles."

The decision to make the singles limited editions was out of the group's hands. Says Gedge, "In my naive way, I imagined them all being released everywhere and everyone being able to

(Continued on page 45)



What's going on...

AT MIDEM ON JANUARY 24TH 1993

SEXUAL HEALING

A STAR-STUDED CONCERT TRIBUTE TO THE LATE, GREAT, INTERNATIONALLY RENOWNED

MARVIN GAYE

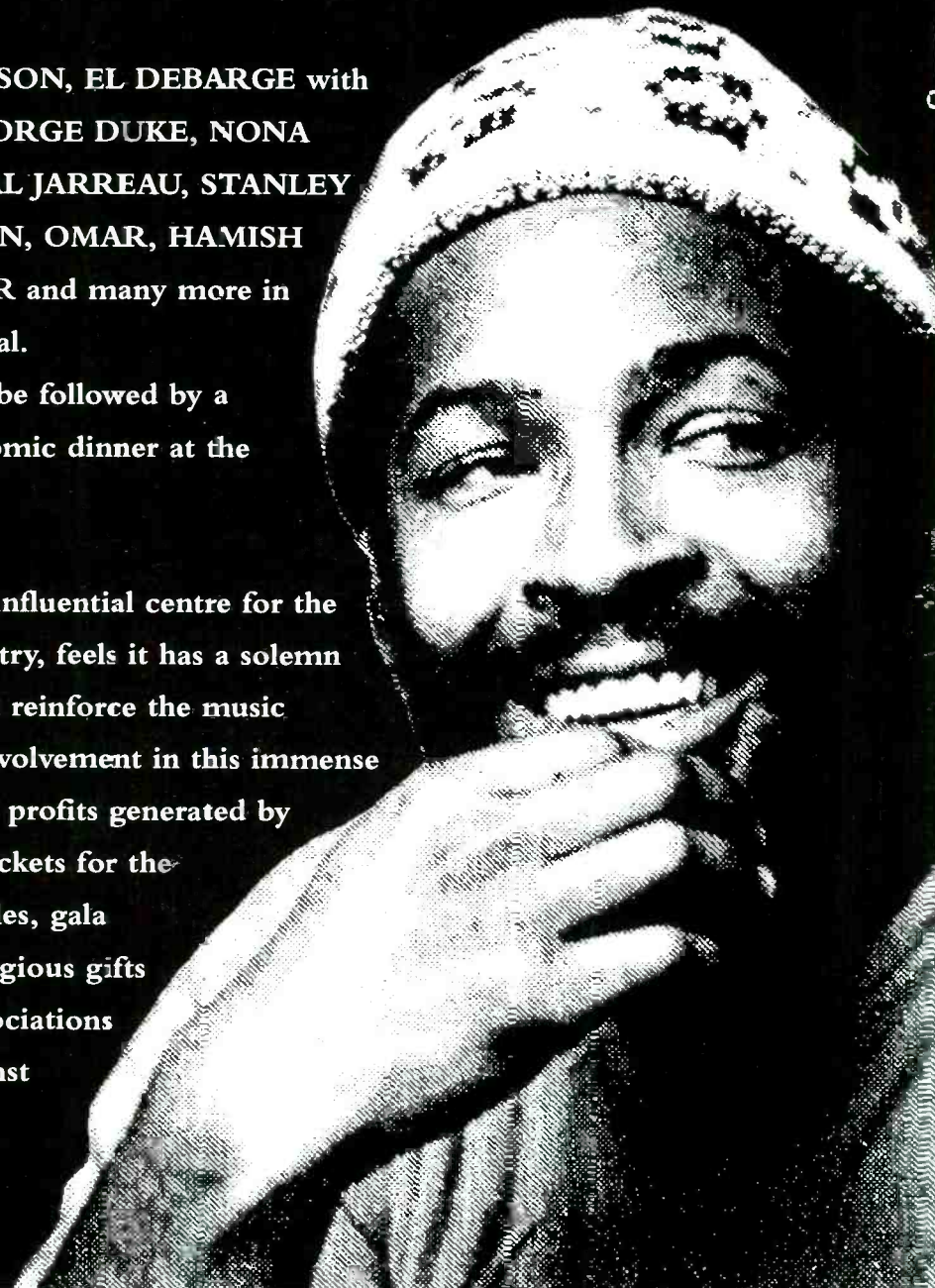
AN EVENING OF FUND-RAISING IN SUPPORT OF THE FIGHT AGAINST AIDS

Creator of a multitude of hits, unforgettable arrangements, this legend of a man remains amongst us as an unending source of inspiration. Sexual Healing will feature a star line up of artists who have been inspired by his music.

Join ASHFORD & SIMPSON, EL DEBARGE with CHANTÉ MOORE, GEORGE DUKE, NONA GAYE, DARYL HALL, AL JARREAU, STANLEY JORDAN, CHAKA KHAN, OMAR, HAMISH STUART, PAUL WELLER and many more in support of this vital appeal.

This special concert will be followed by a specially created gastronomic dinner at the Palm Beach.

Midem, an essential and influential centre for the international music industry, feels it has a solemn duty to contribute to and reinforce the music industry's concern and involvement in this immense and urgent problem. The profits generated by the organised events — tickets for the concert, TV and radio sales, gala dinner and raffle of prestigious gifts — will be donated to associations involved in the fight against AIDS.



OPTION 1. Concert and Dinner / *Concert et Diner*

This includes the best seating at the concert and specially created gastronomic dinner at the Palm Beach.

Number of tables required (maximum 10 people per table)
(30,000 FF minimum suggested price per table)

OR

Number of places (3,000 FF per person)

Total amount (Taxes included/TTC) _____ FF

OPTION 2. Concert only / *Concert uniquement*

Type of seats required

Stalls (Amount required @1000 FF per person) _____

Balcony (Amount required @500 FF per person) _____

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Total amount _____ FF

OPTION 3.

Cannot attend, but would like to contribute to the Sexual Healing fund. Enclosed is my donation of _____

OPTION 4.

I would like to buy 1 colour page in the Concert Programme at 15,000 FF

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Position _____

Company _____

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Country _____

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Fax: _____

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By bank transfer: Midem "Lutte contre le SIDA"
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5, place Tristan Bernard
75017 PARIS
Account No: M U 10020-58

Date and signature _____

RSVP: MIDEM Organisation "Artistic Dept", before January 15th 1993.
Tel.: 33 (1) 44 34 44 44, Fax: 33 (1) 44 34 44 00.

Tickets will be available at the "Artistic desk" Palais des Festivals level 2 from January 22nd 1993.

Black Tie

New Firm To Shake Up Dutch Charts

BY WILLEM HOOS

AMSTERDAM—Charts in Holland are due for a shakeup this year as a new competitor comes onto the scene.

The new Dutch Hit Parade Foundation (Stichting Nederlandse Hit Parade) will be headed by former Dutch Top 40 Foundation MD Sieb Kroeske, and intends to start producing charts beginning Feb. 1.

Kroeske resigned Dec. 7 from the Top 40 Foundation (Stichting Nederlandse Top 40), the organization behind Holland's main chart system, claiming a conflict of interest with the board. No successor has been appointed yet, but Peter van Dooren has been named as interim MD.

Kroeske claims that more than 80% of the Dutch record industry supports the chart, along with national public broadcasters.

PolyGram Regrouping Japan Subsidiaries No Job Losses Cited In Consolidation Of Labels

BY STEVE McCLURE

TOKYO—PolyGram is reorganizing its Japanese subsidiaries as part of a strategy to make its name visible in all major international markets. The back-office functions of Nippon Phonogram and Polydor K.K. will be consolidated and absorbed into PolyGram K.K., while the labels will focus on A&R and marketing activities. No job losses are said to be involved.

By the end of 1992, PolyGram hoped to have acquired nearly all the shares belonging to minority shareholders in Nippon Phonogram and Polydor K.K., completing a process that over the years has seen the Dutch-based company gradually increase its stakes in the two units. (K.K. stands for Kabushiki Kaisha, or joint-stock company.)

According to Nippon Phonogram president Alex Abramoff, PolyGram K.K.—which is 100%-owned by the parent company and until now inactive—will absorb the two firms' financial, general affairs, stock control, computer, and other administrative functions. Terumi Mizuta will serve as president of the new organization, while continuing as chairman of Polydor K.K. He reports to PolyGram Far East president Norman Cheng, who is based in Hong Kong.

"It's a natural step for PolyGram to take in Japan," says Abramoff. "If we're to expand in this market, we have to concentrate on local activities. We have weaknesses here. By having Polydor K.K. and Phonogram become more specialized in marketing, we can emphasize our domestic activities." Both companies are heavily oriented toward international product—Nippon Phonogram almost exclusively—in a market where domestic repertoire is estimated to account for more than 75% of total industry sales.

Abramoff says that doesn't mean the companies will forget about selling international product, however. "We want [PolyGram K.K.] to become the No. 2 record company in

Holland authors and copyright society BUMA/STEMRA has given its support to Kroeske's new foundation. BUMA/STEMRA's own chart foundation, the National Hit Parade Foundation, has merged with Kroeske's Hilversum-based organization, which is due to produce nine separate listings.

The charts comprise top 50 singles; bubbling-under singles; Dutch-language singles top 30; dance singles top 30; top 100 albums; top 25 compilation albums; top 30 classical albums; top 30 albums based on specialist pop and rock record shops; and a sell-through video top 30.

Insiders in the Dutch music business believe this year heavy competition will break out between Kroeske's foundation and the Top 40.

The founder of Top 40 is Lex Harding, for many years head of radio at Holland's leading public broadcaster,

Veronica. Since a few weeks ago, he has been boss of a new Dutch commercial radio station, Radio 538.

Harding is still a member of the board of the Top 40 foundation but his radio station uses top 30 radio singles charts of its own.

If the battle produces a winner it will end years of confusion over the Dutch chart system. Two organizations, the National Top 40 Foundation and a BUMA/STEMRA-funded National Top 100, have been used. The Top 100 will disappear when the new body starts work in February.

The new foundation will use the Intomart computer system already installed in some stores, as well as telephone inquiries. Some 200-225 shops will be covered. The Top 40 Foundation will use telephone enquiries only, working with 160-170 shops.

Japan. But then again, why not catch up with Sony? I think we want to be the No. 1 record company in Japan."

According to trade paper Record Tokushin, Polydor K.K. is currently Japan's third-ranked record company (excluding video and other products), with sales in the year to March 31, 1992, of 47 billion yen (\$349 million), representing a market share of 12.3%. However, consignment sales from record companies Polystar, Fun House, and Kitty Records accounted for nearly half that amount. (PolyGram recently sold its 51% Polystar stake). Nippon Phonogram had record sales of 814 million yen (\$6 million) for a 2.1% share of the market in the year to March '92.

PolyGram traces its presence in the Japanese market back to the

mid-'50s, when Deutsche Grammophon owned one-third of Polydor K.K., with various Japanese companies owning the remainder of the shares. Over the years PolyGram has increased its stake, to where it now has a 74% holding. Victor Company of Japan (JVC) is to sell its 15% stake to PolyGram, leaving roughly 10% in the hands of a disparate group of investors who don't want to divest.

Nippon Phonogram was formed in 1970 as a joint venture between JVC (50%), Matsushita (10%), and Philips (40%). PolyGram now owns 65% of the company's shares, while JVC has 25% and Matsushita 10%. They were to sell their stakes to PolyGram by the end of '92 in what Abramoff stresses is an amicable agreement.

Greek Labels Set Sights On TV Ads To Push Album Sales

BY JOHN CARR

ATHENS—Booming commercial TV stations are the latest weapon in the Greek music business' fight against a flagging winter market.

Amid the gloom of a nationwide recession, about a dozen labels have made discount deals with at least three major TV stations to advertise more than 60 newly produced compilation albums.

"Greece is a television-mad country now," says PolyGram Greece MD Viko Antypas. In just over three years since the first commercial stations arrived, they have gained more than 80% of TV advertising revenue and knocked the state broadcaster off its pedestal. The lion's share of revenue goes through the two biggest networks, Athens-based Antenna TV and Mega Channel.

Even so, TV advertising in Greece is estimated to have the lowest yield

of all European countries, partly due to what many executives see as excessively high costs.

But the labels recently talked channels into slashing at least one-third off the non-prime-time rates for advertised compilations, in return for the channel's logo on the album's artwork.

One problem besetting the domestic music business is the relative scarcity of artists' videoclips. "You can't promote a national act now without a clip," says Antypas. PolyGram itself has six compilations battling in the holiday and winter marketplace.

While Antenna TV and Mega Channel are expected to hugely increase their revenue from advertising compilations even at lower rates, the same does not hold true for ailing state-run ET-1. The broadcaster is believed to have cut its rates to almost nothing to raise its 12% viewer rating.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

IRELAND: Goats Don't Shave—the oddly named but highly popular quintet from Donegal—is on tour here until Jan. 17, prior to embarking on a month of dates on the British mainland from Feb. 17. The band's debut album, "The Rusty Razor" (Dino), which has already been certified gold (10,000 copies), combines strong Irish traditional roots with rock, country, and hillbilly influences, prompting comparisons with the Waterboys, the Pogues, the Saw Doctors, and Del Amitri. Formed after a series of impromptu sessions in a Dungloe pub leased by the group's leader and songwriter, Pat Gallagher, Goats Don't Shave first came to prominence last year with the massive hit "Las Vegas (In The Hills Of Donegal)." One of the album's most powerful numbers, "The Evictions," recalls the tyranny of a 19th-century Donegal landlord, an episode embedded in local folk memory. **KEN STEWART**

AUSTRALIA/JAPAN: In the '60s, many U.K. chart acts, including the Beatles and the Rolling Stones, recut their hits in European languages. In the '70s, Spanish became the popular tongue, as acts like Abba, Linda Ronstadt, and Bette Midler wooed the South American market with "localized" versions of their songs. This international marketing ploy has been largely ignored by Australian acts, until the recent arrival of new pop queen Girlfriend, whose strategy for breaking big in Japan is to record not only a single but an entire album in Japanese. The teen quintet, two of whose members are still in school, debuted at No. 1 on the Australian chart with "Take It From Me" (BMG) and has the potential to be a female antipodean version of New Kids On The Block. As well as starring in a Japanese advertising campaign for Twister chocolate bars and performing the theme song ("Fascination") for a major current-affairs show on Japanese TV, Girlfriend has two albums scheduled for release in Japan in March: the band's original Australian release, "Make It Come True," and a second album with eight recut tracks and three new songs written specifically for them by major Nippon songsmiths. **GLENN A. BAKER**

GERMANY: In the politically charged climate following reunification, an increasing number of acts are using their music to address issues of social concern. If chart success is anything to go by, their messages are at least being heard. Singer Udo Lindenberg, a veteran of many campaigns, has been riding high on the chart with his album "Panik-Panther" (Polydor). The single of the same title calls on people to take a firm stand against skinheads and the rising tide of violence against foreigners. On a similar tack is rock star Westernhagen with his chart single "Steh Auf" (Stand Up), which encourages resistance to oppression in general, while rap crew Die Fantastischen Vier takes a stand against fascism in its song "Hoert Euch Den An" (Listen To This; Sony). The group's message is clear: "Stop shaving your head and marching on the streets—we cannot afford to isolate ourselves again." **ELLIE WEINERT**



FRANCE: As usual in December, the music community rallied for four days at the trendy Transmusicales festival in the city of Rennes in Brittany to take the country's musical pulse for the year. Established 14 years ago, the festival is unique in that it mixes together up-and-coming acts of widely differing music styles in a relaxed, friendly ambience. Where else in the world could you see live in the same evening a French band from Brittany playing traditional music from Eastern Europe (Les Pires); a Clash-inspired Mexican band (Cafe Tacuba); an outstanding a cappella singer performing traditional songs from Brittany (Denez Prigent); an Irish trio (the Pale); a rising U.S. rap star (Me Phi Me); a veteran Egyptian star (Ali Hassan Kuban); and a Japanese hip-hop band (Vibrastone)—and find all of them being received with broadly equal enthusiasm by much the same audience? Other highlights of the festival included Bob Mould's new trio Sugar, godfathers of rap the Last Poets, and a rave party attended by 6,000 people with live performances by the Orb and 808 State. **EMMANUEL LEGRAND**

NEW ZEALAND: News that 1992 saw the most chart action since 1975 by local acts has been tempered by the cancellation of the influential television video shows "TVFM" and "EBS." The NZ on Air division of the Queen Elizabeth



Arts Council, which has funded numerous videos this past year, claims its assistance has been instrumental in placing twice as many chart entries—48 in 1992—than the previous 1981 high, but expresses disappointment that the TV3 channel should cancel its programs at a time when local music is "on a high." Despite the recent failure of a lobby to impose a quota of home-produced music on radio, there has been growing acceptance of local product in a market traditionally dominated by international acts.

For acts like the Greg Johnson Set—whose "Isabelle" spent 15 weeks on the chart and whose video received more than 20 screenings—the importance of the video programs cannot be underestimated. In the past 18 months, NZ on Air has funded 91 videoclips but now says it will have to "take stock" in 1993. It is a sobering end to an exciting year. **GRAHAM REID**

WARNER/DRO LINK

(Continued from page 42)

\$8.1 million debt have been reported in the Spanish press, but these were treated with skepticism by DRO. A Warner Spain spokesman said figures being reported before Christmas would be corrected early this year.

The catalog includes many top-selling Spanish acts, such as Celtas Cortos, Duncan Dhu, Hombres H, Los Secretos, and Orquesta Mondragon.

DRO's share capital is listed as Pta 62.3m (\$560,000) and its turnover in 1991 was about \$18 million. The company has a distribution deal in Italy and contracts to import material from the U.S.

If Warner inks the deal with DRO, it will bring it nearer its goal of having two record companies in every major market outside the U.S. In addition to a Warner-titled company, it operates EastWest in the U.K. and Germany, Alfa Moon in Japan, Carrere Music in France, and CGD in Italy.

THE WEDDING PRESENT

(Continued from page 42)

buy them. But RCA were a bit pessimistic, they were worried that people might get bored with the series."

RCA international marketing manager Juliet Howles counters, "If it had been unlimited, I don't think any record company would have seen it through, it would have been so costly."

Outside the U.K., the singles were available only in Ireland (just 750 copies per single), and Howles adds small numbers were exported to Germany and Switzerland. The band also bought an extra 1,000 of each title itself to sell through its own mail-order operation.

In June, RCA released "Hit Parade 1," a set of the A and B sides of the first six singles, but U.K. sales were said to be a third down on a "normal" Wedding Present album. North American sales were hit by troubles at its releasing label, BMG-funded First Warning. Negotiations continue for North American release of "Hit Parade 2," due Monday (4) in all other territories.

Myriad Influences Warm To 'Global Meditation' Set

BEFORE THE holiday spirit recedes and the frantic pace of business-as-usual returns, it's worth considering the role traditional music around the world plays in nurturing a certain inner peace.

That role is the inspiration for one of the more intriguing CD boxed sets to reach U.S. stores recently. "Global Meditation: Authentic Music From Meditative Traditions Of The World" is a four-CD set assembled over the past year by the Relaxation Company of Roslyn, N.Y., and sold in the U.S. through independent distributors, including Rounder Records, Precision Sound, and East Side Digital. The Relaxation Company will be present at the MIDEM conference Jan. 24-28 in Cannes to explore international distribution for the set.

Billed as "a collection of spiritual, ritual, and meditative music from 40 countries and traditions," the project grew out of the Relaxation Company's experience with new age music, says company founder **Jeff Charno**. He notes certain elements of world music, such as the hypnotic, harmonic voices of Tibetan monks, have found favor with new age music listeners.

But those expecting merely exotic, soothing sounds on "Global Meditation" in the new age realm will find that this set is, in fact, a particularly well-packaged world-music primer. A 28-page booklet provides brief cultural context for the sounds herein. "In the context of a set like this," says Charno, "people are going to get to hear things that they just wouldn't get to hear."

Producer **Brooke Wentz** spent a year researching tracks for inclusion on the four CDs, licensing material from some 30 different international sources. The material ranges, in vintage, from the spiritual Hawaiian chants of master **Joseph Ihalaole** recorded in 1923 to a track from the most recent disc by the **Master Musicians Of Jajouka** released last year on Axiom Records.

Initially, says Charno, they had considered organizing the repertoire geographically but came upon a concept that works far better. The four CDs spotlight, in turn, songs and chants, harmony and interplay by ensembles, melody, and rhythm and percussion.

Some striking juxtapositions result: aboriginal "wongga" chants by **Arthur Toby**, **Jimmy Mullane**, and **Collier Bangmorra** licensed from Larrikin Records and a 13th-century arrangement of "Gloria" from the English **Ladymass** newly performed by the **Anonymous 4**, a

New York group (Harmonia Mundi Records); the balafon percussion of **Farafina**, from the West Africa nation of Burkina Faso (Intuition Records) and a tabla duet from **Zakir Hussain & the Rhythm Experience** (Moment Records); the Scottish pipes of **Gordon Mooney** (Temple Records) and the Chinese wind duo the **Guo Brothers** (Virgin), just to name a few.

"I think the term 'ear-opening' is where it's at," says Charno. "These are wonderful, moving, uplifting sounds."

DEEP PURPLE has reunited and signed a worldwide deal with BMG International. Founding

members **Ian Gillan**, **Ritchie Blackmore**, **Jon Lord**, and **Roger Glover** are recording at German rocker **Peter Maffay's** studio outside Munich. An album is scheduled for release in the spring.

ASCAP WILL host a free "Music In The Movies" seminar Feb. 2 in London to examine the creative and business aspects of film and TV music. It will feature a panel of industry professionals, chaired by ASCAP's **Nancy Knutsen** and **Todd Brabec**.

FASCIST-FIGHTING German rap artist **J.** (Billboard, Sept. 26, 1992), who has been signed to A&M Records for his U.S. debut, has obtained international management with **Charly Prevost**, former president of Island Records. **Jack Rieley**, J.'s Paris-based manager and head of the Fai Group Inc., which represents the artist worldwide, reports Prevost will be president of Fai America, based in Los Angeles, and responsible for J.'s career in the U.S., Canada, Japan, Australia, and New Zealand.

BORDER CROSSINGS: **Mudhoney** heads Down Under for an Australian tour that stops off first Jan. 14 at the Power Station in Auckland, New Zealand... **Chris Rea** opens a tour of the U.K., Scandinavia, and Germany Jan. 18 at the Point in Dublin... **Damn Yankees** land in Japan for a brief tour that begins Jan. 19 in Tokyo... **Babes In Toyland** begin a European tour Feb. 1 in Dublin behind their Warner Bros. debut disc, "Fontanelle."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to **Thom Duffy**, Billboard, 23 Ridgmount Street, 3rd Floor, London, WC1E 7AH or faxed to 71-323-2314.



by Thom Duffy

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HITS OF THE WORLD



EUROCHART HOT 100 12/19/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	5	HEAL THE WORLD MICHAEL JACKSON EPIC
3	6	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
4	1	END OF THE ROAD BOYZ II MEN MOTOWN
5	3	DON'T YOU WANT ME FELIX deCONSTRUCTION
6	7	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
7	4	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME
8	9	IRON LION ZION BOB MARLEY & THE WAILERS TUFF GONG
9	11	DIE DA?! DIE FANTASTISCHEN VIER COLUMBIA
10	10	BE MY BABY VANESSA PARADIS REMARK
1	1	ALBUMS
2	3	ABBA GOLD POLAR
3	5	GENESIS THE WAY WE WALK VOL. I VIRGIN
4	10	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
5	2	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE
6	4	SADE LOVE DELUXE EPIC
7	11	BON JOVI KEEP THE FAITH JAMCO
8	8	ERASURE POP! THE FIRST 20 HITS MUTE
9	NEW	ERIC CLAPTON UNPLUGGED REPRISÉ
10	7	CHER CHER'S GREATEST HITS 1965-1992 GEFFEN
		MADONNA EROTICA MAVERICK

AUSTRALIA (Australian Record Industry Assn.) 12/20/92

THIS WEEK	LAST WEEK	SINGLES
1	5	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA/BMG
2	1	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR
3	3	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL/EMI
4	4	ACCIDENTLY KELLY STREET FRENTE WHITE/FESTIVAL
5	6	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PHONOGRAM
6	2	THE DAY YOU WENT AWAY WENDY MATTHEWS TOADART/WARNER
7	7	NOVEMBER RAIN GUNS N' ROSES GEFFEN/BMG
8	8	BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM
9	13	WHO'S GONNA RIDE YOUR WILD HORSES U2 ISLAND/POLYGRAM
10	12	TEQUILA A.L.T. & THE LOST CIVILIZATION WARNER
11	11	DEEPER AND DEEPER MADONNA SIRE/WARNER
12	NEW	YOU DON'T TREAT ME NO GOOD SONIA DADA FESTIVAL
13	9	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH MCA/BMG
14	20	IN YOUR ROOM TONI PEAREN MUSHROOM/FESTIVAL
15	14	KEEP THE FAITH BON JOVI MERCURY/PHONOGRAM
16	17	EBENEZER GOODE THE SHAMEN LIBERATION/FESTIVAL
17	10	SOMETHING GOOD UTAH SAINTS POLYDOR/POLYGRAM
18	NEW	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS SONY
19	18	JUMP THE MOVEMENT BMG
20	15	AIN'T NO DOUBT JIMMY NAIL TOADART/WARNER
1	1	ALBUMS
2	2	ABBA GOLD POLYDOR/POLYGRAM
3	NEW	SIMPLE MINDS GLITTERING PRIZE 81-92 VIRGIN/EMI
4	3	THE TWELFTH MAN STILL THE 12TH MAN EMI
5	4	AC/DC LIVE (DOUBLE) ALBERTSON/SONY
6	6	JOE COCKER THE ESSENTIAL COLLECTION EMI
7	5	WENDY MATTHEWS LILY TOADART/WARNER
8	15	FRENTE MARVIN THE ALBUM WHITE/FESTIVAL
9	16	GUNS N' ROSES USE YOUR ILLUSION I GEFFEN/BMG
10	11	GUNS N' ROSES USE YOUR ILLUSION II GEFFEN/BMG
11	NEW	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA/SONY
12	12	GIRLFRIEND MAKE IT COME TRUE RCA/BMG
13	10	THE BEACH BOYS SUMMER DREAMS EMI
14	17	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
15	7	ERIC CLAPTON UNPLUGGED WARNER BROS
16	9	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PHONOGRAM
17	14	BOYZ II MEN COOLEYHIGHHARMONY MOTOWN/POLYDOR
18	8	RED HOT CHILI PEPPERS WHAT HITS? EMI
19	13	BON JOVI KEEP THE FAITH MERCURY/PHONOGRAM
20	18	NOISEWORKS THE WORKS COLUMBIA/SONY
		BELINDA CARLISLE BEST OF BELINDA VOL. 1 VIRGIN/EMI

GERMANY (Der Musikmarkt) 12/15/92

THIS WEEK	LAST WEEK	SINGLES
1	2	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP
2	1	SWEAT (A LA LA LA LONG) INNER CIRCLE WEA
3	3	DIE DA?! FANTASTISCHEN VIER COLUMBIA
4	6	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
5	12	HEAL THE WORLD MICHAEL JACKSON EPIC
6	4	DON'T YOU WANT ME FELIX deCONSTRUCTION
7	5	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
8	11	KEEP THE FAITH BON JOVI MERCURY
9	7	RAUMSCHIFF EDELWEISS EDELWEISS WEA
10	9	END OF THE ROAD BOYZ II MEN MOTOWN
11	10	JUST ANOTHER DAY JON SECADA SBK
12	8	BAKER STREET UNDERCOVER PWL
13	17	HOUSE OF LOVE EAST 17 METRONOME
14	16	NOVEMBER RAIN GUNS N' ROSES GEFFEN
15	13	SLEEPING SATELLITE TASMIN ARCHER EMI
16	14	DRIVE R.E.M. WARNER BROS

17	18	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND
18	NEW	BE MY BABY VANESSA PARADIS POLYDOR
19	15	ONE LOVE DR. ALBAN LOGIC
20	NEW	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
		ALBUMS
1	1	ABBA GOLD POLYSTAR
2	2	GENESIS THE WAY WE WALK VOL. I VIRGIN
3	3	BON JOVI KEEP THE FAITH MERCURY
4	8	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE
5	4	FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
6	12	ROXETTE TOURISM ELECTROLA
7	7	JOE COCKER THE BEST OF JOE COCKER CAPITOL
8	5	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
9	11	DIE PRINZEN KUSSEN VERBOTEN HANSA
10	14	VAYA CON DIOS TIME FLIES BMG/ARIELA
11	6	JON SECADA JON SECADA SBK
12	13	ERASURE POP! THE FIRST 20 HITS MUTE
13	9	ERIC CLAPTON UNPLUGGED REPRISÉ
14	10	PETER MAFFAY FREUNDE & PROPHETEN TELDEC
15	17	MICHAEL JACKSON DANGEROUS EPIC
16	NEW	DIE FLIPPERS LIEBE IST EINE ROSE ARIOLA
17	18	ROGER WHITTAKER STIMME DES HERZENS INTERCORD
18	19	LIONEL RICHIE BACK TO FRONT MOTOWN
19	NEW	CHER GREATEST HITS 1965-1992 GEFFEN
20	16	SADE LOVE DELUXE EPIC

JAPAN (Music Labo) 1/4/93

THIS WEEK	LAST WEEK	SINGLES
1	3	KISS ME KYOSUKE HIMURO TOSHIBA/EMI
2	1	CHRISTMAS CAROLNO KORONIA JUNICHI INAGAKI FUN HOUSE
3	2	SEKAIJUNO DAREYORI KITTO MIHO NAKAYAMA & WANDS KING
4	4	BYE FOR NOW T-BOLAN ZAIN
5	6	MOTTO TSUYOKU DAKISHIMETANARA WANDS TOSHIBA/EMI
6	5	AVE MARIA EIENNO KOIBITO SHOGO HAMADA SONY
7	9	YUKIGA FURU MACHI UNICORN SONY
8	NEW	CHRISTMAS FOR YOU NOBUTERU MAEDA SONY
9	7	ORION KOME KOME CLUB SONY
10	NEW	LAST CHRISTMAS WHAM EPIC/SONY
1	NEW	ALBUMS
2	1	THE CHECKERS THE CHECKERS PONY CANYON
		B'Z FRIENDS BMG

FRANCE (Nielsen/Europe 1) 12/19/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DUR DUR D'ETRE BEBE! JORDY COLUMBIA/SONY
2	2	LES MARIES DE VENDEE ANAIS ET DIDIER BARBELVIVEN TALAR/SONY
3	8	HEAL THE WORLD MICHAEL JACKSON SONY/EPIC
4	5	LA LEGENDE OOCHEGEAS ROCH VOISINE GM/BMG
5	4	LE LION EST MORT CE SOIR POW WOW REMARK POLYGRAM
6	3	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM
7	15	POUR L'AMOUR D'UN GARCON HELENE BMG
8	9	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
9	11	IT'S PROBABLY ME ERIC CLAPTON & STING A&M/POLYDOR
10	6	BE MY BABY VANESSA PARADIS REMARK/POLYGRAM
11	10	SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA
12	7	RHYTHM IS A DANCER SNAP ARIOLA/BMG
13	16	CHANGER TOUT CA BERNARD MINET AB/BMG
14	12	DAS BOOT/WANNA BE A KENNEDY U 96 POLYGRAM/POLYDOR
15	NEW	PETIT PAPA NOEL TINO ROSSI EMI
16	13	IT'S MY LIFE DR. ALBAN ARIOLA/BMG
17	NEW	NOTHING ELSE MATTERS METALLICA POLYGRAM/PHONOGRAM
18	18	QUE MON COEUR LACHE MYLENE FARMER POLYGRAM/POLYDOR
19	19	WE ARE THE CHAMPIONS QUEEN EMI
20	NEW	L'AUVERGNAT LES ENFOIRES A L'OPERA SONY COLUMBIA
1	1	ALBUMS
2	7	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
3	3	JORDY POCLETTE SURPRISE SONY/VER
4	2	GENESIS THE WAY WE WALK VOL. I VIRGIN
5	NEW	ROCH VOISINE EUROPE TOUR (L'EMOTION) GM/BMG
		GOLDMAN JONES FREDERICKS SUR SCENE SONY COLUMBIA

NETHERLANDS (Stichting Nederlandse 40) 12/18/92

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	3	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
3	2	Vlieg met me mee (live) PAUL DE LEEUW VARAGRAM
4	7	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
5	10	I'M GONNA GET YOU BIZARRE INC TORSO
6	8	HEAL THE WORLD MICHAEL JACKSON EPIC
7	9	BE MY BABY VANESSA PARADIS REMARK
8	NEW	NEVER LET HER SLIP AWAY UNDERCOVER PWL
9	4	END OF THE ROAD BOYZ II MEN MOTOWN
10	5	JUST ANOTHER DAY JON SECADA SBK
1	5	ALBUMS
2	2	SOUNDTRACK THE BODYGUARD ARISTA
3	1	ABBA GOLD POLYDOR
4	6	ERIC CLAPTON UNPLUGGED REPRISÉ
5	3	PAUL DE LEEUW VAN U WIL IK ZINGEN VARAGRAM
6	4	VAYA CON DIOS TIME FLIES ARIOLA
7	8	RENE FROGER SWEET HELLO'S & SAD GOODBYES DINO
8	10	LIONEL RICHIE BACK TO FRONT MOTOWN
9	9	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM EMI
10	NEW	GOLDEN EARRING THE NAKED TRUTH COLUMBIA
		GENESIS THE WAY WE WALK VOL. I VIRGIN

CANADA (The Record) 12/21/92

THIS WEEK	LAST WEEK	SINGLES
1	1	END OF THE ROAD BOYZ II MEN MOTOWN/PGD
2	2	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS CAPITOL/CEMA
3	3	PLEASE DON'T GO KWS POLYDOR/PGD
4	5	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL/CEMA
5	4	SLOW & SEXY SHABBA RANKS EPIC/SONY
6	6	KEEP THE FAITH BON JOVI MERCURY/PGD
7	NEW	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA/SONY
8	9	EROTICA MADONNA SIRE/WEA
9	NEW	GANGSTA BELL BIV DEVOE MCA/UNI
10	NEW	LOVE CAN MOVE MOUNTAINS CELINE DION EPIC/SONY
1	1	ALBUMS
2	2	ERIC CLAPTON UNPLUGGED REPRISÉ/WEA
3	4	THE TRAGICALLY HIP FULLY COMPLETELY MCA/UNI
4	3	VARIOUS ARTISTS THE BODYGUARD ARISTA/BMG
5	5	VARIOUS ARTISTS DANCE MIX 92 QUALITY R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA
6	6	QUEEN GREATEST HITS HOLLOWOOD/WEA
7	7	BARENAKED LADIES GORDON RCA/BMG
8	10	MICHAEL BOLTON TIMELESS COLUMBIA/SONY
9	9	MADONNA EROTICA SIRE/WEA
10	8	BON JOVI KEEP THE FAITH MERCURY/PGD

3	8	SOUNDTRACK THE BODYGUARD BMG/VICTOR
4	NEW	THE CHECKERS THE OTHER SIDE PONY CANYON
5	2	SEIMAIYA KOME KOME C-LOVE SONY
6	NEW	TAKAKO OKAMURA BALLADE FUN HOUSE
7	4	ON TV JUNICHI INAGAKI FUN HOUSE
8	NEW	THE ALFEE PROMISED LOVE PONY CANYON
9	3	DREAMS COME TRUE THE SWINGING STAR EPIC/SONY
10	5	YUMI MATSUTOYA TEARS AND REASONS TOSHIBA/EMI

FRANCE (Nielsen/Europe 1) 12/19/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DUR DUR D'ETRE BEBE! JORDY COLUMBIA/SONY
2	2	LES MARIES DE VENDEE ANAIS ET DIDIER BARBELVIVEN TALAR/SONY
3	8	HEAL THE WORLD MICHAEL JACKSON SONY/EPIC
4	5	LA LEGENDE OOCHEGEAS ROCH VOISINE GM/BMG
5	4	LE LION EST MORT CE SOIR POW WOW REMARK POLYGRAM
6	3	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM
7	15	POUR L'AMOUR D'UN GARCON HELENE BMG
8	9	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
9	11	IT'S PROBABLY ME ERIC CLAPTON & STING A&M/POLYDOR
10	6	BE MY BABY VANESSA PARADIS REMARK/POLYGRAM
11	10	SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA
12	7	RHYTHM IS A DANCER SNAP ARIOLA/BMG
13	16	CHANGER TOUT CA BERNARD MINET AB/BMG
14	12	DAS BOOT/WANNA BE A KENNEDY U 96 POLYGRAM/POLYDOR
15	NEW	PETIT PAPA NOEL TINO ROSSI EMI
16	13	IT'S MY LIFE DR. ALBAN ARIOLA/BMG
17	NEW	NOTHING ELSE MATTERS METALLICA POLYGRAM/PHONOGRAM
18	18	QUE MON COEUR LACHE MYLENE FARMER POLYGRAM/POLYDOR
19	19	WE ARE THE CHAMPIONS QUEEN EMI
20	NEW	L'AUVERGNAT LES ENFOIRES A L'OPERA SONY COLUMBIA
1	1	ALBUMS
2	7	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
3	3	JORDY POCLETTE SURPRISE SONY/VER
4	2	GENESIS THE WAY WE WALK VOL. I VIRGIN
5	NEW	ROCH VOISINE EUROPE TOUR (L'EMOTION) GM/BMG
		GOLDMAN JONES FREDERICKS SUR SCENE SONY COLUMBIA

HITS OF THE U.K.™



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THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	2	HEAL THE WORLD MICHAEL JACKSON EPIC
3	3	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
4	5	COULD IT BE MAGIC TAKE THAT RCA
5	7	PHOREVER PEOPLE THE SHAMEN ONE LITTLE INDIAN
6	4	SLAM JAM THE WWF SUPERSTARS ARISTA
7	10	BONEY M MEGAMIX BONEY M ARISTA
8	16	MIAMI HIT MIX GLORIA ESTEFAN EPIC
9	9	TOM TRAUBERT'S BLUES (WALTZING MATILDA) ROD STEWART WARNER BROS
10	6	DEEPER AND DEEPER MADONNA MAVERICK/SIRE
11	19	SOMEDAY (I'M COMING BACK) LISA STANSFIELD ARISTA
12	14	IF WE HOLD ON TOGETHER DIANA ROSS EMI
13	8	IN MY DEFENCE FREDDIE MERCURY PARLOPHONE
14	11	OUT OF SPACE THE PRODIGY XL
15	18	MONTREUX EP SIMPLY RED EAST WEST
16	12	I STILL BELIEVE IN YOU CLIFF RICHARD EMI
17	15	STEP IT UP STEREO MC'S 4TH B/WAY
18	13	TEMPTATION (BROTHERS IN RHYTHM REMIX) HEAVEN 17 VIRGIN
19	NEW	DRIFT AWAY MICHAEL BOLTON COLUMBIA
20	20	MRS. ROBINSON/BEIN' AROUND LEMONHEADS ATLANTIC
21	17	ONE IN TEN 808 STATE/UB40 ZTT
22	27	WE ARE RAVING THE ANTHEM SLIPSTREAM BOOGIE FOOD
23	32	MOTOWNPHILLY BOYZ II MEN MOTOWN
24	22	PEOPLE EVERYDAY ARRESTED DEVELOPMENT COOLTEMPO
25	21	SO CLOSE DINA CARROLL A&M
26	29	WAY IN MY BRAIN (REMIX) DRUMBEATS SL2 XL
27	23	END OF THE ROAD BOYZ II MEN MOTOWN
28	26	ALIVE & KICKING EAST SIDE BEAT III
29	24	NEVER LET HER SLIP AWAY UNDERCOVER PWL INTERNATIONAL
30	28	IN BLOOM NIRVANA GEFFEN
31	34	IT'S A SHAME KRIS KROSS COLUMBIA
32	31	YESTERDAYS GUNS N' ROSES GEFFEN
33	39	TATTOO MIKE OLDFIELD WEA
34	NEW	ALL ALONE ON CHRISTMAS DARLENE LOVE ARISTA
35	33	WHO'S GONNA RIDE YOUR WILD HORSES U2 ISLAND
36	30	HOLD BACK THE NIGHT KWS/THE TRAMMPS NETWORK
37	40	SUPERSONIC HWA FEATURING SONIC THE HEDGEHOG INTERNAL AFFAIRS
38	NEW	THE THOUGHT OF IT LOUIE LOUIE HARDBACK
39	NEW	I GOT MY EDUCATION UNCANNY ALLIANCE A&M
40	NEW	STAY THIS WAY THE BRAND NEW HEAVIES ACID JAZZ/III

6	6	MICHAEL JACKSON DANGEROUS EPIC/SONY
7	10	JEAN-PHIL

High Quality: Label Spreading Techno Trend Via Compilations

■ BY LARRY LeBLANC

TORONTO—Bryan Adams kicked off his solo career in 1979 with the John Luongo disco-mixed hit "Let Me Take You Dancing," and now the music of Canada's premier rocker returns to dance floors here with a techno-house-influenced version of his 1985 hit "Run To You" by the British group Rage.

The Adams/Jim Vallance-penned track is the lead-off cut on Quality Records' recently released compilation "Electric Dance Floor," which had advance orders of 45,000 copies. The album also includes pop-edged techno-type tracks by such international acts as Aly-Us, Nightmares On Wax, the Creator, and 2 Unlimited.

Meanwhile, Quality Records is also touting a 12-inch techno version of Domenico Troiano's 1979 Canadian hit, "We All Need Love," by English act Double You, already a hit in Europe.

'The major labels here just cannot handle anonymous faces'

"Techno is the trend of the moment here and it has eclipsed rap [at clubs]," says Daniel Caudeiron, president of the 55-member Cheer Music Pool. "Although hardcore, controversial rap like Ice Cube is still selling, [techno] is the preferred sound right now on the scene. Mainstream clubs are still dancing to basic house music and the Madonnas, but at the factories, the mix is techno pop and techno house."

While Attic Records and BMG Music have issued American compilations leased from Next Plateau and Zoo, respectively, it is Quality Records, closely connected with the club, dance, underground, and alternative side of club music, which is leading the way in this market in developing and marketing techno and house compilations culled from American and European sources. Most labels here, in fact, have shown little interest in working in the genre.

"The major labels here want albums four [cuts] deep, and just cannot handle anonymous faces," says Caudeiron. "They want nice, safe things they can bank. They have tended to look at techno as studio one-off projects, freak hits, and indies going year by year from acid house to something else. The [techno labels] who were hot last year are cold this year and companies here are scared shitless of [picking up] that type of stuff."

"At the same time, with 2 Unlimited and the local [production] group BKS, they've proven there are pop-oriented techno acts you can take over to radio," continues Caudeiron.

Quality's move into the club market came at the start of this year when its A&R head, Markus Klinke, a former A&R assistant at the label's now-defunct German affiliate Dino Music, looked into leasing tracks from Dino for a compilation. He also sought the advice of local club DJ Chris Sheppard, who has long championed the techno on local [alternative] CFNY radio. After Shep-

pard suggested a number of alternative tracks, Klinke decided to discard all but one of the Dino cuts for the album, which came to be released as "Chris Sheppard Presents The Techno Trip," featuring tracks by Cubik 22, 80 AUM, Altern 8, and Sheppard's own creation "The Godfather."

Klinke admits he met with some considerable resistance within Quality when he first introduced the idea of compiling an album of international techno tracks. "In a product meeting when I mentioned titles like Night In Motion's 'Battle Plan Remix Cubik 22,' and 'Who The Fuck Is James Brown' by Traumantic Stress, [other Quality staffers] thought I was on drugs," he says. "We thought we might sell between 5,000 and 7,000 copies, but the album is now over 38,000 [units]. On the album, we had 2 Unlimited's 'Get Ready For This' and we were able to license their album ['Get Ready'], which has since sold 118,000 copies."

Since then, Quality has released "Techno 2, Sheppard's Revenge," which sold 27,000 copies, and "Techno 3, Chris Sheppard Still Tripping," which has reached Canadian gold status (50,000 copies). In addition, the label issued "For Those About To Rave . . . We Salute You" by BKS, composed of Sheppard, Hennie Bekker, and Greg Kavanaugh, which has sold 9,000 copies, and the mainstream rap/hip-hop/dance compilation "X-Tendamix Dance Mix '92," which, according to label national promotion head Linda Nash, has sold more than 400,000 copies.

Klinke credits both Sheppard and such local dance pools as Cheer, the Toronto Programmers Assn., and Spinners for steering him to techno releases by such international acts as Praga Khan, the Bouncer, Wishdokta, Interactive, and N.R.G. for Sheppard's pioneering hardcore series. "Chris knows what goes on in the U.K. and Europe and sees what's working on the dance floor. The pools tell me what's working, what isn't. First we import tracks and if any one begins selling, we license it and have it on a compilation."

Despite radio interest heating up with more pop-oriented techno, Quality primarily promotes its techno product through clubs, servicing DJs with double-set vinyl versions of the compilations imported from Dixie Record Pressing in Nashville. "We give [DJs] two records, four cuts a side," says Klinke.

"Markus knows what he's doing, but most Canadian companies don't know what to do with [techno-house]," says producer/artist Anthony Bond, spokesman of Simply Majestic, a group of Toronto-based producers and artists. Encouraged by Quality's success with techno compilations, Bond coaxed the indie label Mirgin/U.K.A. Records into issuing a 19-track compilation, "U.K. Seduction Vol. 3," featuring European and Canadian groups.

"A lot of the companies release [product] because they see it being big and want to cash in," continues Bond. "Some think once they get it to Cheer or to T.O.P.A. or Spinners they've done their job. Those [dance pool] people have heard of it before any of these record company A&R or promotion guys have. By that time, it's over already."

SLOW BUT SURE WORD-OF-MOUTH SPREADS MINIDISC MESSAGE

(Continued from page 42)

been in shops since December. There's a real positive vibe about MiniDisc in Holland," says Rutte. Press advertising has already been placed, and TV and radio spots are planned for April.

Juan da Silva, commercial director of Holland's largest record chain, Free Record Shops, says, "We'll be stocking MiniDisc in 25 of our major stores in February or March. Catalog sales have gone back to 'normal' levels now that the CD replacement boom is over and we have to get the most out of current sales."

Sony's late announcement of a launch date may have kept dealers guessing, but keeping the end-of-year promise has ensured a place in Free's stores where DCC failed to make it, says da Silva. "We didn't stock DCC and we still don't. No one knew when it was coming, and we haven't found

any demand for it. Maybe later on if we see things change, we'll stock it."

Holland's other large music retailer, V&D, said it would stock MiniDisc in 58 stores.

In Germany, key retail chain WOM World of Music says it would carry the format, but was not looking for immediate gain. Purchase managing director Wolfgang Orthmayr says, "I'm fairly skeptical. We have to carry the software, otherwise there will be no hardware sales. At the moment we see MiniDisc as an interesting bit of store design, like DCC. We haven't sold many of them either."

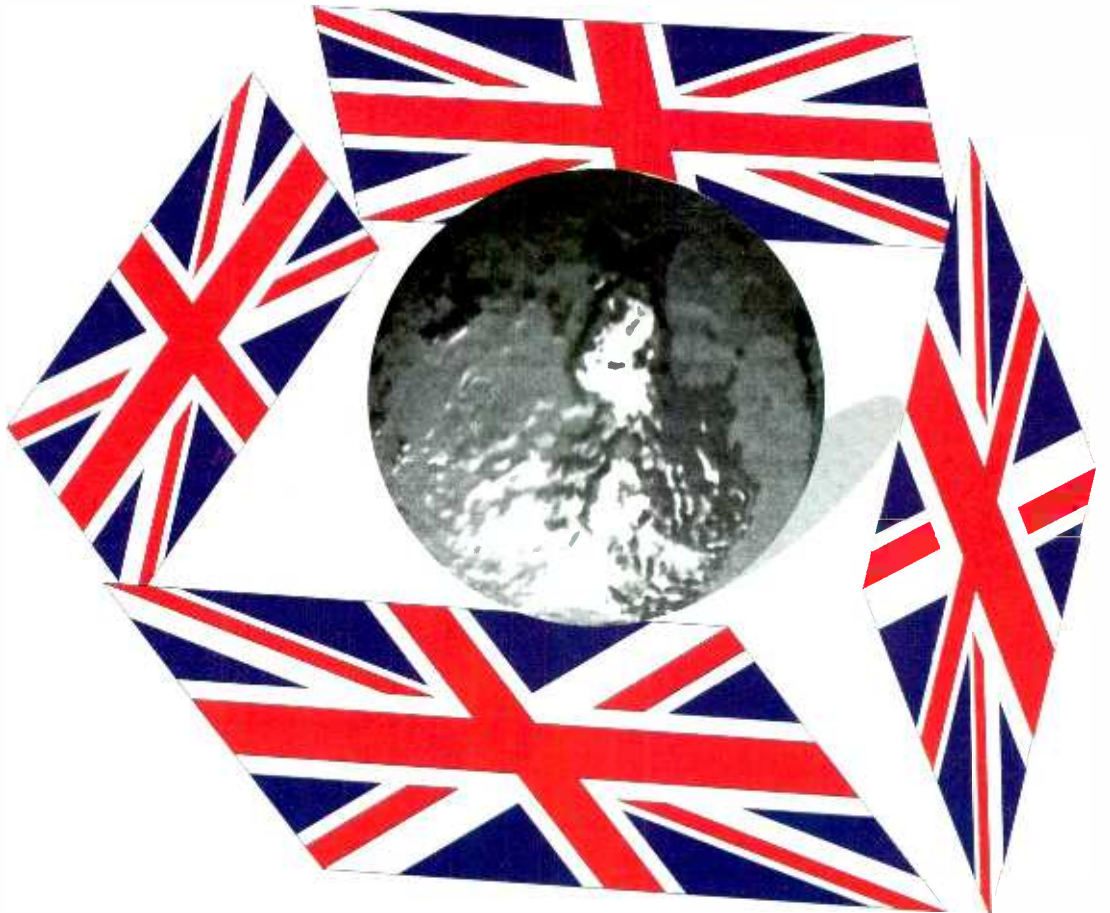
In Europe's second-largest market, the U.K., reaction was positive but cautious. Main retailers, including Our Price and John Menzies, agreed to take the format. Virgin Retail U.K. product and marketing director John Taylor

confirms MiniDisc would be in all 18 prime-location outlets. "It will be given a reasonable profile," says Taylor. "We'll rack it in our own system, but we won't be putting it at the front of the store at our peak sales period."

Jean-Claude Gastinaud, MD at Sony Music France, confirms that five TV spots for albums, including Michael Jackson's "Dangerous," were featuring the MD logo. "We're very happy with MiniDisc so far," says Gastinaud, who confirms the ship-out was close to 20,000 titles. "There's a slight shortage of machines, but sales are going well."

FNAC and Virgin Megastores have agreed to stock MiniDisc, says Gastinaud, who estimates MD has 500 points of sale throughout the country, although the largest block of retailers, hypermarkets, are not involved.

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ANTI-NAZI BANDWAGON

(Continued from page 14)

acting against the declared attention of the associations.

Says Michael Kudritzki, chairman of the popular music arm of the German Music Publishers Assn., "The events of the last few weeks and months and the actions of the radicals should also convince our trade to take a united and concrete stand."

Publishers and composers are now lending their support to what has become a highly public campaign by the artistic community against right-wing extremism. Last month, authors and composers society GEMA moved against neo-Nazi authors, threatening to withdraw licenses for what it deemed to be offensive texts (Billboard, Dec. 19).

A number of artists also demonstrated their revulsion by staging a benefit concert last month, in front of an audience of 250,000. Organized by the German Phono Academy, the concert was relayed by TV to more than 20 countries.

Phono Academy chairman Gerd Gebhardt says he is impressed by the solidarity with which both German musicians and record companies were ready to make a stand. "With the performance, the stars of the country wanted to stir the nation's conscience," he says. "Above all, they wanted to ask the silent majority to finally become openly committed to the fight against right-wing violence."

His views are echoed by the artists who participated in the concert.

Says Warner artist Marius Muller Westernhagen, "My wife is a black American, my son is both black and white, my daughter Jewish. It had never crossed my mind that one day I have to be anxious when they are crossing the streets in Germany."

EMI's Herbert Groenemeyer adds, "We are the state, we have to defend our democracy, and we have to ensure that the fascist ghosts return to their vaults. Fight racism! I am a foreigner!"

U.K. SOCIETIES

(Continued from page 17)

claims will be registered with MCPS, which will pass data via a computer link to PRS on a daily basis. Existing PRS works will automatically be added to the unified database. Writer members of PRS do not, however, have to become MCPS members.

The joint scheme will allocate a permanent unique identity number to each work. This number will be standardized to MCPS's Tunecode, linked to the National Discography, a list of songs and sound carriers. Previously MCPS and PRS had different numbers for the same work.

By July 1, the joint scheme will be able to accept data on magnetic media from companies able to register works electronically.

Comments MCPS chief executive Frans de Wit, "I'm delighted with this first step, which is only the beginning of a more intense cooperation between the two organizations."

PRS Chairman Wayne Bickerton also welcomes the move: "It will lead to greater efficiency and greater accuracy," he contends.

PRS chief executive Michael Freegard left the society at the end of December before a successor was found. For the time being, director of Operations John Axon will serve as acting CEO and will report to the PRS council through Bickerton.

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AIR-Borne: U.K. Studio Bowing In New Location

BY ZENON SCHOEPE

LONDON—When AIR Lyndhurst Hall Studios, in Hampstead, becomes operational this month, it opens a new chapter in the world-famous recording facility's history. It also marks the end of 21 years of AIR Studios at Oxford Circus.

While the latter was wholly owned by Chrysalis, the new operation is a 50/50 venture between Chrysalis and Pioneer in Japan. Much is expected of the five-studio complex, which has involved an investment of some 10 million pounds.

The facility, which also has five bedroom accommodations, was built inside a 100-year-old church under the watchful gaze of the English Heritage, an organization responsible for the care of buildings of historic interest.

"We have nearly three times the area here that we had at Oxford Circus," says technical director Dave Harries. "Costs go up in proportion but we'll have more facilities as a result. This is not just a move; it is an expansion."

However, Oxford Circus has not been left without regret, according to Harries. "One of the heart-breaking lessons of moving a studio is that you can move as much equipment as you want but you can't move any of the specialized building, ceilings, and floors without it costing more than if you bought new," he says. "We are literally throwing away all of the beautiful acoustic treatment and isolation at Oxford Circus even though it still works perfectly well."

Pride of place in the complex is the Neve Legend-equipped main hall, dubbed Lyndhurst Hall, with an orchestral-dimensioned live area. The hall had its inaugural recording session Dec. 13, a project organized by George Martin in aid of the Prince's Trust.

The rear hall area allocated to Studio 1 bears great similarity to Studio 1 at Oxford Circus. Here the legendary old Neve AIR "super-console" has been installed and fitted with GML automation. Designed especially for George Martin and Geoff Emerick, it was the last desk Rupert Neve created while at Neve. The studio's dimensions are close to those of the original Studio 1, which was the most popular room at Oxford Circus, with Harries adding that acoustics would be kept "in the same vein."

Above this are stacked Lyndhurst's two dedicated mix rooms—Studio 2 and 3—fitted with a Solid State Logic SL 8000 with Ultimotion and an AMS Logic 2, respectively. The Logic 2 permits all-digital mixing to be performed.

Unusually for a recording studio, AIR Lyndhurst has branched seriously into audio-for-video postproduction with another Logic 2 digital desk running with a 24-track AudioFile and linked to a Pioneer VDR1000P rewritable laserdisc for random-access picture. The development is a wholehearted one, according to ex-Thames Television dubbing engineer Cliff Jones, who heads up the post operation.

"The company you will see at Lyndhurst will be a broader company than that at Oxford Circus," he

says. "There is a larger market out there, there is more to life than music recording, and the two areas are now becoming very closely tied." The Video Floor will contain a workshop and central machine area, and

'We have nearly three times the area here that we had at Oxford Circus'

an AMS Optica-equipped preproduction room is planned for the future.

Aside from an arsenal of Sony 24- and 48-track DASH machines, Mitsubishi 32-tracks, and assorted ana-

log 24-tracks with Dolby SR, AIR Lyndhurst is standardizing on custom studio monitoring, which has been designed by AIR and acoustician Andy Munro using Dynaudio-Acoustic loudspeakers.

"For many years we've built custom monitors at AIR using various units from various manufacturers and we want to go a step further with our monitoring," explains Harries. "We thought that if we got together with Andy—with our knowledge of studios, putting speakers in, building rooms, and all the golden ears we've got, and his great skill at building high-quality monitor systems—and we actually custom-built for here, we would end up with a monitor and room situation that would be second to none. We're building the whole thing as one con-

cept."

Room designs are by Sandy Brown Acoustics with LCR and Surround monitoring throughout the complex. "People will be able to get back to large monitors again," says Harries. "There are great limitations with nearfields."

"You can expect the traditional AIR approach to be maintained at Lyndhurst," he adds. "If you're going to build something like this for AIR Studios, for George Martin, you can't skimp. You can't risk letting noise out at two in the morning and upsetting the neighbors, you can't risk having a rock'n'roll band in one studio and a Schubert Quartet in another and hope that one won't hear the other. You have to build to a standard that you know you will need at AIR Studios."

Chris Thomas: The One Helping Guide Elton's Sound

BY BEN CROMER

LONDON—As a student at London's Royal Academy of Music in the early '60s, one of Chris Thomas' classmates was an unassuming pianist named Reg Dwight. In

PRO
FILE

the late '60s, Thomas renewed the acquaintance when he worked as a production assistant at AIR (Associated Independent Recordings) and Dwight, then using the stage name Elton John, was a struggling session player.

John's reputation has long since been cemented. However, his recent popular resurgence can be attributed to several factors, among them the production imprint of Thomas. John and Thomas have collaborated on a number of album projects, including John's current hit, "The One."

"Elton can knock off a classic song in 15 minutes," Thomas marvels. "He'll still be getting better when he's 60."

Now in his mid-40s, the British producer characterizes his work as "filling in the colors of a picture." And Thomas paints on a broad canvas. Besides John, Thomas' diverse portfolio includes the Pretenders, INXS, Paul McCartney, Pete Dinklage, Roxy Music, and Pink Floyd. He also produced the recent single by Shakespear's Sister, "Goodbye Cruel World."

Thomas approaches each session with the enthusiasm of a songwriter recording a demo. "It's a bit of a childlike attitude," he admits. "It's easy to get inspired by great songs."

Thomas believes a producer's

role is to facilitate the creative process and capture the best performance. "My job is to help writers," he says. "That's the reason you're there: to help them get their song realized in recorded form."

"What I normally do is build something: mix as you're going along," he insists. In fact, he says his rough mixes sometimes become final mixes, citing the Pretenders' "Tattooed Love Boys" and Elton John's "Blue Avenue" as examples. "Recording basic tracks is a game. It's fun. It's easy. Mixing is much harder because you can't always fix it tomorrow."

THE THOMAS TOUCH

In constructing a mix, Thomas often uses a patchwork approach by taking the "best bits" from several takes and melding them into a seamless whole. "You've got to balance it very carefully," he cautions. "With vocals, you may have to listen to each phrase a dozen times to come up with a master vocal: one phrase might begin strongly but collapse at the end."

Thomas relies on his engineers to handle the technical side, leaving him to concentrate on the performance. "I look for two things in an engineer: an open mind and technical expertise," he says.

Not surprisingly, Thomas views production from the perspective of a musician. Born in London on Jan. 13, 1947, Thomas' first instruments were the violin and piano, but he doesn't consider himself a master of either instrument. "I'm technically atrocious," he admits.

After studying at the Royal Academy of Music, he played bass in a local band before deciding on the lower profile of record production. Joining George Martin's AIR Productions in 1968, Thomas immediately began to assist Martin with AIR's top client: the Beatles.

It was quite a start for the 21-year-old apprentice.

"I was scared stiff," Thomas recalls. "At one point I overheard John [Lennon] complaining to someone 'he's not really doin' his stuff' and thought he was talking about me." Luckily, Lennon was not referring to Thomas; in fact, Lennon insisted that Thomas receive credit on the "White Album." In addition to production assistance, Thomas played on "Piggies" and scored the horns on "Savoy Truffle."

Thomas' first solo production was the 1969 debut by the Climax Blues Band. In the early- to mid-'70s, Thomas expanded his portfolio to include albums by Procol Harum, Bryan Ferry and Roxy Music, Badfinger, John Cale, and

Brian Eno.

He also had a hand in one of the most successful albums of the decade: Pink Floyd's "The Dark Side of the Moon." The group wanted an outside opinion so they asked Thomas to supervise the mix.

Thomas' burgeoning reputation led to other projects, including the Sex Pistols and the Pretenders. His work with the Pretenders demonstrates his talents to the fullest. Songs such as "Brass In Pocket," "I Go To Sleep," and "Message Of Love" display Thomas' trademarks: vocals with presence; creative use of horns, keyboards and synthesizers; and an open, airy feel with plenty of space for jutting guitars and syncopated drums.

During this period, Thomas reunited with his old colleague, Paul McCartney, for the final Wings album, "Back To The Egg." He also began a fruitful partnership with Townshend, producing "Empty Glass," "All The Best Cowboys Have Chinese Eyes," and "White City."

Since the mid-'80s, Thomas has worked primarily with INXS and Elton John. The John-Thomas partnership has been particularly fruitful. In fact, John's 1989 song, "Sacrifice," earned him his first British No. 1 single as a solo artist. "I wanted to give ['Sacrifice'] a really nice rhythm underneath; that sexy element," Thomas recalls.

Thomas claims he usually can't spot hit singles; however, on several occasions he did predict success: Roxy Music's "Love Is The Drug," Elton John's "Sacrifice," INXS' "What You Need," and the Pretenders' "Brass In Pocket." On the Pretenders' single, Thomas recalls with a laugh, "Chrissie [Hynde] said, 'that song ['Brass In Pocket'] goes on the album over my dead body.'"



Producer Chris Thomas launched his fruitful career at AIR Studios, where he first worked with a young Elton John, a relationship that has continued for more than two decades.

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EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

GERMANY

GERMAN DESK TECHNOLOGY looks set to cause a stir at March's Audio Engineering Society Convention in Berlin, if previews at November's Tonmeis-tertagung exhibition, in Karlsruhe, are any indication. Wandel and Golterman showed its Vision digitally controlled analog desk and broadcast manufacturer Lawo presented an all-digital desk.

The Vision is a product of German unification stemming from an original design for East German radio, and was shown only in mockup, while the Lawo desk, which was revealed behind closed doors, builds significantly on the company's expertise in analog and digitally controlled broadcast consoles.

LEADING CLASSICAL MUSIC digital recordist Deutsche Grammophon Gesellschaft in Hannover, part of PolyGram Classics, is pioneering a recording system referred to as "4D" audio recording. "The shift to digital technology was a worldwide phenomenon," says Klaus Hiemann, director of the recording center. "We were suddenly confronted with a recording process that we scarcely knew."

In cooperation with Yamaha, the DMC1000 console was developed, and this has since been followed by custom high-bit converters. The 4D system is based on extremely low interference remote-controlled mike head amps placed as close as possible to the microphones and directly connected to unique 21-bit ADCs specially built by Yamaha. This "stage box" is then linked via a galvanically separated digital network, developed by Deutsche Grammophon engineers and capable of handling a dynamic range of 144dB, to the studio's banks of Yamaha DMC1000 digital desks running 1.30G software.

CHIRIS DE BURGII is touring with the biggest EAW system in Europe. The tour, with Concert Sound from the U.K., also takes in the U.K. and Ireland and uses a 70kW rig comprising 72 KF850s, 34 SB850s, and 10 of the new KF1000 long-throw boxes. "The KF1000s have allowed us to reduce the number of times we have had to resort to delay towers," says Concert Sound MD Mick Anderson of the cabinets, which cover the high- and midfrequency bands. "We can cover an average 10,000-12,000-seater comfortably and ensure that the guy at the back gets to hear everything as well."

However, Anderson said while the KF1000s were an invaluable tool for long-throw intelligibility, larger venues still required delay towers as was the case at Earls Court, London, where two were used.

Concert Sound Fly-bars were used with amplification from custom-built Lan-tek 1600s and BGW GTAs and Midas desks for FOH and monitoring.

DIETER THOMSEN, former pro audio MD at Sony Cologne (Germany) and manager of technical operations at Sony Classical, Hamburg, has been appointed new product and sales manager for Solid State Logic Germany.

U.K.

CZAR RECORDS has bought the country's first Korg SoundLink digital audio combined automated mixer, recorder, editor, and sequencer workstation. Czar is based at the Advision Studios plot in Brighton. Advision and Czar are owned by Geoff Downes, keyboard player with supergroup Asia.

DOLBY LABORATORIES has relocated its European headquarters to Woot-ton Bassett, a small market town near Swindon in Wiltshire. Office and factory space occupies 3,200 square meters on a three-acre site with outline planning permission for a further 2,000-3,000 square meters.

THE SCHOOL OF AUDIO Engineering, with eight European schools and a global annual throughput of 4,400 students, has signed an exclusive contract to use 3M 996 high-output tape and 3M professional DAT products.

PORTUGAL

REFLEXION ARTS, now wholly owned by De Reflexartes Acondicion-amentos Acusticos Lda in Portugal, has reintroduced the Model 250 close-field compact monitor with the first pair installed in Por-do-Som studio in Porto. "There are so many circumstances, particularly in home facilities, where acoustic treatment is not viable," says director Sergio Castro. "A high-quality compact monitor at close range can be the best practical solution."

POLAND

POLAND NATIONAL RADIO has ordered 52 Sony PCM2700 DAT recorders, 24 Sony TCD-D10 Pro II DAT portables, and a Sony PCM7050 to be distributed throughout its 17 regional studios. An order for 10 PCM 7030s by Italian postpro-duction facility VideoTime in Milan brings the total number of PCM7000 series machines in Europe alone to more than 2,000.

FRANCE

THE 11th SIEL (International Trade Show for the Equipment of Entertainment and Leisure Venues) and the eighth Theatrical Services Exhibition will be held jointly Feb. 14-17 at the Parc des Expositions de la Porte de Versailles in Paris.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 26, 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)	SHE'S S GOT THE RHYTHM(AND I GOT...) Alan Jackson/ K.Stegall (Arista)	FLEX Mad Cobra Clifton Dillon (Columbia)	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	THE CASTLE (Nashville) John Kelton Bill Deaton	PENTHOUSE (Kingston, JAMAICA) Tony Kelly	REAL WORLD (Wiltshire, ENGLAND) David Botrill
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000 G Neve VR	SSL 4056 G	Elite Neotek	SSL 4000 E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	MCI JH24/Sony 3348	Studer A820	Otari MTR90	Studer A820 Mitsubishi X-850
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	UREI 813	Yamaha NS10	JBL With TAD
MASTER TAPE	Ampex 499/467	Ampex 499/467	Ampex 499	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	OCEANWAY (Los Angeles) Dave Reitzas	THE CASTLE (Nashville) John Kelton	PENTHOUSE (Kingston JAMAICA) Tony Kelly	REAL WORLD (Wiltshire, ENGLAND) David Botrill
CONSOLE(S)	Neve 8038	Neve 8038	SSL 4056 G	Elite Neotek	SSL 4000 E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Sony 75 ES DAT	Mitsubishi X-880	Otari MTR90	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 Mastering Lab	UREI 813 Yamaha NS10	Yamaha NS10	JBL With TAD
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	Ampex 456	Ampex 446/467
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	MASTERMIX Hank Williams	FRANKFORD WAYNE Carlton Batt	TOWNHOUSE Ian Cooper
PRIMARY CD REPLICATOR (ALBUM)	Distrionics	Distrionics	DMI	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	Sonopress	Sony Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan 7-10, 1993 International Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 11, "Kids' Music: Coming Of Age," seminar sponsored by the New York chapter of NARAS, Lone Star Roadhouse, New York. 212-

245-5440.

Jan. 12, Rock and Roll Hall of Fame Induction Ceremony, Century Plaza Hotel, Los Angeles. 212-484-1755.

Jan. 13, Country Music Assn. 35th Anniversary Celebration, reception at the Opryland Hotel followed by the taping of a live broadcast at the Grand Ole Opry House, Nashville. 615-244-2840.

Jan. 15-18, National Assn. of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24-28, MIDEM Convention, including the International Visual Music Awards, Cannes. 212-689-4220.

Jan. 25, 20th Annual American Music Awards,

Shrine Auditorium, Los Angeles. 213-655-5960.

FEBRUARY

Feb. 1-5, Image World West Featuring Video Expo and The Camp Show, presented by Knowledge Industry Publications, San Jose Convention Center, San Jose, Calif. 914-328-9157.

Feb. 4-7, Third Annual Mid-America Music Conference, Featuring Detroit/Midwest A&R Showcase, presented by the Chicago chapter of NARAS, Premiere Nightclub, Sterling Heights, Mich. 313-296-8051.

Feb. 4-6, Radio & Music 1993 Convention, LAX Marriott, Los Angeles. Alfredo Alonso, 813-877-6615.

LIFELINES

BIRTHS

Boy, Anthony, to **Andre and Lisa Fuller**, Nov. 13 in Los Angeles. He is regional promotion manager for Reprise Records. She is telepromotions consultant for MCA/Universal Home Video.

Girl, Chloe Zae, to **Gavin Christopher and Jai Jai Jackson**, Nov. 18 in Los Angeles. He is vocalist for Jack Mack & the Heart Attack. She is GM of I.C.E., a film and video company.

Boy, Guy, to **Mark and Suzanne Weiss**, Dec. 14 in Red Bank, N.J. He is a music photographer and music video director.

Boy, Daniel Benjamin, to **Russ and Cheryl Regan**, Dec. 17 in Los Angeles. He is president and COO of Quality/Pump Records.

Girl, Ritchess, to **Ken and Sabrina Johnston**, Dec. 19 in New York. He is the president of Perfect Pair Productions. She is an Atco/EastWest recording artist.

MARRIAGES

David Lovering to Julie Farman, Nov. 25 in Hana, Maui. He is a member of Elektra recording group the Pixies. She is director of media relations, West Coast, for Epic Records.

Michael Cooper to Stephanie McCravey, Nov. 28 in Los Angeles. He is a production engineer at Westwood One Syndicated Radio in

Culver City, Calif. She is director of A&R administration at MCA Records in Universal City, Calif.

Mark Hurwitz to Jodi Dinkes, Dec. 5 in New Rochelle, N.Y. He is a management associate with Rudge-Kauff Entertainment. She is associate programming manager at Sony Music Entertainment Inc.

Larry Rudolph to Ronna Gross, Dec. 19 in Rye Brook, N.Y. He is a music/entertainment attorney, representing a number of R&B and rap artists.

DEATHS

Wally Voss, 34, of Hodgkins' disease, Nov. 29 in Fort Lauderdale, Fla. Voss was former bassist with such acts as Yngwie Malmsteen's Rising Sun, Tony MacAlpine, Joey Tafolla, Pearl, Savant, and Front Runner. He is survived by his mother, Marjorie Watts Nelson, and his sisters, Susan Voss, Patricia Row, and Virginia Pohls.

Lou Mattioli, 38, following a sudden illness, Dec. 1 in New York. Mattioli performed in such musicals as "Hair," "Sweet William" and "On The Town," and was a member of pop duo Buckwheat & Lazoo, jazz trio Vocal Ease, and CBGB's improvisation troupe. He also directed and choreographed several musicals, and co-authored an adaptation of "State Fair." Most recently he was publicist for cable's A&E Network. He is survived by his father and sister.

Ken Garland, 65, of leukemia, Dec.

11 in Philadelphia. Garland was a radio personality at WIP-AM Philadelphia for 23 years, after which he became morning man at WPEN Philadelphia. The city's mayor proclaimed April 25, 1990, "Ken Garland Day" in honor of Garland's 25th year in Philadelphia radio. He is survived by his wife and on-air partner/news director Elaine Soncini; his son, Douglas; and his daughters, Jill and Robin. Donations may be sent to the Ken Garland Research Fund, c/o WPEN, Box 950, Bala Cynwyd, Pa. 19004.

Steven J. Ross, 65, of prostate cancer, Dec. 20 in New York. Ross was chairman and co-CEO of Time Warner Inc. (See story, page 7.)

Nathan Milstein, 88, of a heart attack, Dec. 21 in London. Milstein was one of the century's major violinists. (See story, page 14.)

Albert King, 69, of a heart attack, Dec. 21 in Memphis. King was a legendary blues singer and guitarist. (See story, page 16.)

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

In the Dec. 26 issue of *Billboard*, a story on the upcoming division of the digital royalties provided by the Audio Home Recording Act incorrectly reported the statements attributed to Linda Bocchi, the general counsel of the Copyright Royalty Tribunal, about the extent of the CRT's involvement in the form and manner of royalty disbursement. The tracking of album sales, airplay, or other elements to determine royalties is the responsibility of the interested party claimants and not of the Tribunal. In the event that there is not a settlement between the parties on royalty payments, however, the CRT is authorized to hold a determination hearing in which the parties will present evidence. The Tribunal is seeking comments on a disbursement system from the parties in order to ensure all claimants are accommodated, and will then issue final regulations.

PAIN IN SPAIN FOR BLUES SINGER CHRIS THOMAS

(Continued from page 52)

U.S. Embassy has been informed of the incident.

Thomas' second album, "Cry Of The Prophets," received favorable reviews in *Billboard* when it was released on Sire Records in 1990. His father, Tabby, is a blues legend in Baton Rouge, La., where he runs Tabby's Blues Box. Tabby has been making records since 1952.

Most blacks in Madrid are from Africa, and many have no legal papers. It is widely accepted that police often ill-treat blacks, knowing they will not lodge complaints because of their illegal situation.

Thomas thinks the police charged him with assault when they learned he was American and a musician of some renown in order to preempt his own denunciation of their action.

"Things were going very well until this happened," says Thomas. "We'd done several radio interviews and played a few gigs in small clubs. I live in Copenhagen now with my wife and 1-year-old daughter. I thought Europe would be more racially liberal, and now I have been beaten by the police in Madrid."

GOOD WORKS



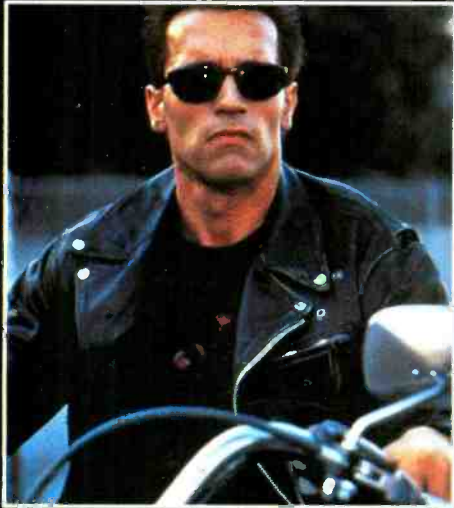
Let's Dance About (Safe) Sex. Next Plateau act Salt-N-Pepa was just one of the acts performing at the Gay Men's Health Crisis' AIDS Dance-A-Thon, Dec. 19 at the Javits Center in New York. The event, organized to raise money for AIDS research, also featured Queen Latifah, Nona Hendryx, Cathy Dennis, Lisa Fischer, and P.M. Dawn. The MCs were actress/choreographer Rosie Perez, air personality "Downtown" Julie Brown, and actor/playwright Eric Bogosian. Among the highlights: a surprise appearance by Madonna. According to the GMHC, the event drew 9,000 dancers, 1,200 volunteers, and raised \$1.82 million. Shown surrounding Tim Sweeney, executive director of the dance-athon, are Salt-N-Pepa's Sandy "Pepa" Denton, Cheryl "Salt" James, and Deirdre "Spinderella" Roper. (Photo: Paul O. Colliton)

ESTEFANS' HUMANITARIAN AWARD: The National Music Foundation will award Emilio and Gloria Estefan its 1993 humanitarian award for their commitment to bring relief to the victims of Hurricane Andrew at a dinner to be hosted by Dick Clark Jan. 24 at the Universal Hilton Hotel in Universal City, Calif. Proceeds from the event will benefit the foundation, a non-profit organization whose mission is to build a National Music Center. For more info, contact Matt Affixio and Christine Flaherty at 212-704-8144.

A SONG FOR EASTER SEAL FUNDS: Singer/writer Jimmy Ryser, national Easter Seal adult representative for 1993, has written a song, "Just One Man," dedicated to John Casella, who died recently. He was Ryser's co-arranger and longtime friend who played for John Mellencamp. This song plus another, "Rain Came," is available on cassette for a \$5 donation to the National Easter Seal Society at 70 East Lake St., Chicago, Ill. 60601. Ryser himself was born with spina bifida and recently entered a pain management clinic to kick a 10-year addiction to pain killers. He recently got his pilot's license, and bungee-jumped two times in a row.

THE YEAR IN VIDEO

1992



BILLBOARD'S ANNUAL FEATURE-LENGTH LOOK AT THE TOP STORIES, SELLERS, AND RENTERS OF THE YEAR THAT WAS. CLOCKWISE FROM TOP RIGHT: MAGIC JOHNSON, "THELMA AND LOUISE," QUEEN, "BASIC INSTINCT," "HOOK," "FANTASIA," RICHARD SIMMONS, "TERMINATOR 2," AND THAT PURRFECT CATWOMAN FROM "BATMAN RETURNS."

Video 1992 The Year In Charts

TOP VIDEO SALES	V-4
TOP KID VIDEOS	V-4
TOP MUSIC VIDEOS	V-6
TOP LASERDISC SALES	V-8
TOP HEALTH & FITNESS VIDEOS	V-10
TOP RECREATIONAL SPORTS VIDEOS	V-11
TOP VIDEO RENTALS	V-13

How The Charts Are Compiled

The 1992 Year In Video charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of November 30, 1991, through November 28, 1992. Final year-end chart positioning is based on a point system. Points are given to each title for each week on the chart. The year-end charts positions reflect the accumulation of all points—based on the number of weeks on the chart, plus positions attained—that each title has received. Each chart has its own point system.

Sell-Through Surge & Rental Rebound

The Year That Was: Finishing Better Than It Started

BY JIM McCULLAUGH

LOS ANGELES—The \$15 billion to \$16 billion U.S. home video industry received some unexpected—but welcome—good news as the year drew to a close. Beginning in September, the rental side of the business was said to be experiencing its best activity in several years.

While the sell-through side of the home video market continued to grow by leaps and bounds, rental business has been consistently characterized as "flat" since the beginning of 1991 and the Persian Gulf War. But Bob Alexander of noted industry research firm Alexander & Associates, in New York, declares, "People are saying the purchase market is hot but the rental market is not. We don't agree with that. The rental market is back."

He claims that, according to his company's research, "1990 was up over 1989 by 1 percent in rental, while 1991 was flat compared to 1990. But 1992, we now believe, will be up by more than 6 percent over 1991."

"Since September there have been extraordinary levels of [rental] activity," says Alexander. "It's totally without precedent when you compare it to '90 and '91, which were two years that were really clobbered by the economy even though there

were great titles."

Why the rebound? Alexander cites a number of factors, including the easing of the recession and the recent presidential election, as well as a sharp rise in consumer confidence.

"Basically, people have more money to rent," he observes. "And there's been an economic recovery over the third and fourth quarter. Those who counted the rental market out did so way too early. There's a lot of strength in this market and there are a lot of people who get their entertainment this way. Let's face it," he continues, "heavy renters may have been spending \$30, \$40, \$50 a month in rental bills. When those people cut back, the steam comes out of the rental market. Those people are coming back."

Meanwhile, he says, "the sell-through market has been just spectacular. Overall, we're looking at a 17 percent increase over 1991. And when the fourth quarter is over, that figure may well be low. The purchase market continues to be very, very strong. People may have gotten numb to the purchase market and may think that it might not last. But the purchase market keeps increasing by double-digit numbers. This is a market that consumers love."

Overall, according to Alexander, the year should generate gross home video revenues for both rental and sell-through in the \$15 billion to \$16 billion range.

"It's a little hard to break that down into rental and sell-through right now," he says, "because of the changing nature this year of the average rental price. That has been a very volatile subject this year at retail. Blockbuster, for example, backed off its \$3 rental price. A lot of stores are trying 99-cent specials. The fact is this has been a recessionary economy, and consumers have responded very well to price offers," he continues.

"It could be that the industry will generate \$10 billion or more in rental and \$4.7 billion in purchase. But those figures could be low and will be more defined in the first quarter," he says.

Another factor helping growth on both the rental and sell-through businesses, he adds, has been the emergence of the supermarkets. "It's not dramatic but it is important," he says.

Another reason rental remains solid, adds Alexander, is that all the industry conversation about superceding technologies has been just that—talk.

"All this technology like pay per view and Compact Disc [video] hasn't happened," he says. "People got tired of hearing that their business was going to go away on Monday morning. People are being more realistic about that. You don't easily unearth an enormous installed base of VCRs."

"There are a certain number of VCR households that have camcorders," he continues. "And a certain number of camcorders have been used to tape movies of the kids when they were little and Grandma when she was around. You are not going to throw that stuff away. You are not going to throw away the VCR that plays that stuff. There is a cultural and emotional momentum

to this thing. All the technology guys can do what they want to do, but it's not going to amount to a hill of beans to the real staying power. People have invested too much time and emotion in getting their damn wires straight. We're here for a long time."

The prognosis for the first six months of 1993 is also optimistic. "We see the rental market climbing," he says. "We're looking for the fundamentals of the rental market to remain strong, and we think that will carry the market to 5 billion rental transactions within the next three or four years. The first three months of the year is usually a good time anyway. If the economic bubble continues and consumer confidence remains high, then I would expect the first six months of next year to be good. The election also put consumers in a good mood. If you look at the consumer confidence statistics coming out of the University of Michigan, those numbers are through the roof. There is some correlation with that to the rental data. If you feel a confi-



"BAT" WOMAN

dence, you don't feel bad about a \$2.50 rental transaction."

Speaking of continuing growth of sell-through, George Feltenstein, VP of MGM/UA Home Video, one of 1992's major events "was the release of so much important product that went direct to sell-through. Christmas will be huge—the best sell-through ever. There's no way it can't be, and that will continue on into next year."

Like other observers, he points out that for the first time in home video history, the holiday season had its largest—and demographically most diverse—group of direct to sell-through titles. Among the lineup were such titles as "Hook," "Wayne's World," "Beauty And The Beast," "Batman Returns," "Beethoven," "Rock-A-Doodle," "FernGully...The Last Rainforest," "The Great Mouse Detective" and "Sister Act."

Moreover, the trend to re-priced catalog product, boxed sets and both anniversary and special editions continued with greater fanfare than the year before. Turner Home Entertainment's specially packaged 60th-anniversary edition of "King Kong" (including a package button that produced a growl), for example, turned out to be a surprise hit. MGM/UA, meanwhile, turned out a special 50th-anniversary edition of "Casablanca."

With one of the most prolific libraries in Hollywood, MGM/UA's Feltenstein notes, "It has been a tremendous year for us. Catalog, laser and rental revenues were all strong."

Echoing other industry observers, Feltenstein says laser has been a bright spot. "Laser grew again and for us continues to be an important part of our business. We release more [laser] product than any other studio, while we also release lots of different kinds of things on laser. We're seeing tremendous success. Next year we will also begin to actively develop software for the new interactive formats."

The MGM/UA executive also agrees that "supermarkets have become more important to everyone. We have been focusing on that market for a while so we didn't think it was that dramatic. But it became more important for the industry as a whole."

Dave Wallace, marketing manager for Pioneer Artists, also agrees that the laser market has grown significantly during the past year. Characterizing the growth, he says, "We lost Columbia TriStar this year, which opted to go direct with accounts. That was 12 percent of our business. Even with that loss our business is bigger than the previous year, however. Overall sales are still higher. That says the [laser] market is growing substantially."

Pioneer, he says, has had an ongoing market-development funds campaign to get more retailers involved in laser. "The number of accounts are about the same," he says, "but the number of doors they represent have gone up this year. We may have lost a few single-store operators this year, but they have been replaced by multiple doors. We have a stronger account base. Laser boutiques are still doing incredible business per square foot, while such chains as Tower, Warehouse and Camelot give the industry fantastic exposure. You will see the biggest presence for laserdisc ever at the upcoming Consumer Electronics Show in Las Vegas."

David Bishop, senior VP of LIVE Home Video, says, "We expected more of a rebound this year in the retail side for rental over 1991. The first three months of 1991 obviously affected business because of the Gulf War. Everyone was tuned into CNN and not going to the video store in any great numbers. You probably saw a 25 to 30 percent increase during the first three months of this year over 1991. But that quickly went away, however, in the third quarter—where the decrease was about the same over a like period."

"On the whole it looks like rental is going to wind up flat for the year, but I am hearing there has been a fall pickup in rental. We were hopeful there would be more of a pickup."

The LIVE executive says that the flatness of the rental market has affected the smaller, secondary titles the most. "It's those titles in the 40,000-unit category," he says, "that are hurt the most from the supplier point of view. The pendulum has not really swung backward. We are not getting the same numbers we used to get. But with any title above that, 50,000 units or more, the industry is getting the same amount of units or better. It's still a struggle out there, though."

LIVE, he says, experimented with a "right price" experiment in 1992 whereby the supplier reduced the

price of a secondary title—"Waxworks 2"—to a much lower level. "We think our right-price program shook things up from both sides a little bit," he says. "Everybody had been talking about what would happen if you dramatically dropped the price on a secondary title, and we were one of the first to do that and make a big noise about it. We had a nice response from the customer base. We were much more profitable on that title instead of going out at a higher list price. We've been tracking 'Waxworks 2' at retail, and it's one of the Top 10 titles dealers have with respect to return on investment. So it turned out to be a win/win situation."

Like other industry observers, Bishop agrees that the "sell-through side is growing at a nice pace."

"Suppliers can expect double-digit increases in revenues on sell-through," he says. "There also appear to be indicators that certain genres within sell-through are growing. Children's video will continue to grow—as will special interest."

And as the market gets bigger, he concludes, "it's easier to make those rental/sell-through decisions because you can reach those break-even points more easily."

(Growth, too, was the year's big theme on the distribution side of the home video business. The major news, of course, was the merger of two of the U.S.'s largest independent wholesale companies, Nashville-based Ingram Entertainment and Des Moines' Commtron. Together, they will account for about 33 to 35 percent market share.)

As 1992 closes, the home video industry also has reason to be optimistic about both the rental and sell-through industry based on fall and Christmas box-office activity. According to *The Hollywood Reporter*,



SELL-THROUGH "WORLD"

U.S. box office appears headed for a record year.

One indicator of the strength of the film business was the fact that an unprecedented nine of 1992's Top 10 movies went over the \$100 million mark, while theatrical openings around Thanksgiving were setting new records. "Bram Stoker's Dracula," for example, opened with \$30 million during its first three-day weekend, while "Home Alone 2" earned \$32 million during its first three days.

Other strong theatrical contenders as 1992 closed included "Aladdin," "The Bodyguard," "A Few Good Men," "Hoffa," "Passenger 57" and "X"—all bright rental and sell-through prospects for 1993. ■

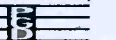
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92's New Math: Retailers Learn Their Diversification Tables

BY EARL PAIGE

More than any year in the decade-old history of home video, 1992 found retailers talking about diversification and—as

Blockbuster's plunge into music demonstrates—initiating dramatic expansions.

Whether it is a chain like 20/20 Video opening up exclusive video games stores,

Warehouse pushing aggressively into audio books, Tower Records/Tower Video with 6,000 different magazines and 10,000 book titles, or Blockbuster's test with Philips CD-I, more and more retailers are looking beyond renting and selling movies.

"I have been saying for years that if all you do is rent movies, watch out," says Don Rosenberg, executive VP of the industry's major trade group, Video Software Dealers Assn., where diversification is underscored by a vastly expanded board.

At the same time, however, leading-edge video specialty store operators are not abandoning movie rental by any means, nor are they so very far beyond sell-through of video product.

At Blockbuster Video, where the year's top story unfolded with the purchase of combo chains Music Plus and Sound Warehouse, Joe Baczko, president/COO stresses how 1992 found the behemoth chain near full rollout of a new presentation for catalog product.

Similarly, at Suncoast Motion Picture Co., president Gary Ross acknowledges

testing CD-I in about 25 stores.

If there is a backdrop behind the preparedness of diversification it's the oft-mentioned bugaboo of direct-broadcast satellite and fiber-optics delivery of movies on demand, which few home video leaders downplay totally.

"It is going to have impact," says Rosenberg of the new delivery systems. "But I think it is just blown way out of proportion" in terms of any immediate threat.

Much has been written and said about the VHS videocassette becoming obsolete and how this must be why Blockbuster is rushing into music, but the giant chain is not de-emphasizing rental of movies, not walking away from that core business, indicates Baczko.

"The objective is to improve the overall look of the store, the management, the merchandising, performance, everything. It begins with our hit wall and extends all the way around even to the candy counter," says Baczko of a new arrangement that is much more shopper friendly, with shortened aisles and a plethora of categories to prompt and entice selection.

Thus, while video retailers look to diversify, by the same token they are intent, as Baczko implies, to be steadily better at what they do best—rent and sell videos.

VSDA can look upon 1992 as the year when it started to emphasize marketing with a 19-point plan adopted in July in Las Vegas by a board that now embraces grocery stores, rackjobbers and much larger retail entities. Rosenberg and VSDA's think tank have to emphasize that their organization is still the bulwark for small independents. Expansion of the board via appointments of people like Ross and others from large retail firms "was not so much to give big stores representation. These are the last guys who need more clout with the manufacturers." Rather the Suncoasts and so forth can give VSDA the muscle required to be influential.

Perhaps no better sign that home video retailers are talking with increased enthusiasm and eyeing larger horizons is the dramatic turnaround in bankruptcies. Fewer are being reported and several firms are emerging from recent filings.

(CONTINUED ON PAGE V-6)

Top Video Sales

Pos. TITLE—Distributor

- 1 FANTASIA Walt Disney Home Video
- 2 101 DALMATIANS Walt Disney Home Video
- 3 THE JUNGLE BOOK Walt Disney Home Video
- 4 ROBIN HOOD: PRINCE OF THIEVES Warner Home Video
- 5 CHERFITNESS: A NEW ATTITUDE FoxVideo
- 6 FIEVEL GOES WEST MCA/Universal Home Video
- 7 1992 PLAYBOY VIDEO PLAYMATE CALENDAR Uni Dist. Corp.
- 8 HOME ALONE FoxVideo
- 9 THE RESCUERS DOWN UNDER Walt Disney Home Video
- 10 PLAYBOY: SEXY LINGERIE IV Uni Dist. Corp.
- 11 HOOK Columbia TriStar Home Video
- 12 GHOST Paramount Home Video
- 13 THE SILENCE OF THE LAMBS Orion Home Video
- 14 PENTHOUSE: SATIN AND LACE A*Vision Entertainment
- 15 WAYNE'S WORLD Paramount Home Video
- 16 THE GREAT MOUSE DETECTIVE Walt Disney Home Video
- 17 PLAYBOY'S EROTIC FANTASIES Uni Dist. Corp.
- 18 TERMINATOR 2: JUDGMENT DAY Live Home Video
- 19 FERGULLY... THE LAST RAINFOREST FoxVideo
- 20 DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video
- 21 PENTHOUSE: PASSPORT TO PARADISE/HAWAII A*Vision Entertainment
- 22 RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video
- 23 THREE TENORS IN CONCERT PolyGram Video
- 24 THE TERMINATOR Hemdale Home Video
- 25 PLAYBOY PLAYMATE OF THE YEAR 1992 Uni Dist. Corp.
- 26 OSCAR'S GREATEST MOMENTS Columbia TriStar Home Video
- 27 PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF A*Vision Entertainment
- 28 QUEEN: WE WILL ROCK YOU Strand Home Video
- 29 THE RESCUERS Walt Disney Home Video
- 30 JANE FONDA'S LOWER BODY SOLUTION Warner Home Video
- 31 PRINCE AND THE N.P.G.: SEXY MF Warner Reprise Video
- 32 SATURDAY NIGHT LIVE: WAYNE'S WORLD Starmaker Ent. Inc.
- 33 CASABLANCA (50TH ANNIV.) MGM/UA Home Video
- 34 PLAYBOY PLAYMATE REVIEW '92 Uni Dist. Corp.
- 35 BEETHOVEN MCA/Universal Home Video
- 36 THE LITTLE MERMAID Walt Disney Home Video
- 37 SPARTACUS MCA/Universal Home Video
- 38 ROCK-A-DOODLE HBO Video
- 39 PLAYBOY: WET & WILD IV Uni Dist. Corp.
- 40 ALIEN/ALIENS TRIPLE PACK FoxVideo
- 41 MADONNA: TRUTH OR DARE Live Home Video
- 42 CITIZEN KANE: (50TH ANNIV.) Turner Home Ent.
- 43 THE HUNT FOR RED OCTOBER Paramount Home Video
- 44 AN AMERICAN TAIL MCA/Universal Home Video
- 45 TINY TOON ADVENTURES: HOW I SPENT MY VACATION Warner Home Video
- 46 PENTHOUSE: READY TO RIDE A*Vision Entertainment
- 47 GOODFELLAS Warner Home Video
- 48 GIMME SHELTER ABKCO Video
- 49 GARTH BROOKS Capitol Video
- 50 PRETTY WOMAN Touchstone Home Video
- 51 THIS IS GARTH BROOKS Liberty Home Video
- 52 PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON Uni Dist. Corp.
- 53 PENTHOUSE: THE GREAT PET HUNT, PART 1 A*Vision Entertainment
- 54 THE SIMPSONS CHRISTMAS SPECIAL FoxVideo

- 55 ERIC CLAPTON: UNPLUGGED Warner Reprise Video
- 56 HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video
- 57 THELMA & LOUISE MGM/UA Home Video
- 58 MONTY PYTHON AND THE HOLY GRAIL Columbia TriStar Home Video
- 59 LIVE AT THE EL MOCAMBO SMV Enterprises
- 60 CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video
- 61 THE TERMINATOR TWIN PACK Live Home Video
- 62 BEASTIE BOYS: THE SKILLS TO PAY THE BILLS Capitol Video
- 63 KISS: X-TREME CLOSE-UP PolyGram Video
- 64 SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO HBO Video
- 65 MOTLEY CRUE: DECADE OF DECADENCE '81-'91 Elektra Entertainment
- 66 BATMAN RETURNS Warner Home Video
- 67 MARIAH CAREY: UNPLUGGED + 3 SMV Enterprises
- 68 IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION Republic Pictures Home Video
- 69 BLADE RUNNER (10TH ANNIV.) Columbia TriStar Home Video
- 70 PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK Uni Dist. Corp.
- 71 PENTHOUSE: WINNERS 1992 A*Vision Entertainment
- 72 PLAYBOY: INTIMATE WORKOUT FOR LOVERS Uni Dist. Corp.
- 73 KING KONG (60TH ANNIV.) Turner Home Entertainment
- 74 BILLY RAY CYRUS PolyGram Video
- 75 ROBIN HOOD Walt Disney Home Video
- 76 BEAUTY AND THE BEAST Walt Disney Home Video
- 77 BUNS OF STEEL The Maier Group
- 78 LONESOME DOVE Cabin Fever Entertainment
- 79 STAR TREK COLLECTOR'S SET Paramount Home Video
- 80 THE SOUND OF MUSIC FoxVideo
- 81 PENTHOUSE: FAST CARS/FANTASY WOMEN A*Vision Entertainment
- 82 NEW JACK CITY Warner Home Video
- 83 PLAYBOY'S PLAYMATES: THE EARLY YEARS Uni Dist. Corp.
- 84 TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE Columbia TriStar Home Video
- 85 MORRISSEY: LIVE IN DALLAS Warner Reprise Video
- 86 ERIC CLAPTON: 24 NIGHTS Warner Reprise Video
- 87 SINGIN' IN THE RAIN (40TH ANNIV.) MGM/UA Home Video
- 88 PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE Uni Dist. Corp.
- 89 THIS IS SPINAL TAP Columbia TriStar Home Video
- 90 THE PARENT TRAP Walt Disney Home Video
- 91 MICHAEL BOLTON: SOUL AND PASSION SMV Enterprises
- 92 ZZ TOP: GREATEST HITS Warner Reprise Video
- 93 ROCKY & BULLWINKLE: VOL. VIII Buena Vista Home Video
- 94 MARCH OF THE WOODEN SOLDIERS GoodTimes Home Video
- 95 CINEMA PARADISO HBO Video
- 96 MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo
- 97 PRINCE AND THE N.P.G.: GETT OFF Warner Reprise Video
- 98 ANNIE LENNOX: DIVA 6 West Home Video
- 99 ROCKY & BULLWINKLE: VOL. VII Buena Vista Home Video
- 100 RUDDOLPH THE RED NOSED REINDEER Family Home Entertainment

"I have been saying for years that if all you do is rent movies, watch out."

—VSDA executive VP Don Rosenberg

that they "are testing a number of different items, to see how many hang against the wall," but the big action remains video product. "There is so much product being released, our need for shelf space is a continuing challenge," says Ross, who is sure that 1992, with 12 powerful sale titles, will outperform 1991 at the web's 240 outlets.

By no means is it just the large chains looking beyond the core impetus of home video, says Ted Engen of Video Buyers Group, with 1,000 independent store members around the country. "The year's highlight has to be how so much information is suddenly available on CD-I, CD-ROM and the other technologies. The successful stores have to be looking at all this," he says, noting that VBG is also

Top Kid Videos

Pos. TITLE—Distributor

- 1 FANTASIA Walt Disney Home Video
- 2 THE JUNGLE BOOK Walt Disney Home Video
- 3 THE RESCUERS DOWN UNDER Walt Disney Home Video
- 4 101 DALMATIANS Walt Disney Home Video
- 5 FIEVEL GOES WEST MCA/Universal Home Video
- 6 AN AMERICAN TAIL MCA/Universal Home Video
- 7 PETER PAN Walt Disney Home Video
- 8 DUMBO Walt Disney Home Video
- 9 ROBIN HOOD Walt Disney Home Video
- 10 CHARLOTTE'S WEB Paramount Home Video
- 11 ALICE IN WONDERLAND Walt Disney Home Video
- 12 THE LITTLE MERMAID Walt Disney Home Video
- 13 THE LAND BEFORE TIME MCA/Universal Home Video
- 14 BAMBI Walt Disney Home Video
- 15 TINY TOON ADVENTURES: HOW I SPENT MY VACATION Warner Home Video

- 16 THE GREAT MOUSE DETECTIVE Walt Disney Home Video
- 17 ALL DOGS GO TO HEAVEN MGM/UA Home Video
- 18 DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video
- 19 THE BRAVE LITTLE TOASTER Walt Disney Home Video
- 20 FERGULLY... THE LAST RAINFOREST FoxVideo
- 21 SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video
- 22 DANCE! WORKOUT WITH BARBIE Buena Vista Home Video
- 23 ROCK-A-DOODLE HBO Video
- 24 THE RESCUERS Walt Disney Home Video
- 25 DUCKTALES THE MOVIE Walt Disney Home Video

TOP VIDEO SALES

The long-awaited Disney animated classic "Fantasia" was the top-selling video of the year as it broke industry records when it was first released. It was priced for sell-through at the beginning of last year's Christmas season and continued to be a strong seller throughout the year. Typically, the best-selling direct-to-sale titles are family or kid-oriented fare, which is certainly the case for "Fantasia." In fact, Disney's animated magic captured the first three spots on the sales chart, as "101 Dalmatians" came in at No.

2, and "The Jungle Book" at No. 3. Warner Home Video had the best-selling live-action feature of the year with the Kevin Costner-starring "Robin Hood: Prince Of Thieves," which was also released for the holiday sell-through season a year ago and came in at No. 4. Finally, actress/singer Cher stunned the sell-through ranks with her "Cherfitness: A New Attitude" at No. 5.

JM

TOP KID VIDEOS

Everyone knew that when Disney unlocked the vault for one of its most prized treasures, it would be a phenomenal seller. That certainly proved to be the case as "Fantasia" became one of the best-selling cassettes of all time and topped the Kid Videos chart this year.

Taking 80 percent of the Top 5, Disney also had "The Jungle Book" at No. 2, "The Rescuers Down Under" at No. 3 and "101 Dalmatians" at No. 4. MCA/Universal Home Video took fifth-place honors with the sequel "American Tail 2: Fievel Goes West."

JM

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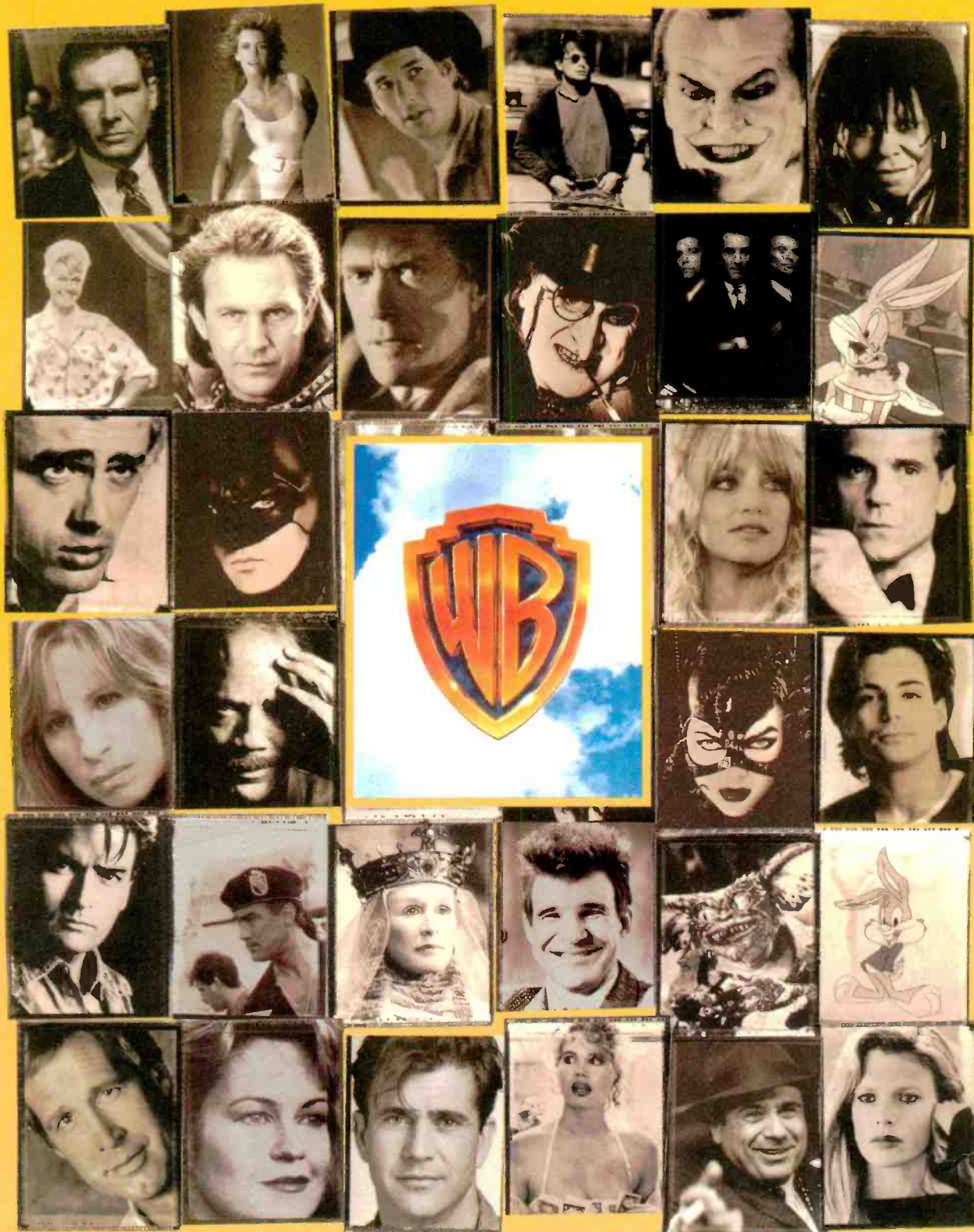


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WARNER HOME VIDEO

A Time Warner Entertainment Company

RETAILERS

(CONTINUED FROM PAGE V-4)

Most notable is that of West Coast Video, the six-year-old Philadelphia-based chain, whose February filing jolted the industry; the once-beleaguered web is now set to enjoy "\$1 million a day in future franchise investments," according to one boast. ■

Top Music Videos

Pos. TITLE—Artist—Distributor

- 1 WE WILL ROCK YOU—Queen— Strand Home Video
- 2 GARTH BROOKS —Garth Brooks— Capitol Video
- 3 THE THREE TENORS IN CONCERT —Carreras - Domingo - Pavarotti— PolyGram Video
- 4 LIVE AT THE EL MOCAMBO —Stevie Ray Vaughan— SMV Enterprises
- 5 THIS IS GARTH BROOKS —Garth Brooks— Liberty Home Video
- 6 TWO ROOMS —Various Artists— PolyGram Video
- 7 UNPLUGGED + 3 —Mariah Carey— SMV Enterprises
- 8 SEXY MF —Prince & The N.P.G.— Warner Reprise Video
- 9 SOUL AND PASSION —Michael Bolton— SMV Enterprises
- 10 THE HEART IN MOTION VIDEO COLLECTION —Amy Grant— PolyGram Video
- 11 JUMP —Kris Kross— SMV Enterprises
- 12 CAPTIVATED —Paula Abdul— Virgin Music Video
- 13 FUNKY MONKS —Red Hot Chili Peppers— Warner Reprise Video
- 14 24 NIGHTS —Eric Clapton— Warner Reprise Video
- 15 BILLY RAY CYRUS —Billy Ray Cyrus— PolyGram Video
- 16 DIVA —Annie Lennox— 6 West Home Video
- 17 DECADE OF DECADENCE '81-'91 —Motley Crue— Elektra Entertainment
- 18 X-TREME CLOSE-UP —Kiss— PolyGram Video
- 19 UNFORGETTABLE —Natalie Cole— Elektra Entertainment
- 20 THE SKILLS TO PAY THE BILLS —Beastie Boys— Capitol Video
- 21 THE BEST OF LUTHER VANDROSS —Luther Vandross— SMV Enterprises
- 22 ZZ TOP GREATEST HITS —ZZ Top— Warner Reprise Video
- 23 VIDEO LIBRARY —"Weird Al" Yankovic— BMG Video
- 24 THEIR FINAL CONCERT —The Judds— MPI Home Video
- 25 MOON SHADOWS —Enya— Warner Reprise Video
- 26 DON'T BLAME ME —Ozzy Osbourne— SMV Enterprises
- 27 UNPLUGGED —Eric Clapton— Warner Reprise Video
- 28 STORYTELLER 1984-1991 —Rod Stewart— Warner Reprise Video
- 29 LIVE IN DALLAS —Morrissey— Warner Reprise Video
- 30 LIVE AT THE APOLLO —Patti LaBelle— MCA Music Video

TOP MUSIC VIDEOS

Last year "The Three Tenors In Concert" was the top title. This year it's another surprise phenomenon—Queen's "We Will Rock You" from Strand Home Video.

No doubt consumer interest was piqued by the tragic death of lead singer Freddie Mercury. But the concert tape was an accurate and powerful portrayal of the classic group's concert strength.

Not surprisingly, two Garth Brooks tapes landed in the Top 5, paralleling the success of that artist. "Garth Brooks" was second, while "This Is Garth Brooks" was fifth.

Rounding out the Top 5 are "The Three Tenors In Concert" (still selling) at No. 3 and "Live At The El Mocambo," featuring Stevie Ray Vaughn, at No. 5. Tragically, the music industry lost Vaughn this year as well. **JM**

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QUEEN WE WILL ROCK YOU

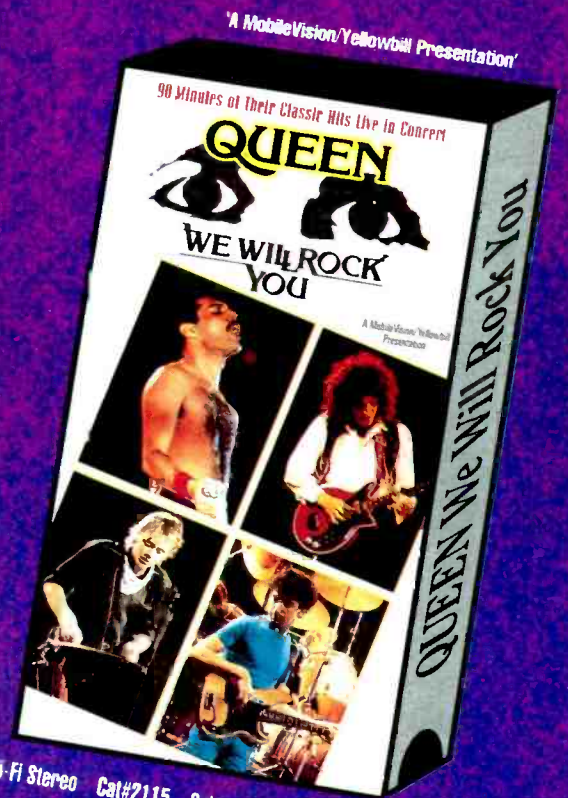


Strand Home Video salutes everyone involved with this impressive performance—
Thank You.

The team at Strand Home Video would like to thank all our friends at Billboard and our customers who have supported this release, making it the biggest music title of 1992.

Congratulations to the band, their management and producers of the show.

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Top Laserdisc Sales

Pos. TITLE—Distributor

- | | |
|--|---|
| 1 TERMINATOR 2: JUDGMENT DAY Pioneer LDCA, Inc. | 14 BOYZ N THE HOOD Criterion/Pioneer LDCA, Inc. |
| 2 THE SILENCE OF THE LAMBS Image Entertainment | 15 THE LAWNMOWER MAN Columbia TriStar Home Video |
| 3 FANTASIA Image Entertainment | 16 THE ADDAMS FAMILY Pioneer LDCA, Inc. |
| 4 APOCALYPSE NOW Pioneer LDCA, Inc. | 17 RAIDERS OF THE LOST ARK Pioneer LDCA, Inc. |
| 5 THELMA & LOUISE Pioneer LDCA, Inc. | 18 THE ROCKETEER Image Entertainment |
| 6 THE LAST BOY SCOUT Warner Home Video | 19 THE FISHER KING Criterion/Pioneer LDCA, Inc. |
| 7 DANCES WITH WOLVES Image Entertainment | 20 FREEJACK Warner Home Video |
| 8 JFK Warner Home Video | 21 CITY SLICKERS Pioneer LDCA, Inc. |
| 9 ROBIN HOOD: PRINCE OF THIEVES Warner Home Video | 22 WAYNE'S WORLD Pioneer LDCA, Inc. |
| 10 STAR TREK VI: THE UNDISCOVERED COUNTRY Pioneer LDCA, Inc. | 23 THE COMMITMENTS Image Entertainment |
| 11 CAPE FEAR MCA/Universal Home Video | 24 JAWS MCA/Universal Home Video |
| 12 FRIED GREEN TOMATOES MCA/Universal Home Video | 25 THE GOLDEN AGE OF LOONEY TOONS ('33-48) Pioneer LDCA, Inc. |
| 13 HOOK Columbia TriStar Home Video | |

TOP LASERDISC SALES

Not surprisingly, "Terminator 2: Judgment Day" with Arnold Schwarzenegger was the No. 1 laserdisc of the year. The sci-fi/action thriller pushed the special-effects envelope to the limits and was the biggest grossing film of 1991.

But the film would have been a huge seller as a laserdisc anyway because its genre reflects a lot of the advantages of laser—high resolution and sound. The

other top sellers prove that, in addition to sci-fi/action, such genres as horror, suspense, and animation do well on laserdisc.

In second place was the eerie tale of serial killer Hannibal Lector, "The Silence Of The Lambs," followed by the legendary "Fantasia," a remastered "Apocalypse Now" and Ridley Scott's "Thelma And Louise."

JM

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First I went to



They had Laserdiscs. Then I went to

TURTLE'S MUSIC - VIDEO. They had Laserdiscs,

too. Of course, they had Laserdiscs

at **ROSE RECORDS** and

also over at **CAMELOT** music. So

next I tried **the WAREHOUSE**

and **Strawberries**. Guess what.

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PIONEER
The Art of Entertainment

Music Longform: Illin', But Artist-Driven Toward A Recovery

BY DEBORAH RUSSELL

LOS ANGELES—With the 1990 legacy of the New Kids On The Block's unprecedented longform video sales still lingering, industry leaders close 1992 and look to 1993 with cautious optimism for the format's future.

The New Kids' fallout—their three longform music videos in 1990 accounted for more than a third of all units sold that year—continues to wreak havoc on the current bottom line. In the first half of 1992, shipment of music video longform product fell by 30.72 percent from the same period in 1991 (Billboard, Oct. 17), and the business only now seems to be stabilizing and returning to a relative state of normalcy.

Industry leaders have learned to temper their expectations for success and are confident they can hone in on the formula to keep the format viable.

Sony Music Video Enterprises and A*Vision responded to conditions in the current marketplace by reorganizing their respective corporate structures.

In October, SMV was decentralized to bring the functions of marketing music video under the auspices of each individual record label. Hot titles from the Sony family this year included videos by Mariah Carey, Michael Bolton, Stevie Ray Vaughan, Ozzy Osbourne, Iron Maiden and Pink Floyd. Early 1993 will see the Epic release of an Allman Bros. package and the Columbia release of a Springsteen longform.

In November, A*Vision split into three autonomous labels to better target its audience. The moniker A*Vision continues to be the umbrella for music titles and incorporates fitness, sports and other "mainstream" titles. Among the label's top titles in 1992 are longforms by En Vogue, Das-EXX and Primus. A*Vision's newly formed offshoots are KidVision, which specializes in children's product, and NightVision, which covers adult-oriented fare.

"The potential is still there," says Vic Faraci, senior VP of Warner Reprise Home Video. "The public is al-

ways drawn to whatever's hot. When you get the hit, you'll get big numbers. If you look at quantities sold on No. 1 videos, you'll see a wide range of numbers, from 50,000 to 300,000."

Video companies also are responding to the market by issuing an increasing number of titles on laserdisc and continuing to press for the simultaneous release of titles in the VHS and laserdisc formats.

"I've been surprised at the diversity of product that works on laserdisc," says PolyGram Video's VP of sales Bill Sondheim, noting there was a "tremendous outcry" for laser-

disc product on Rush and Kiss titles that were originally released as VHS-only. "We will become more aggressive with laser next year," he adds, "as we continue to see the prices of pressing coming down."



LONGFORM HIT: EN VOGUE

disc product on Rush and Kiss titles that were originally released as VHS-only. "We will become more aggressive with laser next year," he adds, "as we continue to see the prices of pressing coming down."

A*Vision spokesperson Julie Smith says the imprint also will follow technology's lead, with plans to increase its output of laser titles in 1993. To date, A*Vision titles by Elton John, Phil Collins and AC/DC have performed the best on laserdisc, she says.

Technology aside, EMI Records Group senior VP of marketing Ken Baumstein feels that the success of a longform title relies on the loyalty of an artist's audience. He notes the second longform from hard rockers Slaughter performed as well as the first title. Other successful '92 titles came from Wilson Phillips, the Red

Hot Chili Peppers and Queensryche. In addition, ERG expects significant sales on a forthcoming Arrested Development longform. Each of the successful videos mixes performance footage with interviews and behind-the-scenes footage, says Baumstein, who adds that it's a format that seems to work with consumers. "It's still a pretty confused market out there, and it's not clearly defined," he comments. "But the clearest thing we've learned is clip compilations are not the way to go."

What labels also have learned is that artists clearly drive the long-

form business, says Sondheim. "This year's success stories clearly rotated more around artists than video content," he says. U2's "Achtung Baby" is among the imprint's Top 10 sellers, despite the fact that it was released a year after the audio counterpart. And its Bob Marley video "Time Will Tell" recently cracked the Top 20 on the Top Video Sales chart.

Faraci concurs that the business is primarily artist-driven. He cites such success stories as Eric Clapton's "Unplugged" concert longform (culled from an appearance on the MTV program of the same name) and Prince & the NPG's "Diamonds & Pearls," as well as the video single "Sexy M.F."

Despite the fact that superstar acts or groups with an insatiable fan (CONTINUED ON PAGE V-10)

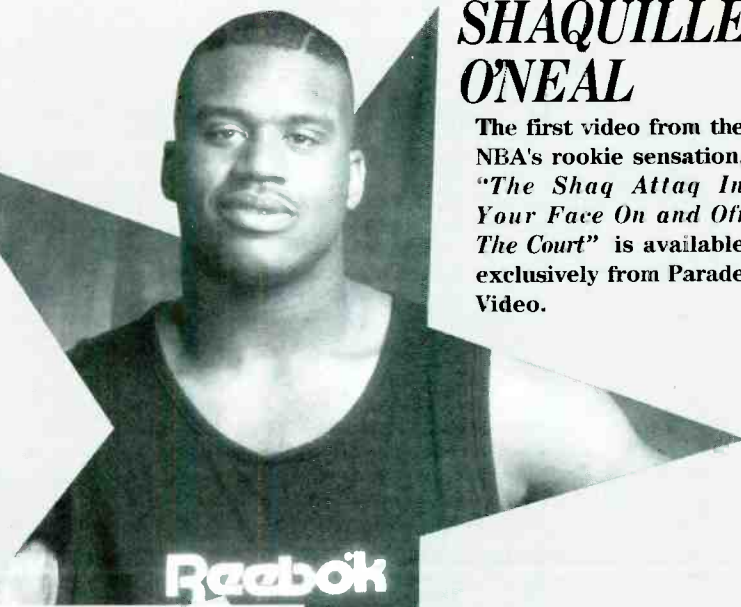
DENISE AUSTIN

The star of 11 best selling exercise videocassettes will release her newest workout "Kickin' With Country" in February.



SHAQUILLE O'NEAL

The first video from the NBA's rookie sensation, "The Shaq Attaq In Your Face On and Off The Court" is available exclusively from Parade Video.



Catch The 1993 Stars On PARADE VIDEO

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With the success of "The Trollies" now comes "The Gemstone Geenies" - precious, shining personalities in an oasis of children's characters.

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The largest distributor of health and fitness videos and the oldest independent entertainment company in the industry is planning its biggest year EVER . . . New health and fitness stars, New children's characters and other exciting things to be announced! For information and a catalog write to PPI Entertainment Group, 88 Saint Francis Street, Newark, NJ 07105 Attn: Sales Department.

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base generate the biggest dollars, PolyGram will continue to use music video as a tool to develop select new acts, says Sondheim. Videos from Shakespear's Sister and Mother Lovebone are set for the first quarter of 1993. And Columbia has followed a similar path with some of its developing acts. A 45-minute longform from Ned's Atomic Dustbin is aggressively priced at \$9.98.

MCA went for the live concert route and reaped its major successes with performance videos by such su-
(CONTINUED ON PAGE V-12)

Top Health And Fitness Videos

- Pos. TITLE—Distributor
- 1 RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video
 - 2 CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox)
 - 3 JANE FONDA'S LOWER BODY SOLUTION Warner Home Video
 - 4 CALLANETICS MCA/Universal Home Video
 - 5 BUNS OF STEEL WITH GREG SMITHEY The Maier Group
 - 6 BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group
 - 7 QUICK CALLANETICS-STOMACH MCA/Universal Home Video
 - 8 JANE FONDA'S COMPLETE WORKOUT Warner Home Video
 - 9 BUNS OF STEEL 2: STEP WORKOUT The Maier Group
 - 10 BEGINNING CALLANETICS MCA/Universal Home Video
 - 11 QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video
 - 12 KATHY SMITH'S FAT-BURNING WORKOUT FoxVideo (Media)
 - 13 KATHY SMITH'S STEP WORKOUT FoxVideo (Media)
 - 14 ABS OF STEEL WITH TAMILEE WEBB The Maier Group
 - 15 CORY EVERSON'S STEP N' TIME Barr Entertainment
 - 16 ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group
 - 17 KATHY SMITH'S INSTANT WORKOUT FoxVideo
 - 18 JANE FONDA'S LEAN ROUTINE Warner Home Video
 - 19 CORY EVERSON'S STEP TRAINING VIDEO Barr Entertainment
 - 20 DENISE AUSTIN'S STEP WORKOUT Parade Video

TOP HEALTH AND FITNESS VIDEOS

The winner and still champ—Richard Simmons!

The infomercial king repeats last year's top spot in health and fitness with his "Richard Simmons: Sweatin' To The Oldies" from Warner Home Video.

If anything can be said about health and fitness videos, it's that they are a perennial favorite in the home video market as America's interest in both looking and feeling good grows. And the proven sellers not only spawn more sequels but new faces and approaches all the time.

Long dominated by Jane Fonda, the field has new challengers this year. Coming in second to Simmons is "Cherfitness: A New Attitude," as the singer/actress captivated consumer attention with her personal fitness discipline.

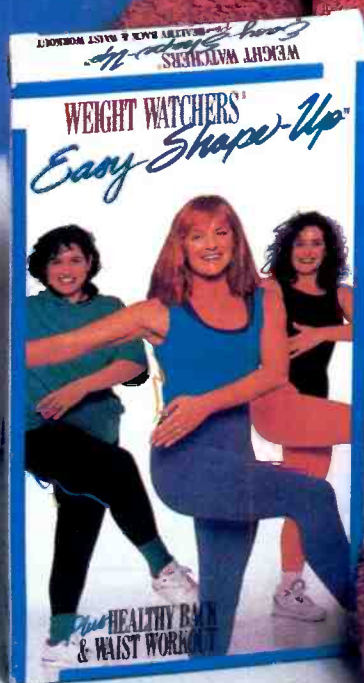
Jane Fonda's latest, "Lower Body Solution" from Warner Home Video came in third, while MCA/Universal Home Video's "Callanetics" was fourth. Coming in fifth was "Buns Of Steel With Greg Smith" from The Maier Group.

JMA

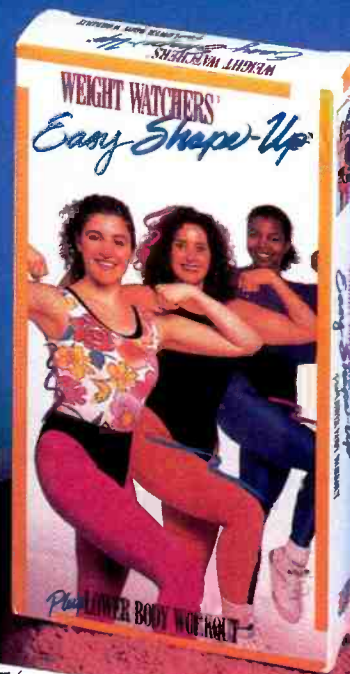
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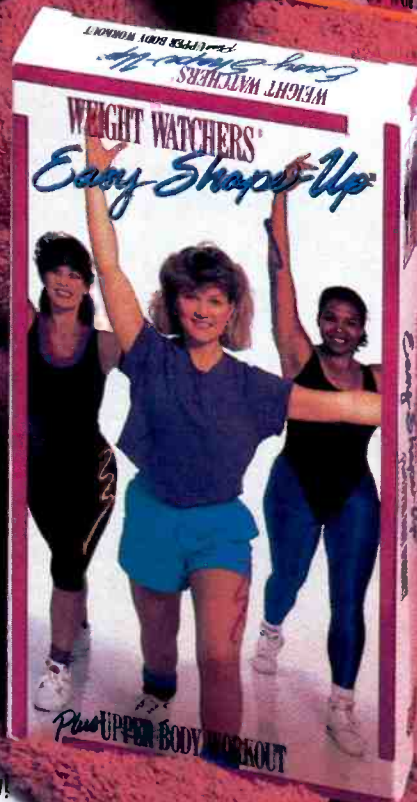
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Street Date: 2/3/93
*Suggested Retail Price.

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Top Recreational Sports Videos

Pos. TITLE—Distributor

- 1 MAGIC JOHNSON: ALWAYS SHOWTIME
FoxVideo (CBS/Fox)
- 2 LARRY BIRD: A BASKETBALL LEGEND
FoxVideo (CBS/Fox)
- 3 MICHAEL JORDAN'S PLAYGROUND FoxVideo
(CBS/Fox)
- 4 BOB MANN'S COMPLETE AUTOMATIC GOLF
METHOD VidAmerica
- 5 MICHAEL JORDAN: COME FLY WITH ME
FoxVideo (CBS/Fox)
- 6 MAGIC JOHNSON: PUT MAGIC IN YOUR GAME
FoxVideo (CBS/Fox)
- 7 SPORTS BLOOPER AWARDS ESPN Home Video
- 8 SUPER SLAMS OF THE NBA FoxVideo (CBS/
Fox)
- 9 NBA DREAM TEAM FoxVideo (CBS/Fox)
- 10 BO KNOWS BO: THE BO JACKSON STORY
FoxVideo (CBS/Fox)
- 11 NFC 1991 VIDEO YEARBOOK PolyGram Video
- 12 THE OFFICIAL 1992 NCAA CHAMPIONSHIP
VIDEO FoxVideo (CBS/Fox)
- 13 NBA SUPERSTARS FoxVideo (CBS/Fox)
- 14 NFL 25 YEARS SILVER COLLECTION PolyGram
Video
- 15 AMAZING BIFF BAM BOOM ANYTHING GOES
SPORTS BLOOPERS ESPN Home Video
- 16 NFL CRUNCH COURSE PolyGram Video
- 17 CHAMPIONS FOREVER J2 Communications
- 18 ATLANTA BRAVES: MIRACLE SEASON Turner
Home Entertainment
- 19 LARRY BIRD: WINNING BASKETBALL
FoxVideo (CBS/Fox)
- 20 NBA SUPERSTARS 2 FoxVideo (CBS/Fox)

TOP RECREATIONAL SPORTS VIDEOS

Basketball dominated the recreational-sports category, and "Magic Johnson: Always Showtime" was the No. 1 sports title of the year.

Johnson's dramatic announcement about his HIV-positive condition, as well as his retirement from the Los Angeles Lakers, propelled consumer interest. He remains one of the greatest players of the game.

Another legend came in at No. 2: "Larry Bird: A Basketball Legend."

Current NBA phenom Michael Jordan was No. 3 with "Michael Jordan's Playground," while his "Michael Jordan: Come Fly With Me" was No. 5.

Coming in at No. 4 was "Bob Mann's Complete Automatic Golf," still apparently the best-selling video approach to the game. JM



CHRIS ROBINSON, THE BLACK CROWES

My Last Buy: "Cheech & Chong's Nice Dreams." It's OK to eat meat.

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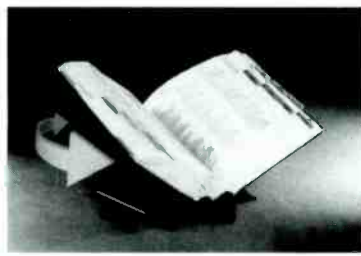
Dealer Order Date: February 8
Street Date: February 24

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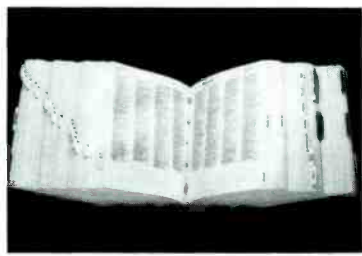
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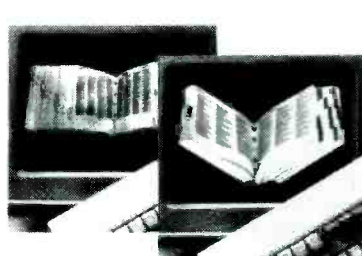
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The loose-leaf printed version of the video database. Videolog includes over 38,000 video listings updated weekly and categorized by title, star, director and genre. Storylines range from "Adventure" to "Westerns", while new subject indexes make finding special interest videos quick and easy.



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Both industry standard video and pre-recorded music databases are offered in an ASCII data version for computer application developers serving the retail market.

MUSIC

(CONTINUED FROM PAGE V-10)
perstars as Reba McEntire, Patti LaBelle and Glenn Frey. In December it issued a new Guns N' Roses live concert video.

BMG Video takes a more eclectic approach than the norm, with titles featuring computer animation and other experimental graphics. David Steffen, senior VP/GM, says the visually experimental Jan Hammer video, "Beyond The Mind's Eye," is nearing the 50,000-unit mark.

The company's unusual approach is marked by a number of forthcoming specialty programs, which include a documentary about the blues label Alligator Records, plus long-forms chronicling the careers of Les Paul and Glenn Miller. In addition, BMG Video will release the Who film "The Kids Are Alright," augmented with a rare bonus track of the band performing the title song. Warner-Reprise went for the nostalgia market as well at the close of 1992, with the release of "The Great Rock 'N' Roll Swindle," the docu-fantasy on the rise, fall and revisionist history of the Sex Pistols.

Yet even as the labels sharpen their focus on *what* to release and *how*, they still complain that they often are stymied by the lack of commitment from retail. Most are forced to be increasingly selective in their releases and exceedingly accurate in their timing to achieve maximum sales impact. For example, BMG Video this year released a 10-year-old Genesis concert video and promoted the title to piggyback on Atlantic's efforts for a new album and tour by the band.

But one promising sign that music retail may eventually embrace the music video format more warmly is the recent foray by Blockbuster Entertainment into the music retail realm. In October, Blockbuster agreed to buy the Music Plus and Sound Warehouse chains, and in November it announced an agreement to form a joint venture with Virgin Retail.

The news could be good for music product at record and video outlets.

"Blockbuster has a music video buyer now," says Faraci. "They're creating music video sections at retail and getting more aggressive. It's even possible we could eventually see some rental situations with them." ■

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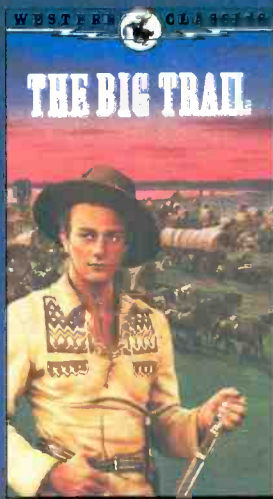
My Last Buy: "The Wind In The Willows," because my youngest child, Carrie, really wanted it.

TOP VIDEO RENTALS

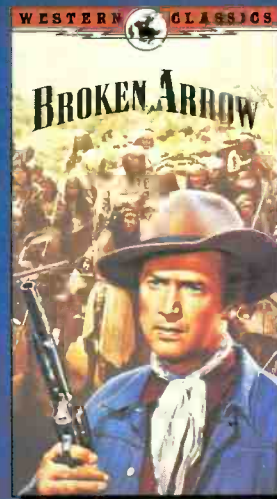
Pos. TITLE—Distributor

- 1 THELMA & LOUISE MGM/UA Home Video
- 2 THE SILENCE OF THE LAMBS Orion Home Video
- 3 THE FISHER KING Columbia TriStar Home Video
- 4 CITY SLICKERS Columbia TriStar Home Video
- 5 BACKDRAFT MCA/Universal Home Video
- 6 CAPE FEAR MCA/Universal Home Video
- 7 THE HAND THAT ROCKS THE CRADLE Hollywood Home Video
- 8 FATHER OF THE BRIDE Touchstone Home Video
- 9 DECEIVED Touchstone Home Video
- 10 WHAT ABOUT BOB? Touchstone Home Video
- 11 BOYZ N THE HOOD Columbia TriStar Home Video
- 12 THE LAST BOY SCOUT Warner Home Video
- 13 DEAD AGAIN Paramount Home Video
- 14 FRANKIE & JOHNNY Paramount Home Video
- 15 POINT BREAK FoxVideo
- 16 FRIED GREEN TOMATOES MCA/Universal Home Video
- 17 WHITE MEN CAN'T JUMP FoxVideo
- 18 THE PRINCE OF TIDES Columbia TriStar Home Video
- 19 ROBIN HOOD: PRINCE OF THIEVES Warner Home Video
- 20 GRAND CANYON FoxVideo
- 21 JFK Warner Home Video
- 22 TERMINATOR 2: JUDGMENT DAY Live Home Video
- 23 MY GIRL Columbia TriStar Home Video
- 24 MEDICINE MAN Hollywood Home Video
- 25 REGARDING HENRY Paramount Home Video
- 26 MORTAL THOUGHTS Columbia TriStar Home Video
- 27 FINAL ANALYSIS Warner Home Video
- 28 THE ADDAMS FAMILY Paramount Home Video
- 29 WAYNE'S WORLD Paramount Home Video
- 30 LITTLE MAN TATE Orion Home Video
- 31 CURLEY SUE Warner Home Video
- 32 FX2: THE DEADLY ART OF ILLUSION Orion Home Video
- 33 BUGSY Columbia TriStar Home Video
- 34 SOAPDISH Paramount Home Video
- 35 HOOK Columbia TriStar Home Video
- 36 THE BUTCHER'S WIFE Paramount Home Video
- 37 THE ROCKETEER Walt Disney Home Video
- 38 SHATTERED MGM/UA Home Video
- 39 THE LAWNMOWER MAN Columbia TriStar Home Video
- 40 RICOCHET HBO Video
- 41 THE NAKED GUN 2 1/2: THE SMELL OF FEAR Paramount Home Video
- 42 THE DOCTOR Touchstone Home Video
- 43 HOT SHOTS FoxVideo
- 44 DOC HOLLYWOOD Warner Home Video
- 45 JUNGLE FEVER MCA/Universal Home Video
- 46 FREEJACK Warner Home Video
- 47 DYING YOUNG FoxVideo
- 48 SHINING THROUGH FoxVideo
- 49 FOR THE BOYS FoxVideo
- 50 OTHER PEOPLE'S MONEY Warner Home Video
- 51 OUT FOR JUSTICE Warner Home Video
- 52 RUSH MGM/UA Home Video
- 53 DON'T TELL MOM THE BABYSITTER'S DEAD HBO Video
- 54 MOBSTERS MCA/Universal Home Video
- 55 KUFFS MCA/Universal Home Video
- 56 DANCES WITH WOLVES Orion Home Video
- 57 STAR TREK VI: THE UNDISCOVERED COUNTRY Paramount Home Video
- 58 CLASS ACTION FoxVideo
- 59 ONLY THE LONELY FoxVideo
- 60 MEMOIRS OF AN INVISIBLE MAN Warner Home Video
- 61 WHITE SANDS Warner Home Video
- 62 STOP! OR MY MOM WILL SHOOT MCA/Universal Home Video
- 63 THE COMMITMENTS FoxVideo
- 64 THE SUPER FoxVideo
- 65 MY COUSIN VINNY FoxVideo
- 66 THE MAMBO KINGS Warner Home Video
- 67 HUDSON HAWK Columbia TriStar Home Video
- 68 BEETHOVEN MCA/Universal Home Video
- 69 DOUBLE IMPACT Columbia TriStar Home Video
- 70 BILL AND TED'S BOGUS JOURNEY Orion Home Video
- 71 V.I. WARSHAWSKI Hollywood Home Video
- 72 THE GODFATHER PART III Paramount Home Video
- 73 HIGHLANDER 2: THE QUICKENING Columbia TriStar Home Video
- 74 FANTASIA Walt Disney Home Video
- 75 THE PEOPLE UNDER THE STAIRS MCA/Universal Home Video
- 76 AMERICAN ME MCA/Universal Home Video

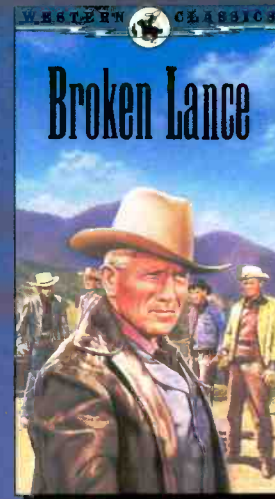
ROUND 'EM UP, AND MOVE 'EM OUT WESTERN CLASSICS REPRICED TO \$14.98* EACH



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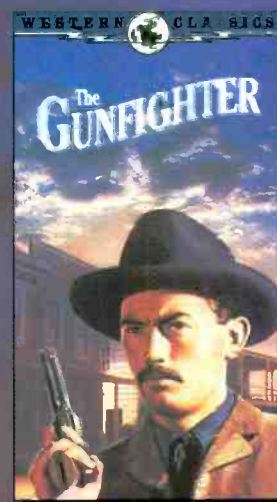
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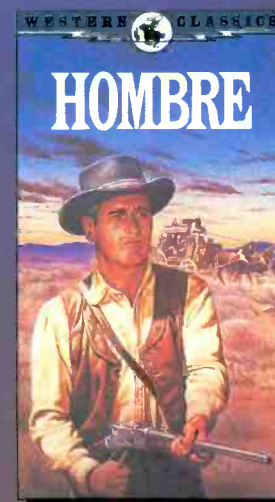
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- Features John Wayne, Henry Fonda, Paul Newman and Gregory Peck plus directors John Ford, Raoul Walsh and Fritz Lang.

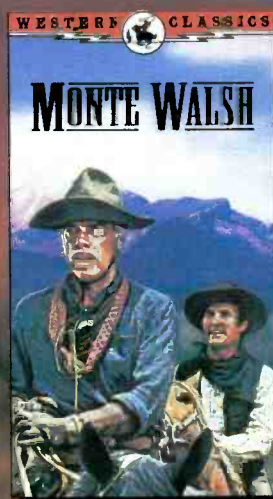
- All titles have attractive new packaging that captures the spirit of the West.



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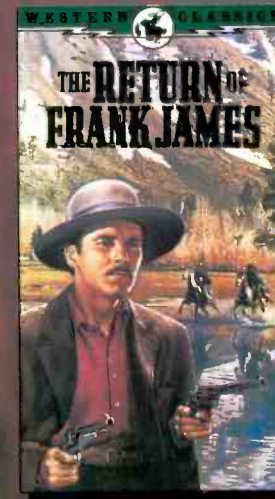
CAT# 1012



CAT# 7172



CAT# 7470



CAT# 1328

Suggested Retail Price:
\$14.98*
EACH
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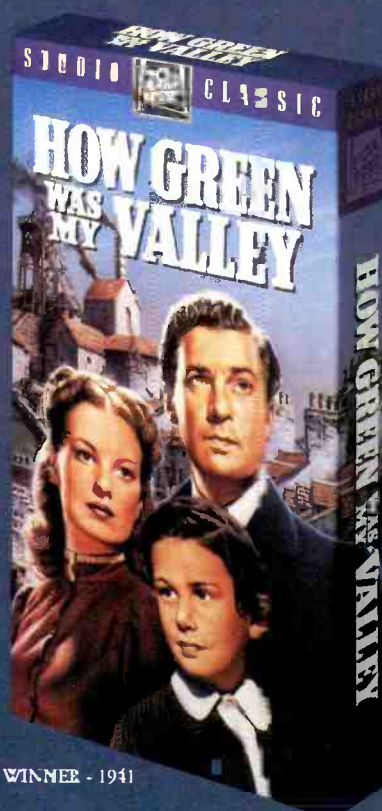
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TOP RENTALS (CONTINUED FROM PAGE V-13)

- 77 BARTON FINK FoxVideo
- 78 MADONNA: TRUTH OR DARE Live Home Video
- 79 BILLY BATHGATE Touchstone Home Video
- 80 RAMBLING ROSE Live Home Video
- 81 TOY SOLDIERS Columbia TriStar Home Video
- 82 DEFENDING YOUR LIFE Warner Home Video
- 83 LADYBUGS Paramount Home Video
- 84 MY OWN PRIVATE IDAHO Columbia TriStar Home Video
- 85 HARLEY DAVIDSON AND THE MARLBORO MAN MGM/UA Home Video
- 86 PURE LUCK MCA/Universal Home Video
- 87 BASIC INSTINCT Live Home Video
- 88 GUILTY BY SUSPICION Warner Home Video
- 89 HOME ALONE FoxVideo
- 90 ONE GOOD COP Hollywood Home Video
- 91 FERNGULLY... THE LAST RAINFOREST FoxVideo
- 92 NECESSARY ROUGHNESS Paramount Home Video
- 93 JUICE Paramount Home Video
- 94 WHORE Vidmark Entertainment
- 95 SWITCH HBO Video
- 96 STRAIGHT TALK Hollywood Home Video
- 97 MAN IN THE MOON MGM/UA Home Video
- 98 NAKED LUNCH FoxVideo
- 99 SPLIT SECOND HBO Video
- 100 THUNDERHEART Columbia TriStar Home Video

TOP VIDEO RENTALS

It may not have been the year's top-grossing film but it had enormous staying power and popularity: director Ridley Scott's "Thelma & Louise." Combining a quirky allegory about the role of women in America with Scott's visual/visceral style and standout performances by Susan Sarandon and Geena Davis, it was the year's top renter.

Big box-office success translates into big renting titles. The rest of the best was an eclectic mix, including the scary "The Silence Of The Lambs" at No. 2, followed by the wildly eccentric "The Fisher King" at No. 3, the wildly funny "City Slickers" at No. 4 and the wildly fiery "Backdraft" at No. 5. JM



MADONNA

My Last Buy: "The Damned." Why? Because it's the story of my imaginary life. I worship Visconti.

Hardware Rise & Retail Inroads Fuel Laser's Slowly Expanding Universe

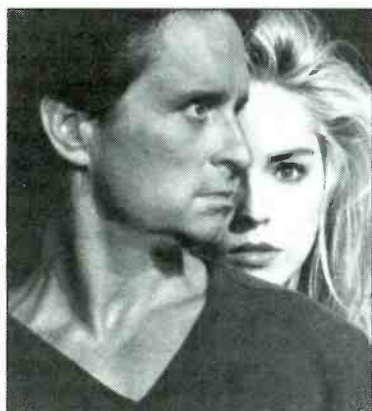
BY CHRIS MCGOWAN

LOS ANGELES—Slow and steady growth marked 1992 for the laserdisc format, which remained a small but significant part of the video market.

It was a rather bland year compared to 1991, which saw the launching of mega-discs "Fantasia" and "Terminator 2: Judgment Day" (both currently near 225,000 units each in sales) and heightened media awareness as critics such as Siskel and Ebert touted laser releases.

Though the format didn't boom as many hoped it would (and have been hoping for many years), it did continue to expand and was a welcome profit center for many retailers during difficult economic times. On the hardware side, sales of laserdisc players (excluding karaoke) during the first ten months of this year were up 22 percent over the same period in 1991, according to EIA figures.

"In all probability, laserdisc players without karaoke will sell about 230,000 units this year. And karaoke players themselves, which are growing at an even faster rate, could easily top 50,000 units for 1992," says Pioneer Electronics' Mike Fidler, senior VP of marketing for the home electronics division.



AMONG THE BIGGEST: "BASIC"

The total laser player population has been overestimated for years—in part because of repurchasing activity by consumers, which confused the numbers. Some industry figures calculate that the total laserdisc universe is still only 700,000 to 800,000 homes. But Fidler estimates that the laser-installed base should at long last exceed 1 million households by the end of 1992.

"Despite the depressed economic outlook, we feel we [Pioneer] will hit our objectives and see a significant growth rate of about 20 percent, and we're seeing a nice distribution of product at all price points. We're still bringing in a new audience," says Fidler.

Pioneer currently offers eight non-karaoke laser combiplayers (starting at \$535 list for the CLD-S201) and four karaoke combimachines (beginning at \$730 for the CLD-V510). Altogether, 27 manufacturers now offer a total of 51 different laser models (including those with karaoke features). The least expensive unit is the Realistic MD-1000, at \$399.95 list.

On the retail side, laser continues (CONTINUED ON PAGE V-16)

HOT RECENT HITS, HOT SELL-THROUGH PRICE



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PRICE TO**

**\$19⁹⁸
EACH**

(\$24.98 Canada)

For the Boys #5595
Grand Canyon #5596
Shining Through #5661
The Super #1872

This is My Life #1953
White Men Can't Jump #1959
Back in the USSR #1904
The Commitments #1906

Dealer Order Date: March 1, 1993*

Street Date: March 24, 1993

*Canadian Distributor Order Date



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LASER

(CONTINUED FROM PAGE V-15)
to make inroads. "We're currently selling in about 2,600 storefronts, up a few hundred over last year," says Dave Wallace, marketing manager for laser distributor Pioneer LDCA. Among the newcomers were a few dozen outlets of Warehouse Entertainment. In addition, Image Entertainment senior VP Wendy Moss notes strong expansion for her company with the Trans World and Musicland chains. Meanwhile, on-again-off-again Blockbuster Entertainment offers laserdiscs for sale and rental in about 60 corporate stores.

For the Tower Records/Video chain, laserdisc continues to play a major role. The format currently accounts for about 45 percent of Tower's total video sales—and some 28 percent of their total video business, according to John Thrasher, Tower's VP of video purchasing and distribution.

"For 1992, we're up about 15 percent over last year [in laserdisc business]," says Thrasher. "It hasn't been a spectacular year. The titles for the most part this year are not as strong as last year's." While Tower doesn't offer laser rental at its stores, many small stores do. Some 700 outlets were renting laserdiscs as of October, according to Daniel Alban, who conducts the "Laserdisc Seminars" program and owns Rose Video Entertainment, based in Rosalia, Wash. The greatest growth in rental has come in cities with less than 10,000 inhabitants, says Alban (Billboard, Oct. 31).

Rental remains a controversial issue in the laser industry, as many experts worry that increased rental will lead to a jump in laser prices that could kill the format. Currently, most new releases are priced between \$30 and \$40, and that range in itself is considered too high by many.

"Software has gone through all these price increases this year," adds Thrasher. "There used to be a number of [new] \$24.95 titles, but that's history." There are far fewer \$29.95 titles as well. But fortunately for the format, many discs launch day and date with VHS counterparts that are priced for rental. "Lethal Weapon 3," which did bow at \$29.98 on disc, was considerably cheaper than the \$99.99 tape version. And even the numerous laser titles tagged at \$35 and \$40 are much more affordable than \$90 VHS releases.

Consumer interest continued to be sparked by laser special editions released by companies such as Voyager, Pioneer, Image and MGM/UA. Voyager has continued its groundbreaking work with the Criterion Collection line, and even introduced some Criterion editions (such as "The Fisher King" and "Boyz 'N The Hood") day-and-date with the VHS releases. Other labels also did excellent work in this area, such as Image and FoxVideo with the "Alien" deluxe boxed set. And Pioneer Special Editions was a leader in the area of film restoration.

Altogether, there are more than 7,000 titles currently available (as listed in the latest edition of the Laser Video File catalog, published by NewVisions in Westwood, NJ). Among the biggest laser hits for 1992 were LIVE's "Basic Instinct" (expected to hit 100,000 units sold sometime this year); Warner's "Batman Returns," "JFK" and "Cape

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LASER

(CONTINUED FROM PAGE V-16)

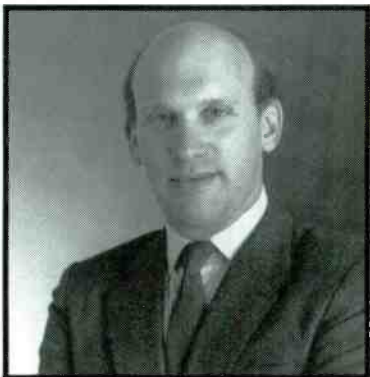
Fear"; MGM/UA's "The Golden Age Of Looney Tunes" (vols. one and two), "Thelma & Louise" and wide-screen "2001: A Space Odyssey"; FoxVideo's "White Men Can't Jump"; Disney's "The Jungle Book" and "The Hand That Rocks The Cradle"; Columbia TriStar's "Hook"; and Paramount's wide-screen versions of "Raiders Of The Lost Ark" and "Indiana Jones And The Temple Of Doom."

"T2," released at the very end of 1991, continued to sell well throughout the year, as did Paramount's letterboxed reissue of "Apocalypse Now." And 1992 was expected to close strongly with Warner's "Lethal Weapon 3," Disney's "Beauty And The Beast: The Work In Progress," FoxVideo's "The Rocky Horror Picture Show" and Paramount's "Patriot Games."

The distribution picture shifted, with Columbia TriStar, Sony Music Video, Pacific Arts Video and Republic Pictures all releasing their own laserdisc product—joining the ranks of Warner Home Video, Warner Reprise, MGM/UA, MCA, Teldec, BMG Video, Sony Classical and LumiVision. Capitol Records and Vidmark Entertainment signed with Pioneer, which still has exclusive deals with Paramount and LIVE. Playboy Home Video pacted with Image Entertainment, which releases Disney, Orion and FoxVideo titles on disc. (Image also picked up major investments from Mitsubishi and Mitsui this year.)

Despite losing the exclusive laser rights to Columbia TriStar, Pioneer LDCA still will have 1992 sales that are 22 to 25 percent higher than in 1991, according to Wallace. "We're looking forward to a good 1993," he says.

So is Mike Fidler, who comments, "We're very excited about the performance of laserdisc on both the hardware and software sides in the light of a difficult economy. It speaks well of consumers' interest in the format. And as the economy picks up steam, we think that will accelerate the continued growth of the category." ■



ROBERT BLATTNER

Billboard would be remiss in its Year-In-Video review without noting the tragic death in 1992 of Robert Blattner, president of MCA/Universal Home Video. The 40-year-old executive was killed in a plane crash on October 31 (Billboard, November 14). Moreover, the home video industry also lost several other key executives in 1992 who helped shape the business during the decade of the 80s. They included Larry Hilford, Reg Childs, Joseph Infante and Art Levis.

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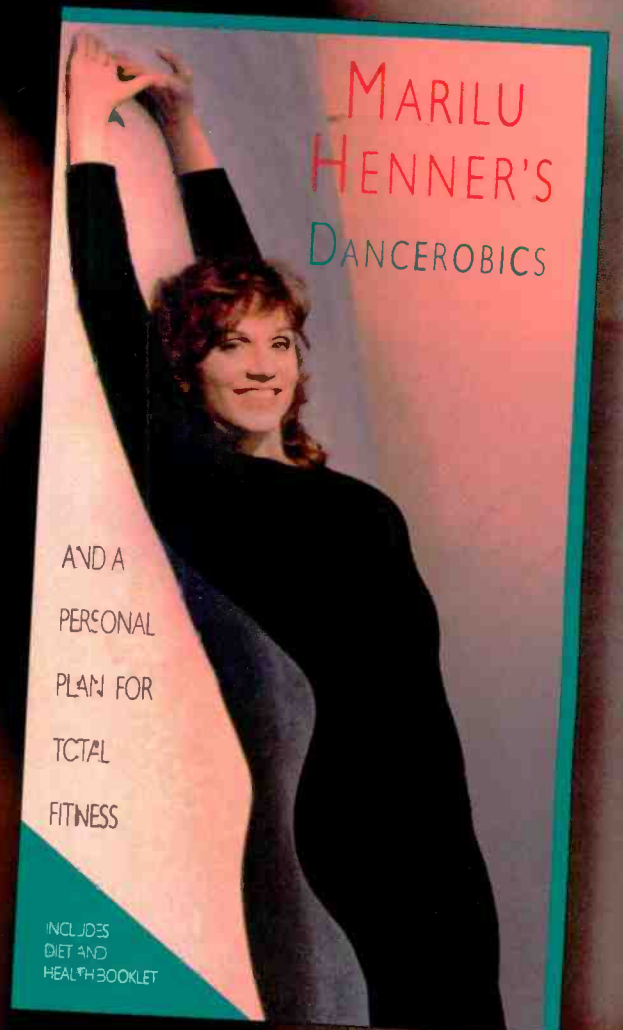
Marilu - star of "Evening Shade" and "Taxi" - has created her own personal fitness program and "dancerobics" - fun, progressive dance steps with fat-burning aerobics.

Marilu and "Dancerobics" continue to get nationwide attention. Marilu has promoted "Dancerobics" on THE TONIGHT SHOW, DAVID LETTERMAN, ARSENIO WAXLER, OPRAH WINFREY, JOAN RIVERS, GOOD MORNING AMERICA, CBS THIS MORNING, and REGIS AND KATHY LEE.

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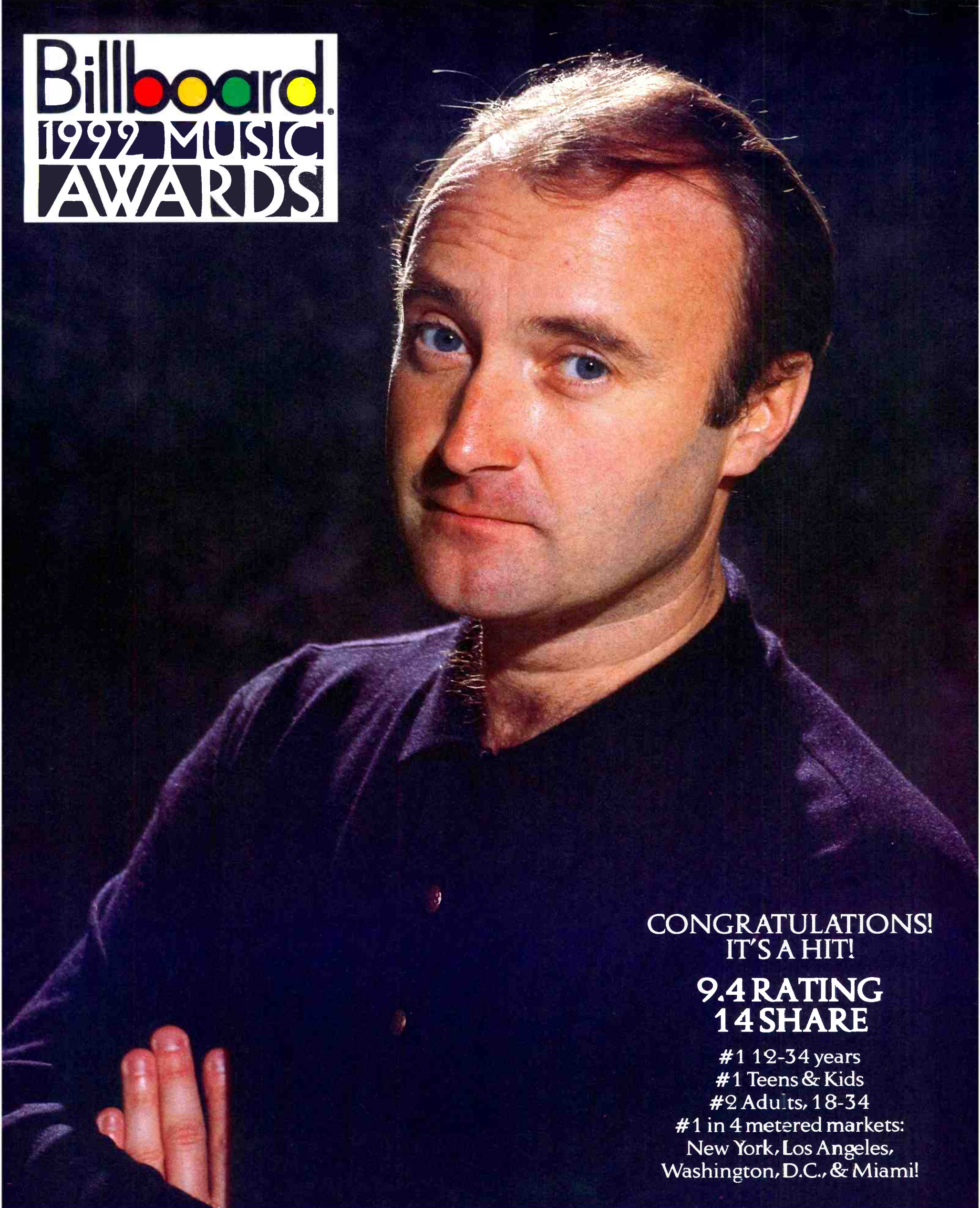
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Spec's Weathers Operating Loss Says Hurricane Blew Away \$900,000 In Revenue

■ BY DON JEFFREY

NEW YORK—With two stores wiped out and 15 disrupted by Hurricane Andrew, Spec's Music Inc. reports lower same-store sales and an operating loss in the company's fiscal first quarter.

The Miami-based music and video retailer estimates revenue losses totaling \$900,000 from the tropical storm that ravaged southern Florida in late August. Sales at stores open for at least a year fell 2% from the corresponding quarter last year.

Moreover, video rental revenues dropped 20.5% to \$1.59 million in the three months that ended Oct. 31 from \$2 million in the same period the year before. On a same-store basis, video fell 23%, year-to-year, as Spec's closed six video departments during the quarter. Peter Blei, CFO, says, "It's comparable to the decline we've experienced in the past few quarters. Certainly the hurricane didn't help. The two stores blown away were both good video rental stores."

But results should be better in the second quarter, which encompasses the holiday shopping season. Blei says measures have been taken to stem the decline in video rentals, such as lower midweek pricing, a frequent-renter's program, children's specials,

and "a lot more promotion." He adds, "We're seeing rental transactions are beginning to come back. But the revenues have not caught up yet."

The lower rental revenues and hurricane damages resulted in an operating loss of \$159,746, compared with a profit of \$267,242 last year.

In addition, the decline in video rentals, which tend to have higher profit margins than other products, also caused the company's gross margin to fall to 36.2% of sales from 37% last year.

The hurricane and the lower video numbers also took their toll on the company's costs. Selling, general, and administrative expenses rose 17.6% to \$5.44 million and, as a percentage of sales, they increased to 37% from 35% a year earlier.

The good news was that overall revenues for the company in the quarter rose 10.3% to \$14.6 million from \$13.2 million. Spec's attributes the gains to higher sales of CDs and laserdiscs. In addition, the retailer added a net total of six stores, compared with the prior year, to bring the chainwide total to 61. Four of those units were conversions of stores acquired from Q Music and Video.

The company would have reported a loss on its bottom line if it had not

booked a \$220,000 pretax gain from insurance claims on damages. Blei says that amount was a "portion of the lost earnings attributed to the hurricane in that quarter." Net profit fell 52.2% to \$96,962 from \$202,765 a year earlier.

Spec's long-term debt increased sharply to \$918,674 at the end of the first quarter, from \$125,593 the year before, but Blei explains that was because the company had to borrow \$800,000 from its \$7 million line of credit to cover cash flow lost from the hurricane. "Subsequent to the end of the quarter, that was paid up," he adds.

Spec's stock closed at \$6.25 a share in over-the-counter trading at press time. Its 52-week range was \$3.75 to \$9.



Danny Goes To Rose. Erato artist Daniel Barenboim, front, signs autographs at Rose Records in Chicago in support of his current release, "Ravel: Bolero, Daphnis Et Chloe, Suite No. 2" with the Chicago Symphony Orchestra. In back row, from left, are Hilda Rosenbloom, mother of Rose Records owner Jim Rose; Erato director of U.S. operations Arthur Moorhead; Jim Rose; Elektra Entertainment regional marketing manager Denny Nowak; WEA field sales manager/special products Glenn Roskein; Rose Records manager Mark Jenkins; and WEA sales representative Gerald Fisher.

Borders Making Run For Music Market

■ BY PAUL VERNA

NEW YORK—If the Borders Books chain adheres to its agenda for 1993, it could become the *enfant terrible* of music retailing, operating music departments averaging almost 10,000 square feet in 20 of its

book superstores.

The company had originally planned to open six to 10 music departments this year, according to music buyer/merchandiser Larry Cohen. However, that target was adjusted upward after the chain was acquired by K mart—a deal that followed an aborted initial public offering.

Troy, Mich.-based K mart, which runs nearly 2,400 discount department stores, is no stranger to book or music retailing. The pioneering mass-merchandise chain operates the 1,200-store Waldenbooks chain—based in Stamford, Conn., and its specialty division, Basset Books. According to Cohen, the Basset stores will change their name to Borders.

In the music universe, K mart has been a giant player, operating approximately 2,400 music departments in its mass-merchandise outlets. K mart's music and video are racked mainly by The Handleman Co.

In addition to its K mart discount department store chain and Waldenbooks, the company also operates Brentano's, a 72-unit bookstore chain; Builder's Square, a 144-unit home-improvement chain; Offi-

ceMax, a 79-unit office-supplies superstore chain; PACE, an 87-unit warehouse club; Pay Less Drug Stores, a 401-unit drug and general merchandise chain; and The Sports Authority, a 36-unit sporting goods chain.

K mart's Pace and Payless chains also carry music and video, with the warehouse club carrying the product lines on a very limited basis, while the drug chain is racked by Sight & Sound, a Handleman subsidiary.

ALL BORDERS CROSSING TO MUSIC

Cohen says, "With the deep pockets of K mart and the aggressive approach they're taking, the primary push is to install music departments in all the [Borders] stores going forward."

"Each of the new departments," he adds, "will be about 10,000 square feet, except the store slated to open in March in Deerfield, Ill., which will be smaller—about 7,500 square feet."

Borders' first musical adventure was the opening of its Dallas outlet last September, which houses a 7,500-square-foot music section (Billboard, Sept. 12). Then, a few

(Continued on next page)

Vid-Game Buyers Still Getting Down The Basics Growing 8-Bit, 16-Bit Realm Continues To Thrive

■ BY JIM McCULLAUGH

LOS ANGELES—While many are betting that new multimedia formats like CD-ROM, CD-I, and CD video game platforms will become the future of home entertainment, the basic eight- and 16-bit video game market continues to thrive, with 1993 shaping up as the best year yet for the video game industry.

According to toy industry sources, the basic eight-bit Nintendo Entertainment System is expected to be in 33 million to 36 million U.S. homes by Christmas, while Super NES is expected to be in 7 million homes. It's also estimated that Nin-

tendo's Game Boy will be in about 13 million homes, while Sega's Genesis system will be in 5 million homes.

Observers agree it is still a plus business for dedicated video game dealers and a software opportunity for video and music retailers who opt to become students of the market.

Indeed, video games manufacturers are widening distribution to home video stores, many of which are using them as rental attractions.

Moreover, a number of chains, including Wherehouse Entertainment in Torrance, Calif.; Hastings Books, Music & Video in Amarillo, Texas; and The Musicland Group in Minneapolis are beefing up com-

puter software product lines into their inventory mix.

2-WAY RACE

The 16-bit platform is considered by many to be a two-way horse race between Nintendo and Sega. Both Nintendo and Sega have been aggressively marketing "core" 16-bit systems (without software or second controller) for less than \$100. The 16-bit systems were introduced last Christmas in the \$200 range.

Sega claims it has about a 51%-52% share of the 16-bit market, with Nintendo at 46%-48% and Turbo Technologies' TurboGrafx-16 format at 1%-2%.

(Continued on page 59)

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BORDERS MUSIC

(Continued from preceding page)

weeks later, Borders opened an 8,500-square-foot music department in its Bryn Mawr, Pa., store, which had been operating since May.

So far, the K mart purchase has not altered the day-to-day operations of Borders' music business. Cohen says he still retains responsibility for the development of the music departments as well as the purchasing and merchandising duties. K mart, he says, has not exerted its influence on such matters as pricing and fixturing.

Although the marriage between books and records in a retail environment has not worked successfully for book merchants like Barnes & Noble, on the music side, Hastings Books, Music & Video has successfully married the two product lines.

"Perhaps other book chains that tried to incorporate music were too narrow in their concept," Cohen observes. "They viewed the books customer as one who only listened to classics and jazz. But now, with the post-baby-boom generation that grew up listening to pop music and classics and world beat, there's a big opportunity."

Borders maintains a commitment to deep catalog in both its book and music inventory. Its music department in Bryn Mawr stocks approximately 100,000 copies of 75,000 different titles.

"There was some discussion of trying smaller departments geared to just classics and jazz," says Cohen, "but that's not the way we're going to go. The company is committed to going deep catalog into all genres."

Cohen says the new departments will keep a similar ratio of titles to total number of copies. After its 20 stores in 1993, Borders plans to open 40 music stores in 1994. The company currently is buying from Valley Record Distributors, a one-stop based in Woodland, Calif., but sources at the six major distribution companies say the chain has initiated inquiries about direct purchasing.



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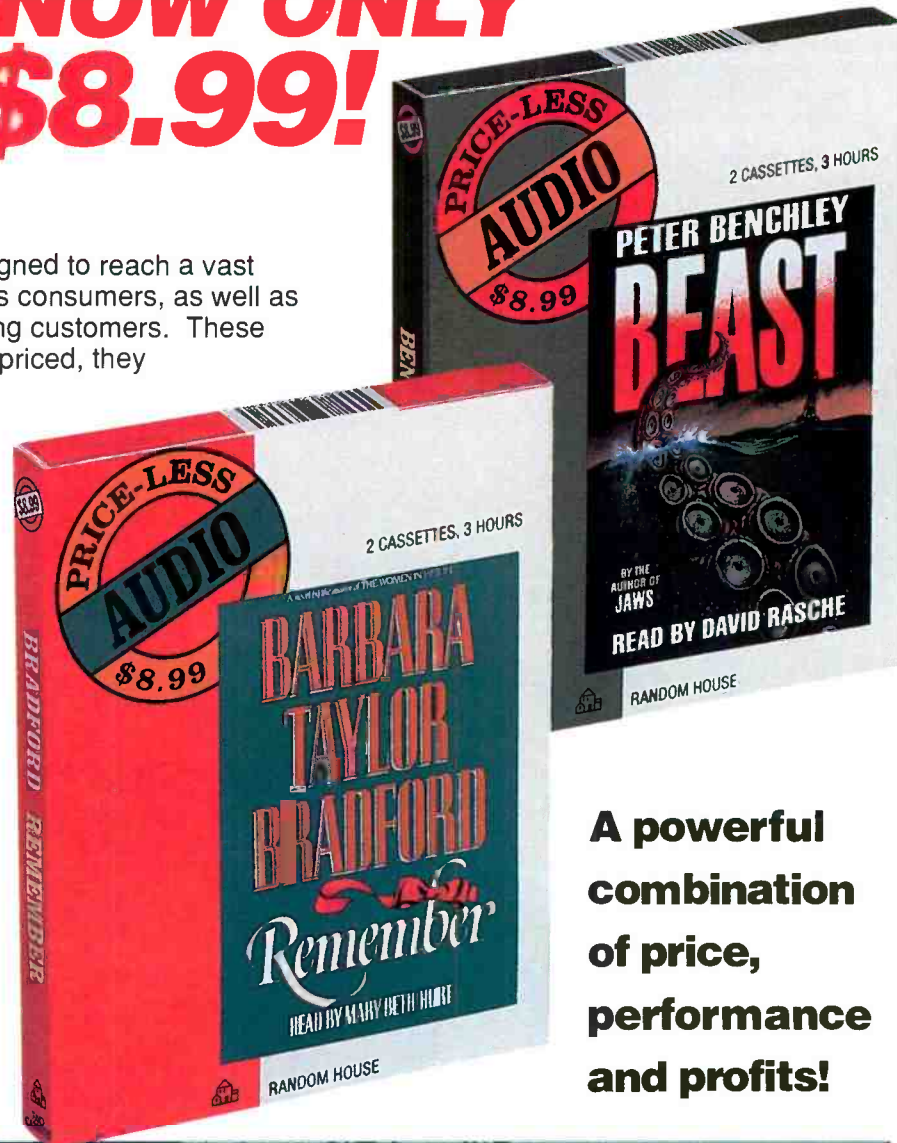
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Rumor Has It: The Latest On Camelot, Harmony House, WaxWorks & More

ONWARD: Retail Track hopes everybody had a fabulous holiday season and is well rested and ready for the challenges of the new year because indications are that the action will be fast and furious in 1993. To acclimate you, Track is starting out the new year by serving up a steaming-hot bowl of rumors du jour.

In the days leading up to Christmas, the main rumor making the rounds had 320-unit **Camelot Music** in North Canton, Ohio, in negotiations to acquire the entire 128-unit **Hastings Books, Music & Video** chain in Amarillo, Texas. Executives of both chains were unavailable to comment, but Track believes that rumor may be only partially right. If anything is going on at all, it likely concerns Hastings' enclosed mall-based stores. Last August, Hastings executive VP **Walter McNeer** told Billboard that customers aren't visiting the mall the way they used to, resulting in sluggish sales in Hastings' 48 mall stores. Since then, the chain clearly has shifted its emphasis to large, free-standing combo stores. On the other hand, Camelot Music continues to prefer mall stores over free-standing outlets. It seems unlikely Camelot, which has only about 20 stores outside the mall, would be will-

RETAIL TRACK 

by Ed Christman

ing to take the plunge into free-standing combo stores, particularly ones that have books as a main component of their inventory.

Against that backdrop, about three months back sources told Track Hastings was negotiating the sale of its mall stores to Camelot. At that time, Hastings president **John Marmaduke** said there were no discussions taking place, although he admitted he had a portfolio of about 20 mall stores on the market for almost a year.

Will Hastings sell that portfolio and will the buyer be Camelot? That question will be answered as '93 unfolds.

Meanwhile, another rumor making the rounds turns out to be true: Troy, Mich.-based **Harmony House** is up for sale.

That fact came to light in December, when a Michigan-based financial company sent out a blind letter shopping a Midwest, free-standing-based, regional music chain, which was not named. The letter was sent to a number of music chains, mainly the ones that come to the well when another chain is put up for sale.

Sandy Bean, VP of advertising at Harmony House, confirms Harmony House is the Midwest-based chain up for sale named in the letter. Bean said that in addition to monetary considerations, any potential deal must also include a way to take care of Harmony House employees.

The third rumor blowing in the wind at year's end was that **Terry Woodward**, president and founder of Owensboro, Ky.-based **WaxWorks**, was preparing to put his 130-unit **Disc Jockey** chain up for sale. Woodward, however, says the rumors are completely unfounded. Indeed, he says, "I am preparing the chain for future growth." 'Nuff said.

That rumor turned out to be false, but a lot of what's going on out there in the rumor mill is due to the introduction of Fort Lauderdale, Fla.-based **Blockbuster Entertainment** to the music industry. Blockbuster's aggressive stance toward making acquisitions has helped remind large music retailers how hungry they themselves are to grow through buying up chains.

With that kind of environment, it's only natural, industry observers speculate, that some of the regional-based chains and smaller webs might be considering turning in their chips.

While the industry waits to see if any more chains decide to test the valuation waters, financial sources on the distribution side say that there is another wild-card factor to consider when discussing consolidation. At various points in January, payments for the six majors' fall restocking programs come due. Some cynical observers refer to those days as "the witching hour," and in the past, the witching hour has helped fuel consolidation.

The restocking days have earned that designation because that's when borderline accounts have to prove themselves by anteing up payment. But in addition to accounts that have been walking a tightrope, "there are

(Continued on page 58)

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Tower Continues U.K. Expansion, Crowns Kingston Site

BY ADAM WHITE

LONDON—Tower Records has taken another gradual expansion step in Britain. It opened an 8,000-square-foot store last month in Kingston-on-Thames, an affluent market town about 10 miles southwest of London.

It is Tower's fifth U.K. outlet in seven years, and third-largest behind sites in London's Piccadilly Circus (the chain's flagship) and Glasgow, Scotland. "It's a medium-size store in a great shopping town," says Ken Sockolov, managing director of Tower's European operations. "It should be steady business, especially at weekends, Christmas, and so on."

Sockolov declines to discuss financial details of the outlet, or the chain. However, industry sources estimate the U.S.-owned web generates about \$27 million in annual U.K. revenues and is now profitable after showing losses up to 1990. That year, according to these sources, Tower had \$24.9 million in sales (16.6 million pounds, at an exchange rate of \$1.50 to the pound) and reported a loss—after foreign currency fluctuations—of \$963,000 (642,000 pounds).

In Kingston, Tower was originally looking at a site in a new shopping development, the Bentalls Center. "Jones Laing Wootton, one of the [leasing] agents, had approached us with the Bentalls scheme about 18 months ago," says Sockolov. "We looked at it, fell in love with the town—and found a location not in the [shopping] center." Negotiations were protracted, during which time HMV and Virgin also moved ahead with plans for stores in the town. "We knew someone else would be coming in with Bentalls, and knew HMV and Virgin were looking,"

comments Sockolov. The Tower outlet, opened Dec. 4, carries music including imports, sell-through home video, video games, and related merchandise over two floors; Steve Lyttleton is manager.

HMV opened its 8,000-square-foot store Nov. 2 in the Bentalls Center; Virgin is expected to open a sizable new outlet where an Our Price outlet used to be (it was recently demolished). The Our Price

'It'll be tough even though we will all draw customers. We'll see if three stores can survive'

chain, which still has one store in the town, is owned by W.H. Smith, which also has a joint venture in the U.K. with Virgin Retail.

Sockolov acknowledges the prospect of a fight. "It's not a major city, so [competition] will be a consideration," he says. "It'll be tough even though we will all draw customers. We'll see if three stores can survive." In addition to at least one local independent, The Record Shop, there is a branch of W.H. Smith with a music department in the Bentalls Center.

Brian McLaughlin, U.K. managing director of the 88-store HMV chain, says its Kingston outlet has "outperformed our plan from the day it opened," although he declines to be more specific. "It's a big market, and it has been underserved for years. It's only because the U.K. is in recession that we've been able to get into places like Kingston, as property prices have become more

realistic. The center has been trading strongly from the start, and the [population] catchment area is big."

McLaughlin does not appear concerned about the competition. "All that's going to do is grow the market for music and video," he says. "We've seen it happen before: We've got three stores in Glasgow, for example, Virgin has two and Tower has one—and the market in Glasgow has almost trebled, from what record companies tell us."

Tower opened its last U.K. store in 1990—the 12,000 square-foot Glasgow site—but Sockolov refutes suggestions the chain has developed at a snail's pace. "First of all, we always develop slower than many retail chains: historically, look at our 100 stores in 30 years. Secondly, we would have had Kingston open a year ago, but were hung up in negotiations and didn't really have the manpower to work on [other new outlets] as well. If we had opened this one in 1991, there was a possibility of another in '92." The Tower executive says he hopes to debut a sixth store next year.

"Tower has been slow to develop here," contends the head of one of the American chain's U.K. competitors. "I think [founder] Russ Solomon found the U.K. market more difficult than he expected. The industry is structured differently to

the U.S.—for example, with trading—and the margins and returns privileges are lower." He estimates Tower's U.K. market share to be around the 1% mark.

Another industry executive with knowledge of Tower contends Solomon was "shocked" by real estate prices in Europe. Also, he says, the retailer's U.K. profitability was affected when it was legally forced to suspend Sunday trading in London. "They thought they'd receive a small fine," he claims. In fact, the penalties were said to have been substantial, and reportedly so were the revenue losses—as much as 25% of the Piccadilly store's weekly business was done on Sundays. The issue has since been defused, with the government considering changing the trading laws and many major retailers opening on the seventh day.

Meanwhile, both Tower's Sockolov and HMV's McLaughlin affirm current U.K. business conditions are tough—although they claim comparable-store sales are up year-on-year. "November was the first month we were down," says Sockolov. McLaughlin comments, "We've just been looking at last year's volume from our Oxford Circus [flagship] store. There is no real comparison with the top-five music and video titles; volume is down 40% to 50% on some of the big titles."

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Mel Is Swell. Executives from Telarc and Tower Records celebrate the release of "Christmas Songs," Mel Torme's first-ever Christmas album, at Michael's Pub in New York. Shown in back, from left, are Telarc chairman/CEO Jack Renner and Telarc national sales manager Adrian Mills. In middle row, from left: Bart Caldwell, assistant jazz buyer, Tower uptown; Julian Alzare, classical manager Tower uptown; Jane Sugarman, vocals/soundtracks buyer, Tower uptown; Cliff Preiss, jazz/instrumental buyer, Tower downtown; Nita Smith, assistant buyer of vocals/soundtracks and buyer of oldies, Tower uptown; and Chris Osborne, jazz/instrumental buyer, Tower uptown. Mel Torme is seated front and center.

RETAIL TRACK

(Continued from page 56)

always at least two accounts that come out of left field and surprise you" by not being able to meet their obligations on fall restocking programs, says one distribution execu-

tive. Stay tuned ...

ON THE MOVE: Dave Yeskel, director of national sales at PolyGram Label Group, has been promoted to

senior director of national sales ... Retail Track is sorry to see that **The Record Hunter**, on Fifth Avenue and 42nd Street in Manhattan, has closed its doors after 47 years in business. In a note sent out to suppliers, owner **Jay Sonin** explains he was forced out of business due to the failure of a second outlet he had opened in lower Manhattan, just in time to catch the recession. That outlet turned out to be a "tragic financial disaster," which impacted the ability of the original outlet to operate effectively, and forced the company into bankruptcy.

The original Record Hunter outlet was known as a catalog store, with strong classical music sales. As a testimony to the strength of that outlet, sources say that lease is highly coveted by the major chains operating in New York.

With the closing of Record Hunter, Sonin, who has been running his own business since 1964, is seeking opportunities; he can be reached at 212-687-5039. In addition to retail, Sonin has experience in mail-order, wholesaling, and exporting ... Another person seeking opportunities is **Jim Genova**, who has left ILS, the independent distribution arm of PolyGram Group Distribution. Genova, who held the position of director of marketing and sales, can be reached at 212-714-2737.

CELEBRATING THE TIMES: During the holiday season, Track had the pleasure of attending many great parties. **Titus Oak Cos.**, based in Bethel, Conn., kicked off the season with a bash in Danbury, Conn., that featured performances by the **Smithereens**, the **Dixie Dregs**, and **Annie Goldin & Frank Carillo**. At the party, the company gave employee-of-the-year awards. **Terri Westfall**, who works in inventory, won overall employee of the year for the company, as well as for her department. **Tina Altobelli** won the designation in sales support; **Barry Konarik** was named in sales; **James Furness** got the nod in account development; **Dawn O'Creene** won in administrative support; and **Paul Riley** took the prize for marketing. Also, **Kathleen Quinn** was recognized as employee of the year in the art department; **Michele Delvento** won in credit/billing; **Anthony Cortese** got the nod in receiving/returns; **Marie Bouchard** won in order procession; and **Tracey Nash** got the honor in shipping.

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3	3	31	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
4	4	188	WATERMARK ▲ REPRISE 26774*/WARNER BROS.	ENYA
5	6	116	DECEMBER ▲ WINDHAM HILL 1025*	GEORGE WINSTON
6	8	7	THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER VARIOUS ARTISTS WINDHAM HILL 11116*	
7	7	9	MY FOOLISH HEART WINDHAM HILL 11115*	LIZ STORY
8	9	3	A ROMANTIC CHRISTMAS GTS 4569*	JOHN TESH
9	10	29	YONNONDIO NARADA 62013*	PETER BUFFETT
10	5	13	TUBULAR BELLS II REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
11	13	21	LOVE THEMES GOLDEN GATE 71802*	GARY LAMB
12	14	11	CUSCO 2000 HIGHER OCTAVE 7046*	CUSCO
13	11	141	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026*	OTTMAR LIEBERT
14	12	23	DREAM Geffen 24477*	KITARO
15	15	41	DARE TO DREAM ● PRIVATE MUSIC 82096*	YANNI
16	17	3	NARADA CHRISTMAS COLLECTION VOL.2 NARADA 63909*	VARIOUS ARTISTS
17	16	15	FLAMENCO MYSTICO WORLD CLASS 11300*/HEARTS OF SPACE	GINO D'AURI
18	18	60	ENYA ● ATLANTIC 81842/AG	ENYA
19	NEW ▶		JUST WRIGHT FOR CHRISTMAS MOULIN D'OR 0927*	DANNY WRIGHT
20	20	25	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRÉ
21	19	7	PIANO SOLOS NARADA 61031*	VARIOUS ARTISTS
22	21	63	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
23	24	3	MYSTERIUM SONIC EDGE 80042*	DON HARRISS
24	23	37	ROCKOON MIRAMAR 2802*	TANGERINE DREAM
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5	5	13	LIVE ELEKTRA MUSICIAN 613902*/ELEKTRA	GIPSY KINGS
6	6	41	LOGOZO MANGO 539918*	ANGELIQUE KIDJO
7	8	9	MONKEY TRILOKA 7194*	JAI UTTAL
8	9	3	KALFOU DANJERE MANGO 39927*/ISLAND	BOUKMAN EKSPERYANS
9	7	33	A WORLD OUT OF TIME SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
10	11	7	ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE MOMENT 1007*	ZAKIR HUSSAIN
11	10	31	AMERICAS MESA 79041*	STRUNZ & FARAHER
12	12	29	BRASILEIRO ELEKTRA 61315*	SERGIO MENDES
13	13	5	OPEN HOUSE GREEN LINNET 1122*	KEVIN BURKE
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15	14	11	KHALED COHIBA 221101*	KHALED

● 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.

Paramount To Distribute Game Genie First Major In Vid-Game Accessory Market

LOS ANGELES—As one example of how the video game market is expanding beyond mass merchants and game stores, Paramount Home Video became the first major studio to get involved in the video game and accessory market.

The studio will begin distributing the Game Genie, a popular video game accessory made by San Francisco-based Lewis Galoob Toys, to video specialty stores exclusively.

The long-term pact calls for Paramount sales representatives to call on video sell-through and rental stores as Game Genie sales agents in exchange for a percentage of sales revenue.

The Game Genie, a game-play-enhancing device, is available for the basic eight-bit NES and 16-bit Super NES, in addition to Sega Genesis configurations. A Game Boy version will be available this Christmas.

The Game Genie does not carry a suggested list price, but major toy chains in the U.S. currently sell the eight-bit Nintendo NES Game Genie at \$49.95, while the 16-bit Super NES Game Genie sells for \$59.95.

According to Gary Niles, executive VP of Galoob, the impetus for the agreement was to fully expand Game Genie sales to a new level of retailer. Thus far, the Game Genie has sold the bulk of its units at the mass-merchant level, such as to Kay Bee, Target, K mart, and Wal-Mart,

according to Niles. To date, he notes, more than 1.6 million Game Genies have been sold in the U.S. and Western Europe for the NES system alone.

"We think anyone who owns a video game should own the Genie," adds Niles. "One of the places we have not been that successful is in the shops dedicated to video rental or sell-through. And that's because it's not one of our normal channels of distribution."

Jack Kanne, senior sales VP at Paramount Home Video, says Game Genie gives Paramount "another type of entertainment merchandise for video specialty retailers. We think that about 85% of all video specialty stores are now renting or selling video games. [Game Genie's] a natural progression for video dealers, most of whom are familiar with the basic eight-bit Nintendo NES. The potential is now there to rent and sell for these other formats as they come along."

From consumers' viewpoint, it allows them to play more games, according to Kanne. "Kids gets frustrated with certain games because they can't get to level 2," he says. "With the Genie, you have the ability to go anywhere with a game. It opens up a whole new world of games. The video retailer can rent that many more games with it."

In addition, Niles says he sees a strong demographic overlap be-

tween the "kid who owns or wants to buy a Genie and the kid who wants to rent a film. We get an older kid, and we like that."

The agreement, he adds, also opens up some future symbiotic possibilities, such as "Paramount opening up a film that is targeted to kids in our age range and perhaps putting a commercial on the cassette."

Kanne says the Galoob pact does not signal a "major [Paramount] strategy to go after other types of [game] products," but "it does offer an opportunity we wanted to take advantage of. It may offer us other opportunities down the line."

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GAME BUYERS STILL GETTING DOWN THE BASICS

(Continued from page 54)

At a recent toy industry conference hosted in New York by investment firm Gerard, Klauer Mattison, Sega president Tom Kalinske predicted Sega's retail sales for 1992 would hit \$1.5 billion, based on sales of 4 million Genesis hardware units and 15 million 16-bit games, including those sold by third-party developers.

Sega's goal, he claims, is to double sales of both hardware and software in 1993, something it claims to have done in 1992 over the previous year.

Sega got an extraordinary jump last holiday selling season with its hit software title "Sonic The Hedgehog." This past Christmas the company introduced a sequel, "Sonic 2," which it hopes will drive hardware sales again. A \$10 million ad campaign for "Sonic 2" has included a high number of national TV spots.

Nintendo, on the other hand, disputes Sega's claims, saying it has close to a 56% share of the 16-bit market, compared with 43% for Sega Genesis.

Nintendo was also projecting that 1992 industry sales for basic game hardware and software would hit \$5.9 billion, a 30% increase. Nintendo (and its licensees) claim 80% of all industry sales.

Nintendo also claims to control 98% of the eight-bit market, with retail revenues of \$1.3 billion.

Nintendo estimates it will sell 3 million units of NES hardware and 30 million pieces of software. The

company projects it will sell 7 million hardware units of Super NES, accompanied by 25 million 16-bit software titles, which combined will account for \$2.45 billion at retail.

Game Boy, according to Nintendo, will account for \$995 million in 1992 based on sales of 4 million units of hardware and 25 million game titles. Game Boy owns 81% of the hand-held market, followed by Sega's Game Gear.

According to Nintendo VP Bill White, his company has been targeting music and combo chains to bring in the product line, but he admits, "It's a difficult category at first. It's hard to predict what is going to be hot. It's a buying nightmare with more than 50 different third-party software companies."

But, he adds, those retailers who "make a commitment with depth and breadth of software and who dedicate a specific buyer to it" can find the category very profitable.

Dealers just can't dabble in it, he says, adding that a dedicated buyer of games is the best option for chains.

To spice up its market efforts this holiday season, Nintendo plans to introduce "Super Mario Kart" and "NCAA Basketball" for the SNES platform, and "Super Mario Land 2" and "Kirby's Dreamland" for the Game Boy.

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► NIRVANA

Incesticide
PRODUCERS: Various
DGC 24504

Newest entry from the preeminent grunge men contains tracks licensed from Sub Pop and other Seattle indies, cuts culled from British radio sessions—including a revved-up version of "Polly" and a couple of covers—previously unreleased demos, and other oddities from the archive. Although material spans different producers and phases of the young trio, it plays like a deliberately consistent recording—a testament to the band's acute writing and impassioned delivery in any setting. While not the much-anticipated Nirvana studio album, this one will whet fans' appetites until that one is unleashed in the spring.

THE SUBURBS

Ladies And Gentlemen, The Suburbs Have Left The Building

PRODUCER: none listed
Twin/Tone-Restless 89232

Nineteen-track "best of" relives the glories of the defunct Minneapolis quintet and cornerstone, pre-Replacements, pre-Hüsker Dü Twin/Tone act. Evolving from a crudish punk group whose outbursts sometimes clocked in at a minute or so ("Chemistry Set"), the 'Burbos eventually developed a unique dance-rock hybrid, exemplified here by the title track of the 1984 PolyGram album "Love Is The Law," as well as the club hit "Waiting," from the preceding Twin/Tone EP "Dream Hog," which led to the major-label signing. Now maybe they'll reissue the whole estimable catalog.

★ VARIOUS ARTISTS

Ben Bagley's Rodgers & Hart Revisited, Vol. 5

PRODUCER: Ben Bagley
Painted Smiles 140

Bagley started his remarkable "revisited" series of lesser-known songs by major theater songwriters in 1960 with the first volume of Rodgers & Hart songs. Even dedicated fans of the team will find newcomers here among 23 selections, suggesting that the duo's output of great songs may necessitate even further Bagley forays. For the time being, volume 5 will delight, as does a new reissue of volume 2, which contains eight new recordings of more

NEW & NOTEWORTHY

MARTHA WASH

PRODUCERS: Various
RCA 66052

After a decade of hits as one half of the Weather Girls, Wash takes a solo bow with a stellar collection that combines state-of-the-charts house music with smooth urban/R&B ballads. Club DJs have already warmly embraced "Carry On," a roof-raising gospel/houser that is reminiscent of the singer's more recent work with Black Box. Her distinctive soprano lends fuel to such other sure-fire dancefloor hits as "Give It To You" and "Leave A Light On." Best radio bets, however, are softer, more seductive jams like "Now That You're Gone," a tasty collaboration with SWV mastermind Brian Alexander Morgan, and a cover of Carole King's "Someone Who Believes In You."

VARIOUS ARTISTS

Classic Rock Box

COMPILATION PRODUCERS: Bill Levenson & Richard Bauer
Polydor 314 515 913

If you have a multi-CD player, slap these four discs on your tray, sit back, and enjoy a long afternoon of true classic rock with no commercials and no

R&H goodies.

JOHN STEWART

Bullets In The Hourglass

PRODUCERS: John Hoke & John Stewart
Shanachie 8005

Onetime member of the Kingston trio and author of such hits as "Daydream Believer" and "Gold" resurfaces with a collection of affecting originals. Foremost among them are "Irresistible Targets," a keen look at race-fueled violence in America; "Women," a tender duet with Rosanne Cash; and "American Nights," another slice of life in the U.S. Sound borders on rock, folk, and country without committing to any of the three.

R & B

CHUCK

The Importance Of Being Chuck

PRODUCERS: Sean Slade, Steve Barry
Square Records 74002

Boston-area funk unit operates in a George Clinton/Sly Stone mode, with trace elements of such P-Funk scions as Prince and Fishbone. Entire record is consistently appealing, but tracks that stand out for their catchiness are "Melanin Thang" and "Revolooose." Also note "Bush's Barbeque," a hodge-podge of soundbites edited to make the outgoing president say things he surely didn't mean. Contact: PO Box 1926, Harvard Square Station, Cambridge, Mass. 02238.

CHUCK JACKSON & CISSY HOUSTON

I'll Take Care Of You

PRODUCER: Joe Ferry
Shanachie 9002

Jackson and Houston (Whitney's mom)—both R&B/gospel veterans—bring to this project a mature sense of vocal phrasing and soul galore. Selections range from Frederick Knight's "Are You Lonely For Me Baby" to Bob Marley's "Waiting In Vain" to Willie Nelson's "Always On My Mind," all performed lovingly by the two singers and their impressive cast of supporting players, including Bernard Purdie, Hiram Bullock, and Sara Hickman. Album also contains a rerecording of Jackson's first hit, "I Don't Want To Cry." Half of the royalties will be donated to the Rhythm & Blues Foundation.

DJs. Material covers the gamut of rock'n'roll since 1967, with popular favorites from stalwarts like Eric Clapton, Bryan Adams, Jethro Tull, INXS, David Bowie, Bob Dylan, the Allman Brothers, the Police, and Bruce Springsteen. Part of the label's Chronicles series, the project was put together to toast WNEW-FM New York's silver anniversary and to benefit the Nordoff-Robbins Music Therapy Foundation.

JOURNEY

Time

COMPILATION PRODUCER: Don DeVito
Columbia 48937

From its mid-'70s origins as an instrumental fusion unit to its hit-making heyday in the '80s, the San Francisco band's entire career is captured in this three-unit boxed set. Collection contains the requisite hits, from "Kohoutek" and "Patiently" right through "Wheel In The Sky," "Separate Ways," and comparatively recent selections like "Girl Can't Help It." Previously unreleased tracks are also offered aplenty here, including demos and jazzy explorations.

DANCE

► STEREO MC'S

Connected

PRODUCERS: Stereo MC's
Island 514 061

The MC's end a two-year break from recording with a set that craftily blends Euro-splashed hip-hop beats with retro-funk spice. By adding a clique of female backing singers, the act creates a slicker, more mainstream sound that should help trigger deserved pop/crossover interest. As always, effective rap lyrics dabble in political and social issues with a light, optimistic hand. Title track has already wooed U.K. pundits and is starting to do the same in the U.S. Other likely singles include "Step It Up," a lively unity anthem, and "Ground Level," which has an instantly contagious, radio-friendly chorus.

JAZZ

► TERENCE BLANCHARD

Malcolm X The Original Motion Picture Score

PRODUCERS: Terence Blanchard; Robin Burgess
40 Acres And A Mule Musicworks/Columbia 53190

Trumpeter/composer/conductor Blanchard's score for Spike Lee's hit film combines a symphony orchestra with a jazz band, and features such artists as Branford Marsalis and the Boys Choir of Harlem. Similarly, the album's 26 cuts alternate between orchestral/choral themes and short jazz numbers, dominated by deep, poignant passages that reflect the film's epic atmosphere. Impressive.

MAYNARD FERGUSON

Footpath Cafe

PRODUCERS: Maynard Ferguson & Frank Kleinschmidt
Avion 2003

Veteran trumpeter Ferguson is in fine form, recorded live in Europe with his Big Bop Nouveau Band. The album begins with the punchy "Get It To Go," setting the tone for other well-charted themes like "Crusin' For A Bluesin'," "Hit And Run," and "Break The Ice." Also noteworthy are the lavishly bluesy title track, a snappy take on tropical warhorse "Brazil," and a hot Matt Wallace vocal on Ferguson's "Poison Ya' Blues."

CHICK COREA

Three Quartets

PRODUCER: Chick Corea
Stretch/GRP 1103

This tough, acoustic four-piece contemporary jazz outing—featuring Michael Brecker on saxes, Eddie Gomez on bass, and Steve Gadd on drums—still packs the punch that it did when it was recorded more than 10 years ago. Of Corea's three often neoclassical quartets, No. 1 is stormy and funky, while the two-part No. 2 is dedicated first to Duke Ellington and then to John Coltrane. (The latter is a Coltranean modal theme capped off with Corea's McCoy Tyneresque ragings.) Also includes such never-before-heard tracks as the Latin-tinged "Folk Song" and a Brecker/Gadd duet on Parker's "Confirmation."

THE CONNECTION

Inside Out

PRODUCER: Joe Ferry
Shanachie 5003

All the members of the Connection have some previous connection to the world of jazz fusion: Drummer Danny Gottlieb cut his teeth with the Pat Metheny Group, bassist Dave LaRue and keyboardist T Lavitz played alongside Steve Morse in the Dixie Dregs, and guitarist Glenn Alexander made his imprint as a solo artist. Happily, the four veterans have opted for a true ensemble approach, letting melody be their master and keeping their virtuosic eruptions to a minimum.

RONNIE LAWS

Deep Soul

PRODUCER: Wayne Henderson
Par 2015

Suave sax player glides through a battery of

SPOTLIGHT



REBA McENTIRE

It's Your Call

PRODUCERS: Tony Brown, Reba McEntire
MCA 10673

This album doesn't bleed with the unrelieved sadness of its immediate (and double-platinum) predecessor, "For My Broken Heart," but it does show an equally intense McEntire. Without being strident or doctrinaire, she has become one of the most eloquent voices in support of strong and fully realized women. That element is evident here throughout, and particularly in "For Herself," "Take It Back," and the title tune. While McEntire's women suffer the usual country heartaches, their movement is inexorably toward survival rather than despair. Among the standout cuts here: "Baby's Gone Blues," "He Wants To Get Married," and "Will He Ever Go Away."

originals as well as instrumental covers of James Taylor's "Believe It Or Not" and the Isley Brothers' "Harvest For The World," all in a nouveau-jazz environment. Kenny G-school production and arrangements bode well for jazz and AC airplay, as do Laws' melodic sensibility and seamless execution. Contact: 310-996-5555.

NEW AGE

► LIZ STORY

My Foolish Heart

PRODUCERS: Dawn Atkinson & Dick Grove
Windham Hill 11115

Pianist who has already carved a trough in the new-age field crosses into jazz terrain on new standards album, playing warm and sparse renditions of chestnuts like the Washington & Young title track, Rodgers & Hart's "My Romance" and "You Are Too Beautiful," and Ellington's "In a Sentimental Mood." While artist's new-age fan base already has responded to this project, jazz audiences have yet to catch on. Still, the album's crossover potential is strong.

ROBERT BONFIGLIO

Through The Raindrops

PRODUCER: Tommy West
High Harmony 1000

With the help of producer West, chromatic harmonic virtuoso Bonfiglio delivers a mix of melodically assured originals and vivid interpretations of instrumentals by the likes of Django Reinhardt and Ennio Morricone, with delicate string, keyboard, and percussion arrangements. Like Toots Thielemans and other masters of the harmonica, Bonfiglio extracts surprisingly supple strains from it, demonstrating that in the right hands it's as versatile as any wind instrument. Contact: 800-578-5015.

LATIN

★ NG LA BANDA

En La Calle

PRODUCER: José Luis Cortés
Qbadisc 9002

★ ORQUESTA ORIGINAL DE MANZANILLO

Puros

PRODUCER: Wilfrido "Pachi" Naranjo
Qbadisc 9003

★ LOS MUÑEQUITOS DE MATANZAS

Rumba Caliente 88/77

PRODUCERS: Enrique Bonne, María Teresa Linares
Qbadisc 9005

★ SINTESIS

Ancestros

PRODUCERS: Carlos Alfonso, Lucia Huergo
Qbadisc 9001

New imprint—founded by Cuban musicologist Ned Sublette and Signet Records president Ben Socolow—brilliantly shows its dedication to contemporary Cuban music with four releases that range from wild Afro-Cuban fusion (Sintesis) to deep, traditional rumba (Los Muñequitos De Matanzas). Hip, streetwise NG La Banda and venerable, innovative Orquesta Original De Manzanillo are both outstanding outfits whose diverse, son-rooted sound stands in glorious, organic opposition to their over-processed "salsa" counterparts.

COUNTRY

★ KINKY FRIEDMAN & THE TEXAS JEWBOYS

Old Testaments and New Revelations

PRODUCERS: Chinga Chavin & Kinky Friedman
Fruit Of The Tune 777

Before he started authoring outrageous murder mysteries, Friedman fielded arguably the most outrageous group in country music history. Evidence is on this compilation of live material, irreverence commencing from "Theme From Exodus" intro to opening cut "We Reserve The Right To Refuse Service To You," from a 1973 concert. Twenty more span various Jewboy configurations, at one time or another featuring the likes of Billy Swan, Van Dyke Parks, the Glaser Brothers, and John Hartford. Glorious yesteryear thrills also include such bona-fide Kinky classics as "Ballad Of Charles Whitman," "Homo Erectus," "Asshole From El Paso," and "They Ain't Makin' Jews Like Jesus Anymore." Contact: 1-800-52 KINKY.

★ JERRY SHELFER

Slipaway

PRODUCERS: Jerry Sheffer, Bennett Bowman, Craig Silvey
Heyday HEY027-2

Shelfer has an agile and compelling voice and the production is sensitively done, but his songs have a lot of lyrical filler.

CLASSICAL

► ENCORE!

Midori, Violin; with Robert McDonald

Sony Classical SK 52568

It takes no more than the first few measures of Kreisler's "Praeludium & Allegro" to convince anyone with ears that an artist of first rank is at work here. The young violinist renders a generous program of 28 mostly familiar short selections with enviable sound and musical sense and, where called for, startling technical fireworks. Among the composers, in addition to Kreisler, are Sarasate, Paganini, Elgar, Shostakovich, Tchaikovsky, and Bartok—enough variety to please any of her most demanding fans, a large and enthusiastic contingency.

★ HAYDN: PIANO SONATAS NOS. 19 & 46

Ivo Pogorelich, Piano

Deutsche Grammophon 435 618

Purists may quibble over tempo extremes, both slow and fast, that Pogorelich explores, but there is no gainsaying the interest quotient his individual style stimulates. This is particularly evident in the outer movements of these attractive works, when he sets the accelerator on high and treats the listener to a bracing musical ride. The pianist has a dedicated and growing collector base. They'll love it.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

A BILLBOARD SPOTLIGHT

Winter CES

Consumer

Electronics

Show

The Multi- media Buzz

By Chris McGowan

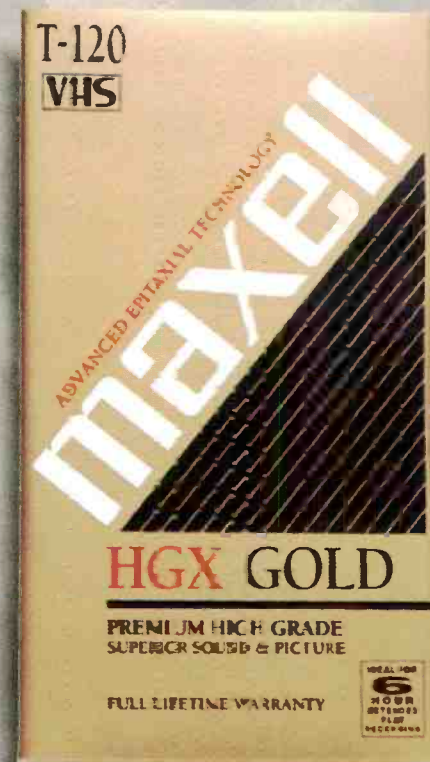
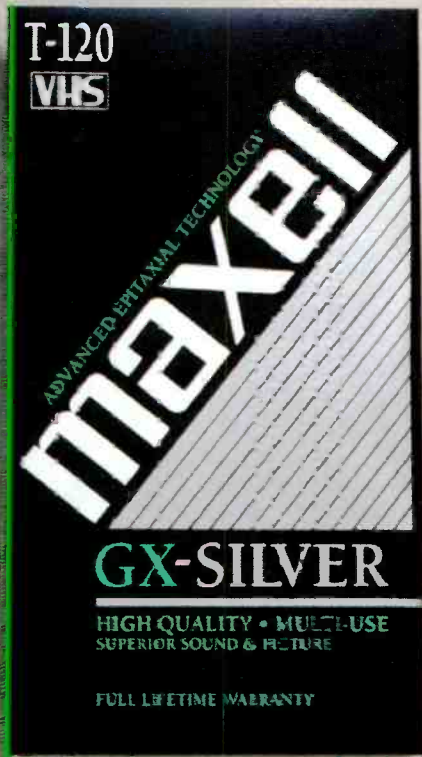
While MiniDisc and digital compact cassette may be the most talked-about formats at the annual Winter Consumer Electronics Show Jan. 7-10, all signs point to 1993 being a breakthrough year for CD-ROM and the fusion of video, audio, text, interactivity, and computer power called multimedia.

Excitement is at a fever pitch among many members of the film, video, music, and com-

(Continued on page C-3)

Photo © The Stock Market/Al Francekevich 1991 Spotlight design: Leslie Gigniliat-Day

NEW HIGH PERFORMANCE PACKAGING FOR HIGH PERFORMANCE SALES.



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maxell
TAKE YOUR SALES
TO THE MAX.

The Multimedia Buzz

Rapidly evolving CD-ROM technology

attracts a host of new players.

Which format will set the standard?

(Continued from page C-1)

puter industries as they envision what could be the next generation of entertainment and education. U2, Peter Gabriel, Todd Rundgren, and many other leading musical figures have jumped into multimedia projects, and extra footage has been shot on the sets of movies (such as Steven Spielberg's "Jurassic Park") and TV series (George Lucas' "Young Indiana Jones Chronicles") for use in interactive releases.

The multimedia buzz, combined with the DCC and MD rollouts, gave the consumer electronics industry a welcome jolt of energy just before the holiday selling period, and officials were predicting an upbeat Las Vegas CES convention.

A few weeks before Christmas, Gary J. Shapiro, consumer electronics group VP for the Electronics Industries Assn., weighed in with an optimistic assessment about what the EIA said could be the best Christmas retail season since 1988.

"The consumer electronics industry is in line to post record-breaking sales for its products this holiday season," he said. "Consumers are taking advantage of affordable products such as VCRs and camcorders. They are purchasing a variety of home entertainment products instead of taking big vacations and buying big-ticket items."

EIA officials were buoyed by strong performances in the video categories in 1992. As of Nov. 13, year-to-date sales to dealers of all video products had risen 12% over the same period in 1991, according to the EIA.

VCR/TV combo players and laserdisc units posted gains of 109% and 78%, respectively, for the month of October over the corresponding period last year. Camcorders and VCRs were the next two biggest gainers that month, rising 70% and 49%, respectively.

With that backdrop, CES attendees will be looking closely at CD-ROM, which is expected to emerge as a home video format for regular, or non-interactive, feature films. Improvements in data compression technology will most likely enable the versatile 4.75-inch digital disc to compete with VHS and laser-

disc by the end of this decade.

The Kodak Photo CD system, the next step up from the slide projector, will also drive acceptance of CD-based systems. CD-I players and Macintosh CD-ROM drives with appropriate software can handle Photo CD now.

In general, the current or future capacity of CD-ROM drives and stand-alone units to play back a wide variety of software—such as music, movies, karaoke, games, photos, and multimedia programs—should spark widespread consumer interest.

In addition, certain players may be able to handle 12-inch laserdiscs as well. Pioneer, for example, is working on an "Omni-deck" that will play laserdiscs, CD-ROM discs, and the hybrid 12-inch LD-ROM.

CD-ROM became more than just a computer accessory in 1991, when Philips and Commodore introduced their CD-I and CDTV systems, which featured easy-to-use playback units that hooked up directly to the television and required no computer setup. Also that year, Sony launched its Data Discman, a

Multimedia developers struggle to wind their way through a maze of standards and incompatible systems.



Philips is backing its CD-I system (top) with a heavy investment in software. Kodak's Photo CD player is expected to help drive acceptance of CD-ROM.

handheld unit that uses 3-inch discs and has a pop-up LCD screen.

Then in 1992 came a flood of new developments. On the software side, Apple's Quicktime software enabled Voyager Co. and Romulus Entertainment to release the first feature-length films in CD-ROM. Images were displayed in a small window on the computer screen. At the end of the year, Voyager bowed the first major motion picture on CD-ROM: the Beatles' "A Hard Day's Night," also in a small window due to current limitations.

In the fall of 1992, more new formats, or platforms, were introduced. Kodak rolled out its Photo CD system. Players retail for \$450-\$550. Sony added its Multimedia CD player (\$999 list), a handheld unit with full-size CD-ROM XA (extended architecture) discs. Tandy introduced the stand-alone VIS player (\$700 list), which it developed with Microsoft. The player plugs straight into the TV.

Sega launched its Sega CD player, which retails for \$299 and attaches to the Sega Genesis 16-bit system. Sega claims to have sold 300,000 units of its CD player in Japan in the last 12 months. And Turbo Technologies brought out a CD attachment for its 16-bit Turbo-

Grafx game system (\$149 list), and introduced the integrated Turbo Duo (\$299 list), which combines the two.

Rentrak Corp. has added TurboGrafx CD-ROM game titles to its repertoire, and Turbo Technologies has hired Steve Garwood, a former VP of sales for Image Entertainment, to introduce its game CDs to video and music stores. Turbo is a joint venture of NEC and Hudson Soft Co. Ltd.

The biggest sales activity in the CD-ROM realm should come initially in the video game and computer sectors, in which CD-ROM add-ons will be sold to Sega, TurboGrafx, Nintendo, Macintosh, and PC (personal computer) owners, who already number in the tens of millions.

The total player population of CD-ROM drives for Macintosh and PCs already numbers between 750,000 and 1.5 million now; the introduction into the market in late 1992 of assorted multimedia upgrade kits and computers with built-in CD-ROM drives should cause those numbers to at least double by the end of 1993. Sega, Nintendo, and TurboGrafx customers could add several hundred thousand more CD systems by year's end.

One indication of current

growth is that one manufacturer alone, Sony's Digital Audio Disc Corp., estimates that its CD-ROM production will exceed 12 million discs shipped in 1992 (up from 5 million discs shipped by DADC for some 350 total clients in 1991).

The growth of stand-alone players, such as CD-I and VIS, will probably be much slower and require substantial investments in consumer education and advertising. But Philips, for one, seems determined to back its CD-I format and has reportedly invested more than \$200 million on hardware and software production. CDTV, meanwhile, is trying both to appeal to current Amiga owners (a \$599-list drive adds CDTV capacity to Amiga 500 computers) and to reach new customers.

Leading CD-ROM software publishers currently include PIMA (Philips Interactive Media), Compton's New Media, Broderbund Software, Voyager Co., Warner New Media, Microsoft Corp., LucasArts, Electronic Arts, TMM (Total Multimedia), Dark Vision Interactive, and Verbum Interactive.

Many alliances have been forged between American and Japanese firms, such as the recent pact between Electronic Arts and JVC in Japan, and the formation of Voyager Japan (in which Voyager Co. linked up with Masaaki Hagino, who formerly headed Pioneer's laser operations in Japan, and other investors).

A leading dealmaker in this area is IMA (Interactive Media Agency), based in Los Angeles. Working with an affiliated firm, Tokyo's F2 Co. Ltd., IMA has introduced such U.S. multimedia developers as Reactor, Pop Rocket, and Verbum to the Japanese industry.

Besides early pioneers Warner and Voyager, other movie, music, and media companies have been busy working on interactive programs. Some have gone about it quietly (such as Walt Disney Co.), while others have announced the formation of new posts or divisions. For example, last summer veteran

(Continued on page C-9)

Magnetic Media

**New products, formulations
continue to drive blank-tape market;
industry gearing up for DCC.**

By Jim McCullaugh

LOS ANGELES—Despite the gloomy economy in 1992, blank-tape suppliers managed to hold their own and now say they look forward to the new year with much more optimism and enthusiasm.

While flat, the industry remained driven by new products, marketing, promotions and pricing and will likely remain so into 1993.

The major trends in audio-tape marketing continued to be CD-compatible formulations, CD length, slim-line packaging, multi-pack "bricks," and consumer-friendly merchandising.

One potential bright spot—blank tapes for the digital compact cassette—was delayed but now appears to be on track now for an industrywide introduction/surge this year.

Meanwhile, in videotape, the focus continues to be on longer lengths, high-grade formulations, and modest growth in the two small cam-corder formats: 8mm and VHS-C.

The volatile dynamics still linking blank audio and videotape, pricing and promotions, may get even more frenetic in 1993. Retail shelf space is at a premium, while the No. 1 supplier merchandising goal is to get the best floor-stand display possible.

All the major blank-tape companies—Maxell, TDK, Scotch/3M, Fuji, Sony, BASF, Polaroid, and others—will be on hand at Winter CES to introduce products and new marketing plans for the coming year.

According to earlier projections by the Electronics Industries Assn., 1992 sales of blank audio cassettes (sales to consumer distribution) were expected to hit 440 million units, representing total factory sales of \$396 million.

That's up over the 1991 figure of 425 million units, repre-

senting total factory sales of \$383 million.

Blank videocassette sales (sales to consumer distribution, including VHS, VHS-C, S-VHS, 8mm and Beta) were estimated at 380 million units, according to the EIA, representing more than a \$1 billion in total factory sales. That's up over 1991 figures of 365 million units, representing \$986 million in total factory sales.

Not everyone in the industry, however, is so bullish on those numbers.

According to Hans Schmidt, BASF group vice president, 1992 was a "year of disappointed expectations" stemming from the recession and low consumer confidence.

For "us in magnetic media," he says, "this was reflected in an overall sales slump in some core products, like blank audio and videocassettes, as well as audio music cassettes."

He said that blank videocassette sales were off almost 11% and that audio cassette sales dropped about 8% vs. 1991, "which wasn't all that great a year, either." Average selling prices continue to move downward in most market



Maxell has introduced a packaging system that clearly identifies tape bias (top). Fuji is rolling out ZII, a Type II blank tape for use with digital sources.

segments, he said, blaming competitors that "equate marketing with price cutting."

As for the introduction of DCC, Schmidt says that while BASF has "a great deal of faith in this product, we don't believe for a moment it will solve the industry's problems overnight. In fact it will be some time before its true impact is felt. Meanwhile, BASF will continue to support it and to further improve and feature the analog cassette."

Schmidt called for the entire industry—hardware and software suppliers as well as the record companies—to get behind DCC. "It's not the competing MiniDisc or the initial high pricing that will impede its growth," he says. "It's a matter of our communicating its benefits to the customers. We all have a role in this, from the floor salesman demonstrating the product to the manufacturer advertising it. And especially the songwriters, musicians and record companies, who must make this new medium really take off."

The majority of other blank-tape marketers are also gearing up for DCC.

3M, for example, will market and sell Scotch-brand digital compact cassettes.

3M will also be introducing a Scotch-brand XS II-S audio cassette that the company says "significantly outperforms" its best-selling high-bias Type II cassette in both low and high frequencies.

On the video side, Pro/Cam II is a new Scotch brand videocassette that "contains all the high-quality performance of the original Scotch Pro/Cam tape but is packaged to be more affordable," according to Tom Zoch, marketing manager for Scotch-brand video and related products at 3M.

(Continued on page C-8)

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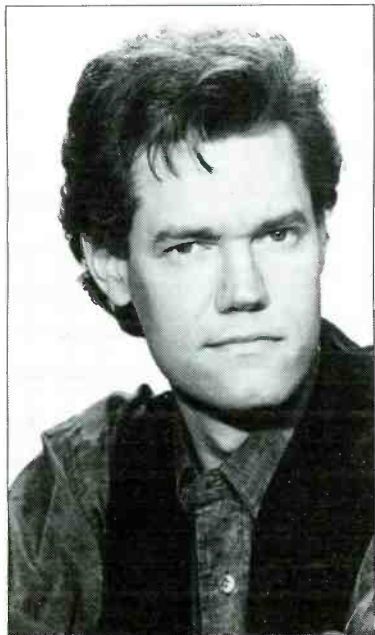
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My Last Buy

Artists, executives

reveal their most recent

consumer electronics purchase.



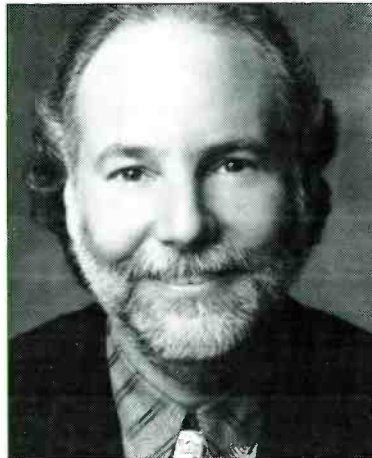
Randy Travis

I just bought everything for my new office: a cassette player, CD player, dubbing machine, power amp. The whole bit.



Diane Schuur

A Magnavox TV/VCR. Although I can't see the screen, the sound quality is extremely excellent, and it's very easy to operate.



Hale Milgrim

(president/CEO Capitol Records)
A CD-I player. I just want to stay up with the new technology. There's not enough software yet to say if I'm thrilled with it. But it's fun to have interactivity, and it could provide a great learning capability for adults as well as kids because you can get so many different music genres on the screen with so much historical data to support it.



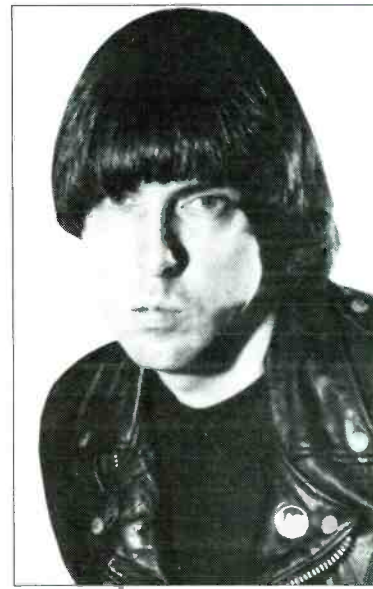
David Hidalgo

(Los Lobos)
A \$179 JVC portable stereo cassette/CD/FM. I put it in a shoulder bag to use it on the road as a music system. We call it "the party ball" because it's oval-shaped. It has a remote, and it's perfect for hotel rooms. And it sounds really good in the bathroom, with the reverb from the tiles.



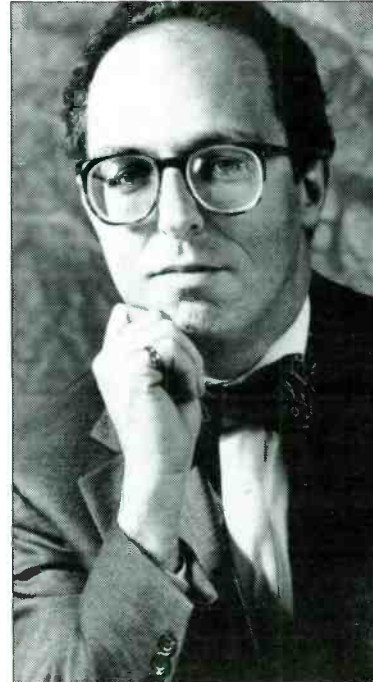
Billy Joel

The last thing I bought was a Furuno radar unit for my new boat, so I won't crash into something in the fog.



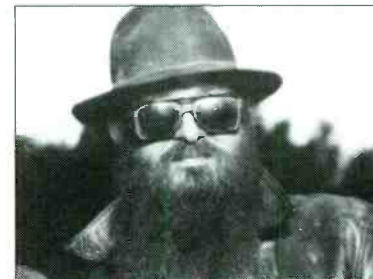
Johnny Ramone

I bought a Toshiba TV; I don't know how many inches—25 or 26. I went with my friend Gene, a retired cop, and Mark [Marky Ramone]. I just needed a TV, and I liked a big TV. Of course, being in small apartments in New York, it doesn't really pay to get a really big one. I'm about 6 feet from the TV as it is—and that's as far away as you can get.



Bob Merlis

(senior VP, Warner Bros.)
I got CD players for both my Studebakers. I contend I have the only brace of Studebakers equipped with in-dash CD. I thought about getting a changer in the trunk, but I don't have enough foresight. I'm too impulsive, so I need a front-loading situation.



Billy Gibbons

(ZZ Top)
A DAT Walkman, because I didn't have one.

Compiled by Jim Bessman

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Magnetic Media

(Continued from page C-4)

Fuji, likewise, will be introducing its DCC blank audio tape at CES. The new DCC will incorporate Fuji's Extraslim design and will be available in D-60 and D-90 lengths.

On the analog side, Fuji is introducing ZII, a top-of-the line Type II high-bias, double-coated blank audiotape for master quality recording from digital sources. The tape, says Fuji, offers "newly developed ultra-fine, high coercivity (Hc) magnetic particles that offer dramatically enhanced high-frequency-range capability."

ZII also features a futuristic new package design and an Extraslim case with a black matte finish. The case has a see-through window for easy tape recognition, and will be available in C-60, C-90

and C-100 lengths.

Peter Brinkman, Maxell's marketing manager for consumer audio and video, said a major challenge is to reduce the amount of confusion at the consumer level. "There is a plethora of product and a lot of look-alike product," Brinkman says. "Maxell has taken a very aggressive stance to make the packaging work as strongly as possible to help consumers make relatively easy decisions. We try to make a very smooth production transition from grade to grade and indicate the specific benefits and features.

"There is also going to be a continued acceleration toward multi-pack configurations, which is partly a function of a continued compression of pricing."

Maxell, he further notes, has introduced a "packaging design system that focuses on communicating bias on each product, which is

an innovation that no one has embraced in the fashion we have done it. It's an entire bias communication system that clearly identifies all of our products in terms of bias tape with a color symbology. We're supporting that with package graphics and in-store point-of-sale and reference material, as well as both consumer and trade advertising."

To energize the market, Memtek Products [the marketing group for Memorex branded consumer electronics products] has created a promotional consumer sweepstakes that offers five consumers and their families the chance to fly anywhere in the U.S. free with the "Memorex: See America Live" instant win game. The total cash value for the trip is \$5,000. ■

Multimedia Buzz

(Continued from page C-4)

home video executive Rand Blei-meister was appointed senior VP of nonfeature programming and new media for Columbia TriStar Home Video. And in the fall, Viacom Enterprises (which owns the MTV, VH-1, Showtime, and Nickelodeon networks) formed Viacom New Media.

While it is clear that video games and interactive educational programming will have an immediate and enormous general appeal, it is not so apparent where interactive movies and music will fit in. Devoted fans of rock groups may want to call up band bios and alter the videos accompanying their favorite tunes, but will anybody else want to spend time on that or pay for an interactive album?

Along with discovering the imaginative and commercial possibilities of multimedia, developers of CD-based multimedia software face three other potential problems: "multi-formats," "multi-confusion," and "techno-overkill." Although all of the various platforms use variations of the same digital disc, CD-ROM (compact disc-read only memory), they are largely incompatible with each other.

At the moment, more than a dozen platforms centered around compact discs are either currently available or set to bow this year.

As technology evolves rapidly, with new ideas and companies continually appearing, multimedia developers struggle to wind their way through a maze of conflicting standards and incompatible systems. Every few months, it seems, another consortium of firms announces a new platform that it hopes will take multimedia to a new level and become a future industry standard.

CD-based platforms that are currently available include: CD-I (Philips); Amiga CDTV (Commodore); VIS (Tandy/Microsoft); Data Discman (Sony); the Multimedia CD Player (Sony); Sega CD; TurboGrafx CD; Photo CD (Kodak); CD-ROM for Macintosh; CD-ROM for PCs using MS-DOS, Windows, and the MPC (Multimedia PC) standard; and IBM's Ultimedia standard. And set to arrive in 1993 are new game platforms Super NES CD-ROM (Nintendo) and 3DO (developed by SMSG—which is partly owned by Time-Warner—in conjunction with Matsushita).

In addition, Apple and Toshiba are working on a CD-ROM player codenamed "Sweetpea" that may bridge platforms. Compatibility may also emerge at the meeting point of CD-ROM XA.

Look for important steps forward in the next 12 months in the areas of compatibility and full-motion video—key factors that will push CD-ROM to the forefront. If that does occur, then 1993 will indeed be a year to remember in the multimedia world. ■

Associate editor Paul Verna contributed to this story.



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MD, DCC TO BE SEEN & HEARD AT UPCOMING CES SHOW

(Continued from page 11)

Robert Heiblim, president of Denon America. "From my perspective, I do not perceive a big consumer demand. We're going to have to educate and fight, and it's not going to be easy."

CD-ROM video-game products from Sega and NEC will have a significant presence at the show, although Nintendo, which announced its CD-ROM add-on in the fall, is not expected to have prototypes at CES. Speculation about an "omnideck" from Pioneer that can play laserdiscs, CD-ROM discs, and hybrid 12-inch LD-ROMs, is also heating up the multimedia arena. (See CES special, following page 60.)

Additionally, the show will host demonstrations of the recently approved Radio Broadcast Data System, as 10 Las Vegas radio stations become the first to implement the technology in a concentrated area.

RBDS is an encode/decode system that enables FM stations to

identify themselves by format and allows listeners with RBDS-equipped receivers to search for stations based on programming preference. It was approved as a standard by the National Radio Systems Committee last fall.

The Electronics Industries Assn.'s Consumer Electronics Group is supplying \$2,000 RBDS encoders, manufactured by RE America, free of charge to radio stations in the Las Vegas area. At the convention, nine manufacturers, including Denon, Sony, Philips, Kenwood, and Blaupunkt, will demonstrate their RBDS-equipped radios, using the station's broadcasts at a special booth set up by the CEG. Participating stations include classic rock stations KFBI and KKLZ, alternative rock KEDG, oldies KRRR, and public radio KNPR.

Other features of RBDS include the ability for radio stations to tailor the system to transmit information, such as song titles, artist

names, and contest hotline numbers. RBDS is also expected to play an important role in any upcoming digital audio broadcasting specifications, according to EIA's Alan Haber.

MINIDISC PRESENCE

Sony is bringing what amounts to a small carnival to CES: Coming in an 18-wheel tractor-trailer will be tents, displays, and a 12-seat "jaminator" vehicle simulator to demonstrate its autosound MD. The car MD player is slated for a January/February introduction, according to Sony's Paul Foschino. Sony will also demonstrate its record/playback playback-only MD units, which list for \$750 and \$550, respectively.

A number of other companies are also expected to display MD product, including Denon, Sanyo, and Aiwa, with most planning to introduce in 1993.

Despite reports of problems with MiniDisc hardware availabil-

ity, Sony says it will have its units in 1,500 retail outlets by early January. According to company spokesman David Yuan, more than 900 stores in the U.S. had received MD units at press time and 1,200 were expected to have them by Dec. 31. Citing variations in retail shipments, Yuan declines to estimate how many MD units would be available in each store.

"Initially, we would have liked to have been able to ship more than we did," he says. "We have pumped up our shipping schedules in the last couple of weeks. With shipments before Christmas, we were able to sell any backorders, and we're continuing with more aggressive shipping."

DCC GROUP EXHIBITS

The DCC Group of America will exhibit at the show for the first time in a booth specially designed by Lift as an in-store display for

DCC software. The booth will function as an information center for the format.

Additionally, the group will hold its membership meeting Friday (8) during the show.

Panasonic/Technics is planning a DCC event on the eve of the show in conjunction with a Las Vegas Tower Records outlet. The company is expected to present working samples of its portable and car DCC units in its display, which will include a home-theater setup.

Philips, the developer of DCC, will be exhibiting its products off-site at the Sahara hotel, and sources say it is expected to have a mockup of a portable unit. Company executives were unavailable for comment by press time.

Philips will also demonstrate CD-I at its suite, although the full-motion video adapter that was originally due on the market at the end of 1992 is not yet available.

Major Video Outlets To Carry Compton's CD-ROM Titles

BY CHRIS MCGOWAN

LOS ANGELES—In a major development for the fledgling multimedia industry, CD-ROM titles from Compton's New Media will be available for both sale and rental at some 100 outlets of the Major Video Concepts chain, starting this month.

Rental of CD-ROM discs, which generally retail for \$50-\$100, could give a significant boost to the industry. With the exception of some trial renting of CD-I hardware and software at select Blockbuster Video stores, retailers have not ventured into CD-ROM rental because of the perception that copyright laws prohibit the rental of computer software (into which category CD-ROM has been lumped).

"We went through our attorneys in Washington and had them review it," says Norm Bastin, senior VP and GM for Compton's New Media. "The law states that stores can't rent software without the publisher's OK. But if they have the publisher's approval, then they can do it."

Twenty Compton's titles will be offered initially, with rental copies silk-screened "For Rental Only" on the disc itself and marked that way on the CD-ROM box. Only discs packaged and marked this way can be rented. "You can't go out and buy it elsewhere and then rent it," adds Bastin.

The titles will probably rent for about \$3 apiece, according to Robert Tollini, senior VP of marketing for Major Video Concepts. The Compton's discs were set to be in the chain's warehouse Jan. 11, and will also be advertised in its in-store magazine on that date.

Included in the selection will be "Jazz: A Multimedia History," "Compton's Multimedia Golf Guide," "Sleeping Beauty," "U.S.A. Wars: Operation Desert Storm," "KGB/CIA World Factbook," "Mega Movie Guide," "Beauty And The Beast," and "Timetable Of Arts And Entertainment."

Major Video Concepts will support participating stores with a free 4-

foot-tall standup display reading, "Discover The World Of CD-ROM." Customers will be allowed to purchase or rent any of the 20 titles. "This will be a viable way for people to take it home, try it, and then purchase it," says Bastin.

Adds Tollini, "If the consumer has a way to test CD-ROM, wouldn't it be nice to see it before you pop for \$50? It seems to me that the CD-ROM industry needs the video store to allow the consumer to taste it."

"And the video store is looking for another product, for additional revenues since the VHS market is flat at best. This will provide excellent new revenue streams for the stores during a period when they are experiencing competition from cable and pay-per-view."

Major Video Concepts has also recently begun carrying Sega CD-ROM game titles for sale. "The supply has been extremely limited, but we sell whatever we can get," says Tollini.

The chain has experimented with renting CD-I machines and titles in one store in Indianapolis. "But there the concept is different, and CD-I plugs right into the TV," adds Tollini. He notes that "the installed base of CD-I is extremely small, so it doesn't warrant the rental of the software alone."

By contrast, the current population of CD-ROM drives for Macintosh computers or PCs is estimated to be between 750,000 and 1.5 million units. Much of that, however, is used in business.

"Nobody knows for sure," says Tollini, "but [the installed base] is probably around the same size as laserdisc. [Sales of] CD-ROM hardware are exploding. They could sell 2 million units in 1993, which will be much greater growth than laserdisc."

Compton's New Media now sells CD-ROMs through computer stores, consumer electronics chains, mass merchandisers, and bookstores, among other distribution channels. In addition, it has issued its titles in a variety of formats, including CD-ROM for Macintosh and PCs, CD-I, VIS (the new Tandy/Microsoft system), and the new Sony Multimedia CD-ROM handheld player.

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- 1992—Singer Jimmy Buffet and wife Jane Slagsvol have their second child, which they name Sarah Delaney, in Nashville, Tenn.
- 1992—Billy Idol is fined \$2,000 by a Beverly Hills, Calif. judge after pleading no contest to charges he hit a woman in the face as they left a restaurant together the previous October.
- 1984—Marvin Gaye is shot to death by his father during an argument, one day before his 45th birthday.
- 1974—No. 1 Billboard Hit: "Hooked on a Feeling," Blue Suede. The song is originally a hit in 1969 for B.J. Thomas, who hit No. 1 with "Raindrops Keep Fallin' on My Head."
- 1969—The Beach Boys sue Capitol Records, claiming unpaid royalties and production fees.
- 1956—A Paramount Studios screen test by Elvis Presley leads to a three-film contract guaranteeing \$450,000.
- 1939—Rudolph Isley of the Isley Brothers is born in Cincinnati.
- 1932—Singer/actress Debbie Reynolds is born in El Paso, Texas. Her biggest pop hit is "Tammy" in 1957.

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BILLBOARD'S VIDEO NEWSWEEKLY

Jim Henson Video Hopping 62 European Video Market Watch 65
 Store Monitor: Eyes & Ears On Virgin 63 Prism Profits Looking Up 66

PICTURE THIS

By Seth Goldstein



YOU AIN'T SEEN nothing yet in the arena of "Dances With Wolves" promotions. VSDA has every right to be concerned about proliferation—fast-food chains, in particular, have got to champing at the bit in view of the success of "Dances."

No examples surfaced, but McDonald's hinted broadly at further developments in its bankruptcy court brief protesting VSDA's request to unseal Orion's Chapter 11 papers that contain details of the agreement. VSDA executive VP Don Rosenberg expects other shoes to fall, one reason he was considering at deadline an appeal of Judge Burton Lifland's decision to keep the Orion-McDonald's contract under wraps.

In fact, video retailers have been closed out of offers other than the two structured by McDonald's. **Blockbuster**, which did not carry Orion's "Article 99" or "Shadows And Fog" in its corporate stores, has had a pair of sports exclusives in the past year—selected **Major League Baseball** releases, among them the 1992 World Series, and the 1992 Summer Olympics tapes.

For several years, supermarket chains have offered \$5, EP-dubbed cassettes with minimum purchases; Orion was the principal supplier, releasing the same-priced titles to mom-and-pop outlets only after the promotions had run their course and VSDA members complained they weren't included. Orion later complained the stores weren't buying very much.

The same dealers also don't buy deep on "B" titles. Could that be a reason for a supplier to strike a deal, say, with Blockbuster, for an exclusive release that would guarantee chainwide distribution of 20,000 or 25,000 copies?

BYE-BYE BRITS: West Coast Video Duplicating will cease U.K. manufacture for British and Continental customers.

"We're anticipating a closing" sometime in February or March, says president Herb Fischer, who blames an "extraordinarily" (Continued on page 65)

Disney Noses Out 'Pinocchio' Laser Simultaneous Release Indicates Less Piracy Fear

BY CHRIS MCGOWAN

LOS ANGELES—Disney will launch a new version of the "Pinocchio" laserdisc March 26, day-and-date with the rerelease of the videocassette edition, a move that apparently indicates a lessened fear of laser-based piracy.

In addition, the disc will most likely come out at \$29.99, according to Wendy Moss, senior VP of Image Entertainment, which releases Disney's disc titles. The low price in combination with a growing laser market could push the disc over 200,000, a plateau achieved to date only by "Terminator 2: Judgment Day" (at \$29.95) and "Fantasia" (which retailed for \$39.99 and had a short release window). Both titles were also packaged in expensive limited-edition CAV boxed sets.

Two months ago, Disney held back from bowing a complete version of "Beauty And The Beast" on disc, for fear that overseas tape dubbing from a laser-quality audio and video source could threaten the movie's cassette release overseas (Billboard, Oct. 10).

Disney's fears developed when it discovered around that time that certain retail accounts were buying large numbers of domestically pressed discs on various labels and selling them to Asian buyers, according to a Hollywood source. Disney cut off those accounts, although it is unclear whether the discs in question were actually being used as masters.

Making the best of a difficult situation, Image Entertainment launched a "Work In Progress" edition of "Beauty And The Beast," with the ac-

tual movie to follow in September 1993. Many retailers were disappointed by the strategy, believing the piracy fears were overblown.

Apparently, though, Disney and Image's crackdown was successful. "We have cut off some retailers who were exporting laserdiscs," says Image's Moss. "There was no choice. People were exporting and we had to make sure to solve it by being very serious and taking action with some of these retailers."

"Pinocchio" differs from "Beauty." As a rerelease, following Disney's usual seven-year moratorium, "Pinocchio" was previously launched on both tape and disc in 1985; and a special CAV disc version bowed two years later. The 1993 edition of "Pinocchio" will feature restored footage and a soundtrack that has been remixed for stereo sound.

"Because 'Pinocchio' is a rerelease of a title from seven years back, it's a little different case from 'Fantasia.' But then again, it's a whole different video market now. It's not even the same business as we knew it," adds Moss.

Not only was the VHS market much smaller back then, but disc sales in 1985 were a fraction of what it is today. And it will also be significantly larger in March 1993 than in November 1991 when Image released "Fantasia." An estimated 280,000 laser combiplayers were expected to be sold in 1992 (including roughly 50,000 karaoke-ready units, not reflected in EIA figures).

"I think 'Pinocchio' has a chance to be as big as 'Fantasia' [on disc], al-

though I don't like to count my chickens before they're hatched," Moss adds. "But with this product being day-and-date with the videotape, it certainly helps us try to maximize sales of the laserdisc. And I believe every laserdisc owner would want to own this title. We will be aggressive in regards to selling the product out in the market."

It is not certain whether Image and Disney will take the "Pinocchio" or the "Beauty" approach in the future. "I think Disney still takes piracy very seriously, but we are working hand-in-hand with them to resolve that problem," says Moss. "But we must have retailer support, and they must abide by our serious agreements not to export."

Other blockbuster titles due on laserdisc on Image's 1993 release slate include FoxVideo's "Home Alone 2," "The Last Of The Mohicans," "Hoffa," and "Toys." Image has exclusive licensing agreements with Disney and FoxVideo, as well as Playboy, Turner, and Orion, which was recently extended through Dec. 31, 1995.

Pacific Arts Crafts Entry Into Audio Market

BY JIM McCULLAUGH

LOS ANGELES—Not all speech is free at Pacific Arts, and the company hopes to convince an estimated 71 million sports fans that they should pay for what it's saying.

The Los Angeles-based home video supplier is becoming a home audio supplier as well with the introduction of spoken-word tapes, currently priced at \$15.95, from High Top Sports Productions. Its first two "Sports Audio" offerings are based on recent sports books covering baseball, basketball, football, and hockey—such as "Bad Boys!" by Detroit Piston star Isiah Thomas with Matt Dobek.

Pacific Arts, which handles duplication, becomes the second special-interest company to speak loudly to video retailers (Continued on next page)



Three Jacks And A Jill. Television star Dixie Carter, not unexpectedly, draws the attention of MCA executives at the New York party celebrating the launch of "Dixie Carter's Unworkout." Pictured, from left, are Tom Wertheimer, executive VP, MCA Inc.; Andrew Kairey, sales and marketing senior VP, MCA/Universal Home Video; and Louis Feola, president, MCA Home Video.

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MUPPET MANIA: Jim Henson Video, the recently formed new label distributed by Buena Vista Home Video, hits the market with eight collectible priced volumes of Muppet titles Jan. 29. Additional programs, including all-new, direct-to-video productions, will be released in the future.

A pair of Muppet feature films, "The Muppet Movie" and "The Great Muppet Caper," are included in the release, each priced at \$24.99. Other titles are "It's The Muppets—Meet



by Moira McCormick

The Muppets (Vol. 1)" and "It's The Muppets—More Muppets Please (Vol. 2)," each \$12.99; three volumes of the Emmy award-winning animated series "Jim Henson's Muppet Babies," each \$12.99; and "Tales Of The Bunny Picnic," also \$12.99.

As with the Disney Classic feature films, the Muppet tapes are housed in clamshell boxes, colored "Kermit The Frog" green. Each box is packed with a free Muppet watch, available while supplies last."

"Over the years, Jim Henson Productions has broken ground with some of the most unforgettable characters and imaginative programming ever created," says Ann Daly, BVHV president. "The launch of Jim Henson Video will allow consumers to collect these treasures for the first time."

BARNEY NEWS: Barney the Dinosaur, the lovable purple character from independent Lyons Group of Allen, Texas, has a new video ready to hit the stores. "Barney's Magical Musical Adventure" (40 minutes, \$14.95) arrives Jan. 27, with a pre-order date of Jan. 15. The program follows Barney and his human friends as they

journey through an enchanted forest to reach a castle. Barney, whose popularity has skyrocketed since the debut of his PBS series "Barney & Friends," is also the subject of a new book line, which kicks off Jan. 15. The first titles is "Just Imagine With Barney" (\$3.98).

DISCOVER The Magic: Discovery Music in Van Nuys, Calif., a joint venture with BMG Kidz, is launching its new video division at Toy Fair next month in New York. First title is "Simply Magic, Episode One: The Rainy Day Adventure." Starring Joanie Bartels, Discovery's flagship artist whose "Magic" audio series has sold more than 1 million copies, the program consists of six music videos. Sydney Barthelemew, former art director of the late, lamented "Pee-wee's Playhouse," directed "Simply Magic," in which Joanie, a trio of kids, and their wet dog spend a drizzly afternoon having adven-

(Continued on page 66)

PACIFIC ARTS CRAFTS ENTRY INTO AUDIO MKT.

(Continued from preceding page)

who want to offer more diversified software to their clientele (Billboard, Dec. 26). Wood Knapp Video began distributing the Audio Renaissance line of tapes last spring. With access to a 200-volume library,

Wood Knapp has been releasing four to five titles per month.

Diversification has extended to Paramount Home Video, which recently took on the Game Genie video game enhancer from Lewis Galoob Toys, and will include all of Hollywood when full-motion interactive media becomes available.

Pacific Arts' audiocassettes will reach retailers through Uni Distribution, which delivers the first batch Feb. 16. Prebook is Jan. 26.

On Uni's order sheets are "Bad Boys!," "Daly Life" (about former Detroit Piston basketball coach Chuck Daly), "A Day In The Season Of The Dodgers," "Darryl" (Darryl Strawberry), "Between The Lines" (about pitcher Steve Howe's efforts to rehabilitate himself from drugs), "Best In The Game" (the Pittsburgh Penguins hockey team), "Superbowl Chronicles, Volumes I, II, III," "Black Diamonds" (Negro baseball leagues), "Beisbol: Latin Americans And The Grand Old Game," and "A History Of The Pacific Coast League."

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	2	5	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
2	6	4	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
3	1	7	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
4	3	6	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
5	4	10	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
6	5	6	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
7	NEW ▶		HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
8	37	3	UNIVERSAL SOLDIER	Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
9	10	12	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
10	11	6	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
11	7	9	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
12	9	7	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
13	12	9	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	PG
14	8	9	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
15	13	10	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
16	14	5	ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	R
17	15	6	CITY OF JOY	Columbia TriStar Home Video 70683	Patrick Swayze Pauline Collins	1992	PG-13
18	16	13	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
19	23	3	A MIDNIGHT CLEAR	Columbia TriStar Home Video 92833	Peter Berg Kevin Dillon	1992	PG
20	17	17	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
21	18	9	STEPHEN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51213	Brian Krause Madchen Amick	1992	R
22	19	18	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
23	26	5	PASSED AWAY	Hollywood Pictures Hollywood Home Video 1447	Bob Hoskins Blair Brown	1992	PG-13
24	27	3	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R
25	20	9	THE BABE	Universal City Studios MCA/Universal Home Video 81286	John Goodman Kelly McGillis	1992	PG-13
26	24	18	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
27	22	11	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
28	33	3	ALL I WANT FOR CHRISTMAS	Paramount Pictures Paramount Home Video 32688	Harley Jane Kozak Jamey Sheridan	1991	G
29	25	18	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
30	NEW ▶		EDWARD II	New Line Home Video Columbia TriStar Home Video 75603	Steven Waddington Tilda Swinton	1992	R
31	21	7	K2	Paramount Pictures Paramount Home Video 32828	Michael Biehn Matt Craven	1992	R
32	29	5	YEAR OF THE COMET	New Line Home Video Columbia TriStar Home Video 75643	Penelope Ann Miller Timothy Daly	1992	PG-13
33	28	5	SOMETIMES THEY COME BACK	Vidmark Entertainment VM5506	Tim Matheson Brooke Adams	1991	R
34	NEW ▶		INSIDE OUT 4	Playboy Home Video Uni Dist. Corp. PBV0725	Various Artists	1992	NR
35	NEW ▶		PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
36	NEW ▶		BLACK ICE	Prism Entertainment	Joanna Pacula Michael Ironside	1992	NR
37	31	14	INSIDE OUT 3	Playboy Home Video Uni Dist. Corp. PBV0716	Various Artists	1992	NR
38	34	9	FOLKS!	FoxVideo 5741	Tom Selleck Don Ameche	1992	PG-13
39	36	4	ROADSIDE PROPHETS	New Line Home Video Columbia TriStar Home Video 75573	John Doe Adam Horovitz	1992	R
40	38	11	GLADIATOR	Columbia TriStar Home Video 90803	James Marshall Cuba Gooding, Jr.	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. >ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ NO. 1 ★★★					
1	1	9	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	7	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	3	10	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
4	4	13	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
5	5	83	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
6	6	12	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
7	9	38	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
8	7	27	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
9	12	21	RUDDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
10	8	9	U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19.95
11	11	14	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
12	13	20	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
13	10	14	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
14	RE-ENTRY		IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
15	18	41	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
16	14	10	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
17	16	5	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
18	15	17	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
19	19	23	HOOK	Ambi Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
20	17	4	A YEAR AND A HALF: VOL. 1	Elektra Entertainment 40146	Metallica	1992	NR	19.98
21	21	7	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
22	22	13	THE ROCKY HORROR PICTURE SHOW	FoxVideo 1974	Tim Curry Richard O'Brien	1975	R	19.98
23	25	5	LIVE FROM RADIO CITY MUSIC HALL	SMV Enterprises 19V-49152	Liza Minnelli	1992	NR	19.98
24	24	55	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
25	31	5	BEYOND THE MIND'S EYE	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
26	27	6	PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
27	20	4	A YEAR AND A HALF: VOL. 2	Elektra Entertainment 40147	Metallica	1992	NR	19.98
28	30	5	PLAYBOY: BEST OF VIDEO CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0724	Various Artists	1992	NR	19.95
29	26	27	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
30	29	6	PLAYBOY: BEST OF SEXY LINGERIE	Playboy Home Video Uni Dist. Corp. PBV0722	Various Artists	1992	NR	19.95
31	36	23	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
32	23	10	PLAYBOY: PLAYMATES IN PARADISE	Playboy Home Video Uni Dist. Corp. PBV0717	Various Artists	1992	NR	19.95
33	RE-ENTRY		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
34	33	6	QUEENSRYCHE: BUILDING EMPIRES	EMI Home Video 33153	Queensryche	1992	NR	19.98
35	28	6	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG	19.99
36	RE-ENTRY		THE YEAR WITHOUT SANTA	Family Home Entertainment 8000	Animated	1991	NR	14.95
37	34	3	THIS IS MICHAEL BOLTON	SMV Enterprises 19V-49159	Michael Bolton	1992	NR	19.98
38	38	8	AC/DC-LIVE	A*Vision Entertainment 50346-3	AC/DC	1992	NR	19.98
39	35	19	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
40	37	10	PLAYBOY VIDEO CENTERFOLD: TIFFANY SLOAN	Playboy Home Video Uni Dist. Corp. PBV0719	Tiffany Sloan	1992	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Like A Virgin: What's In Store For New L.A. Outlet

VIRGIN LOVES L.A.: As the new year rolls in, everyone in retail seems to be wondering about the **Virgin Megastore**, says manager **Stephen Hamilton**, who is already looking at expansion.

"We're expecting to add 8,000 square feet not now being used to expand the video games area," says Hamilton, indicating that rental could then proceed.

As things stand, video games are offered only for sale, primarily because of space considerations. A **Blockbuster Video** store adjacent to the games department on the upper level of the 30,000 megastore rents tapes and laserdiscs.

Meanwhile, Hamilton says

he gets calls all day long, "even from people who run large chains wanting to set up a tour if they drop by" the Sunset Boulevard landmark, where a **Westwood Ho** supermarket opened Dec. 16.

"We're only too happy to share in things of industry interest, like what we're doing to eliminate the longbox in compact discs. But we are not allowing photos to be taken."

With one weekend to go plus the four days immediately prior to Christmas, or as of Dec. 15, the store was running 35% ahead of budget nine days after the grand opening, he adds.

AARDVARK ANNIVERSARY: Video rentals are up and so is the mood of retailers. That's why some **Video Software Dealers Assn.** leaders are anticipating the first big event of the new year, the annual regional chapter leadership conference, says **Rich Thorward**, a veteran attendee.

This year's will be Jan. 22-25 at the La Jolla, Calif., Marriott, the third time the conference has been held in the San Diego area.

According to Thorward and others on the VSDA chapter committee, which plans the event, the kidding still goes on about the aardvark, harking back to the 1990 conference, the only one held in Las Vegas.

The controversy that year was implementing the decision to get regional chapters out of trade shows. It was thought prudent that the national organization run them. But what were they to be called? As a lively debate held sway throughout the Alexis Park Resort Hotel, tags ranged from "Expo" to "Showcase." Then someone said, "Let's call them aardvarks." Thus is an anecdote born.

BLACK-BOX BOMBSHELL: Gathering once more in San Diego after a try last year in Scottsdale, Ariz., regional delegates have a hot potato to handle. They will address

the question of satellite and cable television descramblers, says Rick Thorward, the so-called "black boxes."

Considered a nonissue by some members of the **New York/New Jersey Chapter**, black boxes have inflamed VSDA, according to Thorward. One member didn't get excited until "he found out his banker, his lawyer, and his accountant all had satellite dishes and descramblers," he reports.

"A lot of our customers consider it dumb not to own one. You can buy

them for as little as \$85. I'm convinced one of the reasons so few movies have legs is that there are so many people ripping off the

pay-per-view channels," adds Thorward, owner of three-store **Home Video Plus** and publisher of buyer tip sheet **Movie Monitor**.

Making the rounds is a story about 40,000 black boxes confiscated in a raid, says **Gary Ross**, president of **Suncoast Motion Picture Co.**, the **Musicland Group** subsidiary. "If they're talking about that amount of decoders, you know there's a demand for them." Ross is a member of the VSDA's national board and indicates action is being taken at that level, too.

POLITICAL Announcement: The January leadership conclave traditionally has been a platform for VSDA board seat bids, and this year is no different.

Peggy Lake, co-owner of **Country Home Video** near Fresno, Calif., says she is once again announcing her candidacy. A member of the chapter committee, Lake also is vowing that a new store "is under construction. It will be open when I come back from San Diego," where she's sure she will be kidded about the long-promised new outlet.

After 10 years in the business, Lake says, "We need to get out of the ghetto." The old store is actually in the middle of orchards on a country crossroads. The new store will be in Clovis, Calif.

CLIP THE COUPON: What has Peggy Lake, Rick Thorward, and a lot of the chapter leaders excited is the expected rollout of a merchandising coupon book, one among VSDA's 19 marketing points.

"These coupon books are very familiar, they're like the ones consumers see all the time, a way to save at area restaurants, car washes, laundries, so on. We're adopting this for VSDA associate members. This is a way for the **J.D. Store Equipment** type of supplier to offer discounts to retailers," says Lake.

BAN THE BOX: Some retailers are worried about copying box art
(Continued on page 66)



by Earl Paige

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

Black Sabbath, "The Black Sabbath Story Vol. 2, 1978-1992," Warner Reprise Video, 50 minutes, \$19.98.

While Billboard rated the first edition of the two-video "Sabbath Story" a "must have" back in September, the same can't be said for volume 2. The first volume chronicled the band through the Ozzy Osbourne tenure. This new volume shrewdly begins with one great Osbourne cut—apparently to lure the faithful into spending their shekels—before beginning the confusing tale about the band's life after his departure, when a revolving-door policy makes a scorecard essential to keep track of the group's membership. Many of the songs on this set, disappointingly, are excerpts of performances. However, the video is not without redeeming qualities. After all, riffmeister Tony Iommi, the heart and soul of Black Sabbath, is featured throughout. The highlight of the video comes in complete versions of a set of tunes from the "Heaven & Hell" album, when Ronnie James Dio fronted the group.

ED CHRISTMAN

Lionel Richie, "Back To Front," PolyGram Video, 60 minutes, \$19.95.



Meandering in no particular order from "Back"—Richie's early days with the Commodores—to "Front"—his slew of solo successes beginning in the late '70s and still pumping today—this video is about as comprehensive an artist portrait as they come. Opening with Richie's staged spectacular at the 1984 Olympics and continuing through assorted videoclips and interviews culled from the past 20 or so years, this longform paints a vivid portrait of the artist. Video should sell well among all of Richie's fans—both old and new.

CATHERINE APPLEFELD

Henry Rollins, "Talking From The Box," Imago, 70 minutes. Rollins exudes tons more bite than bark in this powerfully understated performance, part of his "Boxed Life" spoken-word tour taped last spring in L.A. Warming the motor with a series of childhood anecdotes concerning such relatively innocent topics as working in a pet shop where more animals ended up dead than alive and how best to deal with being dumped, the performance swells to a crescendo as the former Black Flag vocalist leaves lighthearted cynicism behind and delves head-first

into the chilling story of the recent murder of cherished friend and roommate Joe Cole at the hand of a burglar. Rollins makes known his anger and frustration without losing his cool, and that is his greatest gift. Brilliant. C.A.

CHILDREN'S

"Barney's Magical Musical Adventure," The Lyons Group, 40 minutes, \$14.95.



Barney's back! And once again parents will be scratching their heads as their kids are entranced by the singing dino phenom. Barney and friends travel through an enchanted forest in this "Adventure," encountering the likes of elves and echoes, castles and kings. More than a dozen songs celebrate imagination ("Castles So High"), dance ("Looby Loo"), nonsense rhymes ("Silly Sounds"), and just plain fun ("Go Round And Round The Village"). Best single highlight is a tough call—could be the "Tea Party Medley," with its six nursery rhymes nestled in a festive scene. Then again, the sight of His Purple Majesty skipping and dancing in "Castles So High" is hilarious. One of the best-produced Barneys yet—with top-notch arrangements and staging—this video is bound for glory. Also just out is the first of many promised Barney books, "Just Imagine With Barney."

CATHERINE CELLA

"The Assistant Professor: Fractions And All Their Parts—Part 1," Allied Video Corp. (800-926-5892), 24 minutes, \$29.95.

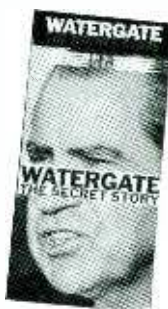
While this video doesn't exactly make learning math fun (but hey, let's face it, what does?), first installment of a three-part lesson on fractions does turn the trick in terms of simplicity. And that is a plus for wary kids. Using everyday objects such as glasses of milk, plates of cookies, pies, and clocks to demonstrate the mathematical value of one-half, one-third, etc., the tape nurtures a basic arithmetic understanding of fractions. Parts 2 and 3 are concerned, respectively, with naming fractions and their parts and how to find the fraction in a number. C.A.

DOCUMENTARY

"72 Hours To Victory: Behind The Scenes With Bill Clinton," MPI Home Video, 50 minutes, \$19.98. This ABC News presentation,

which first aired shortly after Clinton secured the Presidential seat, should ride easily along the current wave of Clinton-mania. Newsman Ted Koppel is privy to just about all of Clinton's doings during the final three days before the election, accompanying him to rallies, meetings on his tour bus, and on his whirlwind tour of more than 10 cities that continued until the wee hours of Nov. 3. The tape, which features Clinton's first interview after the election, also includes such human-interest moments as Clinton and wife Hillary discussing the possibility of maintaining a private life and the then-candidate entering the voting booth with his daughter. C.A.

"Watergate: The Secret Story," CBS/Fox Video, 85 minutes, \$19.98.



Mike Wallace hosts this 20-years-after look at the political event that shocked the world and continues to stir heated interest and discussion. Originally aired as a CBS-TV special last summer, the video methodically dissects the Watergate incident and the ensuing activity, dividing it into chronological sections, with testimony from such expert witnesses as President's Men Colson and Haldeman, and Washington Post pundits Woodward and Bernstein. One interesting sidebar that surfaces during the interviews is that, while the journalists adamantly refuse to reveal the identity of Bernstein informer "Deep Throat," they say they will make public his name after he dies. For those who are too young to remember Watergate, video is a thoroughly enjoyable lesson. For those who lived through it, it is a trip down memory lane. C.A.

INSTRUCTIONAL

"New Directions For Harmonica—Taught By Howard Levy," Homespun Video, 90 minutes, \$49.95. Subtitled "Expanding Your Technique"—which Bela Fleck's Flectone Levy does to the nth degree—the premise is to turn a simple 10-hole harmonica into a chromatic instrument by filling in the missing notes. This Levy accomplishes via his revolutionary "overblowing" technique, which he divulges here, along with sufficient music theory to explain his mind-boggling applications.

Somehow, the master musician makes his drills, scales, arpeggios, and examples seem easy enough, and his youthful age suggests students can learn them within a lifetime. Not revealed, though, is how to get the boundless imagination and creativity Levy demonstrates in playing "Autumn Leaves" and "Sweet Georgia Brown" with different-tuned harps to the same piano accompaniment. JIM BESSMAN

"Levon Helm—On Drums And Drumming," Homespun Video, 105 minutes, \$49.95.

The Band's singing drummer Helm describes his down-home style from his studio in Woodstock, N.Y., with help from other Band members, including second drummer Randy Ciarlante. Tape covers Helm's basics and specifics using a Q&A format, with Ciarlante leading Helm in a folksy discourse benefiting his Arky upbringing and Delta blues and R&B roots. These, however, may prove obscure to those unfamiliar with the Band's music and its influences, though that's a positive for younger bashers who've missed out. As in other otherwise first-rate Homespun instructional product, the viewer longs for some video graphics, here to better illustrate relationships between different drums and patterns and other band instruments. J.B.

MADE-FOR-TV

"Blackadder's Christmas Carol," BBC Video, 43 minutes, \$19.98.



Rowan Atkinson's original Black Adder was the bastard son of King Richard IV (!), constantly conniving to get the crown; his various descendants (each with his own six-part series, available from BBC Video) have all been bastards in their own right, in topsy-turvy parodies of English history. The Victorian Ebenezer Blackadder, however, is the kindest, most generous man in England. On Christmas Eve, after giving every farthing's worth of his holiday bounty to a series of obnoxious, self-serving relatives and neighbors, he is visited by a booze-guzzling Spirit of Christmas who shows him his ancestors in action (along with a vision of the future). A rejuvenated Blackadder, flushed with the discovery that bad guys have all the fun, sticks it to the beneficiaries of his former largesse—and loses an enormous royal bequest in the bargain. If you've never seen the series, this composite makes a perfect introduction. MORRIS KLIEGMAN

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"The Waterdance" (1992), R, Columbia TriStar Home Video, prebooks Jan. 19.

This witty, understated story tells of novelist Joel Garcia (Eric Stoltz), left paralyzed by a hiking accident, and the offbeat, very human crew he meets in the recovery ward as he's prepared for a wheelchair-bound life. Stoltz's Joel is a smart, funny, unconventional character with memorable roommates Bloss (William Forsythe), a beer-guzzling, bigoted biker; and Ray (Wesley Snipes), a blustering, inveterate liar. Joel's girlfriend Anna (Helen Hunt) must emotionally (and sexually) reassess their relationship—which is complicated a bit by Anna's being mar-

ried. Directors Neil Jimenez and Michael Steinberg embellish this lively, affecting story with stylish touches, a whimsical score, and a fine ensemble cast that includes Grace Zabriskie and Elizabeth Pena. An entertaining story of human resilience that's no tear-jerker.

"London Kills Me" (1992), R, LIVE Home Video, prebooks Jan. 19.

"London Kills Me" director Hanif Kureishi also wrote "My Beautiful Laundrette," and this film offers a similarly weird-but-true-to-life take on London's rave scene of private parties and plentiful drugs. Street-dealer/squatter Clint (Justin Chadwick) has been beaten up once too often and decides to get an honest job. Forget that

(Continued on page 66)

Billboard®

FOR WEEK ENDING JANUARY 9, 1993

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★				
1	1	9	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991 24.99
2	2	37	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
3	5	45	HOW THE GRINCH STOLE CHRISTMAS! MGM/JA Home Video M201011	1966 14.95
4	3	17	FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992 24.98
5	6	40	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989 14.95
6	4	15	THE RESCUERS Walt Disney Home Video 1399	1977 24.99
7	11	22	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989 14.95
8	12	87	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
9	7	23	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986 24.99
10	9	17	ROCK-A-DOODLE HBO Video 90701	1992 24.98
11	8	59	FANTASIA Walt Disney Home Video 1132	1940 24.99
12	10	18	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989 14.95
13	15	17	THE SIMPSONS CHRISTMAS SPECIAL FoxVideo 1915	1989 9.98
14	14	41	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991 24.95
15	13	27	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992 12.99
16	18	380	DUMBO ◊ Walt Disney Home Video 24	1941 24.99
17	RE-ENTRY		A CHARLIE BROWN CHRISTMAS FoxVideo (Media) 0059	1990 9.98
18	16	67	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
19	19	224	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
20	RE-ENTRY		ALICE IN WONDERLAND ◊ Walt Disney Home Video 36	1951 24.99
21	17	11	TROLLIES Peter Pan Video 673	1992 12.98
22	RE-ENTRY		TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991 19.98
23	RE-ENTRY		DISNEY'S SING ALONG : VERY MERRY CHRISTMAS... Walt Disney Home Video 412	1988 12.99
24	RE-ENTRY		THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989 14.95
25	22	239	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986 19.95

◊ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

Euro Video A Freeze-Frame Of Past Year Sell-Thru, Rental Titles Are Neck-In-Neck In \$2.8 Bil Biz

BY PETER DEAN

LONDON—European video in 1992 followed predictions by remaining stagnant with increases in some territories' sell-through offsetting rental decreases. If sell-through isn't worth marginally more than rental, then it's neck-and-neck. Total consumer spending on video is somewhere in the range of \$2.8 billion, but no one knows for sure. The International Video Federation doesn't complete its figures until January—and that will be for 1991.

Duplicators estimate the year's production of prerecorded cassettes rose to 190 million from 165 million in 1991, depending on the strength of the U.K. Christmas sell-through market. If it finishes strong, sell-through in the five key European territories will show 20% growth; if

it doesn't, the increase would be more like 15%.

By year's end, units produced in Europe should approximate 65 million in the U.K., 40 million in France, 30 million in Germany, 25

'Some people don't understand it's a downturn in the growth rate'

million in Italy, 15 million in Spain, and 15 million elsewhere in Western Europe.

Sell-through has grown, thanks to Disney (two titles in 1991 comprised 10% of the U.K. sales); new sales channels; mail-order, especially in territor-

ies without a cohesive distribution setup; direct release of major features; and more sophisticated marketing. France, Spain, and Great Britain have been the most aggressive, with the sell-through/rental split at 80-20, 65-35, and 60-40, respectively. Italy is 50-50 and Germany 40-60.

Rental revenues, meanwhile, declined for the third consecutive year by 15%-18% in those territories. The reasons: the advent of pay-per-view systems, fewer hit titles, the demise of the B release, and marketing budgets tailored for sell-through where there's immediate payback.

The gloom pervading the market, according to one senior executive, is largely due to "our high expectations. After nine years of substantial growth, some people don't understand it's a downturn in growth rate not a major decline. There's still 75 million VCRs in Europe and that's a lot of half-inch video machines."



Hall Of Famers. Four players in The All American Girls Professional Baseball League recall "A League Of Their Own" with Columbia TriStar executives Bill Perrault and Paul Culberg. The old pros, from left, are Pepper Davis, Leftie Hohlmeyer, Marge Wenzell, and Dottie Kamenshek. Dawn Caldwell represents Nestle Refrigerated Foods, which is cross-promoting the title.

PICTURE THIS

(Continued from page 61)

competitive" environment that squeezed the profits out of its prices. And a depressed economy, he adds, has hurt every dubber—"sales are pretty dismal" overall.

The company entered the market through the acquisition of a British company called Elmac, and "can always come back," Fischer maintains, when things turn around. "We're not liquidating product or selling it," he comments, but won't say installed VCRs will be disposed of. Hugh Coppens, who left dubber VTR in Canada to head the U.K. venture, is expected to join Fischer at West Coast's California headquarters.

As for the U.S., Fischer says, "This is where we're keeping our resources and energy. We've got a lot of things going." West Coast's dubbing of "Dances With Wolves" for McDonald's is just part of an expanding account base.

SHELL GAME: Allied Artists Entertainment, a venerable theatrical name and a home video pioneer, continues to be worth more dead than alive. Sports and music producers Tom Ficara and Jill Ormond bought 4 million shares of the dormant publicly held company as a corporate shell to launch their Allied Artists Home Video label.

Ficara, executive VP of the Phoe-

nix-based venture, hopes to deliver under-\$10 titles direct to retailers, using \$4 million worth of television barter time to drive sales. "If I can sell 5,000 of anything," he says, "I'm in the black." Ficara has an inventory of 166 titles, all but 46 already issued via distribution deals with vendors including GoodTimes, Front Row, and Simitar, which handled 50. "They made a lot of money," Ficara adds. "I got a lot of shelf space."

He and Ormond also have access to Allied Artists features that Ficara considers "a very minor part" of the label. The movies, including output from Monogram, the biggest of the Poverty Row studios of the '40s, were accumulated by Miami-based attorney Richard Friedman, who tried to resuscitate Allied Artists as a multimedia company. Nothing much happened, according to Ficara: "He spent three years getting ready to get ready."

VIDBITS: Columbia TriStar Home Video is the odds-on favorite to land National Geographic, which reportedly will hire and position a marketing manager in L.A. to work with the studio's nontheatrical head, Rand Bleimeister. The label has been living off direct-mail sales to magazine subscribers for the past couple of years; Nat Geo hasn't had a new retail release since before LIVE took over distribution from Vestron. Demand for the yellow-bordered cassettes should be considerable... VSDA's Don Rosenberg calls "very premature" talk that he's decided to move the association to L.A., while acknowledging it's "a subject of discussion." Rumors circulated late last month that the Marlton, N.J., staff had been notified of a 1993 change in address. It's no secret Rosenberg, an L.A.-area resident, wants to stop bicoastal commuting ASAP. But before he can drive to work, VSDA must sell or lease the building it bought about two years ago.

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FOR WEEK ENDING JANUARY 9, 1993

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	27	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98	1	1	11	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	3	19	NFL ROCKS PolyGram Video 085379-3	19.95	2	3	123	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616	19.98
3	14	7	NBA COMMEMORATIVE VIDEO COLLECTION FoxVideo (CBS/Fox) 5624	49.98	3	2	7	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
4	2	62	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98	4	6	15	JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98
5	13	3	HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95	5	5	27	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) M032901	19.98
6	8	3	PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95	6	7	49	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
7	7	97	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	7	11	89	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
8	11	164	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98	8	14	133	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	19.95
9	17	61	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	9	10	37	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
10	16	61	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	10	9	5	AM/PM CALLANETICS MCA/Universal Home Video 81258	19.98
11	9	27	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	11	4	37	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
12	RE-ENTRY		HISTORY OF THE NBA FoxVideo (CBS/Fox) 2857	19.98	12	12	19	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
13	RE-ENTRY		NFL'S GREATEST HITS PolyGram Video	19.95	13	13	53	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
14	NEW▶		NFL'S HUNGRIEST MEN OF THE '90S-VOL. 3 PolyGram Video 4400857513	19.95	14	20	64	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
15	4	5	WHEN IT WAS A GAME HBO Video 90538	19.98	15	RE-ENTRY		DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	19.99
16	15	52	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	16	8	17	BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137	9.99
17	NEW▶		NFL GOES MOTOWN PolyGram Video 440085489-3	19.95	17	RE-ENTRY		JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
18	6	13	NFL COUNTRY PolyGram Video 440285491-3	19.95	18	RE-ENTRY		JANE FONDA'S P. B. & R. WORKOUT Warner Home Video 046	29.98
19	10	120	NFL CRUNCH COURSE PolyGram Video	19.95	19	RE-ENTRY		BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892	24.95
20	5	54	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	20	17	7	MARILU HENNER'S DANCEROBICS Barr Entertainment 11208	19.95

◆ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

Prism Looks At Sales, Profit Increase Company Says B-Movie Vid Bonanza Is Paying Off

BY DON JEFFREY

NEW YORK—Prism Entertainment Corp. reports its strategy of releasing B movies it produces to the home video market is paying off with significant yearly increases in sales and profits.

For the third quarter, which ended Oct. 31, Los Angeles-based Prism says net income rose 88.2% to \$192,000 from \$102,000 a year earlier on a 41.2% jump in net sales to \$4.44 million from \$3.15 million. Operating profit (before taxes, interest and depreciation) increased 61.5% to \$614,000 from \$380,000.

Earl Rosenstein, CFO, says the company's objective is to release one of its own films into the video

market each month. "We haven't quite succeeded in doing that, but we're close."

In the third quarter, the Prism-made releases were "Round Trip To Heaven" and "Illusions." Scheduled for the fourth quarter are "Black Ice," "Baby On Board," and "Invasion Of Privacy."

Prism produces films for a maximum of about \$1.5 million each, of which about half the financing is provided by foreign distributors. Between 25,000 and 50,000 units are generally shipped to U.S. video stores at a wholesale price of about \$50 each, thus yielding home video revenues of at least \$1.25 million-\$2.5 million.

Prism also has video distribution

deals with Capital Cities/ABC and Tribune Co. for made-for-TV movies those companies produce.

In addition, Prism reports 12.1% of its net sales in the quarter came from ancillary revenues from cable, network, and syndicated TV. In the previous year's third quarter there were no sales from those sources.

For the nine months that ended Oct. 31, the company booked a net profit of \$745,000 on sales of \$14.7 million, compared with a loss of \$122,000 on sales of \$7.45 million in the year-earlier period.

The stock closed at \$4 a share in American Stock Exchange trading at press time. Its 52-week high is \$5.

Keith Benjamin, analyst with Ladenburg, Thalmann, reports that "the market has not focused much attention on the Prism story because of its small float of only about 300,000 shares and because it is just beginning to show signs of an earnings turnaround."

But that total of actively traded shares is likely to increase if the Securities and Exchange Commission approves a public stock offering of 625,000 shares to be sold by Prism co-founder Paul Levinson.

MARQUEE VALUES

(Continued from page 64)

he's got no experience—at 20, Clint's never had a job in his life—but he's been told by his prospective employer to find a presentable pair of shoes. Accompanied by his rowdy, fun-loving, and nearly trustworthy friends, Clint spends a wild weekend trying to put his scrambled mind to the short-term goal of shoes. Like the inept delinquents of Bill Forsyth's "That Sinking Feeling," Clint and Co. are likable druggies and dimwits all, and could pass as dotty British cousins to "Drugstore Cowboy."

"Invasion Of Privacy" (1992), R and unrated, Prism Pictures, prebooks Jan. 21.

This new obsessive-psycho-voyeur-fan thriller centers around ex-convict Robby Benson, a guy who's not content to stalk your basic rock, TV, or movie star—he goes crazy for writer Jennifer O'Neill. Conveniently, O'Neill hires him as her assistant, but he soon meets—and lusts for—O'Neill's French-accented daughter Lydie Denier. When the unstable Benson starts carrying a camcorder around, there are suggestions of "sex, lies and videotape" and "Bad Influence," but "Invasion Of Privacy" has no real mystery and slim suspense. It contains some nudity, mostly from Ms. Denier (whose character seems to have only one thing on her mind anyway), and the film's redemption comes from Benson's malevolent creepiness. Tawdry, but probably should've been much tawdrier.

"Duplicates" (1992), PG-13, Paramount Home Video, prebooks Jan. 28.

Kim Greist's son and brother are dead, but she finds them living in upstate New York—and both profess not to know her. When the inquisitive Greist and husband Gregory Harrison get a bit too close to The Big Techno-Conspiracy, they're taken captive themselves and are given new personalities and memories as a part of a poorly explained top-secret program. Strangers to each other now, Harrison and Greist fall in love again, and start guessing that they might not be who they think they are. Ultimately, they have to lock horns with lab-coated mad scientists Cicely Tyson and Kevin McCarthy. A science-fiction film that

comes up a bit short on the science end, "Duplicates" does offer a scenario of interesting questions about the nature of identity and attraction. Often thought-provoking SF, especially for younger viewers.

"Faith" (1992), R, Vidmark Entertainment, prebooks Jan. 26.

Faith (Sylvia Seidel) is a new kid in affluent Hollywood with a "Fame"-like yearning to be a ballet dancer. When her parents die in an aviation accident, financial screwups force her into a frightening foster home. Faith then runs away, and meets gentlemanly mobster Tony (Richard Maldone), who saves her from a pack of Latino street toughs so gratingly implausible you'd think they walked out of a Keenan Ivory Wayans sketch. An inordinate amount of the soundtrack is devoted to atrocious pop songs and the action is too often stalled by Faith's dance routines, which have less in common with *la danse* than they do with "Dance Fever." Although there's little to recommend "Faith," its depiction of L.A. street life, laughable to most, may fool more naive viewers.

"Mom And Dad Save The World" (1992), PG, HBO Video, prebooks Jan. 21.

The earth is about to be demolished by the faraway "planet of idiots," Spengo, ruled by the Napoleonic Tod Spengo (Jon Lovitz). Then Tod spies—and falls for—suburban mom Marge Nelson (Teri Garr). Tod beams Marge and her husband Dick (Jeffrey Jones) back to Spengo before he destroys the Earth. Aside from Garr's ability to draw a funny reading from mediocre material, there's little to laugh about on Spengo. Worlds wackier than the dialog is the impressively daffy production design by Craig Stearns. Part "Wizard Of Oz," part "Star Wars," and part Dr. Seuss, the inspired eccentricity of the sets (and costumes) nearly steals the show. A well-intentioned cast includes Eric Idle, Wallace Shawn, and supermodel Kathy Ireland, who proves that on a planet of idiots, casting standards are considerably looser. Recommend it to anyone who watched "Spaceballs," or "Spaced Invaders" without being disappointed.

CHILD'S PLAY

(Continued from page 62)

tures.

GOLDEN RULE: Golden Entertainment, Racine, Wis., kicks off its grocery-store end-cap promotion this month, as part of its continuing effort to expand its video penetration in grocery stores.

According to product group head Christine Alvarez, five programs will be available throughout the year for grocers to choose from. One program is "Golden Book Video Classics," a six-title assortment of "Sciffy The Tugboat & Friends," "Poly Little Puppy's Favorite Stories," "Tawny Scrawny Lion's Jungle Tales," "Herbert The Timid Dragon," "Little Golden Book Land," and "Tom Thumb"; another display features "Saban's Adventures Of The Little Mermaid."

KIDBITS: The latest from Rabbit Ears, Rowayton, Conn., is "Rip Van Winkle," part of its American Heroes & Legends series (30 minutes, \$9.95, available through Uni Distribution, street date, Jan. 13). Narrated by Anjelica Huston, "Rip Van Winkle" features music by Jay Ungar and Molly Mason, compos-

ers of the score for PBS' acclaimed "The Civil War" . . . "The Snow Queen," the newest Stories To Remember video program from Light-year Entertainment in New York, has received four awards since its release in November, with a fifth to be announced this month. The video, narrated by Sigourney Weaver and animated in Moscow, has captured a Parents' Choice Gold award, among other honors . . . Hemdale Home Video's release of family adventure film "The Legend Of Wolf Mountain" will be supported by a cross-promotional tie-in with the Boys & Girls Club of America (pre-orders by Jan. 13; street date Jan. 27). The release is backed up by Hemdale's "Buy Two, Get Third Copy Free" program, as well as a \$1 off rental rebate coupon with the purchase of Haggerty's Bar-B-Que Sauce. Point-of-purchase material is also available, including a 3D counter card tagged with Haggerty's rebate offer, posters, and an in-store merchandising kit.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-464-0880.

STORE MONITOR

(Continued from page 63)

from videocassettes and using the copies for displays. Stores do it to avoid wear and tear on an actual package, or having it stolen. The rental customer still enjoys a description of the movie and all information pertaining to the film, the stars, running time, etc.

"It's a violation of copyright," declares Ami Ben-Naim, a principal in Video Wave, a Los Angeles chain, and head of wholesaler N.G. Video. "It also looks cheap. It adds nothing to the store."

One Motion Picture Assn of America source wonders what the fuss is all about. He says MPAA's anti-piracy task force is not concerned "unless it's the videotape itself that is being duplicated." Stores using copies instead of actual packages of movies are not selling the boxes, he points out.

"I have a problem with it," says Wayne Bailey, head of Video Unlimited, Aurora, Colo., and publisher of buyer tipsheet Video Profit Newsletter. Bailey says he's been contacted by some suppliers about duplicating the box art in his newsletter.

"As long as I am using a very reduced size, I'm receiving no complaints. Just one company sent me a letter. I turned the matter over to our legal counsel," he says.

The hubbub mounts when stores dummy up display boxes to avoid destroying the actual packages. Ben-Naim explains. "They expect to sell the tape eventually as used so they don't want to snip the box apart or get it worn out by rental customers."

NEW VIDEO GROUP: As the new year shapes up, look to hear about the Laennec Group, says Tom Warren, head of Video Hut and a VSDA stal-

wart. The organization is an outgrowth of Accurate Inventory Management, the research arm of Bailey's monthly newsletter in Colorado.

As Warren explains it, French physician Rene Laennec, credited with inventing the familiar stethoscope dangling from doctors' necks, is the inspiration. "We wanted the symbolism, we are listening to the data and research revolving around buying movies, managing movie inventories," says Warren.

The idea jelled after Bailey invited

a half-dozen video store operators to Colorado for a meeting in the fall. Warren attended, as did Lou Berg, another VSDA veteran. "All total, 34 stores were represented," says Bailey, who downplays publicity.

If such a select nucleus of video brainpower could get off the ground, Warren and others see the possibility of three huddles a year. "Maybe one in Colorado, another at some member's store, and the third somewhere in the Bahamas," says Bailey, whose store is 15,000 square feet with almost that much more space upstairs for offices.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	A Few Good Men (Columbia)	11,145,377	1,925 5,790	1	32,001,899
2	Aladdin (Buena Vista)	7,244,990	1,502 4,810	5	59,754,530
3	Home Alone 2 (20th Century Fox)	6,811,119	2,354 2,893	4	110,122,186
4	Forever Young (Warner Bros.)	5,609,875	1,710 3,281	—	6,873,783
5	The Bodyguard (Warner Bros.)	5,433,899	1,806 3,009	3	59,301,194
6	Toys (20th Century Fox)	4,810,027	1,272 3,781	—	4,810,027
7	The Muppet Christmas Carol (Buena Vista)	4,070,823	2,084 1,953	1	10,456,825
8	The Distinguished Gentleman (Buena Vista)	3,714,862	1,984 1,872	2	24,037,775
9	Leap of Faith (Paramount)	3,222,768	1,554 2,074	—	3,222,768
10	Malcolm X (Warner Bros.)	1,297,197	1,202 1,079	4	37,875,385



New York, New York. Stan Martin, left, PD of the new WQEW New York, welcomes Liza Minnelli and Tony Bennett to the station's launch-night celebration.

New Arbitron Prez Outlines Plan For Success Aims To Better Relations With Radio Community

■ BY PHYLLIS STARK

NEW YORK—According to Stephen Morris, the new president of The Arbitron Co., the solution to Arbitron's image problem in the radio community is a simple one.

"The main thing that we can do is to listen and to make it very clear to our radio customers that when they succeed we succeed," he says. "We have to give them more than a report card. We have to give them something that will help them do business, and if we can do that we will have a terrific relationship with the radio business."

After less than a month on the job, Morris is well aware of the popularity of Arbitron-bashing among radio broadcasters, which he blames partly on the economy. "In a declining revenue environment the messenger is vulnerable, and we are the messengers," he says. "When the news is bad, it's natural to be upset with us. That will never change."

Morris, 49, came to Arbitron from the president/CEO chair at Vid-Code, a media information company that tracks broadcast commercials and programming. Prior to that, he co-founded Spectra Marketing Systems, which provides micromarketing information services to consumer goods companies. Previously, he spent 18 years with the General Foods Corp., where he served as president/GM of the Maxwell House division.

He holds a B.A. degree from Yale Univ. and an M.B.A. from Harvard Business School.

And while his background is outside of audience research, Morris notes he is not coming from outside "the information business" and his background gives him insight into ways to synergize various information sources. "I think this is increas-

ingly one large market called marketing and media opportunities, and the opportunities to integrate that are growing," he says. "The ways Arbitron can compete are broad."

Arbitron's business currently consists of three parts: radio audience measurement, television audience measurement, and commercial monitoring. (The latter is Arbitron's joint venture with former Birch/Scarborough parent VNU.) Morris stresses, however, that radio accounts for the biggest piece of the revenue pie and will continue to be

'In a declining radio environment the messenger is vulnerable, and we are the messengers'

the major focus of the company's efforts.

"Radio is certainly the primary piece of our business today and will always be a central part of Arbitron. Doing that job well is an important thing to do," he says.

In just the short time Morris has been with Arbitron, he has already developed a healthy enthusiasm for what Arbitron has to offer. "This company has a tremendous quality orientation. I spent [a day] in Laurel [Md., Arbitron headquarters] and came away with an extraordinary impression of the degree to which the quality of our information is an obsession with the people who work here.

"We have a strong base," he adds. "I want to work on expanding our vision of the marketplace of the customer needs. There are more information needs out there that we are not yet [meeting]."

Morris reports to Lawrence Perlman, chairman, president, and CEO of parent Ceridian Corp., an information management and employer

Radio Biz Evaluates Financial Status Some Broadcasters Skeptical About Recovery

■ BY ERIC BOEHLERT

NEW YORK—Entering the new year, radio business executives hope 1993 will close the book on the industry's recent dark chapter of financial woes while programmers assume competition within formats will only grow tighter.

For all the talk of a pending recovery in America's economy, some broadcasters remain skeptical. "I'll believe it when I see it," says Owen Weber, executive VP of Summit Communications Group.

Jeff Wakefield, executive VP of research for the national radio rep firm

The Interep Radio Store, echoes Weber. "The floodgates have not opened," he says, adding Interep is approaching '93 very cautiously, particularly since the first quarter is not shaping up as strongly as some had hoped.

The Northeast and California most likely will continue facing tough ad climates, while the Midwest, Southwest, and Southeast appear to have the best chance for robust rebounds, according to Weber.

Weber and Wakefield agree that for radio to be successful in '93 the industry must land more retail accounts, both nationally and locally. That can be done, they say, by winning over advertisers who abandon broadcast television. The key will be for radio to beat out other competitors, particularly cable television, in securing those clients.

WILL COUNTRY PAY THE PRICE?

Not surprisingly, much of the programming attention is once again focused on country. Will the format continue its growth and will it finally pay a price for its sustained success? Although it has been discussed for years, '93 may usher in country's full-fledged fragmentation. The days of two sound-alike stations in a market are over, says Keith Hill, program consultant and MD for consultancy Pollack Mullins Nashville.

Instead, debuting stations drawn by country's growing listener pool will opt, as they began to in '92, for younger skewing country formats. Overall, Hill says country can still garner more growth but most of that will come with younger, hotter-sounding stations.

Musically, Hill warns if in '93 Nashville does not reign in the number of what he calls "slick, smooth, AC" sounding records that are pouring out of Music City right now, "we're in for some trouble." He urges label executives to "look back 12 years at what happened [the last time] Nashville attempted to back up that Brinks truck called crossover: It killed country."

TOP 40 CAN BE PROFITABLE

As for the future of other formats, top 40 morning shows should tone down the silly and the absurd in '93, while remaining fun and topical, according to Don Benson, executive VP of operations at consultancy Burkhart/Douglas & Associates. He also suggests top 40s that went overboard on dance should now retreat to a more balanced musical approach of rock, pop, and dance. From the advertising side, "I'm not convinced top 40 is a dying format; it can be a very profitable one," adds Interep's Wakefield.

Besides top 40, the other format most often mourned in '92 was AC. Not everyone, though, has soured on the future of light adult sounds. "People can cry all they want about AC," says Matt Mills, VP/GM of Paxon Broadcasting of Orlando, Fla., which includes ACs WVRI and WMGF. "But when a buy comes up women 25-54, nobody can touch us." Mills says the company's local marketing agreement-backed synergy between its younger-skewing AC, WVRI, and its older AC, WMGF, is the

key to success.

Speaking of death notices, real or imagined, Elroy Smith, PD at urban WGCI-FM Chicago, suggests top 40/rhythm is a "dying" format. He thinks stations this year should opt for either urban or top 40, not a combination of both. While acknowledging the top 40/rhythm format is supposed to allow dance stations to attract a white audience, Smith insists successes in the future will be straight-ahead urban stations, such as WRKS New York, that are able to attract a sizable chunk of white listeners through smart programming and clean presentation.

ABRAMS' PREDICTIONS

As for other predictions, Lee Abrams, managing director of ABC/Satellite Music Network's rock formats, ventures out on a limb to forecast the following for '93:

- More morning-drive, personality-driven jocks working in other dayparts.
- 24-hour news and talk (perhaps sports talk) on FM with a decidedly younger attitude and with lots of quick takes. "Doing to radio what USA Today did to print."
- More satellite-delivered formats as well as new satellite players.
- A hybrid classic rock/album rock format with a sophisticated sound targeted at older rock fans who are tired of hearing "Layla."
- Duopolies everywhere that will do to radio what consolidation did to the airline industry: shrink the number of major players down to just a handful.
- Duopolies that will prompt PDs searching for synergistic programming partners to opt for more unusual niche formats, i.e., a pop classical station to go along with a dominant N/T.
- Howard Stern and others will win their court battles and not pay a dime in fines.

A Broadcasters' Wish List For '93

NEW YORK—Given a chance to run a station in any format in any market, what would you choose? Here's a broadcasters' wish list:

- Keith Hill of Pollack Mullins Nashville: Country in Washington, D.C. "Move over WMZQ."
- Owen Weber, Summit Communications Group: Urban in Tampa, Fla. "It eludes me why it has not been done."
- Matt Mills, VP/GM of Paxon Broadcasting: Talk on FM.
- Elroy Smith, PD WGCI-FM Chicago: Urban in Boston.
- Lee Abrams, ABC/Satellite Music Network, Dallas: "A real '90s, highly visible rock'n'roll station in New York. One not hung up on its heritage."
- Don Benson executive VP of operations at Burkhart/Douglas and Associates: Country in Boston.

CROSSOVER DANCE OUTLETS CATCH RHYTHM OF NEW BREED OF ACTS

(Continued from page 11)

the weakness of the veterans' efforts.

Jefferson Ward, PD at WIOQ (Q102) Philadelphia, suggests that the new artists stood out because "there was a lot of really average music out there." He also notes that the new acts brought a new sound to radio. "Music, to my ears, is changing dramatically," he says. "There has been a complete shift from the high energy [music] to down-tempo stuff. It used to be if the song had 116-120 [beats per minute], it was a hit. Now 90-100 beats is a hit," he says, pointing specifically to Jodeci, Mary J. Blige, and Ar-

rested Development, all of whom enjoyed radio success with shuffling, slowed-down dance tracks.

Ward also notes that, unlike many hot debut acts, the albums by this year's successes were extremely deep with radio-ready tracks, including five from Mary J. Blige's "What's the 411?" "It's been a long time since we've done that with any artists," he says.

Whether the new kids on the block helped the format as a whole, however, is in some dispute. Cliff Berkowitz, PD at KSOL (Wild 107) San Francisco, says that, anytime a group of top 40/rhythm artists cre-

ates a buzz, listeners are drawn to the format. But even with '92's strong freshman class, top 40/rhythm was not the format with the most exciting lineup of new artists, says Dave Shakes, PD at top 40/rhythm WBBM-FM (B96) Chicago. That honor, concedes Shakes, belonged to both country and alternative rock formats, which were able to ride the wave of their artists' unprecedented mainstream success in '92.

While PDs shy away from publicly labeling particular titles as duds, many agree privately that, in '92, format cornerstones such as Michael Jackson, Bobby Brown, Prince, and Madonna all failed to connect with listeners as they had in the past. Some of them did score significant hits, such as Bobby Brown's "Humpin' Around." But those were too often followed up with weak efforts, say the PDs.

With that in mind, would '92 have been a lean one without the help of this latest crop of artists? "Definitely," says Ward.

Greater Media Fights Stern Fine, Cites Changing Standards

BY BILL HOLLAND

WASHINGTON, D.C.—As expected, Greater Media has asked the Federal Communications Commission to withdraw its \$105,000 fine levied last October for allegedly indecent broadcasts by syndicated radio morning man Howard Stern on its KLSX Los Angeles.

Lawyers for the company claimed in the reply document the broadcasts are not indecent, due to chang-

commission. The Infinity and Greater Media fines are the largest-ever FCC penalties for allegedly indecent broadcasts.

5 DAB PROPONENTS SUBMIT SYSTEMS

Five companies have submitted systems to the Electronics Industries Assn.'s Digital Audio Radio Subcommittee for analysis and testing. The systems were submitted by AT&T Bell Labs, AT&T and Amati Communications Corp., Thomson Consumer Electronics/Eureka-147, Jerrold Division of General Instrument, and the National Aeronautics and Space Administration/Voice Of America.

The EIA subcommittee put out the call for system proponents last fall.

TRANSITION TEAM'S FCC REPORT

The FCC, according to members of Clinton's transition team, is a bit slow and cumbersome despite deregulatory rules streamlining in past years. The team has found that delays sometimes might be due to lack of communication between chairman, commissioners, and mass-media staff.

They add that Clinton may suggest the establishment of a consumer-adviser legal counsel.

GENERIC CAMPAIGN

(Continued from page 41)

The test will start next spring, with EVE initially underwriting it to the tune of \$40,000-\$50,000. "We'll pick an easy country and identify an already-established group," says Dick. "In the U.K., say, it would be straightforward enough to get Artificial Eye, Tartan, Electric and Connoisseur to put a film in each and divide the cost up. We're going to proceed, and we're just putting the building blocks in place."

Above all, it is clear that generic campaigns require patience, whether promoting the concept of video renting or buying, or employing a multi-company, multi-title-led focus. "Many dealers expect business to increase 50% on day one," observes Columbia TriStar's Filip Struyven, "but generic advertising is long-term. They may not see that sort of increase for two or three years."



Al B. Sure! WXYV (V103) Baltimore afternoon host Tim Watts, left, greets Al B. Sure! during a recent studio visit.

Hot Adult Contemporary™

				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	9	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON 4 weeks at No. 1
2	2	2	11	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
3	3	3	14	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
4	5	5	8	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
5	4	4	11	NEVER A TIME ATLANTIC 87411	GENESIS
6	6	6	13	THE LAST SONG MCA 54510	◆ ELTON JOHN
7	7	7	13	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA WITH CHAKA KHAN
8	8	8	16	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
9	9	9	13	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
10	10	10	13	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
11	11	11	10	FAITHFUL EMI 50411/ERG	◆ GO WEST
12	12	12	8	FOREVER IN LOVE ARISTA 1-2482	KENNY G
13	13	13	6	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
14	14	14	14	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
15	16	16	10	THEME FROM "NORTHERN EXPOSURE" MCA 54552	DAVID SCHWARTZ
16	15	15	18	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
17	17	17	18	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
18	18	18	8	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
19	19	19	8	FLESH & BLOOD SBK 50415/ERG	◆ WILSON PHILLIPS
20	20	20	24	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
21	21	21	9	NO ORDINARY LOVE EPIC 74734	◆ SADE
22	22	22	18	LAYLA REPRISE 18787	◆ ERIC CLAPTON
				★★★ POWER PICK ★★★	
23	24	24	3	NO MISTAKES MCA 54554	◆ PATTY SMYTH
24	23	23	9	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
25	25	25	21	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
26	26	26	29	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
27	27	27	31	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
28	28	28	6	IN THIS LIFE EPIC 74791	◆ COLLIN RAYE
29	31	31	4	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
30	30	30	5	NOT GONNA CHANGE FONTANA ALBUM CUT/MERCURY	◆ SWING OUT SISTER
31	32	32	5	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
32	29	29	24	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
33	33	33	4	ALL AT ONCE CAPITOL ALBUM CUT	BONNIE RAITT
34	36	36	19	NEVER SAW A MIRACLE ARISTA 1-2459	◆ CURTIS STIGERS
35	34	34	7	THESE ARE DAYS ELEKTRA 64700	◆ 10,000 MANIACS
36	35	35	29	THE ONE MCA 54423	◆ ELTON JOHN
37	39	39	4	PAPER DOLL WARNER BROS. 18661	◆ FLEETWOOD MAC
38	37	37	3	THE CLOSING OF THE YEAR GEFFEN ALBUM CUT	◆ THE MUSICAL CAST OF "TOYS"
39	38	38	3	TELL THE TRUTH REPRISE 18673	◆ JUDE COLE
40	41	41	37	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
41	42	42	5	SOUL DRIFTER REPRISE ALBUM CUT	LINDSEY BUCKINGHAM
42	40	40	8	IF THERE HADN'T BEEN YOU SBK 57884/ERG	◆ BILLY DEAN
43	43	43	6	NOW OR NEVER COLUMBIA ALBUM CUT	KENNY LOGGINS
44	44	44	24	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
45	46	46	3	TRUE EMOTION PRIVATE MUSIC ALBUM CUT	JENNIFER WARNES
				★★★ HOT SHOT DEBUT ★★★	
46	NEW ▶	1	1	LIGHTS COLUMBIA ALBUM CUT	◆ JOURNEY
47	45	45	6	ROUND OF BLUES COLUMBIA ALBUM CUT	◆ SHAWN COLVIN
48	47	47	17	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
49	48	48	22	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
50	49	49	23	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

WASHINGTON ROUNDUP™

ing community standards. They added that according to independent research, few if any unsupervised children listen to Stern's morning show.

The FCC has long had a rule providing night hours for more lenient broadcasts, when there are few unsupervised children in the listening audience.

Last month, Infinity Broadcasting, which syndicates the WXRK-FM New York-based Stern show, said it would appeal a \$600,000 FCC fine. It has 30 days to respond to the

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Fresh Slate Of Programs, Specials To Surface In '93

LOS ANGELES—The networks are going into 1993 with a slew of fresh ideas, including new programs, specials, and a new emphasis on certain parts of their businesses.

Westwood One Network Radio Division president Greg Batusic says the company will aim to be more interactive with its affiliates in 1993. The network is in the midst of putting together the second annual Cabo Wabo Festival, which, Batusic says, will involve more stations broadcasting from the event than last year.

On Feb. 3, WW1 will air "Paul McCartney Unplugged." During the 90-minute set, McCartney will perform six Beatles songs.

ABC Radio Networks' VP of marketing, Marty Raab, says the network is still working on developing a children's network with Disney, but nothing is finalized yet.

"One of the biggest overall things we're working on is programming," says Raab. He says ABC will be spending more on research and consultants this year to achieve a "mall" concept of network programming, meaning that broadcasters will have a variety of services and programs to serve all of their needs.

Talk radio continues to grow in 1993. CBS Radio Networks announced the addition of a second talk show—"The Dave Ross Show." Ross is midday host at KIRO Seattle and has filled in on "The Osgood Files."

Bob Kipperman, CBS' VP/GM, says that due to the success of CBS' first talk show, "The Gil Gross Show," the network decided to do more talk programming.

CBS also revamped "Healthtalk" and dropped "Parent Profile" to make room for "Growing Up: Parenting In The '90s" (Billboard, Dec. 26).

SupeRadio will bow "The Jim Hightower Show" March 1. The political talk show will be a two-minute daily program.

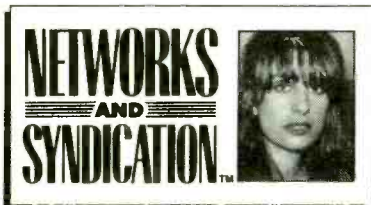
MediaStar International is offering a rather unique religious talk show this spring hosted by George Fowler, whose background includes stints as a Catholic priest and chaplain, a Trappist monk, a Protestant chaplain, and a manager in the defense industry. After 12 years of self-imposed silence, he will host the two-hour weekly show with the working title of "George Fowler: Monk At Large."

The company is also working on a daily talk show with Vladimir Pozner for spring. Pozner co-hosts a TV show with Phil Donahue on CNBC.

In addition, MediaStar is cooking up two food shows. The first will be hosted by Bill Boggs, a former producer with the Morton Downey Jr. TV program, called "Bill Boggs' Corner Table." MediaStar founder Dan Forth says this will be a celebrity-driven show.

The other show is being produced with Global Satellite Network. The two networks will be taking KNX Los Angeles' "Food For Thought" with Melinda Lee national.

Global's other plans include a monthly country concert series, "Live From The Crazy Horse" (a famous country club in Santa Ana, Calif.). KZLA L.A. personality Shawn Parr will host the hourlong show.



by Carrie Borzillo

SJS Entertainment will be syndicating MediaStar client WHTZ (Z100) New York jock Kid Kelly's show "Back Trax," beginning mid-January.

Other new offerings from SupeRadio in 1993 include "Urban Mix," a four-hour mix show hosted by local jocks launching early this year, and a second version of the Cutler Comedy Network, which will be targeted to the 25-54 demographic.

American Urban Radio Networks has made a major change with its "Top 30 USA" countdown show. It will now be a music and entertainment magazine format hosted by WRKS New York PD Vinny Brown and afternoon driver Wendy Williams.

The network has also added the weekly "Minority Business Showcase," featuring African-American owned businesses, which was set to launch Dec. 28. Jay Harris is hosting the shortform feature.

In addition, AURN has a slew of specials scheduled for 1993. "King: Carrying On The Dream" airs Jan. 18 and "Salute To Great Black Americans" airs in February. In March, "A Celebration Of Black Women" airs in celebration of women's history month. "In Celebration Of Black Mothers" airs before Mother's Day and "A Tribute To Black Music: Rhythm, Blues, Jazz, Soul, And Rap" is set for June.

Hot Mix Radio Networks will finally bow "Modern Rock Tracks" early this year. The countdown show is based on the Billboard chart of the same name.

In addition, an alternative music version of the four-hour "Hot Mix" will bow early next year featuring artists such as Depeche Mode and Cause & Effect along with "Retromix," an hourlong classic dance hits program. Both shows are unhosted.

MJI Broadcasting will add a new twist to its Grammy coverage in February. This year the company will provide backstage reports from the rehearsals at the Shrine Auditorium in L.A. and bring 25 stations in to broadcast live from the Grammys.

SI Communications is working on a vignette series for Black Music Month in June.

AROUND THE INDUSTRY

The fall 1992 RADAR report conducted by Statistical Research Inc. indicates that 77% of the population is reached by stations associated with networks and more than 96% of persons over age 12 listen to the radio over the course of a week.

Unistar Radio Networks will air "The American Music Awards Nominations Special" Jan. 22-24... ABC gains five new urban affiliates: WRKS N.Y., KJMZ Dallas, WVEE Atlanta, WXYV Baltimore, WVAZ Chicago.

Susan Golden joins Broadcast Programming as regional sales manager.

Billboard's

PD of the week™

Mark Chernoff
WXRK New York

FOLLOWING a hot streak of six upward-trending Arbitron books in a row, WXRK (K-Rock) New York is currently No. 4 in the market 12-plus. While part of the credit is due to morning man Howard Stern, who originates his national show at the classic rocker, the station performs consistently well in other dayparts.

PD Mark Chernoff credits his *entire* air staff, which consists of market veterans like Dave Herman and Alison Steele, for the station's success.

"I've got wonderful disc jockeys in addition to having the best morning show in the world," he says. "I have jocks who epitomize classic rock... a well-rounded staff of veterans who are real pros and know the music and present it in an interesting way so you want to listen."

Musically, the station is typical of the format, but plays about one current an hour, pulled mainly from new albums by core artists like Eric Clapton, Steve Winwood, and Paul McCartney. Currently, the station is playing four tracks from Neil Young's new "Harvest Moon" offering.

"I like to be aggressive on those things [because] listeners call and say they want to hear [them]," Chernoff says.

Here's a recent afternoon hour: Rolling Stones, "19th Nervous Breakdown"; Bad Company, "Rock Steady"; Billy Joel, "She's Always A Woman"; Golden Earring, "Radar Love"; Bruce Springsteen, "Dancing In The Dark"; Beatles, "Come Together"; Jackson Browne, "Running On Empty"; Eagles, "Long Run"; Don Henley, "Sit Down You're Rocking The Boat"; Aerosmith, "Walk This Way"; and the Kingsmen, "Louie Louie."

The station also airs plenty of features, such as lost classics, and takes more requests than the average classic rocker, according to Chernoff. There are several request features throughout the day, such as the noontime "K-Rock Cafe," the 9 p.m. "Meg's Diner," and the overnight "Frequent Flyers."

Chernoff thinks features are "what makes classic rock more exciting." Other popular segments are a name-that-tune feature and "Go Figure," in which three records with a common theme are played together and listeners must guess the link.

Chernoff began his broadcasting career at Rutgers Univ. station WRSU in New Jersey and worked part-time at WVOX White Plains, N.Y., while in school. His first full-time job was at AC/country combo WNNJ/WIXL Newton, N.J., where he worked from 1976-79, eventually becoming PD. In 1978, he added a P/T job

at WDHA Morristown, N.J., moved there full-time as morning man in 1979, and added PD duties a few months later.

In 1985, he exited for the MD chair at album WNEW-FM New York and about a year later became PD there. In 1989, he left WNEW for the PD chair at Infinity Broadcasting's WJFK-FM Washington, D.C., then transferred to co-owned WXRK three months later.

It was about a year after he came to K-Rock that the station finally beat longtime rival WNEW in the ratings, and it has consistently topped that station ever since.

In addition to WNEW, Chernoff says K-Rock is starting to share more audience with adult-leaning top 40 WPLJ, which Chernoff says is now "playing records more compatible with what we play," such as Boston's "More Than A Feeling."

Chernoff says K-Rock also shares 15%-20% of its audience with oldies WCBS-FM, co-owned sports talker WFAN, and top 40 WHTZ (Z100).

K-Rock attempts to recycle Stern's audience into other dayparts by running liners in the morning show promoting the other jocks and programming features like 20-song-in-a-row music marathons. Chernoff says there is little need to promote Stern himself.

"I guess he has gotten a lot of publicity that keeps the name of the station out front, and his ratings are so high we are able to promote other things during his show," he says.

Still, the station is extremely active promotionally and is tied in with many charities. Summer-book events included an anniversary broadcast for the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" and a "Be-In" in Central Park headlined by Jefferson Starship.

"I look for big events to do," Chernoff says. In charity events, the station recently raised \$300,000 for World Hunger Year during its annual Thanksgiving radiothon, and also airs a radiothon to benefit Children's Health Fund.

"We bend over backward to make sure we're giving something back," Chernoff says.

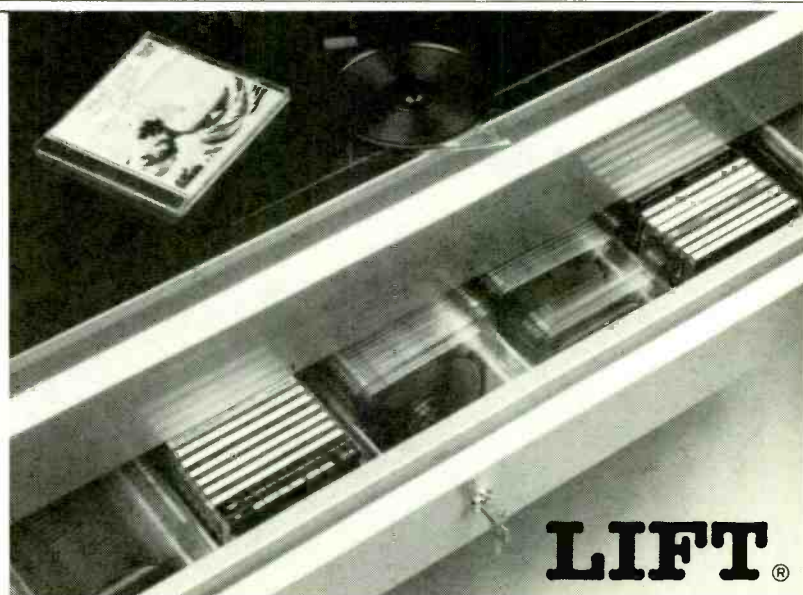
As for future goals, he says, "I certainly hope that billing keeps getting higher because the ratings are higher." While some may be surprised that a PD would be so concerned about billing, Chernoff responds, "Internally I can say I want the station to sound great, but it always has to be more than that."

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ NO. 1 ★★★					
1	5	5	12	STAND UP (KICK LOVE INTO MOTION) ADRENALIZE	DEF LEPPARD MERCURY
2	2	2	10	STEAM US	PETER GABRIEL Geffen
3	6	7	9	TOO MANY WAYS TO FALL ARC ANGELS	ARC ANGELS DGC/Geffen
4	4	3	10	CRUEL LITTLE NUMBER FEEL THIS	THE JEFF HEALEY BAND Arista
5	7	6	10	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
6	3	4	11	WICKED AS IT SEEMS MAIN OFFENDER	KEITH RICHARDS Virgin
7	8	10	7	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
8	1	1	14	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
9	19	21	4	MISTER PLEASE DON'T TREAD	DAMN YANKEES WARNER BROS.
10	18	31	3	IN BLOOM NEVERMIND	NIRVANA DGC/Geffen
11	9	9	14	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
12	21	23	5	PULL ME UNDER IMAGES AND WORDS	DREAM THEATER ATCO EASTWEST
13	20	32	3	STOP THE WORLD III SIDES TO EVERY STORY	EXTREME A&M
14	13	12	9	FRIENDS THE EXTREMIST	JOE SATRIANI RELATIVITY
15	11	11	9	WAR OF MAN HARVEST MOON	NEIL YOUNG REPRISE
16	25	36	5	NEARLY LOST YOU SWEET OBLIVION	SCREAMING TREES EPIC
17	17	17	8	IF YOU'RE GONNA LOVE ME RACINE	SASS JORDAN IMPACT/MCA
18	22	33	6	SAD BUT TRUE METALLICA	METALLICA ELEKTRA
19	10	13	12	SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS	IZZY STRADLIN AND THE JU JU HOUNDS Geffen
20	15	16	29	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
21	12	14	14	TIME AFTER TIME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
22	16	18	18	REST IN PEACE III SIDES TO EVERY STORY	EXTREME A&M
23	29	27	7	ALL I WANT THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
24	14	8	15	DRIVE AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
25	34	35	4	GUILTY PARDON ME	POORBOYS HOLLYWOOD
★★★ AIRPOWER ★★★					
26	35	34	4	IT COMES AROUND START THE CAR	JUDE COLE REPRISE
27	36	25	9	THE LUMBERJACK JACKYL	JACKYL Geffen
28	26	19	14	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	U2 ISLAND/PLG
29	39	—	2	SEX TYPE THING CORE	STONE TEMPLE PILOTS ATLANTIC
30	28	15	12	KEEP THE FAITH KEEP THE FAITH	BON JOVI JAMBOMERCURY
31	30	38	4	OLD ROSE MOTEL PSYCHO CITY	GREAT WHITE CAPITOL
32	23	39	3	BLACK TEN	PEARL JAM EPIC
33	37	—	2	SOMEBODY TO SHOVE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
34	33	26	7	THIS COULD BE THE ONE HERE COMES TROUBLE	BAD COMPANY ATCO EASTWEST
35	31	24	13	YESTERDAYS USE YOUR ILLUSION II	GUNS N' ROSES Geffen
36	40	—	2	NATURAL THING TIME 3	JOURNEY COLUMBIA
37	RE-ENTRY	5		FORECLOSURE OF A DREAM COUNTDOWN TO EXTINCTION	MEGADETH CAPITOL
38	32	30	16	WHERE YOU GOIN' NOW DON'T TREAD	DAMN YANKEES WARNER BROS.
★★★ FLASHMAKER ★★★					
39	NEW ▶	1		WAITING FOR THE SUN HOLLYWOOD TOWN HALL	THE JAYHAWKS DEF AMERICAN/REPRISE
40	NEW ▶	1		CHILD OF THE CITY EDGE OF EXCESS	TRIUMPH VICTORY/PLG

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	—	—	1							JEREMY TEN	PEARL JAM EPIC
2	3	3	13							EVEN FLOW TEN	PEARL JAM EPIC
3	2	5	17							REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
4	1	1	3							LOVE IS ON THE WAY THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
5	—	6	9							THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
6	—	—	24							MAMA, I'M COMING HOME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
7	5	2	5							HUNGER STRIKE TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
8	4	4	29							RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.
9	—	—	12							ONE ACHTUNG BABY	U2 ISLAND/PLG
10	—	—	6							ALIVE TEN	PEARL JAM EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

New Study Mulls African-Americans' Listening Habits

NEW YORK—Blacks listen to 50% more radio than whites and nearly half of all black adults cite radio as their first morning news source, according to a new study by the Interep Radio Store's research department.

"Black America: A Consumer Nation Within A Nation" is a comprehensive study of the consumer habits of black Americans, who now account for purchases of goods and services totaling a quarter of a billion dollars each year.

The study shows the U.S. Census Bureau estimates the total black population will grow 30% to more than 43 million by 2025.

Urban contemporary is the black consumer's first choice of a radio format. Urban accounts for more than 46% of all black listening among people ages 12-plus.

In addition to drawing the highest share of black listeners, the format is also a particularly powerful tool for advertisers. According to the study, urban listeners recall specific commercials at a rate 23% greater than listeners of other formats. Almost a quarter of the urban listeners surveyed said their purchase decisions were highly influenced by radio ads.

Also, black consumers in households earning \$30,000 or more spend more time listening to the radio than the general public.

The complete study is available from Interep for \$100.

PHYLLIS STARK

Album Tracks Based On BDS

NEW YORK—Beginning with this week's issue, rankings on Billboard's Album Rock Tracks chart are based strictly on the number of detections or plays registered by each song according to Broadcast Data Systems monitoring.

The former methodology, in place since November 1991, ranked songs by the number of gross impressions, which multiplied each play by the Arbitron-estimated audience for the station at the time of the play.

This change has been made in response to industry suggestions that the gross-impressions rankings gave too much weight to the largest-population markets.

Also this week, the Power Track designation has been replaced by Airpower awards, up to five each week, earned by records in the first week they receive a minimum of 500 monitored plays on the 95 album rock stations reporting to the chart. The Album Rock Tracks chart is the fourth chart in Billboard to designate Airpower winners. The feature was first introduced in October 1992 on the two BDS top 40 airplay charts, Top 40/Mainstream and Top 40/Rhythm-Crossover, and added to the Hot Country Singles & Tracks chart in December.



Talking Traffic. Joe Nolan, left, director of programming at Metro Traffic, helps honor traffic reporting pioneer Fred Feldman, who received a lifetime achievement award from Metro.

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ NO. 1 ★★★					
1	1	1	10	STEAM US	PETER GABRIEL Geffen 5 weeks at No. 1
2	2	2	12	NOT SLEEPING AROUND ARE YOU NORMAL	NED'S ATOMIC DUSTBIN CHAOS
3	3	3	10	TROUT HOME BREW	NENEH CHERRY Virgin
4	4	4	9	GET OUT OF CONTROL FOOLISH THING DESIRE	DANIEL ASH COLUMBIA
5	5	5	10	DIZZ KNEE LAND PUZZLE	DADA I.R.S.
6	6	6	8	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
7	7	7	8	BEHIND THE SUN WHAT HITS?	RED HOT CHILI PEPPERS EMI/ERG
8	8	8	6	CANDY EVERYBODY WANTS OUR TIME IN EDEN	10,000 MANIACS ELEKTRA
9	10	10	8	EASTERN BLOC ASTRONAUTS & HERETICS	THOMAS DOLBY GIANT/REPRISE
10	9	9	9	MRS. ROBINSON IT'S A SHAME ABOUT RAY	LEMONHEADS ATLANTIC
11	11	11	14	SOMEBODY TO SHOVE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
12	14	14	6	LOVE U MORE	SUNSCREAM COLUMBIA
13	12	12	10	TASTE IT WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
14	13	13	13	LOVE BLIND	THE SUNDAYS DGC
15	15	15	7	99.9 F 99.9 F	SUZANNE VEGA A&M
16	16	16	9	SOULED OUT SUPREME LOVE GODS	SUPREME LOVE GODS DEF AMERICAN
17	17	17	8	IRON LION ZION SONGS OF FREEDOM	BOB MARLEY TUFF GONG/ISLAND/PLG
18	18	18	7	JOSEPHINA HEAVENLY BODIES	GENE LOVES JEZEBEL SAVAGE
19	19	19	6	TWO WORLDS COLLIDE REVENGE OF THE GOLDFISH	INSPIRAL CARPETS MUTE/ELEKTRA
20	20	20	11	TONES OF HOME BLIND MELON	BLIND MELON CAPITOL
21	23	23	3	ORDINARY WORLD DURAN DURAN	DURAN DURAN CAPITOL
22	21	21	7	TEMPLE OF DREAMS	MESSIAH DEF AMERICAN
23	22	22	4	LONG WAY DOWN (LOOK WHAT THE...) FREE FOR ALL	MICHAEL PENN RCA
24	24	24	19	NEARLY LOST YOU SWEET OBLIVION	SCREAMING TREES EPIC
25	28	28	6	ROUND OF BLUES FAT CITY	SHAWN COLVIN COLUMBIA
26	26	26	3	LOVE SONG FOR A VAMPIRE "BRAM STOKER'S DRACULA" SOUNDTRACK	ANNIE LENNOX COLUMBIA
27	27	27	3	BLACK TEN	PEARL JAM EPIC
28	29	29	6	WATERFALL ONE	RIVERSIDE KINETIC/SIRE/WARNER BROS.
29	NEW ▶	1		DOLLAR BILL SWEET OBLIVION	SCREAMING TREES EPIC
30	NEW ▶	1		LOVE SEE NO COLOUR LOVE SEE NO COLOUR	THE FARM SIRE/REPRISE

Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

BILLBOARD PARENT BOWING 'TOP 40 AIRPLAY MONITOR'

(Continued from page 3)

tions—the actual number of plays registered by BDS each week—will for the first time be published in Monitor.

Monitor will feature two BDS-based top 40 airplay charts, mainstream and rhythm-crossover, that began running in Billboard last October. In their Monitor version, the number of detections for each single will be included.

In addition, the Increasing Impact and Initial Impact features that currently run below the two airplay charts in Billboard will be moved exclusively into Monitor and expanded into complete pages of Impact airplay data.

Each issue, those mainstream and rhythm-crossover Impact pages will break down between 35 and 40 up-and-coming singles based on the number of detections and will list which rotation leader stations are giving those tracks the most play,

as well as which stations are giving those songs initial spins of six or more times a week.

Monitor will also feature 24 Power Playlists that chronicle the 30 most-played songs from the leading top 40 stations nationwide. Rather than rotating those Power Playlists in Billboard's radio section each week, as has been done in the past, all 24 playlists will appear in every Monitor, instead of in Billboard.

Key program and music directors nationwide, along with label promotion executives, will be mailed copies of Monitor each Wednesday, two days in advance of each week's Billboard. Issues of Monitor will include airplay information that runs through the previous Monday night.

Monitor's publication will be overseen by Billboard management, with Billboard associate publisher Michael Ellis acting as Monitor's editorial director. Billboard radio

editor Phyllis Stark will contribute a weekly Monitor column highlighting the biggest airplay movers.

Howard Lander, senior VP/Group publisher of BPI Communications, says that Monitor "will enable BPI to further solidify its position as the leading supplier of information for the music and entertainment industries. We have invested heavily over the last three years in developing the BDS monitoring system to capture the most accurate and reliable airplay data available anywhere."

Lander, who also serves as Billboard's publisher and will oversee Monitor, says the new publication "will deliver vital programming knowledge to top 40 radio several days in advance of Billboard and in more detail than presently possible." He adds that, "Billboard has a wide readership around the world and its charter calls for much broad-

er coverage of music and home entertainment. As Monitor grows in scope and expands into additional formats, it will complement Billboard's editorial efforts to provide radio with a complete information package."

Michael Plen, senior VP of promotion at Virgin Records, welcomes Monitor's factual foundation: "Any technology that reflects reality is a welcomed addition to a business that's full of fantasy," he says. The technology he is alluding to is BDS monitoring, also used for Billboard charts.

He is somewhat concerned, though, that PDs who tend to cool on songs once they sag on the charts will put too much emphasis on the inevitable detection dips from week to week, even on healthy singles.

"Most PDs are used to records having to build each week," he says, but that may not necessarily be the case with Monitor's detailed detection data.

Joe Wallace, VP/GM of the BDS music group, says the new publication's most significant feature will be that it offers the first-ever seven day-a-week, 24-hour-a-day monitoring service in print. He also points out that, to date, label executives have been using BDS playlist information more than their radio counterparts do. He says Monitor will get those two groups "reading from the same page" for the first time.

Rick Bisceglia, senior VP of promotion at Arista, agrees and says that, since BDS detections have become such a big part of radio promotion, Monitor's biggest plus is that it puts important playlist information into one manageable package. Bisceglia would like to see Monitor's approach expanded to include other music-radio formats.



Nevermind. KNDD Seattle's Acoustic Christmas celebration brought out the city's finest. Pictured, from left, are Chris Novoselic of Nirvana, station promotion director Keri Lee, and Dave Grohl, also of Nirvana.

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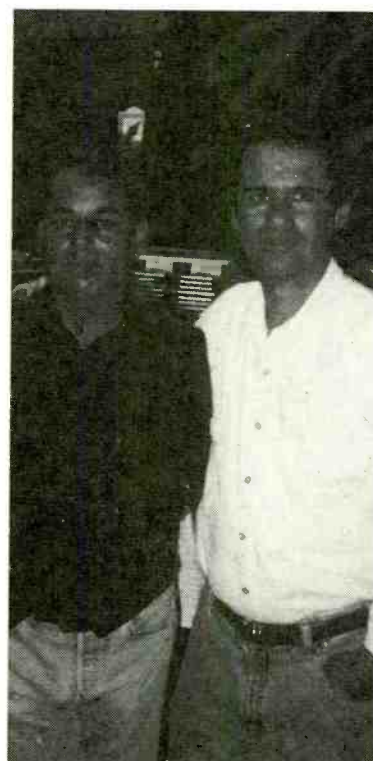
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Final Commute. After the mayor of St. Louis proclaimed Dec. 15 Don Miller Day, in honor KMOX's retiring traffic reporter, station GM Rod Zimmerman, right, presented a gift to Miller.



Outta Here. Dennis Miller, right, stops by XETRA San Diego to visit with air personality Oz. Was Miller contemplating a jump to radio?



Hits! in Tokio

Week of December 13, 1992

- ① I Will Always Love You Whitney Houston
- ② No Ordinary Love Sade
- ③ Be My Baby Vanessa Paradis
- ④ Erotica Madonna
- ⑤ Always You James Ingram

- ⑥ Sweet Lullaby Deep Forest
- ⑦ Keep The Faith Bon Jovi
- ⑧ Step By Step Wendy Moten
- ⑨ Good Enough Bobby Brown
- ⑩ Praying For Love Donna Delory

- ⑪ Groovin' In The Midnight Maxi Priest
- ⑫ My Name Is Prince Prince & The New Power Generation
- ⑬ Cantaloup US Three
- ⑭ Gangsta Bell Biv DeVoe
- ⑮ To Love Somebody Michael Bolton

- ⑯ I Will Be Here For You Michael W. Smith
- ⑰ Crying Roy Orbison
- ⑱ Harvest Moon Neil Young
- ⑲ Music DMAR
- ⑳ Heal The World Michael Jackson

- ㉑ Downtown Holly Cole Trio
- ㉒ Instant De Trac Isabelle Antera
- ㉓ Let Me Take You There Betty Boo
- ㉔ Good Lover D-Influence
- ㉕ Jamaican In N.Y. Shinehead

- ㉖ Faithful Go West
- ㉗ What's In A Word The Christians
- ㉘ Even If My Heart Would Break Kenny G & Aaron Neville
- ㉙ Kickin' It After 7
- ㉚ It's Crazy Laura Fygi

- ㉛ End Of The Road Boyz II Men
- ㉜ Lyla Eric Clapton
- ㉝ I'd Die Without You P.M. Dawn
- ㉞ Easy Way Out Praise
- ㉟ I Talk To The Wind Opus III

- ㊱ If I Ever Fall In Love Shai
- ㊲ The Message Sofia Shinas
- ㊳ Always Tomorrow Gloria Estelan
- ㊴ Baker Street Undercover Boyz II Men
- ㊵ In The Still Of The Night Boyz II Men

- ㊶ The Bottle The Christians
- ㊷ It's A Fine Day Opus III
- ㊸ Walking On Broken Glass Annie Lennox
- ㊹ Saving Forever For You Shanice
- ㊺ Never Gonna Give You Up Sara Jane Morris

- ㊻ Someone To Hold Trey Lorenz
- ㊼ Kiss Of Life Sade
- ㊽ I Wish The Phone Would Ring Exposé
- ㊾ Fever Madonna
- ㊿ We Know The Way By Heart Kevyn Lettau



J-WAVE
81.3FM

Single Reviews

EDITED BY LARRY FLICK

POP

▶ VANESSA WILLIAMS & BRIAN MCKNIGHT

Love Is (4:01)
PRODUCERS: Gerry Brown, Vanessa Williams, Brian McKnight
WRITERS: Tonio K., J. Keller
PUBLISHERS: WB/Pressman Cherry/N.Y.M., ASCAP; Warner-Tamerlane/Pressman Cherry Blossom/Chekerman, BMI
Giant/Reprise 5910 (c/o Warner Bros.) (cassette single)

Williams and McKnight trade off yearning vocals on this plush and romantic pop/R&B ballad from the "Beverly Hills 90210" soundtrack. Wisely, they steer clear of overblown drama, and let the song build to a reasonable climax. Track will please Williams' ever-growing clique of fans, and should easily transform the highly talented McKnight from urban entity into a multiformat success.

MITCH MALLOY **Our Love Will Never Die** (4:15)

PRODUCER: Sir Arthur Payson
WRITERS: M. Malloy, M. Ribler
PUBLISHERS: Dakota Kid/Warner-Chappell/Mondo Melodies/Wood Monkey, ASCAP
REMIXER: Mick Guzauski
RCA 62373 (c/o BMG) (cassette single)

Malloy continues his bid for top 40 approval with another solid entry from his self-titled debut album. This time, he flexes his voice impressively within a dramatic power ballad, often conjuring up images of Michael Bolton and Jon Bon Jovi. Attractive physical appearance adds to his potential among young record-buying teens.

★ ACOSTA/RUSSELL **Deep In My Soul** (4:02)

PRODUCERS: Byron Wong, Michael Sak
WRITERS: J. Acosta, J. Russell
PUBLISHERS: EMI-April/Jomark, ASCAP
JRS/Eureka 822 (CD single)

Canadian male duo delivers smooth, affecting harmonies and an earnest lead vocal within a sweet, acoustic-pop tune. The arrangement builds to an appropriately large power-ballad-style climax, which should help lure top 40 and AC programmers to the fold. Bears all of the marks of a breakthrough hit. Contact: 213-850-1300.

THE BARRIO BOYZ **With You** (3:50)

PRODUCERS: A.T.N.
WRITERS: A. Ramirez, Jr., M. Wilcher, A.T.N.
PUBLISHERS: Mo Better/Rhinestone Jacket/Barría/Scotch, ASCAP
SBK/ERG 04673 (c/o CEMA) (cassette single)

The Boyz take a second shot at winning the hearts of teenage girls, and top 40 programmers, with a sugary pop ballad. A simple piano opening nicely complements a rough-but-pleasing lead vocal. The use of 12-string Spanish

guitars and spiraling strings gives the song a refreshing quality. Cut also comes in a Spanish-language version. Give it a shot.

ROBERT DOWNEY JR. **Smile** (no timing listed)

PRODUCERS: Jonathan Elias, Alexander Lasarenko, Fritz Duddy
WRITERS: J. Turner, G. Parsons, C. Chaplin
PUBLISHER: Bourne Co., ASCAP
Epic Soundtrax 74736 (c/o Sony) (cassette single)

Add Downey to the long list of actors who fancy a dual career in the pop-music arena. He takes a classic tune by Charlie Chaplin (whom he portrays in a new movie) and transforms it into a slow and soulful jack/funk jam that surpasses its novelty value thanks to a surprisingly sturdy performance by Downey. Fine for top 40 and AC formats. Look for his debut album in the coming months.

SLAUGHTER **Days Gone By** (3:49)

PRODUCERS: Dana Strum, Mark Slaughter
WRITERS: M. Slaughter, D. Strum
PUBLISHER: Chrysalis Songs/Topless Music, BMI
Chrysalis/ERG 04641 (c/o CEMA) (cassette single)

This single enters the power-ballad market with an arrangement dependent on piano, light guitar work, and tough vocals. The song strikes a difficult balance between sentimental and semimetal.

LOUIE LOUIE **The Thought Of It** (3:19)

PRODUCER: Howie Hersh
WRITERS: Louie Louie, H. Hersh
PUBLISHERS: Louie Louie Entertainment/Warner-Chappell/WB/H-Bomb-H, ASCAP
REMIXERS: Roger S., Brian Malouf
Reprise 18631 (c/o Warner Bros.) (cassette single)

LL swings from Epic to Reprise and delivers a tepid, funk-vibed jam that owes a tip of the hat to Prince as a primary influence. Cloying lyrics are sung with white-knuckled intensity to moderate effect. If you are in search of something new, look elsewhere.

Laurie Roth **Baby, Do The Right Thing** (no timing listed)

PRODUCER: Dick St. Nicklaus, Steve Peterson
WRITERS: L. Roth, D. St. Nicklaus, S. Peterson
PUBLISHERS: Laurie Roth/All Nations/Sentimental, ASCAP
REMIXER: Kenny Thomas
Sentimental Music International 102 (CD single)

Newcomer matches her cover-girl looks with a slice of syncopated jack/funk that is designed to appeal to crossover radio. Producer Dick St. Nicklaus pops a nice, hard beat, though he would have better served Roth's interesting, vibrato-filled voice with fleshier keyboards. Give this cut a remix and watch it heat up. Contact: 206-454-9511.

R & B

▶ ALEXANDER O'NEAL **Love Makes No Sense** (4:24)

PRODUCERS: Lance Alexander, Prof. T
WRITERS: T. Tolbert, L. Alexander
PUBLISHERS: Avant Garde/New Perspective, ASCAP
Tabu/A&M 8082 (c/o PGD) (cassette single)

O'Neal's well-honed baritone never fails to thrill, as he ably proves on this delicious midtempo title cut from his new album. A slick, swaying groove is tempered by hand-clapping percussion, rich backing vocals, and ever-so-subtle flute fills. An essential urban radio addition that deserves a shot at top 40, too.

GREGORY D **Make The Beat Funky** (3:55)

PRODUCERS: Gregory D, The Snake
WRITERS: Gregory D, The Snake
PUBLISHERS: Wax Facts/Mo Better Bass, BMI
REMIXER: Bobby Simmons
RCA 62426 (c/o BMG) (cassette single)

Gregory strains to meld reggae style toasting with James Brown-inflected grunts and groans. He is countered by an easygoing hip-hop beat that is fueled by retro horn samples. A bit more pleasing is "Never Been To Jamaica" on the flip side, which goes for a more straight-ahead dancehall vibe à la Shabba Ranks.

COUNTRY

▶ MARY-CHAPIN CARPENTER **Passionate**

Kisses (3:06)
PRODUCERS: John Jennings, Mary-Chapin Carpenter
WRITER: L. Williams
PUBLISHER: Lucy Jones, BMI
Columbia 74795 (c/o Sony) (7-inch single)

Carpenter makes a wryly ironic and wholly reasonable pitch to have all her wishes wholly fulfilled. Insistent beat and memorable refrain.

▶ MARK CHESNUTT **Ol' Country** (3:30)

PRODUCER: Mark Wright
WRITER: B.L. Harden
PUBLISHERS: EMI April/K-Mark, ASCAP
MCA 54539 (c/o Uni) (7-inch single)

The lovers-across-cultures theme here is old hat; but the lyrics are vivid, and Chesnutt's interpretation is absolutely majestic. This is country music at its best.

DANCE

▶ COVER GIRLS **If You Want My Love** (7:05)

PRODUCERS: Joey Gardner, Kayel
WRITERS: J. Gardner, Kayel, M. Valentine
PUBLISHERS: Third & Lex/Blue Ink/Dee Ski, BMI; Dotene/Funny Bear, ASCAP
REMIXERS: Bobby D'Ambrosio, Joey Gardner, DJ EFX, DJ Digit, Marc "Funkymann" Paley, Ian Appell, Clive McKenzie
Epic 74835 (c/o Sony) (12-inch single)

Trio kicks up a club-worthy storm after a pair of radio-aimed ballads. The actual song sports a hook that will sneak up on you (and possibly pop radio programmers). A plethora of trend-conscious remixes will smoke almost any club format. Best of the batch are Joey Gardner's chunky hip-hop mix and Appell & McKenzie's string-lined "More Than Enuff Love" version.

▶ TREY LORENZ **Photograph Of Mary** (5:53)

PRODUCERS: Walter Afanasieff, Mariah Carey
WRITER: S. Swirsky
PUBLISHER: EMI-April, ASCAP
REMIXERS: Louie Vega, Kenny Gonzalez, Troy Taylor, Charles Farrar
Epic 74762 (c/o Sony) (12-inch single)

Second single from Lorenz's much-ballyhooed debut album is lively romp that showcases his formidable pipes to great effect. A variety of beat-savvy remixes vastly improve on the original album version, beefing up the song's infectious hook. Urban and pop radio will dig the edgy, hip-hop mixes, while club DJs will feast on the Masters At Work dubs.

HUMAN TOUCH **Love Glove** (7:06)

PRODUCERS: William Chafin, Kenton Nix, Marty Thau
WRITERS: W. Chafin, K. Nix, M. Thau
PUBLISHERS: Not listed
REMIXER: Mark Kamins
Active 8678 (12-inch single)

Sadly, this seductive ode to safe sex is

released shortly after the death of co-producer and -writer William Chafin of complications due to AIDS. Lots of heavy breathing melts into a sleaze-speed house beat. A steamy way to twirl into the daylight hours. The long-absent Mark Kamins provides several tasty remixes. Deep.

★ DR. ALBAN **It's My Life** (7:43)

PRODUCER: Deniz Pop
WRITERS: Dr. Alban, D. Pop
PUBLISHERS: Misty/Swemix
Arista 2492 (c/o BMG) (12-inch single)

European rapper/toaster has previously been heralded for his sturdy dancehall releases. This time, however, he aims for mainstream approval with a gem of a jam that carefully skirts the line dividing hip-hop and rave sectors. Anthem chants are placed within a percolating vat of keyboard and percussion effects that will kick during peak-hour sets.

RAPINATION & KYM MAZELLE **Love Me The Right**

Way (5:48)
PRODUCERS: The Rapino Brothers
WRITERS: The Rapino Brothers, K. Mazelle
PUBLISHER: MCA, ASCAP
REMIXER: Angelino Albanese
Logic/RCA 62447 (c/o BMG) (12-inch single)

Any opportunity to feast on the vocal prowess of Mazelle is well worth taking—even when the track she is given doesn't quite match her talent. The Rapino Brothers concoct a pleasing, but familiar Italo-house groove that benefits from the use of techno-influenced synth bits. A hit overseas, U.S. spinners may find the "Angelino Ambiente" mix intriguing.

AC

▶ JEVETTA STEELE **Calling You** (4:30)

PRODUCER: Bob Telson
WRITER: B. Telson
PUBLISHER: Boodle, BMI
Great Jones 622 (c/o Island) (CD promo)

This overlooked nugget from the soundtrack to "Bagdad Cafe" is poised for long overdue success, thanks to its exposure in an AT&T television commercial. Steele's haunting, beautiful vocal rests comfortably atop a spare keyboard and harmonica arrangement. Don't let this one slip by a second time.

WARREN HILL **The Passion Theme** (4:16)

PRODUCERS: Peter Bunetta, Rick Chudacoff
WRITERS: G. Reveli, J. Silbar, W. Hill
PUBLISHERS: FTC/Famous/Warren Out/Silbar Songs/ALK Nations/Spk, ASCAP
Milan/Novus/RCA 62442 (c/o BMG) (cassette single)

Theme from Madonna's upcoming film, "Body Of Evidence," is an appropriately sexy affair, with slow, lush jazz grooves cushioning Hill's soothing alto sax lines. An easy add to AC formats, although mature urban-ites will likely be lured to the fold as well.

BERNARD OATES **Throw Your Fears To The Wind** (4:59)

PRODUCER: Bernard Oates
WRITER: B. Oates
PUBLISHER: Careers-BMG, BMI
Sin-Drome/CGR 9 (CD single)

Oates weaves a soft, romantic tune that overcomes its formulaic nature thanks to his sweet and sincere vocal. Another benefit is the track's crisp, restrained production values. A promising entry worth keeping an eye (and ear) on. Contact: 818-508-6488.

ROCK TRACKS

▶ BOB DYLAN **Step It Up And Go** (2:54)

PRODUCER: not listed
WRITER: Traditional
PUBLISHER: Special Rider, ASCAP
Columbia 4922 (c/o Sony) (CD promo)

Unmistakably Dylan, with just that voice and traditional bluesy folk guitar. Surely album-rock programmers can find a nook for this track from the legendary tunesmith's current "Good As I Been To You" album. It's an easy tune

to like.

EMF **It's You** (3:54)

PRODUCERS: Ralph Jezzard, Ian Dench, James Atkin
WRITERS: I. Dench, J. Atkin
PUBLISHER: Warner/Chappell, BMI
EM/ERG 4668 (c/o CEMA) (CD promo)

Band's current set, "Stigma," should get a lift from this second emphasis track. A string section, worked into the band's pop/rock formula, is an inspired addition that takes this tune beyond EMF's past work. Programmers who prefer band's more distorted sound can turn to the "Beatnik" mix for familiar fuzzy vocals.

★ JIMMY RYSER **Just One Man** (4:37)

PRODUCERS: Jimmy Ryser, Steve McQueary
WRITERS: D. Ryser, J. Ryser
PUBLISHERS: Rysersongs/Bottom Dog, ASCAP
JR 01 (cassette single)

Arista recording artist takes a brief indie turn for a motivating acoustic-anchored rocker that aims to raise money for the Easter Seals Foundation. Tune is dedicated to former John Mellencamp sideman John Cascella, who recently died in a car accident. That gives strong lyrics about making a mark in the world a poignant edge. Album-rock pundits should dig the cut's driving instrumentation. Also notable is the persuasive "Rain Came" on the flip side. Contact: 212-995-5858.

★ BOBBY SITCHRAN **Lorena Lorena** (no timing listed)

PRODUCER: Bobby Sitchran
WRITER: B. Sitchran
PUBLISHER: not listed
Bombi Beat 613 (7-inch single)

Sitchran comes across like a hip-hop-educated Bob Dylan on this instantly memorable alternative shuffler. Clever lyrics are spewed with streetwise intensity, while a prominent beat and folksy harmonicas swirl about. An essential modern-rock and college radio addition by a hip new talent. Also, note the funky "From A Sympathetical Hurricane" on the flip side. Contact: 212-769-6412.

THE FLUID **On My Feet** (5:00)

PRODUCERS: Mike Bostley, The Fluid
WRITER: not listed
PUBLISHER: Purple Metal Flake, ASCAP
Hollywood 10256 (7-inch single)

It's metal, but not of the polished variety. The vocals are endearingly sloppy, while the guitars veer from pop/metal to punk and garage. Relies on strength rather than melody.

RAP

MENTAL ILLNESS **Can't Stand It** (4:05)

PRODUCERS: Chuck Smooth, Mike City
WRITERS: C. Fulp, S. Rogers, M. Flowers
PUBLISHERS: Grandmaster Slice Entertainment/Scratchmasterpiece, ASCAP
REMIXER: Grandmaster Slice
Kross Fade 1001 (c/o Network Music) (CD single)

Established rappers Grandmaster Slice and Chuck Smooth join forces for a cool new act. A slinky hip-hop beat-base supports clever rhymes and a sample-driven chorus. Will likely click with purists out of the box, with urban/crossover programmers not far behind. Be sure to check out the "Radio Reggae" remix, as well as the additional track, "The Funky Quiet Storm." Contact: 804-572-2396.

THE BOOGERMAN **The Boogerman** (3:39)

PRODUCER: B.B. Davis
WRITERS: B.B. Davis, D. Winchester, P. Price, D. Hall
PUBLISHERS: Promuse/No Jack, BMI; Protoons, ASCAP
Profile 7388 (cassette single)

A rap song about not? Why not! Amid the chants "yo booger!" a deep-voiced B.B. Davis (who sounds a lot like Tone Loc) extolls the virtues of picking your nose—and the various things you can do with the results. Distasteful? Sure! But this track is also wildly contagious and funny. Could be a big novelty item. Contact: 212-529-2600.

NEW & NOTEWORTHY

BOY KRAZY **That's What Love Can Do** (3:20)

PRODUCERS: Stock Aitken Waterman
WRITERS: Stock Aitken Waterman
PUBLISHER: not listed
REMIXER: Stock Aitken Waterman
London/Next Plateau 829 (c/o PLG) (cassette single)

Photogenic U.K. female act has been winning regional radio nods for this chirpy li'l ditty that was a hit in its homeland in early 1992. Cheeky girl-group-era vocals float atop a hand-clapping, horn-rimmed arrangement that resembles "The Best Of My Love" by the Emotions. The song's irresistible chorus will likely push it over the top on a national level. This one will also be remembered as the final composition and production by the famed, now-defunct Stock Aitken Waterman hit-machine.

DINA CARROLL **So Close** (3:51)

PRODUCER: Nigel Lewis
WRITERS: D. Carroll, N. Lewis
PUBLISHERS: PolyGram International/MCA, ASCAP
A&M 8085 (c/o PGD) (cassette single)

Charismatic U.K. chanteuse makes her stateside bow with plush ballad

that is designed to click with top 40 and AC radio programmers with a penchant for Lisa Stansfield-style pop/R&B. Carroll's rich and appealing alto is cushioned by soft keyboard lines and warm backing harmonies. Bodes well for the upcoming eponymous debut.

NIGHTCRAWLERS **Push The Feeling On** (6:45)

PRODUCERS: Ian Morrow, Phil Chill
WRITERS: J. Reed, H. Brankin, R. Campbell, G. Wilson
PUBLISHER: not listed
REMIXER: Marc "M.K." Kinchen
Great Jones 530620 (c/o Island) (maxi-cassette single)

Dance act is making quick club inroads with this delightfully retro romp. A chunky, midtempo groove is dressed in snakey funk guitar licks, bright horn thrushes, and pulses of strings. Radio viability comes from the song's traditional structure and a contagious hook. Bolstered by prerelease interest on European import, cool track has the makings of a multiformat hit. Not to be missed.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Malrite Megamerger Blowing In The Wind?; Young Country Grows; Joyner Grounds Himself

THE FIRST BIG news of 1993 could be a megamerger between **Malrite Communications** and another broadcast group, according to a story in the New York Post. Among the contenders are **Infinity Broadcasting**, **Emmis Broadcasting**, and **Shamrock Broadcasting**. An announcement is expected sometime in January.

Meanwhile, the Post reports the morning show at Malrite's **WHTZ** (Z100) New York will be changed after the first of the year. Current morning hosts **Ross Brittain** and **Gary Bryan** may be replaced by co-owned **WEGX** (Eagle 106) Philadelphia's morning "Nut Hut," led by **John Lander** and **Danny Bonaduce**, who would reportedly simulcast in New York. The much employed **Elvis Duran** rejoins Z100 for afternoons.

At Malrite flagship **WMMS** Cleveland, veteran air personality **Matt "the Cat" Lapczynski** is out. He had been with the station since 1974 and, according to the Cleveland Plain-Dealer, was just one year shy of receiving a pension. **Lisa Dillon** moves from afternoons to middays to replace him and **Ric "Rock Dog" Bennett** moves into afternoons.

The Plain-Dealer also reports that another station vet, **Len Goldberg**, may be the next victim of the **WMMS** staff cuts.

In other Infinity news, although the group was fined \$600,000 by the FCC for allegedly indecent broadcasts of the **Howard Stern** show heard on **WXRK** New York, **WYSP** Philadelphia, and **WJFK-FM** Washington, D.C. (the same broadcasts that earned **Greater Media's KLSX** Los Angeles a \$105,000 fine in late 1992), the FCC backed away from plans to hold up the sale of three **Cook Inlet** stations to Infinity (**WZGC** Atlanta, **WZLX** Boston, and **WUSN** Chicago).

Apparently the fact that Infinity chief **Mel Karmazin** made a pledge in writing not to air Stern on any of the Cook Inlet stations helped convince weary federal officials, such as powerful conservative **Sen. Jesse Helms**, not to roadblock the deal, according to a report in the New York Post. Speculation has been running high that Stern will move into the morning chair on Atlanta's **WZGC**, particularly since its a.m. man, **Slats**, was recently let go.

Ever wonder what the most popular syndicated formats are? According to new figures compiled by the **M Street Journal**, country tops the list, followed by AC and oldies. There are currently 75 stations using syndicated country programming, representing 36% of the total satellite programmed stations. AC has 425 stations and 21% of the total. Oldies has 365 stations and 18% of the total.

Rounding out the list are adult standards (276 stations/13%), classic rock (80 stations/4%), soft AC (77 stations/4%), urban (47 stations/2%), rock (22 stations/1%), and easy listening (13 stations/1%).

At its annual consultant fly-in in Baltimore (Billboard, Dec. 26), **Arbitron's** VP/sales and marketing, radio

station services, **Jay Guyther**, announced several market changes. Effective with the fall 1992 book, three markets, Roanoke, Va., Tri-Cities, Va./Tenn., and Youngstown, Ohio, will drop back from continuous measurement to twice a year. Two markets, San Luis Obispo, Calif., and Tupelo, Miss., will get spring books for the first time in 1993.

And several markets will no longer be measured in 1993: Albany, Ga.; Lufkin, Texas; Pascagoula, Miss.; Sioux City, Iowa; Terre Haute, Ind.; and Victoria, Texas. Casper, Wyo., is also being considered for elimination.



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

PROGRAMMING: MORE REBELS

There are two new players in the hot country derby. **WZRZ** Cincinnati flips from satellite to local country as "turbo twang" Y96. New calls are pending. **Patti Marshall**, formerly APD/evening host at local marketing agreement partner **WUBE**, is PD/MD/afternoon host at Y96. **WUBE** OM **Tim Closson** continues to oversee Y96. Midday host **Vince Zimmer** arrives from crosstown **WKRC**, where he handled production duties. **J.J. Gerard** from **KQCR** Cedar Rapids, Iowa, is Y96's new night host. Morning and overnight jocks have not been announced.

Meanwhile, in Riverside, Calif., **KHTX** flips from oldies to hot country... **KCKC-FM** Riverside, which is now simulcasting its country AM **KBON**, will change its calls to **KAUV** in January and simulcast urban **KACE** (V103.9) Los Angeles... **KSUR** Monterey, Calif., flips from easy listening to country.

WYAI/WYAY Atlanta PD **Russ Schell** exits Feb. 1. He's searching for other radio opportunities as well as planning the launch of his database/marketing company.

Bobby Rich joins **KJYK/KKLD** Tucson, Ariz., as OM/PD and morning man at **KKLD**. Rich replaces **Alan McLaughlin** in the PD chair and **Marty Bishop** in the mornings. Weeks ago Rich left crosstown **KTZN**, where he was VP/programming and morning man.

Christopher Oshiro (aka **Kevin Kai**) joins **KDIA** San Francisco as PD/middays, replacing **Jeff Harrison**. He was P/T at **KQPT** Sacramento, Calif.

KNUS Denver GM/PD **Tom Crider**, who exited several weeks ago, rejoins the station in the same capacity. Former **KHII** Denver morning newsman **Randy Daniels** joins **KNUS** as production director and **Kevin Bakko**, who has been out of radio for a while, joins as OM.

Howard Stern's Las Vegas affiliate,

oldies **KUDA**, flips to classic rock with the new calls **KFBI**... **KJZY** (Z-Rock) Dallas changes calls to **KDZR** but keeps the format.

WMMM-FM Madison, Wis., flips from rock AC to modern rock... **KYYX** (formerly **KHHT**) Minot, N.D., flips from top 40 to country.

WKPA Pittsburgh flips from AC to contemporary Christian. **Derek Allen**, from crosstown **WCXJ**, replaces **Ken Hawk** as PD.

Cat Thomas exits as half of the morning team at **WJQI** Norfolk, Va., and becomes new PD and midday/morning host at **WZYP** Huntsville, Ala. He replaces **Chris Andrews** in the PD chair. Back at **WJQI** P/T **Doug Morgan** fills in for Thomas with the remaining half of the morning show, **Teresa Brown**.

Following the cancellation of **WCBS-FM** New York air personality "Cousin" **Bruce Morrow's** syndicated show by **CBS Radio Networks**, the station is launching a three-hour weekly show, "Cruisin' With The Cuz," hosted by Morrow.

Cable audio supplier **Digital Music Express** (DMX) has inked an agreement with **GE American Communications** to move to **SATCOM C-3** cable, transponder #24 in early 1993. DMX is currently on **SATCOM 4R**.

PEOPLE: JOYNER TO QUIT FLYING

In an interview with the Chicago Sun-Times, "flyjock" **Tom Joyner** confirms he will not be renewing his contracts with either **KKDA-FM** Dallas, where he hosts mornings, or **WGCI-FM** Chicago, where he does afternoons. His Dallas contract expires in October. His Chicago contract ends next December. He plans to concentrate on his syndicated show "On The Move."

In other Chicago news, market vet **LaDonna Tittle** joins **WGCI-AM** for mornings, replacing **Al Greer**, who moves to weekends. Tittle previously did P/T work at **WGCI-AM** and crosstown **WNUA**... **WOMC** Detroit jock **Scott Miller** transfers to sister station **WJMK** Chicago for afternoons.

A New York Hospital spokesperson reports **WNEW-FM's** **Scott Muni** is fine and in stable condition after spending the holidays in the hospital after complaining of pains and disorientation during the station's Christmas party. Muni is in his 25th year on the air at **WNEW-FM**.

Washington, D.C., morning veterans **Paul Harris** and **Dave "The Predictor"** join **WWDC-FM** (DC101) Washington for that shift, replacing **Grease-man**, who exits to work for Infinity.

WBZZ (B97) Pittsburgh morning co-host **Jim Quinn** exits that shift but stays with the station in an unspecified capacity. The search is on for a partner for morning co-host **Banana Don Jefferson**.

Legendary jock **Wolfman Jack** joins **KSFO** San Francisco for nights.

Jim Murphy, PD of **Satellite Music Network's** "Pure Country" format, is looking for an MD to replace **Dick Watson**, who exits. Also, since **Murphy** left "Pure Country's" midday spot two months ago, other shifts were stretched out to cover that hole. **Mur-**

newslines...

GREAT AMERICAN has upped **WLVQ** Columbus, Ohio, VP/GM **Tom Thon** and **WKLS** Atlanta VP/GM **Tom Connolly** to the post of president/GM.

DREW HOROWITZ has been upped from GSM to VP/GM at **WTMX** Chicago. Interim GM **John Patton** resumes his duties as president of parent **Bonneville Broadcasting System**.

ROBERT AUSFELD has been named VP/GM of **WTRY-AM-FM** and **WPYX** Albany, N.Y. He was formerly COO of crosstown **WABY/WKLI**.

STATION SALES: **WSSH-FM** Boston from **Noble Broadcast Group** to **Granum Communications**, owner of crosstown **WBOS**, for \$18.5 million; **WPRO-AM-FM** Providence, R.I., from **Capital Cities/ABC** to **Tele-Media Corp.** of Delaware for an undisclosed sum; **KSRF-FM** San Antonio, Texas, from **Genesis Broadcasting** to **Tichenor Media Systems** for \$3.8 million; **WPYR** Memphis from **Diamond Broadcasting** to **Barnstable Radio Group** for \$4.25 million; **WRMM-AM-FM** Rochester, N.Y., from **Atlantic Radio Corp.** to **Stoner Broadcasting System**, owner of crosstown **WCMF**, for an undisclosed sum (pending FCC approval, **Stoner** will operate the stations under a local marketing agreement overseen by **WCMF** VP/GM **Suzanne McDonald**); **KAKI** Little Rock, Ark., from **Southern Skies** to **Bridges Broadcasting Services**, owner of crosstown **KSSN**; **KTGL** Lincoln, Neb., from **ERM Associates** to **Terry Robinson's** **KTGL Corp.** for \$2.2 million.

phy's now searching for his permanent on-air replacement.

The new lineup for **SMN's** "Hot AC" format includes former **WVNC** Cincinnati morning man **Chuck Booser** (aka **Ryan Chase**) in morning drive. PD **Robin Jones**, who did middays at "Hot AC" predecessor "The Heat," is morning co-host. Former **KJMZ** Dallas morning newsman **Jeff Hillery** joins in that capacity. **Chris Knight**, formerly **WKBQ** St. Louis APD/middays, joins for middays. **Michael Jason Taylor** hosts afternoon drive. He previously did that shift at "The Heat." **Jonathan Wolfe** joins for overnights. He was P/T at "The Heat."

The New York Post reports classical **WNCN** is considering hiring **MTV** **VJ Adam Curry** for its vacant morning slot. GM **Randy Bongarten** confirms the station has talked to Curry.

CILQ (Q107) Toronto morning man "Brother" **Jake Edwards** transfers to that position at co-owned **CJKR** Winnipeg, Manitoba. No replacement has been named at Q107.

KEDG Las Vegas morning news host **Karen Lynne** exits. **Lori Lloyd** from **Skyview Traffic** replaces her... Morning partner **T.C. Bandit** jumps from **KBXX** Houston to crosstown **KMJQ** and teams up with **Tony Richards**.

Former **WKRC** Cincinnati PD/morning man **Dave Mason**, who exited following the LMA with **WLW**, was filling in for vacationing **WLW** host **Jim Scott** through the end of 1992. Meanwhile, **WLW's** **Kathy Lehr**, **Matt Reiss**, and **Janeen Coyle** are hosting weekday talk shows on **WKRC**, now known on the air as "550 **WLW**."

A Poughkeepsie, N.Y., radio rivalry recently got physical when two jocks went at it in a local nightclub. The Poughkeepsie Journal reported **WBWZ** (Z-Rock) GM **Harry Gregor** and three "Z-Rockettes" were dancing at a club where crosstown **WPDH** personality **Mike Colvin** was working that night. When **Colvin** allegedly insulted the "Rockettes" over the club's PA system, **Gregor** confronted **Colvin** and **WPDH** partner **Greg O'Brien**. Bouncers had to pull the three apart. No charges were filed.

Terry West joins **WAXX** Eau

Claire, Wis., as its new afternoon driver, replacing **Kurt Lee**. West arrives from crosstown **WIAL**. Also, **Jason Wilde** from **WZPL** Indianapolis takes over the evening show at **WAXX**, replacing **Mark Allen**, who moves to afternoons. At **WIAL**, P/T **Andy Steele** fills West's slot.

KPWR Los Angeles morning mouth **Jay Thomas** is to fill in for "American Top 40's" **Shadoe Stevens** the weekend of Jan 23. Last month Stevens filled in for Thomas.

Sorry to report the death Dec. 11 of former **WPEN** Philadelphia morning man **Ken Garland**, 65, of leukemia. **Garland** left the station Oct. 30 because of his illness. He is survived by his wife and former morning partner **Elaine Soncini**, a son, and three daughters. He had planned to rejoin the station for weekends in December. Contributions can be sent to the **Ken Garland Research Fund**, c/o **WPEN**.

Jerry Stevens moves from **WPEN** overnights to mornings to replace **Garland**. **Soncini** continues as co-host. **Bob Craig**, formerly with co-owned **WMGK**, moves into overnights.

Roger Brand, a **KMOX** St. Louis staffer, is upped to traffic reporter, replacing **Don Miller**, who had logged more than 30,000 helicopter miles with **KMOX** since 1971. Meanwhile, **KMOX** is looking for a new promotion director to replace **Judy Simms**, who exits in February.

Kent Voss joins **WHIO** Dayton, Ohio, as morning talk host. He was most recently hosting mornings at **KKHU** Houston... Former **KFI** Los Angeles talk host **Tom Leykis** was set to fill in for the vacationing **Jonathon Brandmeier** at **WLUP-AM** Chicago this week (4).

WVIC Lansing, Mich., P/T **Pete McCrae** adds P/T duties at LMA partner **WMMQ**, where he uses the air name "Pete-Ski."

Former **WKBQ** (Q106) promotions director **Todd Goodrich** lands at **Six Flags Theme Park** as director of promotions.

KFSO Fresno, Calif., is still looking for a midday jock. T&Rs to PD **Mike Bushy**.

LIBERTY HOPES TO BUILD INTERNATIONAL MARKET WITH 3-YEAR PLAN

(Continued from page 14)

there in February to see if I can capitalize on it."

Wilson says she is pleased Country Music Television has established a European beachhead in England but adds it is difficult to predict the network's impact on record sales since relatively few British homes can receive cable broadcasts. "I think the key factor is when it goes into places like Germany that have a number of households [receiving cable]," she says. "I think Scandinavia will be a big jump."

While Brooks has no plans to tour internationally in the near future, Wilson says he has done a lot of interviews and station IDs for foreign markets. "What the territories are screaming for is some video footage, and he's made a commitment to work on that. He already has done quite a bit [of media cultivation]... At almost every concert this summer, my department drove him crazy by sending journalists or international EMI folks to meet with him. That was a promise we made when [Brooks' managers] Pam Lewis and Bob Doyle and I went to Europe in May. We pretty much promised all the EMI territories that they could send anyone they wanted to Garth's concerts this summer and we'd take care of them."

Bogguss, who won the Country Music Assn.'s Horizon award in September, made a series of television appearances in England in 1992 and will be returning to that market in February. "She's genuinely into it," Wilson says.

DOING WHAT IT TAKES

Instead of promoting all of their acts abroad, Liberty president Jimmy Bowen and Wilson have tried to determine which ones are seriously committed to international development.

"I think all artists will say, 'Sure, I want it,'" Wilson observes. "But

when it comes right down to it, how many are really willing to do what it takes?"

Two of Liberty's newest acts, the Cactus Brothers and Palomino Road, recently did club performances in Ireland. Liberty is also working to break foreign artists in America, notably Australian James Blundell, who is

working on his second album here, and the Rankin Family, from Canada.

"The territories decide who they're going to release. I don't tell them. I present it to them and ask them if they think it will work for them. I've set up an inventory in Europe for them to service them well. But it's really their decision."

NOVEL MARKETING STRATEGY

(Continued from page 14)

flexi version of "Woman Hell," a shorter radio edit of the song, the track "Crucified Lovers" (unavailable elsewhere), and cover versions of AC/DC's "If You Want Blood" and MC5's "Baby Won't Ya." The band plans to tour in the spring in support of the EP and its current album, "Sex Diary of Mr. Vampire," which was released in November.

On the book side, Morrow is hold-

ing a display contest with Tower Books; the store manager of the store with the most creative instore display for "Fast Sofa" will win a cash prize.

"It's a unique thing, having a flexi in a novel, but it makes sense—the darkness of the music and of the novel makes a good fit," says Coleman. "It makes for an interesting approach. We'll see what happens."

HANNA-BARBERA SUES

(Continued from page 16)

U.S. and Canada rights.

Hanna-Barbera seeks an injunction restraining the EMI defendants from "engaging in further acts in violation of copyright laws," claiming the right to administer the music in the U.S. was not transferable by Columbia, directly or indirectly, to the EMI companies.

Hanna-Barbera also says the EMI companies have failed and refused to

account to Hanna-Barbera or pay over revenues from outside the U.S. and Canada. It adds EMI defendants have received "substantial sums in an amount currently unknown to Hanna-Barbera, but believed to be in excess of \$1 million."

Legal representatives for Hanna-Barbera and EMI Music Publishing refused comment on the case.

IRV LICHTMAN

'WOLVES' AT TRANS WORLD

(Continued from page 11)

Dealers Assn., which has led the pack pursuing Orion's "Wolves" deal with McDonald's, plans to appeal the decision of New York federal bankruptcy judge Burton Lifland on Dec. 18 to keep Orion Pictures' bankruptcy files sealed (Billboard, Dec. 26).

In its appeal to the U.S. District Court for the Southern District here, VSDA will argue video dealers have a right to know the details of the contract that licensed "Dances With Wolves" to McDonald's, along with two lesser video titles.

Judge Lifland listened to 40 minutes of arguments before issuing his opinion, which fully supported Orion and McDonald's. He cited VSDA for "questionable motives" in its attempt to gain the release of "confidential commercial information." Lifland dismissed VSDA's contention that the agreement violated antitrust statutes.

VSDA executive VP Don Rosenberg discounts the opinion because of what he considers Lifland's vested interest in the survival of Orion's bankruptcy reorganization; the judge spent most of 1992 guiding the parties to a settlement. If anything, VSDA appears more inclined than before to gain access to the papers.

"The more these guys fight us, the more there is something to hide," Rosenberg maintains. "The problem I have is that it's anti-competitive." He doubts the promotion is one of a kind: "I've got to believe every other quick service restaurant chain is saying, 'Why aren't we in on the act?' The thing is deeper than McDonald's doing a deal with Orion."

Assistance in preparing this story was provided by Ed Christman.

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Publisher Speaks. Famous Music chairman/CEO Irwin Robinson, center, is shown following his address before the members of the music and performing arts unit of B'nai B'rith in New York recently. He is flanked by Brad Simon, left, exec VP of the unit, and Mickey Gensler, president.



Speaking Of Music. EMI Classics artist Sarah Chang discusses her recording of Tchaikovsky's violin concerto in D with her conductor, Sir Colin Davis. Recorded at Henry Wood Hall in London, Chang's second recording for the label is due for release in March.



The Authors Of ASCAP. ASCAP recently hosted its 25th annual ASCAP-Deems Taylor Awards ceremonies at its New York HQ to honor books and articles on music in 1991. Recognized with broadcast awards were Tim Page for WNYC radio program, "New, Old And Unexpected," and the KLRU-TV concert series "Austin City Limits," accepted by producer Terry Lickona. A special citation was presented to Rolling Stone founder, publisher, and editor Jann Wenner for the magazine's 25th anniversary. Shown, from left, are songwriter Gerald Marks, a Deems Taylor panelist; Wenner; Page; ASCAP president Morton Gould; and Lickona.

TO OUR READERS

Michael Ellis is on vacation. His column will return to this space next week.

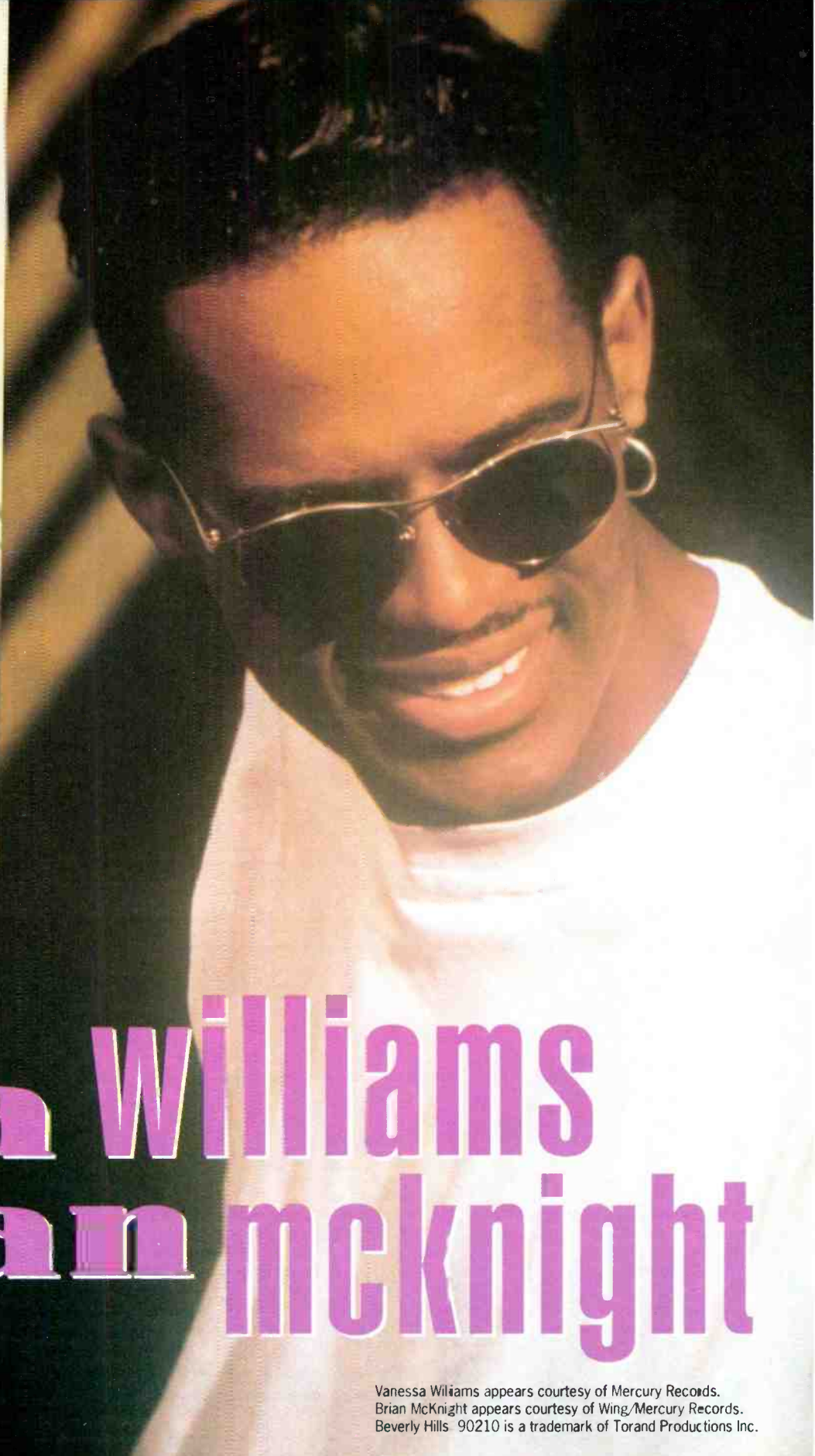
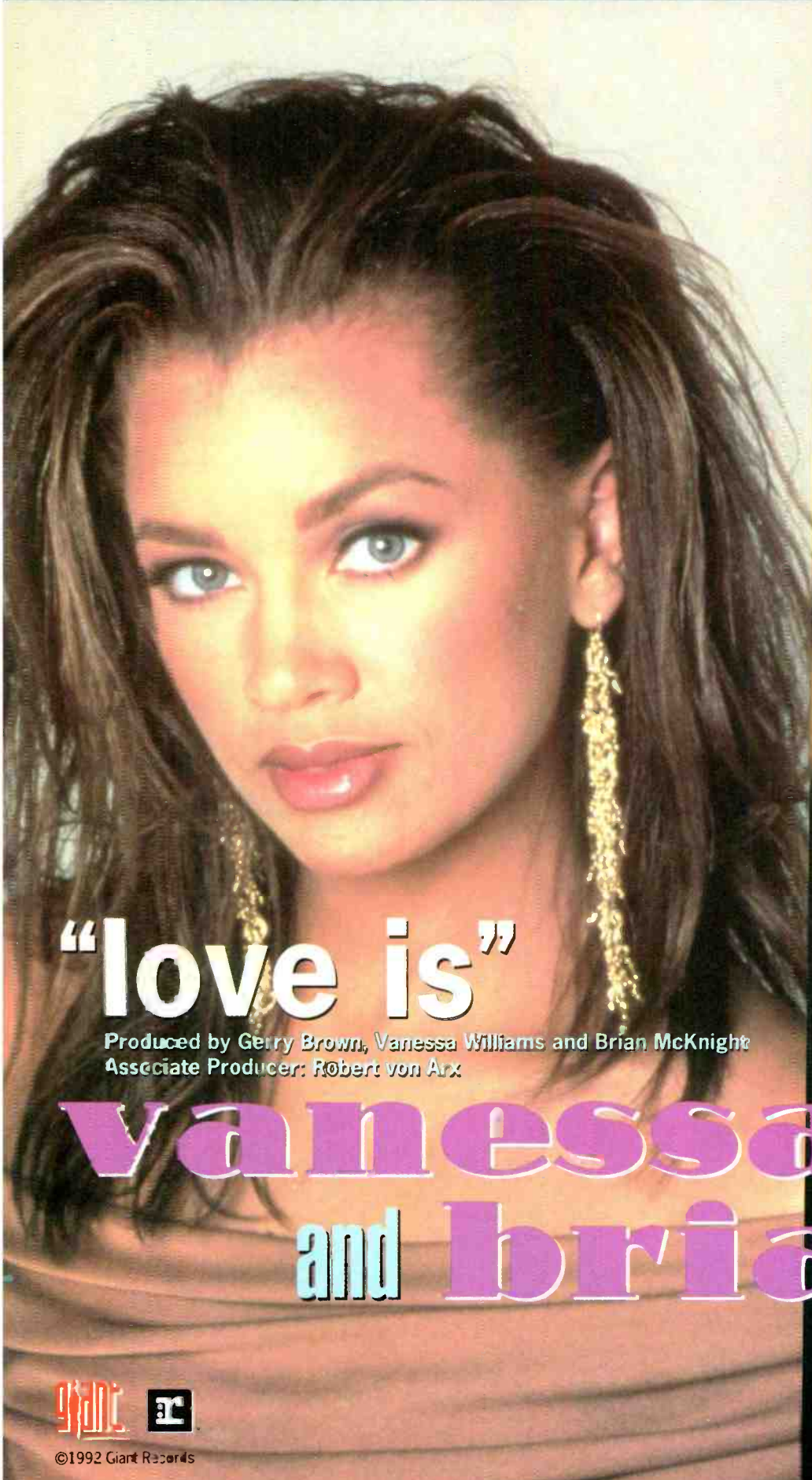
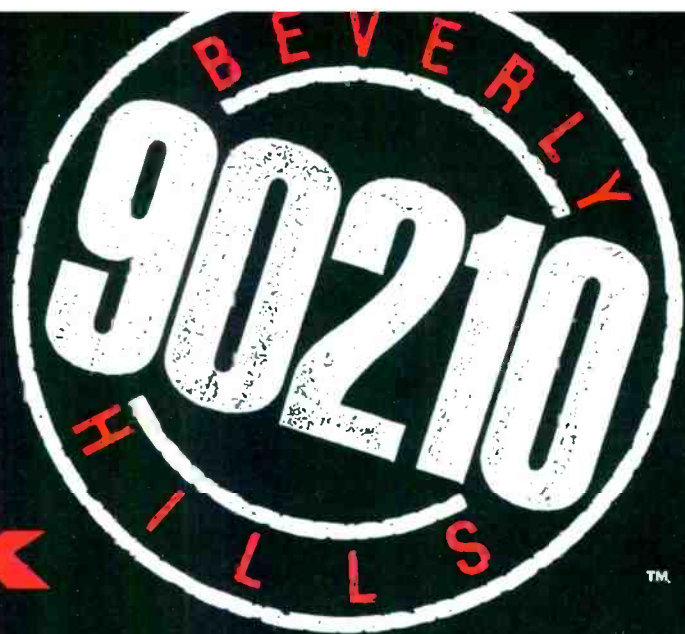
BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	6	HEY LOVE (CAN I HAVE A WORD)	MR. LEE (JIVE)
2	20	2	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
3	11	4	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
4	15	2	HAPPY DAYS	SILK (ELEKTRA)
5	4	4	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
6	16	4	STRAIGHT OUT THE SEWER	DAS EFX (ATCO EASTWEST)
7	6	6	GONNA HAVE A GOOD TIME	MARKY MARK BUNCH (INTERSCOPE)
8	8	2	DAMN U	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
9	10	3	SPEED	ALPHA TEAM (STRICTLY HYPE)
10	3	5	TELL THE TRUTH	JUDE COLE (REPRISE)
11	9	5	PAPER DOLL	FLEETWOOD MAC (WARNER BROS.)
12	—	1	GET AWAY	BOBBY BROWN (MCA)
13	25	2	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

The New Single From The Album

The Soundtrack



"love is"

Produced by Gerry Brown, Vanessa Williams and Brian McKnight
Associate Producer: Robert von Arx

vanessa Williams and brian mcknight



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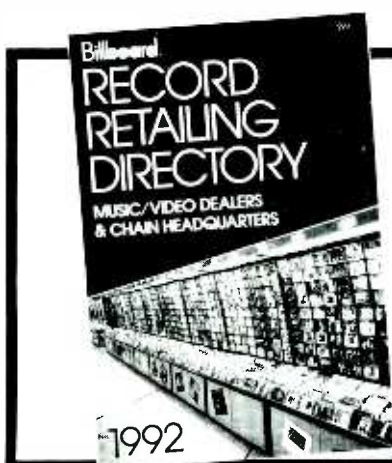
Vanessa Williams appears courtesy of Mercury Records.
Brian McKnight appears courtesy of Wing/Mercury Records.
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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 96 top 40/mainstream and 34 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTREAM	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	8	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	5 weeks at No. 1 WHITNEY HOUSTON
2	3	6	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
3	2	9	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
4	4	10	FAITHFUL EMI/ERG	GO WEST
5	10	8	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
6	9	12	GOOD ENOUGH MCA	BOBBY BROWN
7	11	15	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
8	5	15	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
9	8	15	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
10	7	8	WHEN SHE CRIES RCA	RESTLESS HEART
11	6	12	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
12	16	7	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
13	13	12	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
14	17	13	RHYTHM IS A DANCER ARISTA	SNAP
15	19	5	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
16	22	4	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
17	14	12	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
18	15	11	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
19	33	2	ORDINARY WORLD CAPITOL	DURAN DURAN
20	18	15	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
21	20	15	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
22	24	4	STEAM GEFEN	PETER GABRIEL
23	23	15	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
24	12	9	NEVER A TIME ATLANTIC	GENESIS
25	30	3	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
26	28	12	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
27	34	15	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
28	25	5	LOVE CAN MOVE MOUNTAINS EPIC	CELINE DION
29	35	4	I LOVE YOU PERIOD DEF AMERICAN/REPRISE	DAN BAIRD
30	27	10	DRIVE WARNER BROS.	R.E.M.
31	29	15	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
32	31	10	WHO'S GONNA RIDE YOUR WILD HORSES ISLAND/PLG	U2
33	37	4	STAND UP (KICK LOVE INTO MOTION) MERCURY	DEF LEPPARD
34	38	2	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON AND REGINA BELLE
35	21	14	LAYLA DUCK/REPRISE	ERIC CLAPTON
36	32	9	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
37	36	15	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
38	39	4	I DON'T CARE LONDON/PLG	SHAKESPEAR'S SISTER
39	NEW		NO MISTAKES MCA	PATTY SMYTH
40	40	5	THESE ARE DAYS ELEKTRA	10,000 MANIACS

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	9	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	6 weeks at No. 1 WHITNEY HOUSTON
2	2	14	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
3	3	12	RUMP SHAKER MCA	WRECKX-N-EFFECT
4	4	11	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
5	5	13	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
6	9	15	GOOD ENOUGH MCA	BOBBY BROWN
7	7	15	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
8	6	15	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
9	8	15	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
10	11	6	HERE WE GO AGAIN! CAPITOL	PORTRAIT
11	10	15	RHYTHM IS A DANCER ARISTA	SNAP
12	18	8	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
13	12	15	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
14	14	5	SWEET THING UPTOWN/MCA	MARY J. BLIGE
15	13	11	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
16	15	7	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
17	16	8	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
18	17	15	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
			★★★ AIRPOWER ★★★	
19	25	3	DON'T WALK AWAY GIANT	JADE
20	21	7	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARISTA	TONI BRAXTON
21	19	6	IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
			★★★ AIRPOWER ★★★	
22	35	2	COMFORTER GASOLINE ALLEY/MCA	SHAI
			★★★ AIRPOWER ★★★	
23	26	2	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
24	22	3	SLEIGH RIDE (FROM "HOME ALONE 2") FOX/ARISTA	TLC
25	24	15	BABY-BABY-BABY LAFACE/ARISTA	TLC
26	20	15	BACK TO THE HOTEL PROFILE	N2DEEP
27	23	6	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
28	38	2	DITTY NEXT PLATEAU/FFRR	PAPERBOY
29	30	15	COME & TALK TO ME UPTOWN/MCA	JODECI
30	32	2	UNDERSTAND THIS GROOVE RCA	SOUND FACTORY
31	27	15	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
32	36	5	QUALITY TIME JIVE/RCA	HI-FIVE
33	29	3	NO ORDINARY LOVE EPIC	SADE
34	NEW		INFORMER ATCO EASTWEST	SNOW
35	28	15	SOMEONE TO HOLD EPIC	TREY LORENZ
36	39	4	I GOT A MAN ISLAND/PLG	POSITIVE K
37	31	4	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
38	NEW		EVERYTHING'S GONNA BE ALRIGHT UPTOWN/MCA	FATHER M.C.
39	34	3	REMINISCE UPTOWN/MCA	MARY J. BLIGE
40	33	11	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections (mainstream) or 500 detections (rhythm) for the first time. Initial Impact lists those records which attain 150 detections (mainstream) or 75 detections (rhythm) for the first time. Increasing Impact lists records below the top 40 which show an increase in detections over the previous week. Both Initial and Increasing Impact rank records in order of this week's detects.



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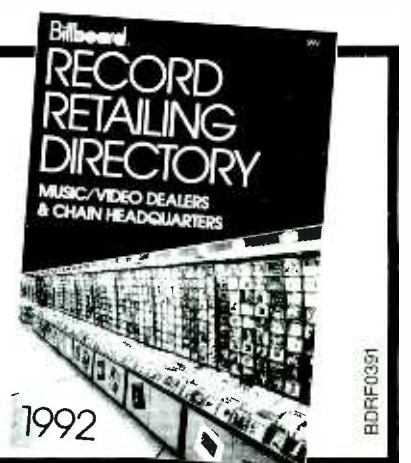
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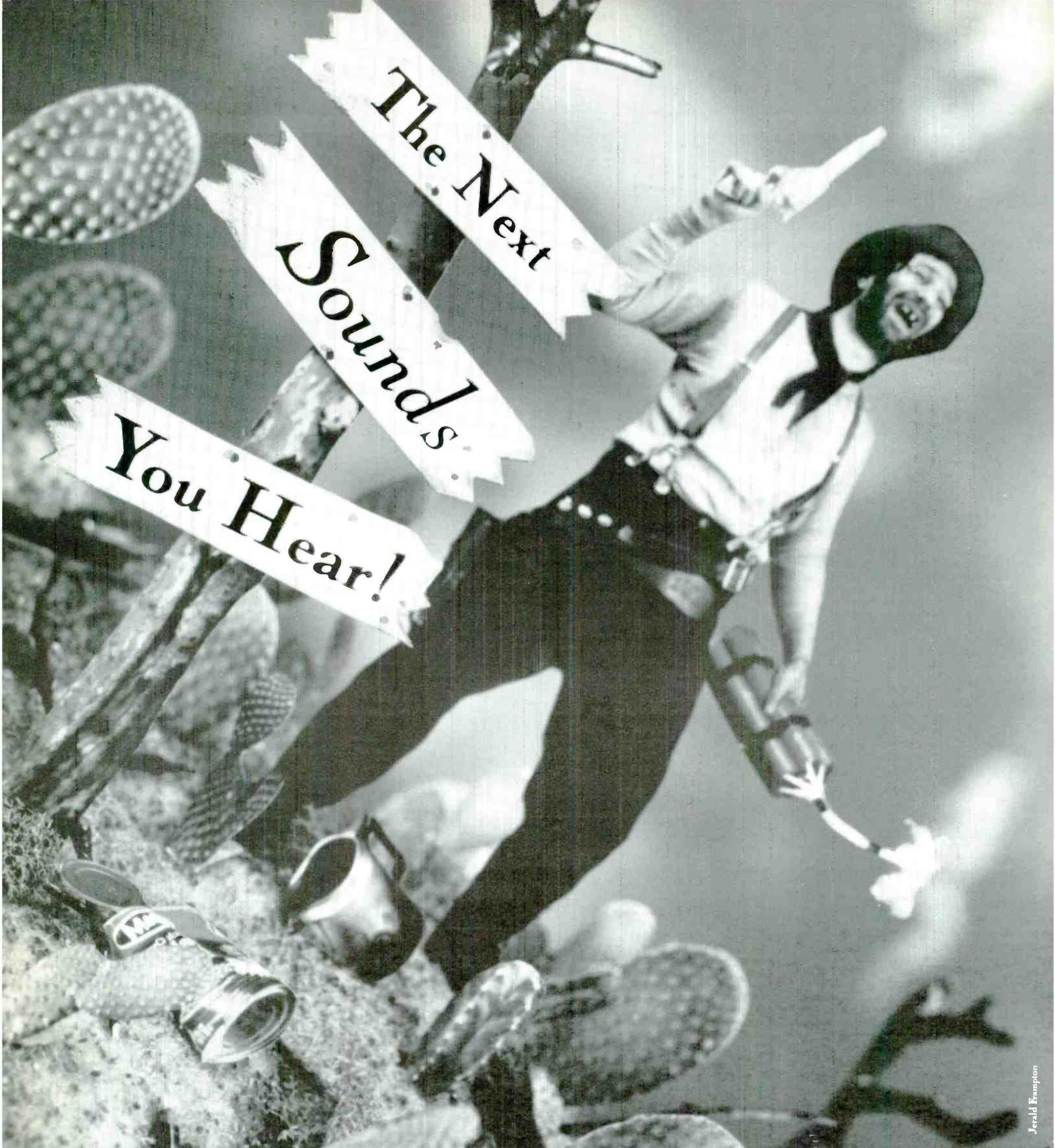
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Jerald Frampton

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JANUARY 9, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Top 20 Sales Mover ***						
1	1	1	6	SOUNDTRACK ARISTA 18699* (10.98/15.98) 5 weeks at No. 1	THE BODYGUARD	1
2	2	6	18	ERIC CLAPTON ▲ ³ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2
3	5	9	6	KENNY G ARISTA 18646* (10.98/15.98)	BREATHLESS	3
4	3	3	13	MICHAEL BOLTON ▲ ³ COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
5	4	4	14	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
6	11	13	54	PEARL JAM ▲ ³ EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
7	6	5	32	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
8	12	12	12	R.E.M. WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
9	7	2	12	AMY GRANT ▲ A&M 0001* (10.98/15.98)	HOME FOR CHRISTMAS	2
10	18	28	5	WRECKX-N-EFFECT MCA 10566* (9.98/15.98)	HARD OR SMOOTH	10
11	8	7	9	VARIOUS ARTISTS A&M 0003* (10.98/15.98)	A VERY SPECIAL CHRISTMAS 2	7
12	14	—	2	REBA MCENTIRE MCA 10673* (10.98/15.98)	IT'S YOUR CALL	12
13	13	11	15	GEORGE STRAIT ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
14	22	20	22	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
15	16	14	8	SADE EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
16	17	24	44	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	14
TOP DEBUT						
17	NEW	1	1	SHAI GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	17
18	26	26	39	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		13
19	15	17	39	KRIS KROSS ▲ ³ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
20	31	18	6	ICE CUBE PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
21	30	33	72	METALLICA ▲ ⁶ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
22	20	30	85	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
23	29	36	26	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
24	19	32	5	HARRY CONNICK, JR. COLUMBIA 53172* (10.98 EQ/15.98)		25
25	10	10	18	GARTH BROOKS ▲ ² LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
26	35	41	28	SPIN DOCTORS ● EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	26
27	25	22	9	NEIL YOUNG REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
28	9	8	12	NEIL DIAMOND ● COLUMBIA 52914* (10.98 EQ/15.98)	CHRISTMAS ALBUM	8
29	21	19	57	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	11
30	32	16	7	SOUNDTRACK WALT DISNEY 60846* (10.98/16.98)	ALADDIN	16
31	23	15	8	GLORIA ESTEFAN EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
32	28	21	18	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	2
33	24	23	121	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
34	27	—	2	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98)	THE CHRONIC	27
POWER PICK						
35	49	48	13	ALICE IN CHAINS COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
36	33	27	40	EN VOGUE ▲ ² ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
37	38	25	10	MADONNA MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
38	44	45	22	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
39	43	46	58	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
40	39	35	6	GENESIS ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
41	45	49	13	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
42	36	34	17	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
43	37	37	39	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
44	40	29	27	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
45	51	—	2	NIRVANA DGC 24504/GEFFEN (10.98/15.98)	INCESTICIDE	45
46	42	42	15	QUEEN ● HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
47	34	31	68	GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
48	52	53	33	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
49	46	44	88	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
50	55	57	67	GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
51	54	52	13	PETER GABRIEL ▲ GEFFEN 24473* (10.98/15.98)	US	2
52	41	40	8	BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
53	58	64	13	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	34
54	53	43	9	AC/DC ▲ ATCO EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
55	47	39	12	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	22

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56	61	67	67	GUNS N' ROSES ▲ ⁴ GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
57	56	55	29	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
58	72	63	24	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
59	77	78	66	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
60	70	71	58	ENYA ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
61	74	79	27	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
62	60	60	140	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
63	57	47	58	SOUNDTRACK ▲ ² WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
64	73	70	11	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
65	63	54	39	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
66	81	80	26	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	6
67	59	56	46	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
68	66	68	149	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
69	76	73	66	NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
70	71	66	30	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
71	62	62	26	MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
72	75	76	79	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
73	84	72	32	JON SECADA ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
74	48	38	12	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	31
75	86	84	29	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
76	68	61	17	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
77	69	65	24	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
78	50	59	5	JOHN TESH GTS 4569* (9.98/16.98)	A ROMANTIC CHRISTMAS	50
79	65	58	20	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
80	67	51	12	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
81	78	77	95	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
82	94	101	33	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
83	80	81	81	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
84	107	—	2	EAZY E RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	84
85	83	91	39	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
86	64	50	10	SOUNDTRACK CAPITOL 80328* (10.98/15.98)	THE HEIGHTS	40
87	103	125	14	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
88	87	86	15	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
89	82	83	59	GENESIS ▲ ³ ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
90	98	93	3	JOURNEY COLUMBIA 48937* (36.98 EQ/51.98)	TIME 3	90
91	88	88	246	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
92	79	69	19	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
93	95	87	182	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
94	102	105	12	BOB MARLEY ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	86
95	85	85	85	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
96	99	92	42	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
97	90	94	41	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUUE	44
98	123	124	54	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
99	93	75	65	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
100	125	108	14	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	24
101	104	103	67	OZZY OSBOURNE ▲ ² EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
102	97	97	15	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44
103	92	96	66	BRYAN ADAMS ▲ ³ A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
104	118	128	21	HELMET INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68
105	131	123	27	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55
106	91	90	23	NEIL DIAMOND ● COLUMBIA 52703* (17.98 EQ/28.98)	GREATEST HITS 1966-1992	90
107	96	82	6	VARIOUS ARTISTS QWEST/REPRISE 26980*/WARNER BROS. (12.98/17.98)	HANDEL'S MESSIAH - A SOULFUL CELEBRATION	82
108	89	74	20	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
109	113	117	70	JODECI ▲ ² UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices are labels' suggested list. All CD prices, and tape prices marked EQ, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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110	119	122	47	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
111	116	130	137	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
112	110	100	14	EXTREME ● A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
113	101	106	57	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
114	122	119	13	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
115	158	127	5	SOUNDTRACK SIRE 026978*/WARNER BROS. (10.98/15.98)	TRESPASS	115
116	117	114	111	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
117	111	102	15	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	102
118	114	111	12	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
119	105	99	20	DAMN YANKEES ● WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
120	115	121	22	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
121	135	138	5	ERASURE SIRE/REPRISE 45153*/WARNER BROS. (10.98/15.98)	POP! THE FIRST 20 HITS	114
122	100	89	11	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
123	106	104	10	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	82
124	109	98	5	SOUNDTRACK FOX 11000*/ARISTA (10.98/15.98)	HOME ALONE 2: LOST IN NEW YORK	98
125	121	112	9	AC/DC ATCO EASTWEST 92212*/AG (19.98/27.98)	LIVE: SPECIAL COLLECTOR'S EDITION	34
126	166	175	24	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
127	130	144	147	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
128	124	116	19	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD	80
129	143	153	98	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
130	108	95	20	RICKY VAN SHELTON ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
131	169	145	12	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
132	137	110	16	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
133	171	177	8	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	133
134	112	113	28	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	88
135	174	178	44	PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
136	149	158	14	JACKYL GEFKEN 24489* (9.98/13.98)	JACKYL	136
137	126	118	30	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
138	128	135	8	BOB DYLAN COLUMBIA 53200* (10.98 EQ/15.98)	GOOD AS I BEEN TO YOU	51
139	148	150	23	JOE SATRIANI ● RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
140	197	—	33	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
141	134	129	22	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
142	120	115	9	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	102
143	127	107	14	BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98)	HERE COMES TROUBLE	40
144	138	159	27	FRANK SINATRA REPRISE 26501*/WARNER BROS. (13.98/18.98)	SINATRA REPRISE: THE VERY GOOD YEARS	98
145	159	180	33	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
146	168	164	38	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	16
147	150	151	21	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
148	133	140	17	MICHAEL W. SMITH ● REUNION 24491*/GEFFEN (9.98/13.98)	CHANGE YOUR WORLD	95
149	132	155	89	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (10.98 EQ/15.98)	IN CONCERT	35
150	154	142	71	VANESSA WILLIAMS ▲ WING 843522*/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
151	129	149	4	SOUNDS OF BLACKNESS PERSPECTIVE 9000*/A&M (9.98/13.98)	NIGHT BEFORE CHRISTMAS...A MUSICAL FANTASY	129
152	170	176	185	BONNIE RAITT ▲ 3 CAPITOL 91268* (9.98/15.98)	NICK OF TIME	1
153	146	134	37	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
154	151	141	11	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	121

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155	144	161	10	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	144
156	156	157	13	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
157	141	132	39	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
158	139	156	35	YANNI ● PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
159	192	195	10	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	28
160	178	182	69	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
161	163	163	94	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
162	NEW ►	—	1	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	162
163	152	143	11	SUZY BOGGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
164	181	—	51	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
165	136	133	30	WILSON PHILLIPS ▲ SBK 98924*/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
166	173	173	78	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
167	RE-ENTRY	—	7	THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
168	164	169	50	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	83
169	186	187	12	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 53168* (9.98 EQ/15.98)	IN THE BEGINNING	58
170	NEW ►	—	1	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)	CORE	170
171	153	152	94	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
172	160	154	83	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
173	NEW ►	—	1	SPIN DOCTORS EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98)	HOMEBELLY GROOVE	173
174	RE-ENTRY	—	9	MAD COBRA COLUMBIA 52751* (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	125
175	189	184	121	QUEENSRYCHE ▲ 2 EMI 92806*/ERG (9.98/15.98)	EMPIRE	7
176	147	131	13	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
177	165	160	8	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	150
178	161	147	45	SOUNDTRACK ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98)	WAYNE'S WORLD	1
179	145	146	86	LORRIE MORGAN ▲ RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
180	194	185	20	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
181	RE-ENTRY	—	32	TORI AMOS ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	54
182	193	—	47	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
183	RE-ENTRY	—	9	MOTHER LOVE BONE STARDOG 512884*/MERCURY (10.98 EQ/15.98)	MOTHER LOVE BONE	77
184	157	126	18	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
185	184	171	5	SOUNDTRACK COLUMBIA 53165* (10.98 EQ/15.98)	BRAM STOKER'S DRACULA	94
186	188	167	24	SHAKESPEAR'S SISTER LONDON 28266*/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
187	198	—	13	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86
188	NEW ►	—	1	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	188
189	162	139	51	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
190	155	181	13	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/AG (10.98/15.98)	YOU GOTTA BELIEVE	67
191	183	174	75	COLOR ME BADD ▲ 2 GIANT/REPRISE 24429*/WARNER BROS. (9.98/15.98)	C.M.B.	3
192	RE-ENTRY	—	20	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
193	167	165	58	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
194	187	199	8	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY	142
195	172	136	19	PATTY SMYTH MCA 10633* (9.98/15.98)	PATTY SMYTH	47
196	NEW ►	—	1	DREAM THEATER ATCO EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	196
197	RE-ENTRY	—	57	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
198	RE-ENTRY	—	98	NINE INCH NAILS ● TVT 2610 (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
199	RE-ENTRY	—	19	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	97
200	RE-ENTRY	—	3	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOYS THE BEST UNCUT DOPE	147

TOP ALBUMS A-Z (LISTED BY ARTISTS)

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Bryan Adams 103	Natalie Cole 83	Kenny G 3	Sammy Kershaw 189	Ozzy Osbourne 101	Patty Smyth 193	Stone Temple Pilots 170	Wilson Phillips 165
Alabama 79	Color Me Badd 191	Peter Gabriel 51	Kris Kross 19	Pantera 135	Snap 154	George Strait 13	Wreckx-N-Effect 10
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Mark Chesnutt 157	Gloria Estefan 31						



Bare Essentials. By the end of 1992, Barenaked Ladies' "Gordon" was nearly four-times platinum in its native Canada. In February and March, the band will tour Canada, making criss-cross stops at Northern U.S. cities like Buffalo, N.Y., Cleveland, Detroit, Milwaukee, Minneapolis, Seattle, and Portland.



Sonia GaGa. Not to be confused with Don Dada or dada, Sonia Dada has been getting VH-1 and The Box play with "You Ain't Thinking (About Me)." Its second single, "You Don't Treat Me No Good," comes out later this month. The band has Midwest dates planned for the early part of the year and may visit Australia, where it has reached the top 15.



Free Agent. Wendi Slaton, who hails from the Houston suburb of Pasadena, scored airplay in several Texas markets, including Houston, Galveston, Bryan/College Station, and Austin. By mutual consent, "Back Here Again" was her second and last album for Justice. She is working on a new demo in Los Angeles and shopping for a label deal.

OVERLOOKED IN '92: To a great degree, success or failure in the music business is a simple matter of numbers: The sheer number of albums that are released each week dictates that only so many of those—including ones released by veteran performers—will find a sizable buying public.

A year ago, Popular Uprisings sought to recognize outstanding records by developing acts that, for whatever reason, failed to chart on The Billboard 200. It was gratifying to see one of those acts, Epic Associated's **Spin Doctors**, eventually emerge as one of 1992's success stories; their "Pocket Full Of Kryptonite" reached gold certification and, more than a year after its release, peaked at No. 28 on The Billboard 200.

But, bitter reality lies on the other side of that coin, because, by fall, I found that at least two of the titles from last year's list had found their way to the cut-out bins.

FOR YOUR CONSIDERATION: This list reflects nothing more than this columnist's opinion. I offer it to music lovers in our readership who are curious about worthy works they might have missed. None of these acts has ever appeared on The Billboard 200 and, in fact, several of them never even reached the 40-position Heatseekers chart.

- Barenaked Ladies**, "Gordon" (Sire). Makes more attempts at humor than the average pop or rock band, and connects when it does. Marvelous vocal harmonies ensure that the serious songs also succeed.
- "Nicky Holland"** (Epic Associated). Her Tears For Fears credentials didn't draw a hoped-for following, but creatively, she delivered the goods with this assortment of hues and tempos.
- "Sonia Dada"** (Chameleon). Perfect for when you're not sure whether you're in the mood for pop or rock; it does both well.
- "The Spent Poets"** (Geffen). A '90s pop set proves that psychedelia isn't dead.
- The Beautiful South**, "0898 Beautiful South" (Elektra). Who else could set the sad tale of a tragic drunk to a tune that makes

you smile?

6. **Joe Henry**, "Short Man's Room" (Mammoth). Dylanesque, but not derivative.

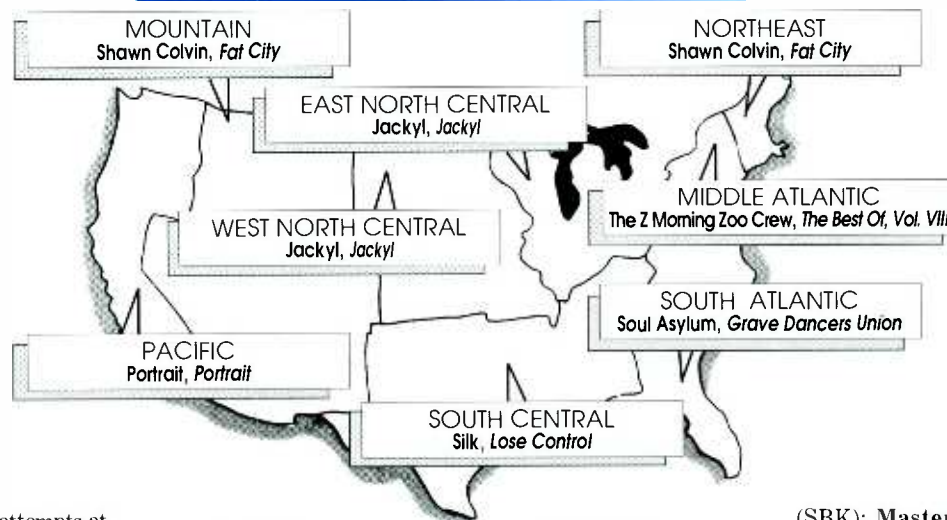
7. **Ephraim Lewis**, "Skin" (Elektra). Like Sade or Seal, color Lewis smooth.

8. **Uncle Green**, "Book Of Bad Thoughts" (Atlantic). Catchy songs that sound familiar the first time around.

9. **Sonny Landreth**, "Outward Bound" (Praxis/Zoo). Session guitar star proves he can sing, too.

10. **Wendi Slaton**, "Back Here Again" (Justice). Hard-to-categorize rocker who knows her music was born in the blues.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN	NORTHEAST
1. Shawn Colvin, <i>Fat City</i>	1. Shawn Colvin, <i>Fat City</i>
2. Gin Blossoms, <i>New Miserable Experience</i>	2. Lemonheads, <i>It's A Shame About Ray</i>
3. Jackyl, <i>Jackyl</i>	3. Izzy Stradlin, <i>Izzy Stradlin</i>
4. A Lighter Shade Of Brown, <i>Hip Hop Locos</i>	4. Soul Asylum, <i>Grave Dancers Union</i>
5. Portrait, <i>Portrait</i>	5. Dream Theater, <i>Images & Words</i>
6. Soul Asylum, <i>Grave Dancers Union</i>	6. Phish, <i>Junta</i>
7. Stone Temple Pilots, <i>Core</i>	7. Screaming Trees, <i>Sweet Oblivion</i>
8. Dream Theater, <i>Images & Words</i>	8. Dada, <i>Puzzle</i>
9. Dada, <i>Puzzle</i>	9. Phish, <i>Picture Of Nectar</i>
10. John Michael Montgomery, <i>Life's A Dance</i>	10. Stone Temple Pilots, <i>Core</i>

HONORABLE MENTIONS: Picking the class of '92 was a difficult task, because the year offered so many undiscovered gems. The 10 listed above were chosen from a field of more than 30 praiseworthy albums. In alphabetical order, I also commend: "Cracker" (Virgin); "Cruel Shoes" (Rendezvous/RCA); *dada*, "Puzzle" (I.R.S.); "Evangeline" (Margaritaville/MCA); **Peter Himmelman**, "Flown This Acid World" (Epic); **Levellers**, "Levelling The Land" (Elektra); **Marvin**, "The Mandolin Man" (Regional/Restless); **Me Phi Me**, "One" (RCA); the **Story**, "Grace In Gravity" (Green Linnet/Elektra); **John Trudell**, "AKA Graffiti Man" (Rykodisc); the **Zoo**, "Shakin' The Cage" (Capricorn) ... Three titles that also deserve attention came out too late in the year to be considered "overlooked" at this point: "Black 47," EP

(SBK); **Masters Of Reality**, "Sunrise On The Sufferbus" (Chrysalis); "Praise" (Giant).

FAMILIAR NAMES: Veteran artists, too, can get lost in the shuffle. The following are tasty albums that also missed The Billboard 200 this year: **Joan Baez**, "Play Me Backwards" (Virgin); **Graham Parker**, "Burning Questions" (Capitol); **Kenny Rankin**, "Because Of You" (Chesky); the **Rembrandts**, "Untitled" (Atco/EastWest); **Michelle Shocked**, "Arkansas Traveler" (Mercury); **Jennifer Warnes**, "The Hunter" (Private Music).

Popular Uprisings is prepared by Geoff Mayfield with assistance from Brett Atwood and Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	12	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION
2	1	20	JACKYL GEFFEN 24489* (9.98/13.98)	JACKYL
3	6	18	LEMONHEADS ATLANTIC 82397*AG (9.98/13.98)	IT'S A SHAME ABOUT RAY
4	5	6	STONE TEMPLE PILOTS ATLANTIC 82418*AG (9.98/15.98)	CORE
5	4	10	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT
6	3	9	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
7	8	9	DREAM THEATER ATCO EASTWEST 92148*AG (9.98/15.98)	IMAGES & WORDS
8	9	11	IZZY STRADLIN AND THE JU JU HOUNDS GEFFEN 24490* (10.98/15.98)	IZZY STRADLIN
9	13	16	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
10	7	6	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL
11	12	5	PARIS SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY
12	15	6	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE
13	16	6	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
14	23	16	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
15	11	35	CONFEDERATE RAILROAD ATLANTIC 82335*AG (9.98/15.98)	CONFEDERATE RAILROAD
16	21	3	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX
17	17	7	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*AG (9.98/15.98)	LIFE'S A DANCE
18	22	37	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
19	20	6	DAN BAIRD DEF AMERICAN 26999*/WB (9.98/15.98)	LOVE SONGS FOR THE HEARING IMPAIRED
20	29	29	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable.
 ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	18	15	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC
22	24	3	UTAH SAINTS LONDON 28374*/PLG (9.98 EQ/13.98)	UTAH SAINTS
23	37	10	A LIGHTER SHADE OF BROWN PUMP 19114*/QUALITY (9.98/14.98)	HIP HOP LOCOS
24	35	63	PRIMUS INTERSCOPE 91659*/AG (9.98/13.98)	SAILING THE SEAS OF CHEESE
25	27	7	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME
26	34	17	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT
27	26	9	MOODSWINGS ARISTA 18619* (9.98/13.98)	MOODFOOD
28	—	7	MUDHONEY REPRISE 45090*/WARNER BROS. (9.98/15.98)	PIECE OF CAKE
29	19	64	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
30	14	3	THE Z MORNING ZOO CREW ARISTA 8717* (6.98/11.98)	THE BEST OF...VOL. VIII
31	36	54	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
32	38	40	SMASHING PUMPKINS CAROLINE 1705 (9.98/14.98)	GISH
33	28	13	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
34	40	36	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
35	30	27	2 UNLIMITED RADICAL 15407*/CRITIQUE (9.98/13.98)	GET READY
36	25	35	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND
37	32	6	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE
38	39	37	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
39	10	6	MARY KATE & ASHLEY OLSEN ZOOM EXPRESS 35016*/BMG KIDZ (9.98/13.98)	BROTHER FOR SALE
40	—	22	BLUES TRAVELER A&M 5308 (9.98/13.98)	BLUES TRAVELER



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Patsy Cline, 1993

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VIDEO BUSINESS GETS INTO THE (SISTER) ACT

(Continued from page 3)

tion" behind "Sister Act" gets much of the credit, he adds. "It brought home to novice customers that they could buy this movie, too," in addition to cartoon features like "Beauty And The Beast." Larry Kieves, president of RKO Warner Video in New York, says business "exceeded my moderate expectations," with the 19-store chain finishing the Thanksgiving-Christmas period 25% ahead of early November. The gain last year for the same period was 10%.

Not everyone was smiling. Gary Ross, president of the 250-store, sell-through-only Suncoast Motion Picture chain, reports single-digit comp-store sales gains. "It was OK, not one of the best Christmas selling seasons for us," says Ross. Upset by mass-merchant pricing, he would like studio protection for retailers "who look on video for their livelihood and not to products like Pampers."

Most everywhere else, though, the mood was positive. Ted Engen, president of Minneapolis-based Video Buyers Group, which has 1,000 members in 34 states, puts his year-to-year revenues at 5%-8% above the post-Thanksgiving period in 1991. "Sister Act" was a major contributor. While it performed well as a rental release, sales of the title were so strong "we had customers selling more of it than

"Beauty And the Beast," Engen claims.

Some VBG members boosted their reorders to stay abreast of demand. "Out in Missouri," says Engen, "Liberty Sounds in St. Joseph re-ordered a 48-pack and then started buying 100 pieces at a time."

Vicky Mehring of Tower Video

'The West Coast is still suffering the slings and arrows of recession, & that was reflected in those stores'

in W. Sacramento, Calif., reports the title "did incredibly well and was somewhat of a surprise." Tower also did well with the 50th-anniversary edition of "Casablanca" and the 60th of "King Kong," which Mehring calls "the sleeper hit of the season." With the national economy edging out of a recession that was worse in some areas than others, regional differences were noticeable.

"The West Coast is still suffering the slings and arrows of the recession, and that was reflected in

those stores. The West Coast was on a par with last year. California shoppers seemed more hesitant. The East Coast stores seemed more upbeat and perhaps up over last year," says Mehring, who believes the customers "tended to pick up a second or third title. Overall, we were very pleased with video."

Sell-through carried the day for many of the retailers who also rely on strong rental activity during the long school break. Ann Lief, president of Miami-based Spec's Music & Movies, reports rentals were down "a little from 1992." Meanwhile, she adds, "we sold twice as many of 'Beauty And The Beast' than 'Sister Act,'" two of the chain's best titles.

For the 508-store West Coast Video chain, headquartered in Philadelphia, rentals were down an "abnormal" 6.5% in the three weeks preceding Christmas, says Len Schmidt, business analyst for the company. "But the last week pulled us up. We'll end up about 2% over last year. It saved the entire month."

West Coast's sell-through business probably accounted for 15%-18% share of revenues, about the same as last year. The percentage seems sure to grow, Schmidt says. "More and more of our purchases are being funneled to sell-through purchases," he notes.

LOCAL VIDEO DISTRIBUTORS ON THE ROAD

(Continued from page 11)

time of the acquisition of Video Trend by Major Video Concepts, there was a market-share shake-out, and it's expected again," notes Ingram/Commtron field operations VP Bob Webb.

SERVICE EMPHASIZED

Service, in fact, has become the key to home video wholesaling now that the glory days of retail growth and an expanding pipeline are history. Although some distributors try to sell prospective customers on price, the narrow margins on rental product do not, in fact, allow very much variation in wholesale prices.

"What you see happening are distributors in one of two camps," according to James Ulsamer, marketing VP of Chicago-based Baker & Taylor. "It's either price alone or it's a very broad range of inventory and value-added services." The second, he says, "is our choice and our mission."

B&T opened branches in Hayward, Calif., and Dallas in 1992 to cover areas reached by what Ulsamer calls "a long and expensive journey" from Denver, where B&T already had a warehouse. "Just about every place" is now within two-day UPS delivery from a B&T branch, he believes, but there are "still a number of areas" where full-stocking branches could speed up shipments.

Artec claims the addition of a Salt Lake City office will complete a web capable of servicing 95% of the U.S. within 48 hours. Costs are under tight control, notes marketing VP Bill Boyle, who says the Kansas City distribution center lacks office space for sales reps,

who are expected to work at home.

Keeping overhead down "is critical to our objective of being a low-cost provider," he says. Nonetheless, Artec reportedly is paying top dollar to the 15 sales reps it has hired in recent months, contradicting the view prevalent among other distributors that the company is in financial trouble.

Ingram/Commtron also plans to trim costs even while maintaining regional strengths. According to assistant sales VP David Ingram, the wholesaler will streamline operations by establishing five regional warehouses over the next several years. Unaffected are sales staffs and will-call centers, where retailers can go to buy videocassettes, accessories, posters, etc.

NO STUDIO OBJECTIONS

Distributors might be less inclined to expand if the studios raised any objections. Once upon a time, some did. For two years in the late '80s, for example, CBS/Fox Video would not sell to a new branch where a competitor already existed. RCA/Columbia Home Video took that one step further when it assigned specific territories to distributors after dropping several, as some other studios also did.

Both policies fell as a result of market pressures. "We stood our ground," recalls Sam Puleo, who was FoxVideo's top sales and marketing executive until his retirement last year. "But we were getting complaints that we were the only company that didn't [supply new branches in competitive territories]." Rather than upset whole-

salers, he says, "you do what you have to do to keep your network."

Today, maintains a distributor top executive, "I don't think the studios care. If you make the financial analysis and it's good, who are they to argue?" Program suppliers, he says, are more impressed these days with market share than with uncluttered markets.

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MUSIC RETAILERS ARE CONTENT WITH YULE SALES

(Continued from page 3)

Another big factor this year was Christmas music sales; most chains reported at least three seasonal albums—and some as many as six—in their top 10.

A rundown of comp-store performance at chains shows:

- The 100-unit, Pittsburgh-based National Record Mart enjoyed a 27% increase for the month of December.

- Cambridge, Mass.-based, 23-unit Lechmere enjoyed a double-digit increase for the month through Dec. 27, as did three-unit HMV USA, based in Stamford, Conn., and 64-unit Spec's Music & Movies in Miami.

- The music departments in the 112-unit Best Buy chain, based in Minneapolis, saw CD sales rise more than 30% and cassette sales up by a single-digit percentage.

- Seven-unit Compact Disc World in South Plainfield, N.J., turned in a 9% increase for the holiday selling season, beginning at Thanksgiving.

Other chains enjoyed the following percentage increases: 76-unit Tower Records, West Sacramento, Calif., 8%; 73-unit Central South, Nashville, 6%; 18-unit CML Inc., St. Louis, 5%-10%; 34-unit Harmony House, Troy, Mich., 3%; 38-unit Rose Records/Stirling Ventures, Chicago, 2%.

Some retailers were less specific about their performance. At 340-unit Camelot Music, based in North Canton, Ohio, Lew Garrett, VP of purchasing, says that, since the chain has yet to install its point-of-sale system, "it's very difficult for us to quantify this, but it looks like it was a very, very strong season."

ABOVE EXPECTATIONS

In Milford, Mass., Ivan Lipton, president of the 139-unit LIVE Specialty Retail Group, says the chain's performance was way above expectations. In Albany, N.Y., Jeff Jones, senior VP and CFO at 550-unit Trans World Music Corp., says, "Overall, when we were planning December, we realized we have always had a positive comp-store performance. We entered the month very cautious, and we expected sales to come but to be very late. And that's our findings." He declined to give any more detail, since Trans World is a publicly held company.

At The Musicland Group in Minneapolis, Keith Benson, vice chairman and CFO at the 1,130-unit company, says, "Sales were at an expected lev-

el for December. The holiday selling season had no real surprises for us."

Most newspaper reports say that California continues to be mired in the recession and characterize retail sales in that state as soft. Jim Dobbe, VP of sales merchandise at 314-unit, Torrance, Calif.-based Warehouse Entertainment, declines to specify exact comp-store numbers but adds, "Christmas week made a very strong statement for us. Overall, the Christmas week was the most optimistic period we have seen in the last six weeks. It brings us a long way from where we were 10 days ago." He labels Dec. 24 as the biggest day for sales volume in the company's history.

STORM HURTS NORTHEAST

In the Northeast, a storm on the weekend of Dec. 11 cost some sales that were never made up completely, retailers complain. But Dave Curtis, group marketing manager at Lechmere, notes, "From the 13th on, business was really spectacular."

As for the usual last-minute rush, Benson says, "We had a big last-minute surge of shopping and that was

pretty much what we expected to see." On the other hand, Compact Disc World president David Lang says he was holding his heart. "Sales absolutely came in the last week, and up until then I was real worried."

TV advertising worked for some chains. For example, Spec's success is attributed partly to direct-mail fliers and TV ads, both of which offered discounted front-line titles.

"We had a TV campaign in north Florida," says Randy Morris, senior buyer for the 64-unit chain. "We're pretty well established everywhere

[in the state], but we're a little better established in south Florida. So we decided to hit a little bit harder on television upstate."

Similarly, Harmony House's VP of retail operations, Chuck Papke, notes, "We did our biggest ever television campaign this year, and it seemed very successful. We expect to continue this week and hopefully outperform '91 over the next few days." The TV blitz, which spotlighted discounted titles, also featured many of Harmony House's employees.

Billboard.

FOR WEEK ENDING JANUARY 9, 1993

		Top Christmas Albums™	
THIS WEEK	LAST WEEK	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
		★★ NO. 1 ★★	
1	1	AMY GRANT HOME FOR CHRISTMAS ▲	A&M 0001* (10.98/15.98)
2	2	VARIOUS ARTISTS VERY SPECIAL CHRISTMAS 2	A&M 0003* (10.98/15.98)
3	4	GARTH BROOKS BEYOND THE SEASON ▲²	LIBERTY 98742* (10.98/15.98)
4	3	NEIL DIAMOND CHRISTMAS ALBUM ●	COLUMBIA 52914* (10.98 EQ/15.98)
5	7	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS ▲²	A&M 3911 (9.98/15.98)
6	5	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS ▲²	AMERICAN GRAMAPHONE 1988 (9.98/16.98)
7	6	MANNHEIM STEAMROLLER CHRISTMAS ▲²	AMERICAN GRAMAPHONE 1984 (9.98/15.98)
8	8	NAT KING COLE THE CHRISTMAS SONG ●	CAPITOL 46318* (6.98/10.98)
9	9	JOHN TESH A ROMANTIC CHRISTMAS	GTS 4569* (9.98/16.98)
10	12	GEORGE WINSTON DECEMBER ▲	WINDHAM HILL 1025 (9.98/15.98)
11	11	BARBRA STREISAND CHRISTMAS ALBUM ▲³	COLUMBIA 9557* (5.98 EQ/9.98)
12	14	VARIOUS ARTISTS HANDEL'S MESSIAH: A SOULFUL CELEBRATION	QWEST/REPRISE 26980*/WARNER BROS. (12.98/17.98)
13	10	THE CARPENTERS CHRISTMAS PORTRAIT ●	A&M 5173* (8.98/13.98)
14	13	BING CROSBY MERRY CHRISTMAS ●	MCA 31143* (11.98 CD)
15	19	SOUNDTRACK HOME ALONE 2: LOST IN NEW YORK	FOX 11000*/ARISTA (10.98/15.98)
16	18	VARIOUS ARTISTS 50 ALL-TIME CHRISTMAS FAVORITES	MADACY 10* (7.98/11.98)
17	21	AMY GRANT CHRISTMAS ALBUM ▲	REUNION 24397*/Geffen (9.98/13.98)
18	16	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431* (8.98/16.98)
19	17	CROSBY/SINATRA/COLE IT'S CHRISTMAS TIME	LASERLIGHT 15152* (4.98/6.98)
20	23	SOUNDS OF BLACKNESS THE NIGHT BEFORE CHRISTMAS... A MUSICAL FANTASY	PERSPECTIVE 9000*/A&M (9.98/13.98)
21	15	JOHNNY MATHIS MERRY CHRISTMAS ▲²	COLUMBIA 8021* (5.98 EQ/9.98)
22	20	THE TEMPTATIONS GIVE LOVE AT CHRISTMAS ●	MOTOWN 5373* (5.98/9.98)
23	—	TAKE 6 HE IS CHRISTMAS	WARNER BROS. 26665* (9.98/13.98)
24	22	LUCIANO PAVAROTTI O HOLY NIGHT ▲	LONDON 414 044 (9.98/15.98)
25	—	CHIEFTAINS BELLS OF DUBLIN	RCA VICTOR 60824* (9.98/13.98)
26	28	ANNE MURRAY CHRISTMAS WISHES ▲²	CAPITOL 16232* (6.98/10.98)
27	25	THE MANHATTAN TRANSFER CHRISTMAS ALBUM	COLUMBIA 52968* (9.98 EQ/15.98)
28	30	VARIOUS ARTISTS CHRISTMAS ALBUM	COLUMBIA 30763* (6.98 EQ/9.98)
29	—	VARIOUS ARTISTS WINTER SOLSTICE III	WINDHAM HILL 1098* (9.98/13.98)
30	29	ELVIS PRESLEY ELVIS' CHRISTMAS ALBUM ●	RCA 5486* (7.98)

○ 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, Inc.

ALBERT KING

(Continued from page 16)

named artist. "We've lost a great talent and I will miss him."

Eric Clapton, Jimi Hendrix, Billy Gibbons, and Stevie Ray Vaughan were among the many rock guitarists King influenced; his songs were covered by the likes of Cream, Free, John Mayall, and the Electric Flag.

King's survivors include his wife Glendle, daughters Evelyn Smith and Gloria Randolph, son Donald Randolph, sister Elvie Wells, eight grandchildren, and 10 great-grandchildren.

Leiber & Stoller's Protest Vs. Parody Aids Dutch Act's Sales

■ BY WILLEM HOOS

AMSTERDAM—Songwriters Jerry Leiber and Mike Stoller have protested against a Dutch cabaret artist covering one of their songs.

Their refusal to allow TV star Paul De Leeuw to change the song came too late to stop it from being distributed. However, the attendant media attention produced better than expected sales figures.

De Leeuw, famous in the Netherlands for his risqué and outspoken chat and comedy shows, recorded a Dutch-language version of Leiber & Stoller's "Is That All There Is" for his second solo album in July.

The Dutch lyrics that De Leeuw put to the song were humorous and potentially shocking, although he left the chorus of "Is That All There Is" in English.

The songwriters' refusal to allow the version sparked a media campaign that has helped the album move 40,000 copies in just more than a month.

In mid-October, an executive of De Leeuw's VARAgram label (a pun on the name of a key broadcaster) approached Warner Basart Music Publishers, which holds the rights to the song in Holland, with a view to using it on the Sony produced and marketed album.

Warner Basart GM Hans Marx faxed a rough translation of the cover version and background on De Leeuw to Ed Arrow, VP of business affairs at Leiber & Stoller Music in L.A.

On Nov. 11, nine days after De Leeuw had released his album, Arrow sent a fax back to Warner Basart saying Leiber & Stoller refused "for obvious reasons" to let De Leeuw record the cover.

On the same day, Marx sent a second fax to Arrow, again asking for permission, backing it up with details about De Leeuw's status in the Netherlands.

Arrow's response the next day insisted "Leiber & Stoller feel that the lyrics would damage the original song." However, the album had already been out a week.

To avoid legal action, Sony Music Holland approached De Leeuw's management and VARAgram and a joint decision was made to release the album without the song.

De Leeuw said he was "very sorry" he hadn't asked permission in time to record the song. The new album was released Dec. 4, and De Leeuw's management says some 20,000 copies were sold of the first version.

Ruud Roeben, senior product manager of Sony Music Holland, says the issue gained prominent media coverage in the Netherlands. "Consequently, it stimulated sales of the album."

The first 20,000 copies of De Leeuw's album are expected to become collectors items in Holland.

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ENTERTAINMENT MOGUL STEVE ROSS LEAVES BEHIND LEGACY OF HIS SUCCESS

(Continued from page 7)

for the first nine months of 1992. Moreover, joint ventures formed in 1991 with C. Itoh and Toshiba raised \$1 billion, enabling Time Warner to pay down its debt to a manageable level without spinning off core businesses.

"From a practical point of view, Ross did the hard work to set up the strategic partnerships to get the balance sheet back on track, and all of the business keeps on going well," says Keith Benjamin, a senior entertainment analyst with Ladenburg, Thalmann & Co. "The only laggard is publishing, but even that's turning around."

Benjamin, who believes Time Warner stock is undervalued, sees a lot of upside in the company's integration of home entertainment media. "Time Warner defines the ultimate multimedia company," he says. "If we have a home in five years that

has a TV set with a cable-converter box that's really a computer and 500-plus channels of cable programming, Time Warner is uniquely positioned not only to provide that highway but to provide the programs and services into the home. All they have to do is sit back and let those businesses grow."

BUSINESS TALENT

Ross' fascination with new technology was less apparent than his business talent at the beginning of his career. Starting out at his father-in-law's funeral parlor in the late '50s, the Brooklyn, N.Y.-born entrepreneur had by 1962 assembled a public company, the Kinney Service Corp., that included parking lots, a car-rental firm, and an office-cleaning business. Then, as the '60s ended, Kinney made a quantum leap into the entertainment world by acquiring Warner-

Seven Arts, which included Atlantic and Warner Bros. Records and the Warner studio. A year later, he bought Elektra Records from label founder Jac Holzman.

Ross' vision of the future really surfaced in the mid-'70s, when his company, now named WCI, began acquiring cable systems and launched QUBE, the first interactive cable system. In 1979, believing home video was about to explode, Ross started Warner Home Video. The same year, WCI formed a joint venture with American Express, Warner Amex, which started Nickelodeon, The Movie Channel, and MTV. All three became successful ventures but eventually ended up under other ownership, due to WCI's disastrous fling with Atari videogames in the early '80s.

Morgado remembers the company's cable area was losing money when he joined the company in 1982. Ross, he said, felt that what the cable business then needed was more and better programming; from his viewpoint, therefore, MTV was founded as much to jump-start WCI's cable operations as to give its music business a much-needed boost.

"[Ross] believed that what was going to drive cable penetration was software product," Morgado recalls. "So [the fact] that MTV became supportive of [WCI's] music business was part of his overall interest in creating software products that would drive cable penetration. . . . Later on, he really regretted it when we spun off the software part of the cable [business]. At the time, it was a financial imperative in order to solve other problems [i.e., Atari]. It allowed him to free himself of other obligations, to get out of the Warner Amex relationship with American Express, and he had to generate cash to do that." He adds that, while the latter company wished to leave the cable business, Ross wanted WCI to remain in it.

TIME WARNER MERGER

Once Ross got beyond the Atari fiasco and a 1983 takeover attempt by Rupert Murdoch's News Corp., he resumed making new acquisitions, including that of Chappell Music in 1987 and TV production firm Lorimar in 1989. A year later, Time and Warner merged to become the largest media conglomerate in the world.

One of the justifications Ross gave for the merger was that it offered opportunities for synergy among the book, magazine, and pay-TV divisions of Time Inc. and the film and TV production, music, and cable units of WCI. According to Morgado, some of the synergy is beginning to happen; but, aside from some direct-marketing ventures between the Music Group and Time-Life, joint efforts by the formerly separate media companies have remained mostly in the planning stages.

Yet, in some ways, Ross' vision of an all-around, truly international media company is well on its way to fruition. Only 20 years after the founding of WEA International (now Warner Music International), the Warner Music Group has become a major force on the world scene, with 1991 revenues of nearly \$3 billion. Time Warner's film and TV divisions are also major global players, and the fact that the company publishes books, releases home videos, owns HBO (the largest pay-TV outfit), and runs cable systems means it has interests at nearly every stage in the creation and distribution of home en-

tertainment. Moreover, it is now experimenting with a 150-channel, interactive cable system in Queens, N.Y., that could lead to an explosion in pay-per-view revenues.

Ross' successor as chairman of Time Warner is likely to be Gerald Levin, the firm's president and CEO. Levin, a former HBO executive and cable TV pioneer, is reputedly more in tune with Ross' business philoso-

phy than was N.J. Nicholas, whom he replaced in February. As Time Warner president, he has already made his mark in the music business by defending Sire/Warner's right to release Body Count's "Cop Killer."

HUMAN QUALITIES

While paying homage to Ross' extraordinary vision, his colleagues also celebrate his human qualities. "To sum up a relationship with Steve Ross," says Bob Krasnow, chairman of Elektra Entertainment, "he was generous, he was fair, and, most of all, he respected people's talent. He always tried to create an environment that had the feel of a family. . . . There may be other people who are equally gifted as businessmen, but never one as gifted as a visionary."

Henry Droz, president of WEA Corp., says, "He was one of a kind, no question about it. Probably the most underpublicized part of him was his absolute caring for people, his generosity toward humanity. . . . His main contribution to the music business was his role in selecting executives whom he had faith in and letting them to do their thing."

"He always had a saying that there were errors of commission and errors of omission, and that errors of commission can be excused, but errors of omission are inexcusable—that is, not taking advantage of business opportunities."

"What comes to mind is what an incredible loss he'll be to friends and to Time Warner, what a giant he was," says David Geffen, who headed Elektra/Asylum Records in the '70s. "There will never be another quite like him."

While Ross did not closely supervise the company's music operations, he occasionally became involved in artist negotiations, including the Madonna deal and, earlier, the successful wooing of Paul Simon from CBS to Warner Bros.

"As the company grew larger, obviously that kind of involvement became less possible," notes Morgado. "But he was always there. He wanted us to know he'd wade in if it would be helpful in signing or attracting talent."

It was this care and nurturing of his enterprise, more than anything, that makes his top managers believe the company he founded will stay together and prosper. "He laid the foundation," Droz points out. "It's a solid foundation, and we continue to build on the foundation he created."

Ahmet Ertegun Had Complete Faith In Ross

Steve Ross is remembered by Ahmet Ertegun, co-chairman of Atlantic Records, in the following anecdote:

In the early days, after the Kinney Company and Steve Ross bought Warner-Seven Arts, Steve was very much in touch with the record division of the company.

As my contract was about to run out, Steve was very insistent that I stay on, but I had more or less decided that, having sold my company, I would go on to other endeavors.

My previous experience with Warner-Seven Arts had not been brilliant, as there was very little understanding of the music industry among the corporate heads.

So Steve and [Warner executive] Ted Ashley invited me to dinner at the 21 Club and proceeded to try to talk me into staying. During our conversation, I mentioned that I had to go to Madison Square Garden the next day to see a very important group we were recording.

So Steve said, "Oh, you mean Blinc Faith, the group with Steve Winwood and some of Cream, Eric Clapton, and Ginger Baker."

I was dumbfounded that Steve was so up on what was going on. That evening I decided to stay on with Steve, which, as it turned out, was the best decision I ever made.

Only much later did Steve confide in me that the night before, he had been with some young people, probably friends of his son Mark, who had been raving about this newly formed group.

BETWEEN THE BULLETS



by Geoff Mayfield

THE WEEK THAT WASN'T was a huge one for "The Bodyguard" soundtrack. In the week Billboard did not go to press, the Whitney Houston showcase rang up the largest single-week tally in the time The Billboard 200 has been using the SoundScan system. The soundtrack rode a 45% gain over the previous week, which placed its sales in excess of 831,000 units. In doing so, it accomplished another unprecedented feat, winning Top 20 Sales Mover for the fourth straight week. . . . The old record-holder for the biggest week was Guns N' Roses, whose "Use Your Illusion II" moved 770,228 pieces when it debuted at No. 1 in the Oct. 5, 1992, issue. GN'R also held the next-highest tally, because "Use Your Illusion I" debuted that same week, at No. 2, with 685,085 units.

PRICE POINTS: For the last two charts of 1992, there were two \$16.98 list-equivalent CDs—and just one \$13.98 CD—in the top 10, facts that led one of my label sales friends to quip, "Well, so much for price resistance by the consumer, huh?" But, the fact that two \$16.98s chart so high is not necessarily a reliable indicator. After all, both titles—by Michael Bolton and Garth Brooks—were on sale at a large number of stores at the time those charts were compiled. The fact of the matter is that the existence of \$16.98 and \$15.98 CDs at the top of the charts says little about whether the consumer tolerates such price levels. As Sony Music Distribution president Paul Smith so often states, the madness of music retailing is that it's the only industry where the newest, most in-demand items are always sale-priced.

GREEPING HIGHER: To get a better grasp on where pricing is headed, we compared the list and equivalent prices that were in force when Billboard published its first 1992 issue with those that were in place the week of our year-end issue. The number of \$16.98s on The Billboard 200 rose from four to 13 during that time, while the number of \$15.98s jumped from 101 to 124. The number of CDs priced at less than \$15.98 fell from 77 to 53, with the \$13.98 price point—which some distributors are using on developing artists—falling from 75 to 47. The number of premium-priced packages listed at tags higher than \$16.98 fell from 18 in issue No. 1, to 10, in issue No. 52, but that, in part, occurred because fewer box sets made The Billboard 200 in fourth quarter of 1992 than did in the same quarter of 1991.

THE COST SHIFT can also be seen when one compares tape prices. At the start of last year, The Billboard 200 housed 65 cassettes at a \$10.98 list or equivalent, with 110 at the \$9.98 mark. By the end of the year, the ratio had practically reversed, with 109 tapes listed at \$10.98, vs. 75 at \$9.98.

TIMING IS EVERYTHING: Where an album charts in a particular week is a relative accomplishment. If Bruce Springsteen's two 1992 albums had been released one week earlier, and sold the same numbers as they did when they debuted in the April 18 issue, they would have debuted at Nos. 1 and 2. As it was, the titles entered at No. 2 and 3, behind Def Leppard. Also, if Madonna's "Erotica" had been released a week later, and sold the same number it did when it debuted in Nov. 7 issue, she would have entered the chart at No. 1—ahead of, rather than behind, Garth Brooks. . . . 1992 also offered this columnist an intriguing observation about consumer-press music critics. Practically every reviewer I've read preferred Springsteen's "Lucky Town" to "Human Touch," but the public heard otherwise. "Human Touch" stayed on the chart three weeks longer than "Lucky Town," and charted at a higher position for each of the 23 weeks both appeared on The Billboard 200.

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Ringin' Out The Old With A Reasonable Rhyme

Grab your hot toddy and come sit by the fire
And listen to some tall tales just bound to inspire;
A '92 roundup of events mostly federal, official,
Executive, legislative, and also judicial.
Bureaucratic bumbles so lame, they couldn't be fictions
(Though the same can't be said for the '93 predictions).
Apologies to Frost, Robert, and The Bard's 14th sonnet,
But when it comes to good rhyming, Ogden Nash, I'm not on it.
OK, the holidays are here, and everything's glowing,
So get ready, Bill's Fed Ex is about to get going!

First, the Federal Communications Commission:
Chairman Sikes has resigned ('cause there's a new Administration).
All year long they fined stations for emissions judged racy,
Or ribald or vulgar, but were they too hasty?
They said, "That bit's indecent, and that one's not clean;
And Heavens to Betsy, commish, what does *that* joke mean?"

In the quest for clean airwaves, they were close to the brink.
(Apoplectic is the best word to describe them, I think.)
Radio replied, "All of it's legal (and we love our top rating),
Those jokes about girls #%&-ing and guys #*\$XX #%-ating."
Our bet in '93? The commission's indecency retort:
"We might just turn this issue over to the Supreme Court."

It wasn't only at the commission that explicitly caused cave-ins—
Time Warner rolled over after the Vice President's ravin's.
Dan don't like Ice-T, Body Count, nor any tough rapping;
First Amendment-wise, looks like he caught the industry napping.
However, the Supreme Court rejected a Dec. 7 plea of many a ream
That in Florida, 2 Live Crew's "Nasty" is still obscene.

And in two license cases, unrelated, the High Court turned down
Appeals by ASCAP and BMI, which made them wear a frown.
What the court agreed with, about those valued bucks-collectors,
Was that retail stores don't have to pay in the ma-and-papa sectors.
It also agreed that cable folks have a perfect entitlement
To per-program and blanket licenses, so please quit fightin' 'em.

Hey, how about Carla Hills and the USTR's tough inspection?
Got most of the world to promise tougher copyright protection.
China and Taiwan, and Thailand and Singapore;
Why, there's hardly a pirating nation left unscolded anymore!
A replacement for her in the Clinton Administration?
Why not sign up ol' Madonna—have her really chastise 'em!

In the Senate and House there was so much to report:
A sex-crimes porn bill, of the third-party-liability sort,
Was killed in committee (stinking up the joint);
An agreement on how many radio stations (up to an 18/18 point)
A company can accumulate and not bring down the wrath
Of righteous legislators on the regulatory warpath.

Remember the INS visa reforms that had lawmakers wakin' up
When groups started screamin' 'bout artist visas all shaken up?
Well, the lawmakers tinkered, and lo and behold, *voilà!*
Newly demented visa sections of the Immigration Law!
An "O" and "P" slowdown, and it only costs billions
To bring in bands from other lands, be they Poles or Brazilians;
Plus the union consults on every application it can;
Backlog, bucks, and bureaucracy! Washington does it again!

Meanwhile, down at the other end of the avenue Pennsylvania,
Mr. Bush (maybe he was havin' a pen or pencil mania),
Signed off on copyright renewal, but vetoed a motor-voter section.
(If he'd signed them both, might have helped in the election).
The *big* news of course was his scribble on the DART bill this fall;
Wow! The Home Audio Recording Act is now a federal call.
The somber Copyright Coalition got it passed in the Congress;
And then when Bush signed it, they frolicked (how cutely incongruous!)

But the ink hardly dried when a new issue came to light:
The industry's strategic plans for a U.S. performance right.
See, the labels want fees paid for the right to play a platter,
But radio folks go ballistic at mention of the matter:
"What, *us* pay *you*?" they sputter, "you've got to be joking!
Why, without our airplay, your records would be croaking."
But the labels are patient and explain to the jocks:
"Look, you've all already heard about the celestial jukebox;
See, in the age of DAB, we've got to get a fee;
Otherwise, folks'll sit at home and tape it all for free."

Lobbyists have new lists of top mucky-mucks to visit
Now that the Democrats got the call and the Republicans didn't.
They're wading through résumés of those once-politically appointed,
And of now former members of Congress, so sadly disappointed.

Ahem, now, where were we? Oh, yes, happy holiday, good cheer.
From old D.C., y'all have a healthy and exciting Happy New Year!

BILL HOLLAND

The Billboard Bulletin...

EDITED BY IRV LICHMAN

WHITNEY'S NEW WEEKLY WONDER

Bolstering a previous remarkable sales assault (Bulletin, Dec. 19), Whitney Houston last week continued to rack up record-setting album- and singles-sales numbers in connection with her performance in her first feature film, "The Bodyguard." The label says SoundScan numbers show new records for the Arista soundtrack—at 830,000 units—and single ("I Will Always Love You")—topping its previous record of 399,000 with sales of 577,000. Totals to date: more than 5 million for the album and 3.5 million for the single. In the U.K., Houston's single is the first million seller since Bryan Adams' 1991 smash, "(Everything I Do) I Do It For You."

SACEM CHIEF MIDEM'S CHOICE

SACEM president Jean-Loup Tournier has been named as MIDEM's Man of the Year. The award is to be presented Jan. 27 in Cannes by MIDEM Organisation chief executive Xavier Roy.

WRITS CONTINUE IN MICHAEL VS. SONY

More writs have flown in the George Michael/Sony saga. This time two high court writs have been filed against Sony Music Entertainment (U.K.), in respect of allegedly unpaid royalties. One from Michael alleges he and former Wham partner Andrew Ridgely are owed \$1.46 million in royalties. A Michael-only writ claims \$590,000 from the "Faith" album.

SEE CRUTCHFIELD TO MCA PUB POST

Bulletin hears Jerry Crutchfield is returning to MCA Music as president of the publisher's Nashville unit. Crutchfield, who worked as MCA Music's Nashville man for almost 20 years beginning in the mid-'60s, recently left Liberty Records there. At MCA in Nashville, VP/GM Steve Day will stay on, reporting to Crutchfield, who, in turn, reports to New York-based MCA Music president John McKellen.

MORTLOCK EXITS EAST WEST

Phil Mortlock has resigned as managing director of East West Records Australia after 18 years with the Warner operation there. His is the first senior executive departure since Brian Harris took over as chairman of Warner Music Australasia earlier this year... Maurice Oberstein may have handed over chairmanship of PolyGram U.K. to Roger Ames, but he continues to acquire other responsibilities. In addition to supervising PolyGram companies in Australia, New Zealand, and Canada, he is now responsible for its affiliate in India.

KOHN STEPS DOWN AT WB/CHAPPELL

After 55 years in the entertainment industry—his last 23 with Warner/Chappell Music—Al Kohn is stepping down as VP of licensing, effective Jan. 1. Kohn says he'll consult and "[preserve] some of my past experiences and

thoughts about this wonderful business into writing." He and his son Bob have just had their "The Art Of Music Licensing" published through Prentice Hall Law & Business... Billy James has resigned as publicist for the L.A. chapter of NARAS to move to Redwood City, Calif. He can be reached at 415-366-1017.

THEIR FAVORITE MUSICALS

RCA Victor is beefing up its already considerable cast-album catalog with a recording of the musical "My Favorite Year," which opened Nov. 9 at Lincoln Center in New York. It also plans release of a recording of Maury Yeston's "Phantom," a show written before you-know-whose version that has been playing dinner theaters. On the video end, look for releases on the recording session for the new "Guys & Dolls," which had a showing this month on PBS stations, and last June's Carnegie Hall benefit gala celebrating Stephen Sondheim.

SAMPLE THE MUSIC & SOUND

Messidor is a German jazz and Latin label offering a 14-track sampler album, "United Artists Of Messidor," in all formats with the exception of analog cassette. Due Jan. 15 through Ronder distribution, the album will appear on DCC and MD, while also making an appearance on CD and, in a run of 1,000 pieces, audiophile vinyl.

Chart Champs Strut Staying Power

SIGNING ON: Chartbeat has been a must-read for me ever since Paul Grein initiated the column on March 28, 1981. Now I feel like Jay Leno, stepping into some mighty big shoes. So with a tip of my new Chartbeat hat to Paul for keeping us informed and entertained these last 11 years and nine months, I'm looking forward to having fun and exploring the human stories behind the statistics.

When Paul wrote the first Chartbeat, Blondie made a surprising leap from No. 6 to No. 1 with "Rapture." Only one artist represented in that week's top 10 is in this week's top 10. Dolly Parton was No. 7 with "9 To 5." This week her composition "I Will Always Love You," recorded by Whitney Houston, is No. 1 for the seventh week in the U.S. and the fifth week in the U.K. But there's even better news for Parton: Her song is the No. 1 single of 1992 in Great Britain. The race was decided in the closing days of the year; Snap's "Rhythm Is A Dancer" was out in front but had to settle for the runner-up position.

DARLENE LOVE is back on the Hot 100 after an absence of 29 years and four months. That's the longest gap between hits in the history of the Hot 100. To put this in perspective, the last time Love was on the chart was the week President Kennedy was assassinated. This week she's No. 83 with "All Alone On Christmas" from the "Home Alone 2" soundtrack. Ironically, Love is probably best known for her recordings on Phil Spector's "A Christmas Gift For You," although none of those songs ever charted.

Love, who first appeared on the Hot 100 the week of Sept. 8, 1962, as the uncredited lead vocalist on "He's A

Rebel" by the Crystals, now has the longest span of chart hits in the rock era for a female artist. The rock-era artist with the longest chart span is Paul Simon, with a 33-year run from "Hey, Schoolgirl" to "The Obvious Child." The rest of the top 10: Roy Orbison, 32 years and 11 months; Ray Charles, 32 years and four months; Smokey Robinson, 32 years and one month; B.B. King, 31 years and eight months; Dion, 31 years and three months; Ronald Isley, 30 years and nine months; Darlene Love and Little Richard (tie), 30 years and four months; and Tina Turner, 29 years and five months. If the list is expanded to include pre-rock-era artists, Louis Armstrong and Nat King Cole would make the grade.

Love is one of three artists on this week's Hot 100 who first charted in the '60s. Eric Clapton, No. 23 with "Layla," made his first appearance on the Hot 100 25 years ago this week when "Sunshine Of Your Love" by Cream debuted at No. 74. And Ted Nugent, now a Damn Yankee, was in the Amboy Dukes when he debuted June 29, 1968, with "Journey To The Center Of The Mind."

REBA McENTIRE's "It's Your Call" moves to No. 12 on The Billboard 200 in its second week on the chart. That's a new career peak for McEntire, whose previous highest-charted album was "For My Broken Heart," which went to No. 13 in November 1991.

If you still have holiday lights on the roof, take note: Amy Grant remains in the top 10 with "Home For Christmas," but "A Very Special Christmas 2" falls to No. 11 and Garth Brooks and Neil Diamond plummet from the top 10 with their seasonal efforts. Maybe it's time to recycle that tree.

CHART
BEAT



by Fred Bronson

Gene Loves Jezebel

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ELVIS COSTELLO AND THE BRODSKY QUARTET



Michael Thomas: Violin Ian Belton: Violin Paul Cassidy: Viola Jacqueline Thomas: Violoncello Elvis Costello: Voice

THE JULIET LETTERS

"I first saw the Brodsky Quartet play at the Queen Elizabeth Hall, London, in 1989. They were giving a series of concerts in which they were to perform all of the string quartets composed by Dimitri Shostakovich....I recall running out of a BBC television studio where I had anxiously completed a programme presenting the album *Spike* in order to get to the last concert on time. Such was the impact of these performances.... Over the next two years we went to see the Brodskys play some wonderful music: Haydn, Schubert, Beethoven and Bartok. Little did I suspect, but members of the Quartet had been to my London concerts during the same period. Somehow the connection was made. We exchanged letters and recordings, and finally arranged to meet after their next London appearance. It was after that lunchtime concert in November 1991 that we began our collaboration.

"At first we just talked and talked and... talked. This led to several informal musical sessions. We looked at the characteristics of the music that we loved and admired. The Quartet played pieces, I played songs, sometimes we listened to records. Naturally, some of the music introduced was unfamiliar, but this only added to the number of possibilities. Soon our own ideas began to emerge.

"We wanted to explore the under-used combination of voice and string quartet, but were anxious to avoid that junkyard named 'Cross-Over.' This is no more my stab at 'classical music' than it is the Brodsky Quartet's first rock and roll album. It does, however, employ the music which we believe touches whichever part of the being that you care to mention."

—from liner notes by Elvis Costello

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