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FOLLOWS PAGE 54

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 25, 1992

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FEBRUARY 25TH IN AMERICA.
On Atlantic.

Music's AIDS Victims Suffer Silently Lack Of Adequate Support Services Seen

BY LARRY FLICK
and SUSAN NUNZIATA

NEW YORK—The recent death of Freddie Mercury has focused new music industry attention on the AIDS epidemic. But for the many in the industry who are openly or privately suffering from the disease, it has long been a devastating reality.

Although the music industry is considered to be progressive-minded and has raised millions to fight AIDS, its members who are suffering from the disease say they face many of the same fears of going public with their condition as persons in other walks of life. The music business also seems to be lagging behind other entertainment fields in providing support services for AIDS victims.

Most record company employees contacted for this story would offer their perspectives about living with AIDS only under condition of anonymity. Several say they are hiding their HIV status for fear of being ostracized or terminated.

"I don't think they could get away with firing me if they found out that I am HIV-positive, but it would sure make life hell here for everyone involved," says one major-label employee. Another notes, "I don't know what I am going to do once I start to

show symptoms. I need the paycheck. I need the insurance."

Insurance coverage generally is not a problem for those employed by major labels; the majors contacted by Billboard say they have provisions for AIDS in health contracts and insurance policies.

"To BMG, AIDS is no different than any other serious, life-threatening illness," says Trish Heimers, VP of communications at BMG Music. "We treat AIDS with the same respect for the individual, their family, and their career as we do cancer, leukemia, or any other life-threatening illness."

However, people who are employed by independent labels or those who work in other areas of the music industry are not quite as fortunate.

Insurance is a particular problem in the dance music community, which

has been especially hard hit by the disease. Club DJs are rarely insured by venue owners—although a recently formed national DJ association is trying to change that (Billboard, Dec. 7). And none of the dance-oriented independent labels contacted by Billboard offer even minimal medical insurance—much less provide assistance in tending to HIV-related illnesses.

"We do the best we can to take care of people on a case-by-case basis," says Mark Finkelstein, president of Strictly Rhythm Records. "Because of the cost, providing private insurance at a small company such as ours is extremely difficult. All of our employees are currently insured through a spouse or are self-insured. It's a shame, but our hands are tied."

It is impossible to estimate how

Japan's FM Dial Tunes Into Tastes Of Young & Affluent

BY STEVE McCLURE

TOKYO—Japan is a crowded country. Trains, streets, even graveyards are packed to capacity. But there is one place where you'll find room to spare: the FM dial.

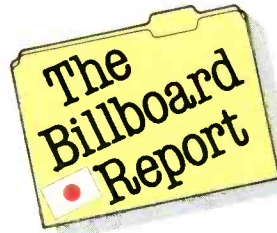
In a nation of 123 million people, there are only 36 FM stations. Tokyo, with a population of 12 million, is served by just seven FM outlets.

That is still an improvement over the situation a decade ago, when the Japanese capital had only two FM stations: semipublic NHK FM

and privately owned FM Tokyo.

However, since the Ministry of Posts and Telecommunications' decision in the mid-'80s to grant more station licenses, there has been a revolution in the world of Japanese FM. The new stations use formats modeled on U.S. outlets like KTUV (The Wave) Los Angeles, play more foreign music, and make liberal use of the English language.

That is not to say such features were unknown before stations like Tokyo's J-WAVE came on the



POPULAR • UPRISINGS

Ned's Atomic Dustbin Detonates Nationwide

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No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ ALL 4 LOVE COLOR ME BADD	(GIANT)
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★ ROPIN' THE WIND GARTH BROOKS	(CAPITOL)
HOT R&B SINGLES	
★ KEEP IT COMIN' KEITH SWEAT	(ELEKTRA)
TOP R&B ALBUMS	
★ DANGEROUS MICHAEL JACKSON	(EPIC)
HOT COUNTRY SINGLES	
★ STICKS AND STONES TRACY LAWRENCE	(ATLANTIC)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND GARTH BROOKS	(CAPITOL)
HOT DANCE CLUB PLAY	
★ JUST A TOUCH OF LOVE C&C MUSIC FACTORY PRESENTS ZELMA DAVIS	(COLUMBIA)
HOT DANCE SALES	
★ THE COMFORT ZONE VANESSA WILLIAMS	(WING)
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★ FANTASIA	(WALT DISNEY HOME VIDEO)
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1981 GRAMMY NOMINATIONS

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Luck Of The Draw

RECORD OF THE YEAR

"Something To Talk About"

BEST POP VOCAL PERFORMANCE, FEMALE

"Something To Talk About"

BEST ROCK VOCAL PERFORMANCE, SOLO

Luck Of The Draw (Album)

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

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-Elysa Gardner Rolling Stone

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RECESSION-PROOF ROCK



PHASE 1
THE RECORD
 "Roll The Bones"
#1 LP AT ROCK RADIO
 "Roll The Bones"
#3 DEBUT-BILLBOARD TOP 200 ALBUMS
 "Dreamline"
#1 MOST REQUESTED SONG AT ROCK RADIO
TOP-10 LP SALES!

PHASE 2
THE TOUR
 "Roll The Bones"
TOP 10 TRACK AND LP AT ROCK RADIO
 "Roll The Bones"
VIDEO-ACTIVE ROTATION ON MTV

PHASE 3
THE STORY CONTINUES
 "Ghost Of A Chance"
THE TRACK THAT ROCK RADIO DEMANDED!
 "Roll The Bones"
TOP-5 LP AT ROCK RADIO

TOUR:
 HAMILTON, ONT ROCHESTER, NY PITTSBURGH, PA CHICAGO, IL
 MINNEAPOLIS, MN ST. LOUIS, MO NORMAL, IL MILWAUKEE, WI
 DETROIT, MI CLEVELAND, OH PHILADELPHIA, PA NEW YORK, NY
 NEW YORK, NY WORCESTER, MA BUFFALO, NY TORONTO, ONT

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DCC Technology Is Hot Topic At Winter CES Philips Reveals Plans For September Launch

■ BY SUSAN NUNZIATA

LAS VEGAS—The Winter Consumer Electronics Show here Jan. 9-12 focused on Philips' new digital compact cassette technology. In addition to displays and demonstrations of hardware and tape, the show was also the site of the first formal meeting of the DCC Group of America.

At a Jan. 8 press conference dedicated primarily to its CD-interactive technology, Philips announced its plans for a mass DCC launch in September at a list price of \$700.

Philips, Marantz, Tandy, Panasonic/Technics, BASF, Memtek, and TDK were among those hardware and tape manufacturers displaying or demonstrating DCC. Also on display were a number of prerecorded DCCs, including material from artists such as Phil Collins on Atlantic, Tom Petty, Bobby Brown, and Heavy D. & the Boyz on MCA, the Eurythmics on RCA, and various PolyGram-affiliated artists such as Van Morrison and U2.

However, according to Christian Jorg, manager of new technology at BMG, the DCC software was for display purposes and is not necessarily intended for introduction.

Philips is predicting that 500 prerecorded DCC titles will be available in September, and most of the duplication is being done at PolyGram's pilot plant in the Netherlands. However, sources say BMG expects to be up and running with DCC duplication at its Sonopress plant in Weaverville, N.C., by year's end.

According to BMG's Jorg, that company will have about 70 DCC titles available for the September launch. Although Sony Music is not represented on DCC Group's board of directors, the company is a member of the group. "The software side is definitely going to be part of it," says Bob

**BILLBOARD'S CES COVERAGE
CONTINUES ON PAGES 56 & 61**

Sherwood, VP of sound technology marketing with Sony Software. He did not have details on the numbers of titles that company would introduce, and executives from the other major record companies were unavailable for comment at press time.

The Philips DCC marketing plans are about six months behind the original launch date of April 1992, and the \$700 price point is about \$100 higher than was first discussed (Billboard, Feb. 16, 1991).

Philips says it plans to make models available for evaluation and in-store demonstrations beginning in April, but these units will not be available for sale. The company will start what it terms a "prelaunch" period, with limited sales, from June to August.

"The reason to go with a mass shipment in September is that at that time we will have a well-balanced volume of both hardware and prerecorded software titles available," says Frans Schmetz, VP of audio marketing with Philips Consumer Electronics, Knoxville, Tenn. "If we had launched in June we would not have had

(Continued on page 85)

R.I. Retailers Receive Burning Threat Over 'Jungle Fever' Vid

■ BY EARL PAIGE

LOS ANGELES—Video retailers throughout New England are on the alert after a widely publicized threat to burn crosses in front of stores stocking the movie "Jungle Fever."

The Spike Lee film, which was to be released Jan. 16, centers on the tensions created by the relationship of a black man and a white woman.

While the threat seems isolated to Rhode Island, Robert Sasso, chief of police in Central Falls, R.I., says, "We think most major video stores in the area received the letter but [only] a few will come forward. They're afraid, they don't want to scare away customers."

Local police officials are coordinating

an investigation with state police, the state attorney general, and the FBI, Sasso says.

One Rhode Island chain, Northstar Entertainment, reports that eight stores received letters Jan. 4.

"We are taking this very seriously," says Wayne Mogul, branch manager of Star Video Entertainments, Hopkinton, Mass., branch, and head of the New England chapter of Video Software Dealers Assn.

An executive at MCA Universal Home Video here says MCA is still evaluating the situation.

To compound the situation, one dealer in Pawtucket, R.I., received a second letter threatening violent action "if we do

(Continued on page 85)

THIS WEEK IN BILLBOARD

LOU REED CONJURES 'MAGIC & LOSS'

While his new album takes listeners step by step through a person's death, Lou Reed sees it as "a very positive, uplifting record." Chris Morris talks with the singer/songwriter. **Page 14**

THE BRANSON BROUHAHA

Branson, Mo., has the country—and the country music business—buzzing over its highly publicized rise as a live-music showcase. Edward Morris explores the cries of "competition!" rising from 'round Nashville (page 28). And Sean Ross assesses the area airwaves (page 68).

HEAD OF THE CLASSICAL CLASS

"Mozart is back in contention," reports Is Horowitz in his analysis of the 34th annual Grammy Awards classical nominations, which appear in full this week. **Page 33**

BAND AID CLOSSES SHOP

The Band Aid project was meant to last seven weeks, but seven years and more than \$144 million later the book is only now closing on the global music industry's biggest charity undertaking ever. Jeff Clark-Meads reports. **Page 40**

HOME IS WHERE THE FILMS ARE

A recent survey found 67% of the people polled giving the thumbs-up to watching a movie at home rather than going to a movie theater. Jim McCullaugh has the story. **Page 56**

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China Hears U.S. Plea: Protect C'rights

■ BY BILL HOLLAND

WASHINGTON, D.C.—The People's Republic of China, after exhaustive last-minute, extended trade negotiations here, is expected to accede to U.S. demands that it offer U.S. record companies full international-level copyright protection, including rights to prohibit rental of U.S. sound recordings.

Also involved is protection of U.S. movies, home video, computer software, and books.

If the Chinese negotiators do not agree to the protection level demanded, China will face imminent U.S.

trade retaliation.

China has been called "one of the worst pirate countries in the world" by the International Intellectual Property Alliance.

Although China's copyright law went into effect last year, it did not offer protection for foreign works. Following a breakdown in talks last November, U.S. trade officials put the nation on a sanctions list with the threat of multimillion-dollar tariffs on Chinese goods.

China, early in the talks here, threatened to counter by placing tariffs of \$1.2 billion on U.S. goods.

The U.S. loses \$418 million a year

due to Chinese copyright piracy, according to figures from IIPA.

Although record piracy losses total \$16 million in official records, Neal Turkewitz, VP of international at the Recording Industry Assn. of America, explains that the figure represents only lost licensing fees from pirated product in the huge black market in China. Few sound recordings from the U.S. are "approved" by Chi-

na.

Turkewitz reckoned that if China lessened its market restrictions, and censorship bans were to be modified, sales "in the first year" could be between \$300 million and \$400 million.

In addition, China is not yet a member of the Berne Convention, the international copyright protection organization. But it has now pledged to
(Continued on page 87)

Poland's Audio Pirates May Face New Copyright Law

■ BY JEFF CLARK-MEADS

LONDON—The Western world's audio piracy capital, Poland, appears to be bowing to U.S. and European pressure and gearing up for a new copyright law.

The international music industry is hoping the proposed new legislation will staunch the flow of unlicensed product from Poland to the lucrative markets of the European Community—especially neighboring Germany—and North America. Such is the potential damage from Poland's illicit trade that the country is the No. 1 priority for IFPI, international label group, and is a major concern to the Recording Industry Assn. of Ameri-

ca.

Polish lawmakers have prepared a second draft of proposed copyright legislation that is believed to be more acceptable to the international music industry than the one on the table last year. The first document would have given protection only to records released after its adoption as law; everything issued prior to that date would have been in the public domain.

In October, U.S. Commerce Secretary Robert A. Mosbacher along with Jack Valenti, president of the Motion Picture Assn. of America, met with Polish president Lech Walesa in Warsaw to state the case for increased ef-
(Continued on page 21)



A Label Of His Own. Polydor president Davitt Sigersen, left, and PolyGram Label Group president/CEO Rick Dobbis, right, congratulate guitarist Carlos Santana on his multi-album recording deal with Polydor/PLG Records. Included in the deal is the formation of Santana's own record label, Guts & Grace. Santana will be the guiding force behind that label and will sign and develop its acts. His debut album for Polydor, "Milagro," is scheduled for release in the spring.

'Background Music' Case Comes To The Fore BMI Plans To Appeal Adverse Rulings To High Court

■ BY EDWARD MORRIS

NASHVILLE—After losing two cases within a month to store chains that used radio broadcasts as unlicensed background music, BMI says it will ask the U.S. Supreme Court to decide the issue. The chains maintained they needed no performing rights licenses to play music this way. BMI contended—unsuccessfully—that they did.

On Dec. 11, the Seventh Circuit Court in Chicago sided with Claire's Stores, which argued that no license was required for its outlets to play radio music on home-type speakers. BMI had appealed to the Seventh Cir-

cuit after a district court made a similar ruling in the case.

In a separate action, Edison Brothers Stores sued BMI, also arguing that no license was required for the same type of in-store radio play. The Eighth Circuit Court in St. Louis handed down a decision in Edison Brothers' favor Jan. 13.

In both cases, the courts appear to have been persuaded that the Sec. 110 (5) exemption in the Copyright Act focuses on the type of equipment used for in-store music rather than on the size or number of stores involved.

Says BMI attorney Gary Ross: "We asserted [the courts] should

have denied the exemption of these parties because Congress didn't intend for retail chains of this size and revenue and number of outlets throughout the country to benefit from what is essentially an exemption that was designed for mom-and-pop operations."

Since both chains used regular home speakers, either freestanding or placed in their ceilings, they successfully argued they were within the law to do so without license.

Left unchallenged, these rulings could cost the performing rights groups millions in revenues since they clear the way for other stores with similar setups to refuse to buy licenses. Although not directly involved in it, ASCAP filed a friend-of-the-court brief in support of BMI in the Claire case.

License fees are determined by store size. Currently, BMI charges \$60 annually for a store with up to 1,500 square feet of floor space. As the size increases, so does the amount of the license—to a maximum of \$480.

A spokesman for BMI concedes it could seek a legal remedy by going back to Congress to tighten the exemption, but he says the immediate aim is to seek relief through the Supreme Court.

In a prepared statement, BMI says the two recent rulings are "distortions of prior case law" and are also "in conflict with other circuit court decisions concerning [the] exemption."

DISNEY CLAIMS RECORD FOR 'FANTASIA'

NEW YORK—Walt Disney Home Video is claiming an industry record by shipping more than 14 million copies of "Fantasia" in the U.S. and Canada. That figure surpasses the previous record held by MCA Home Video's "E.T. The Extra-Terrestrial."

While official numbers have never been released by MCA, the company is believed to have shipped about 13 million copies of "E.T."

The official number on "Fantasia" is 14,169,148, according to Disney. That does not include mail order or club sales, nor the 225,000 laserdiscs sold.

The number also does not include international sales, which, when fully tabulated, are expected to push total shipments of "Fantasia" over the 20 million-unit mark.

"E.T." was initially released in 1988, at a time when the international sell-through markets were in a nascent stage.

The record-setting shipments of "Fantasia" were achieved during the 50-day, limited-availability release. The last day on which the title could be purchased from Disney was Jan. 13, although many retailers still have inventory on their shelves.
PAUL SWEETING

4 Towns Lose Their MTV, Get VJN Instead

■ BY MELINDA NEWMAN

NEW YORK—Sammons Cable, a Dallas-based cable operator of 55 systems in 19 states, has replaced MTV with The Jukebox Network on four of its systems and is looking at others to see where else such a switch might be viable. However, some affected viewers are not taking the change quietly.

Starting Jan. 1, Sammons changed to The Jukebox Network on systems in Vineland, N.J.; Bensalem, Pa.; Bristol, Tenn.; and Johnson City, Tenn. The move affects 109,000 subscribers. According to Sammons VP of marketing Sherry Wilson, the main factor for the change was financial. "We would like to carry services like MTV on an a la carte basis where we would sell it just to those audiences that want to see that kind of service. We're discussing this with all of our basic suppliers as their contracts come up," she says. She estimates the cost would be less than \$1 per month for subscribers.

However, MTV has always been offered as part of a basic cable package and refuses to become a pay channel. "We succeed on the number of eyeballs we have tuned to the screen," says MTV spokeswoman Carole Robin.
(Continued on page 86)

Orion Home Video Feels Sting Of Company Layoffs

■ BY PAUL SWEETING

NEW YORK—Layoffs hit Orion Home Video Jan. 15, along with other divisions of Orion Pictures Corp. The cuts were the first since the company filed Chapter 11 in December (Billboard, Dec. 21).

While confirming the staff reductions, Len White, chairman and CEO of Orion Home Entertainment, which includes the home video division, declines to specify how many employees were let go or the departments affected.

He stresses, however, that the cuts will have no impact on the home video company's operations.

"While we have had layoffs, all essential services remain intact," White says. White says none of the home video division's top executives were among those let go.

In a statement, Orion Pictures Corp. says, "The recent reduction in Orion's overhead is consistent with the company's objectives established several months ago, as reflected in its recently developed business plan."

Orion has been streamlining its operations for several months as part of an effort to overcome its financial problems.

Those financial problems—primarily a cash crisis brought about by its \$512 million debt load—have prevented the studio from releasing

several finished films to theaters. Any further delay in the release of those films could ultimately impact the home video operation by depriving it of titles to release on cassette.

"I was not mandated, as a member of the company's management, to lay people off," White says. "I was requested to evaluate our staffing needs in view of the level of work going on at this time. I made the decision to lay off some employees."

White declines to speculate on the prospects for a takeover of Orion by a combination of Metromedia Co. and New Line Cinema Corp. The two companies have made a proposal to Orion's board of directors and the bankruptcy court that they jointly invest in Orion in exchange for an unspecified equity interest in the reorganized company (Billboard, Jan. 4).

Metromedia is controlled by billionaire John Kluge, who also owns 70% of Orion.

Many industry observers expect that, should New Line/Metromedia obtain control of Orion, Orion Home Video would be shut down and all product would be funneled through New Line Home Video, which is distributed domestically by Columbia TriStar Home Video.

Orion Home Video's next scheduled release is "Mystery Date," due Feb. 27.



“Gloria, we’d like to thank you for your successful Australian sold-out tour. But the critics have beaten us to it.”

PAUL DAINTY CORPORATION AND SONY MUSIC AUSTRALIA LTD.



**ESTEFAN
WOWS SYDNEY.**

Altogether. It was one of the most thrilling stage and lighting shows to grace the Entertainment Centre’s stage.

Without a doubt this powerhouse performer had the crowd in the palm of her hand.

*KATHY MCCABE
Sydney Daily Mirror*

**ENERGY, STYLE AND
LATINO BRAVURA.**

As a capable singer and performer, Estefan’s appeal is understandable and her fans were well-pleased with her generous performance.

But as an extraordinarily packaged, marketed and video-projected product, Gloria has to be seen to be believed.

*VIRGINIA TRIOFT
The Age*

**GLORIOUS ESTEFAN
ROLLS OUT THE HITS.**

“Gloria Estefan and her band, The Miami Sound Machine, proved to a capacity crowd at the Tennis Centre last night that she has the sound of vibrance, joy and good times.

Latin rhythms and power house brass gave way to all the hits as they rolled out tirelessly and energetically.

Overall, a great show. It’s here again tomorrow night and I’m going back for more.

*NUI TE KOHA
Sun-Herald*

**PUTTING ON A SHOW
WORTHY OF HER NAME.**

Everything was delivered with panache and the overall diversity of the show – both visually and musically – was breathtaking.

*BRUCE ELDER
Sydney Morning Herald*

**GLORIA SEDUCES
BRISBANE.**

If there were any members of the audience who had been roped into attending the concert in a bid to pacify partners/children/friends, it is entirely possible they may have walked out at the end of the night bigger fans than the people they accompanied.

Come back soon Gloria.

*RICHARD WALLER
Brisbane Courier Mail*



*Cuts both ways.
Double Platinum.*



*Into the light.
Double Platinum.*

E. Europe Primed To Join Global Entertainment Scene

■ BY PETER M. THALL

On a recent trip to Budapest and Prague to investigate investment opportunities in the entertainment industry, I learned some surprising statistics. There are hundreds of new book and magazine publishing companies in Hungary and dozens of new record companies there and in Czechoslovakia—all established in the last two years. The people are expressing their desire for self-expression in the most concrete, capitalistic terms.

The burst of entrepreneurial activity in Hungary and Czechoslovakia is occurring in a context that promises a renaissance in global arts. So-called world music, recently touted by Western media as a new genre, is just the tip of the iceberg. Photographers and other visual artists, as well as playwrights, are beginning to join the tennis and hockey players, novelists, film directors, and composers who have heretofore managed to point their talents and creations Westward. In the music, literary, and film arenas, these creative citizens of Central Europe not only are seeing opportunities for expression; they are also stimulated by the prospect of being fairly compensated for their efforts for the first time.

They no longer face great risk in spotting these opportunities and acting on them. However, if they

only see the opportunities, they will have achieved in these last heroic months merely a right to dream; if they can figure out how to act on them, they will become entrepreneurs in a global economy.

In Hungary, the energy level of the business community is high. "Wait until next year, I'll have my own company," they say. The Czechoslovaks, on the other hand, barely have their eyes focused on where they are today, let alone where they will be in the future.

This should not be surprising. After all, the Czechoslovakian "Velvet Revolution" did not come without great fear, anxiety, and risk. The hard-liners may be out of power, but the Czechoslovaks are still shaky on their feet only two years after the confrontation between police and students on Narodni Avenue promised that another Tiananmen Square was in the offing.

Despite the differences at this moment in history, however, these two countries share an intriguing common denominator: In both nations, totalitarian regimes were transformed into fledgling democracies with the leadership of artists and the artistic community. The president of Hungary, Arpad Goncz, is the chairman of the Hungarian Writers' Union, and the president of Czechoslovakia, Vaclav Havel, is a playwright; both

are former political prisoners.

These and other artist-politicians are especially well situated to integrate the Western entertainment industry with the efforts of their governments and the initiatives of the hundreds of new arts entrepreneurs. If they take up the challenge and are effective, meaningful relationships will be estab-



'Without security, no one will take the risks that create markets and capital'

Peter M. Thall is a partner in the New York-based entertainment law firm of Levine Thall & Plotkin.

lished both on an artistic and an economic level.

The alternative scenario is a one-sided commerce that will result in the depletion of these countries' hard-currency reserves, resentment toward the West for being greedy and exploitive, and, most problematic, the defection of top talent. Any continued drain of talent will be culturally and economically tragic for those nations. Nevertheless, the artists of these

countries cannot help but contrast their low prospects of rising income (or income commensurate with their contributions) with glorious opportunities in the West. Particularly now that travel restrictions have been broadly lifted, these artists are being tempted to abandon their lands at the very time they are most needed. The

preservation of the voices and values of these countries, as expressed by their creative communities, is necessary for this effort to succeed.

In the coming months, Hungary, Czechoslovakia, and other new players in the region will be looking for foreign investment partners in all areas of entertainment. Those of us who go there today to investigate investment opportunities are privileged to be participating in the privatization of a large portion of the world, one whose intellectual and cultural heritage is among the richest ever known. We can be the mechanism for their change, their reference point for growth.

Of course, without political sta-

bility and economic reform, there can be no policies that will form the basis for a viable business environment; without such policies, there can be no security; and without security, no one will take the risks that create markets and capital. The situation in Yugoslavia, and its impact on other ethnic groups and their champions among the other countries of Eastern Europe, is surely a setback for free enterprise. Nevertheless, in light of the extraordinary popular response to the attempted coup in the Soviet Union and the subsequent demise of the Communist government there, it appears that, in time, the trend toward democracy across the entire region will overcome internal conflicts and that resistance to change will dissipate.

In fact, cultural internationalism and a global lifestyle can reduce conflict among people. Coming at a time when communications have become so sophisticated both in reach and accessibility, the democratization of Central Europe affords the best opportunity in history to employ the universality of the arts and artists in the service of facilitating global relationships and global causes and dreams.

LETTERS

VOICES THAT CARRY

The following article is part of an occasional series by Billboard readers outside of the entertainment industry.

As a fan of "Christian" music, I have been impressed by the recent crossover success of Amy Grant and Michael W. Smith at top 40 radio. I feel that today's youth needs more positive role models like these artists and other "Christian" crossover acts such as Sounds Of Blackness, BeBe & CeCe Winans, and King's X.

However, these artists are the "tip of the iceberg" of potential Christian crossovers; sadly, only Grant has had multiple top 40 hits, and the latter three artists mentioned have yet to crack the Hot 100. There is a vast field of potential crossover hits by artists who are almost unknown outside the Christian music world simply because they are on minor or "indie" labels and are not carried by most major record store chains.

In the past year, I have discovered many intriguing Christian acts that could attract mainstream attention. These include, among others, rap group D.O.C. (Disciples Of Christ); veteran heavy metal band REZ; rock band White Heart; modern rock acts like the 77's and Painted Orange; and house/rap act E.T.W.

Not only do these acts provide positive role models for today's youth, but their music is just as good as, if not better than, that of their secular

counterparts. Also, their lyrics are usually more thoughtful and carry a deeper, more positive message. If more major labels would do what A&M has done for Amy Grant, maybe top 40 would start getting higher ratings and become the diverse format it once was—not to mention the effect that these acts would have on the listeners.

Don't get me wrong, this isn't merely another opinion on how to "improve" top 40, like James Scarpelli's narrow-minded, biased commentary (Billboard, Sept. 28). I enjoy dance music just as much as, if not more than, rock and metal. This is a suggestion on how to improve not only the image of top 40, but of all the other music formats and the music industry as a whole. Artists like Alice Cooper, Madonna, Motley Crue, and New Kids On The Block might carry anti-drug and other social messages in their songs; but most of their music contains nothing positive, and their actions are definitely not positive.

Also, many secular rap and metal acts like Guns N' Roses and 2 Live Crew say nothing but trash in their songs. Ironically, MTV carries the message that "censorship is un-American," yet rudely ignores—and thus censors—most Christian videos, Amy Grant being the only exception.

James McGinnis
York, Pa.

GREAT MUSIC STILL EXISTS

Jeffrey Jolson-Colburn's article, "Recession Or Creative Stagnation" (Billboard, Nov. 2), featured theories by respected industry giants explaining the present lack of record sales. For example: "a lack of great music," "... retailers and radio stations are far too leveraged," "... too much product," "... we're just in a bad cycle right now," "... too many new labels," etc. The bottom line is that the record buyers are not inspired to buy. If they were, you can bet they would find the \$9.98 and then some.

Here are a few theories the industry mavens omitted:

Item: While the major record companies have been developing marketing strategies, demographic studies, and leveraged buyouts, they have not been developing talent. The current structure of A&R signings rewards imitators and discourages innovators. Most everyone in major-label A&R is afraid of taking chances and losing their jobs, so they sign only the most predictable clones they can find. It's not that there is too much product; there are just too many clones. There is great and important music out there, but it is getting the boot because it doesn't conform to present formats.

The labels should stop chasing trends and start making them again. What made the "golden age" of the record business great is that the labels searched for acts with "their own sound." If they

didn't hit the first time out, the company didn't ditch them; they developed them. Nowadays, with narrow format conformity and audio sampling, very few artists have a unique identity beyond their hairstyle, because they sound like formats, not real artists. And if A&R, promotion, or product management drops the ball, the finger is pointed at the artist, and the artist gets canned. How can any artist develop a following with a revolving-door A&R policy?

Item: At a recent NARAS-sponsored seminar of record producers, one Grammy-winning, multi-platinum producer mused about what inspired him to go into the business. To paraphrase: "I used to come home from the record store, put on the headphones, turn out the lights and open my imagination, becoming part of the music. I feel sorry for the kids now who are growing up with MTV, that they can't use their own imagery; it's already prepackaged for them." We are teaching a generation not to listen to and absorb music, but to passively watch it. Therefore, they are not as motivated to go out and buy records.

Item: The death of the single. The "wisdom" was that if you don't give the record buyer a single, he will have to buy the album. Guess what? He doesn't have to buy anything. Once the single dies, can pop radio be far behind? "Overleveraged," my foot! The biggest radio format in New York is oldies, because most of the old-

ies were top-selling singles. It's not just that the "boomers" got old; it's also because the quality endures. If you want real sales, then *get real*: use real singers, real musicians, and real songs, and send those lip-syncing mannequins packing. Just remember, real artists have range and imagination and don't necessarily fit in neat little formats.

Item: Slicing the mainstream record-buying public into narrow "demographically correct" formats has all but killed off pop radio and will never produce a megahit. If the labels kept their eye on the record buyers *with money* (someone with a job who can't sit and watch MTV all day), they would not be in the pickle they're in now. Moreover, once a megahit got those buyers into the stores, they would have the buying power to walk out with some of the "sectorized" products as well.

Music has always been able to rally this country during hard times, and it has been one of our strongest exports. Now, when we need it most, it's broken up into little pieces. The American people, who have been politically and culturally sleepwalking for a decade, are beginning to stir. I pray that the record industry will help sound the wake-up call. Remember what cultural awakening did for record sales in the '60s?

Paul Wickliffe
President
Skyline Studios
New York

cece peniston



CeCe Peniston burst out of the Club scene last Fall with the gold single, "Finally." One of the biggest smashes of 1991, it became a #1 Club single in both Airplay and Sales and propelled 21-year-old Peniston to the top of the pop charts in both England and America. The album Finally fulfills the promise of that single, showcasing her universal appeal as her captivating voice proves perfect for everything from pop hits to soulful ballads. CeCe Peniston is here—finally.

1991 Best Song by The Coast Music, Lyrics by peniston, Produced by Barry Manilow, MCA Records, Inc. (A&M) and Barbara Peniston. Executive Producers: Mervyn Lasker, MCA Records, Inc. All rights reserved. 75021-5381-4/2

finally
it has
happened
to me right
in front of
my face
and I just
cannot
hide it

truer words were never danced to



FINALLY

the debut album, at last
featuring the top 5
gold smash "finally"
75021-2385-1; 75021-2387-4
and "we got a love thang"
75021-1594-4; 75021-2395-4; 75021-2395-1

Artists & Music

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

Blame Enough For All In N.Y. Deaths Report Faults Police, Promoter, Others

This story was prepared by Paul Verna, Trudi Miller, and Janine McAdams.

NEW YORK—A report from the New York City mayor's office about the human crush at a celebrity basketball game on the City College campus that left nine dead blames almost everyone involved in the event, including campus and university officials, student government leaders, New York police, the Emergency Medical Service, and rap promoter Sean Combs, aka Puff Daddy.

The 67-page report, prepared by Milton Mollen, New York's deputy mayor for public safety, reserves its sharpest criticism for the police department, which it says exercised "highly questionable" judgment in responding as the tragedy unfolded. According to the report, one officer referred to the crowd members as "animals."

Mollen's report also blames student organizers of the event for not informing college officials that rap stars would be involved. Officials at City College and the City Univ. of New York are blamed for failing to follow their own security policies. And the Emergency Medical Service is criticized for failing to send an ambulance after an anonymous caller said "people are dying."

The report further criticizes the crowd for lacking self-respect and displaying "a total disregard for one's fellow men and women."

According to the report, promoter Combs failed to ensure adequate security or provide insurance, as stipulated in the contract. The promoter was also blamed for billing the event as an AIDS benefit, when

in fact no proceeds were earmarked for a specific charity, according to the report.

The report appears to spare WRKS (Kiss-FM) New York, which ran advertisements for the event and whose logo appeared on the tickets. The station has repeatedly denied sponsorship of the Dec. 28 event, which was billed as the Heavy D. and Puff Daddy First Annual Celebrity Charity Basketball Game. In addition to rapper Heavy D., it was to have featured such performers as Michael Bivins, Redhead Kingpin, Big Daddy Kane, Phife Dog from A Tribe Called Quest, and members of Boyz II Men, Run-D.M.C., EPMD, the Afros, and Jodeci, as well as MTV's Ed Lover and Todd T (Bill-

board, Jan. 11).

An earlier report on the tragedy, prepared by City Univ. head of security Jose Elique and delivered to university officials Jan. 14, held the college responsible for not properly examining the nature of the event and therefore not anticipating the number of attendees. Elique's report did not blame Puff Daddy or Heavy D.

According to published reports, the Manhattan District Attorney's office, the State Attorney General, the City Council, and the City Comptroller are also conducting investigations into the tragedy.

Puff Daddy and Heavy D. were not available for comment. Calls placed to their attorneys were not returned by press time.

Rock Hall Salutes Rich R&B Roots, Electric Guitar

■ BY THOM DUFFY

NEW YORK—The Rock and Roll Hall of Fame Foundation celebrated the rich legacy of R&B and the rise of the electric guitar at its seventh annual induction dinner, Jan. 15 at the Waldorf-Astoria Hotel here.

The ceremony may be the first to be followed by construction work on the hall itself in Cleveland. Recent resolution of funding issues should lead to a ground-breaking this summer, said foundation chairman Ahmet Ertegun. However, in predinner remarks, Jann S. Wenner, foundation vice chairman and

publisher of Rolling Stone, hedged on that timetable, saying work could begin in early '93.

But both men confirmed that, at the urging of West Coast-based label executives on the foundation's board, the 1993 induction dinner will be held in Los Angeles for the first time.

A number of rock artists who began their recording careers in 1966 were eligible for this year's class of inductees. But hall of fame voters opted instead to honor several older R&B acts, such as the Isley Brothers, inducted by Little Richard, as well as seminal artists like the late

(Continued on page 87)

Sounds Of Simon In S. Africa Compete With Media Din

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—Verbal gymnastics have been the order of the day as those involved with Paul Simon's South African tour interpreted its progress for the media.

The first concert of the two-week tour, held Jan. 11 at this city's Ellis Park stadium, drew a crowd of 45,000—5,000 more than the original ticket allocation for the concert. However, tour associates termed the event a financial disaster. They had hoped for more than 60,000 fans.

The following day's show at the same venue attracted a crowd of fewer than 20,000; for the third show, at Port Elizabeth's St. George's Park, there was a capacity crowd of 15,000.

The one common factor in each of the first three concerts was that the audiences were predominantly white.

This could be ascribed to threats of violence or to the fact that the show tickets were the most expensive ever for a South African stadium concert. This appears to have excluded a large part of the black population.

In addition, Simon's established following in South Africa—that is, the people who buy his records—tends to be white.

Still, London-based promoter Harvey Goldsmith confronted reporters even before Simon took the stage for the opening show and accused them of "destroying the concert" by playing up threats of political violence.

Simon had spent much of the Thursday prior to the Saturday concert in meetings with the Azanian Youth Organization (Azayo), a virtually unknown far-left organization that had initiated protests against the tour. Simon was attempting to de-

fuse threats of violence that had culminated in a hand-grenade explosion outside the offices of the local promoter, Network Entertainment Group.

Simon emerged from a break in the meeting to tell a press conference—delayed by 90 minutes—that the threat of violence was over. Azayo promptly hijacked the press conference and told the media it had given no guarantees about violence. The conference degenerated into farce as reporters literally shouted the Azayo members off the stage.

The Azayo representatives later suggested Simon give two additional concerts under their auspices. At that point, Simon's management curtailed all discussions.

The next day, the leading daily newspaper, The Star, carried the story as its front-page lead under the

headline, "Simon Rumpus Simmers." Later in the day, Azayo warned it had a secret plan to stop Saturday's concert. The Saturday Star carried the story under the headline, "Big Concert Demo Planned."

Ultimately, only about 50 protesters were observed at the event, singing freedom songs and carrying posters bearing such legends as "yankee go home."

Goldsmith declared the event was a disaster and said the press coverage had ensured that no more international tours would come to South Africa.

Reviews of the concert itself were positive. The Sunday press reported on the failure of the demonstrations and quoted an Azayo spokesman as saying the protest had ended early as "a concession to allow the audience to enjoy the show."

Public To Give Stamp Of Approval To Presley Design

WASHINGTON, D.C.—The public will have the final word in choosing the U.S. Postal Service's promised Elvis Presley stamp.

"The American people will decide in seven days of balloting at the end of February," says postal service spokesman Jim Adams. Three million ballot postcards will soon be available at post offices nationwide.

The ballot will offer a choice between two designs selected by a Citizens' Advisory Board of the U.S. Postal Commission.

Any singers, musicians, or music industry folks on the board?

"Not that I know of, no," says Adams.

The stamp is part of a 14-part series on the Legends of American Music due to be released by the postal service between 1993 and 1995.

BILL HOLLAND

Gibson, Easton Are Latest Pop Stars To Try B'way

■ BY PHYLLIS STARK

NEW YORK—Debbie Gibson and Sheena Easton are best known for having a string of chart-topping pop hits. Now, both singers are trying to make a name for themselves among theater audiences with starring roles in Broadway musicals.

Gibson made her debut as Eponine in "Les Miserables" on Jan. 7. Easton debuted as Aldonza in "Man Of La Mancha" in Chicago on Nov. 7. The production is in the midst of a seven-city tour, and opens March 31 on Broadway.

Despite their success in the pop arena, neither performer was handed a Broadway role. Gibson first auditioned for the original cast of "Les Miserables" at the age of 15. Although she did not make the cut, her career took off a year later when her Atlantic Records debut, "Out Of The Blue," was released. When she began performing Eponine's solo "On My Own" during her last concert tour, "Les Miserables" producer Richard Alexander came to see the show and asked her to audition again. This time, at the age of 21, she won the part.

Although Easton was battling a throat infection and

(Continued on page 34)



Debbie Gibson appears for three months in "Les Miserables."



Sheena Easton and Tony Martinez in "Man Of La Mancha," which opens on Broadway March 31.

E = MC²

Excellence = Mary-Chapin Carpenter

2 Grammy Nominations

Mary-Chapin:

It's not the formula. It's the substance, depth and insight of your writing and your passionate performances that continue to thrill and amaze us.

Congratulations on a great year!

- The critical raves for *Shooting Straight In The Dark* from Rolling Stone, Cosmopolitan, Wall Street Journal, New York Times, Los Angeles Times, The Washington Post, CD Review and People.
- CMA Horizon and ACM Best Female Vocalist nominations.
- Your exciting CMA Awards Show performance with Beausoleil.
- Jack Cole's stunning video of "Down At The Twist And Shout," featuring Beausoleil.
- "Down At The Twist And Shout" 2 weeks at #1 on the Billboard Hot Country Recurrent Chart.
- 3 Top 10 Singles.
- Stellar appearances on "Late Night With David Letterman," "Today Show," "Austin City Limits," "American Music Shop," "Nightwatch" and "Hot Country Nights."

Here's our heartfelt thanks for a great year to you and to the other members of the team:

Radio Stations
Video Outlets
Columbia Records
Triad Artists
Shock Ink
Flood, Bumstead, McCreedy and Sayles
EMI Music
Band and Crew
John Jennings, Co-Producer
BIAS Studios, Springfield VA.

We couldn't have done it without you.

Tom Carrico and John L. Sinsor
Studio Ore Artists

Some See 'New Openness' Following Nirvana Success

BY CRAIG ROSEN

LOS ANGELES—The surprise success of Nirvana's "Nevermind" seems to be kicking open the doors to mainstream acceptance for other alternative hard-rock acts.

Although the long-term impact of Nirvana remains to be seen, several label executives and programmers say the group's success already signals a "new openness to alternative rock."

The success of "Nevermind," on DGC, which has sold a reported 2.5 million copies in the U.S. and has spent 11 weeks in the top 10 of The Billboard 200 (reaching the No. 1 spot two weeks ago), may have altered the perception of what constitutes mainstream hard rock. Where leather-clad, big-haired bands with heavily produced albums once ruled the genre, Nirvana—and most other alternative hard-rock acts—shies away from these trappings.

The Seattle area, from which Nirvana hails, has been a hotbed of underground rock activity for the last few years. But it was not until last summer that the no-frills hard rock of the Seattle set began to show signs of commercial acceptance.

Alice In Chains' "Facelift" peaked at No. 42 on The Billboard 200 in July 1991, but the Columbia album remained a steady seller and was later certified gold. (The album re-entered The Billboard 200 three weeks ago.)

Two other Seattle exports, A&M's Soundgarden and Epic's Pearl Jam, have had only marginal success, but both make big jumps on The Billboard 200 this week. Soundgarden's "Badmotorfinger" climbs from No. 92 to No. 72 after 14 weeks, and Pearl Jam's "Ten" jumps from No. 158 to No. 106 in its fourth week. It is at No. 4 on the Heatseekers albums chart.

While the Soundgarden and Pearl Jam albums have been out for several months, they may not have run their course. Videos for Soundgarden's "Outshined" and Pearl Jam's "Alive" are both in Buzz Bin rotation

on MTV. When Nirvana's "Smells Like Teen Spirit" was given similar treatment by the video channel two months ago, "Nevermind" shot into the top 10 of The Billboard 200.

Pearl Jam may also have been given a boost by landing the opening slot on the Red Hot Chili Peppers tour, which also featured Nirvana as a support act.

Alternative hard-rock may get another jolt with the release of writer/director Cameron Crowe's "Singles," a movie about the Seattle rock scene. The Epic Records soundtrack, tentatively set for March, will include cuts from Pearl Jam, Soundgarden, Alice In Chains, and possibly Nirvana.

While the bulk of attention may be
(Continued on page 86)



And The Nominees Are . . . Announcing the nominations for the 34th annual Grammy Awards, from left, are Rick Sanjek, president of the New York chapter of NARAS; Grammy nominees Bryan Adams and Cy Coleman; Ben E. King; Grammy nominees Robert Cliviles and David Cole of C&C Music Factory; Kathleen Battle; New York Mayor David Dinkins; Dizzy Gillespie; Nona Hendryx; and Eddie Palmieri. The nominations were announced at a press conference Jan. 8 at New York's Apollo Theater. The awards will be presented Feb. 25 at Radio City Music Hall. (For a list of the classical nominees, see page 33.)

Warner/Reprise To Handle 4AD Product

BY DEBORAH RUSSELL

LOS ANGELES—London-based modern rock label 4AD Records has entered a licensing pact with Warner Bros./Reprise for the U.S. The deal, effective immediately, will have all new 4AD titles—except releases from acts that have licensing agreements with other labels—distributed through WEA.

4AD acts excluded from the deal include Elektra's the Pixies and the Breeders, Columbia's Ultra Vivid Scene, and Capitol's the Cocteau Twins. 4AD acts Lush and Throwing Muses will remain on Reprise and Sire, respectively.

"4AD has a history of licensing acts on a one-off basis," says Robin Hurley, the label's U.S. managing director. "We thought it was time to consolidate and try to put everything under one umbrella. In other parts of the world, 4AD has a label profile and a style that we would like to see here in the U.S."

The first confirmed releases under the new arrangement include the new album by the Pale Saints and the

Wolfgang Press album "Queer," which features additional tracks and remixes that do not appear on the U.K. version. Both titles are set for April.

Other albums to be scheduled include a retrospective from Birthday Party, plus titles from Swallow, Heidi Berry, Spirea X, and Michael Brook. And while "A Passage In Time" by Dead Can Dance is currently licensed

to Rykodisc, the band's future titles will go through the WEA system on Warner Bros./Reprise.

Hurley projects 4AD will release about eight titles annually, including new releases and catalog items that have never been released domestically. Catalog titles from This Mortal Coil, Dead Can Dance, Colourbox, Throwing Muses, and Matt Johnson
(Continued on page 21)

Davis, Cheng Assume PolyGram Presidential Posts

BY ADAM WHITE

LONDON—PolyGram's latest presidential appointments—those of Allen Davis and Norman Cheng—have grabbed the attention of the international record community.

Davis will join the company as president of Continental Europe, a newly created post in London. He is well-regarded for skills in communication and people management, evident during his 1979-86 tenure as president of CBS Records International. A senior member of his executive team at that time was Alain Levy, now president/CEO of PolyGram worldwide.

Cheng is elevated to president of PolyGram Far East from regional director of Southeast Asia. This post—also newly created—combines responsibility for the company's operations in Japan and Southeast Asia, in an expanded regional office based in Hong Kong. Industry observers say the inclusion of Japan in Cheng's jurisdiction is unusual because he is Chinese. He is, however, seen as a capable executive by those outside and inside PolyGram.

Davis and Cheng report directly to Levy. PolyGram U.K. chairman/CEO
(Continued on page 24)

Sun Ra To Shine On New Jazz Label

BY JEFF LEVENSON

NEW YORK—Sun Ra, regarded by some as an extraterrestrial yet known to others as one of jazz's significant band leaders, is about to serve as the centerpiece attraction for newly formed label Evidence Music. The label has licensed 10 of Ra's titles from Saturn Records, a vanity label owned by the mystical leader yet inactive since the '50s.

Evidence, which will be based in Philadelphia, is the brainchild of former retailers Howard Rosen and Jerry Gordon. Rosen headed Wee Three Records, a 19-store chain operating out of malls throughout Pennsylvania and southern New Jersey; Gordon owned Third Street Jazz and Rock, a high-volume specialty store in Philadelphia.

They plan to launch Evidence by issuing on CD five of Ra's works

this month; the remaining five are slated for release in October. All will feature extensive annotation and packaging design that updates the original artwork; sonic enhancement has been used as needed.

"We believe that Sun Ra is a great artist who should be considered alongside [Duke] Ellington, [Thelonious] Monk, and [Count] Basie," explains Rosen. "If people listen to
(Continued on page 24)

EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram appoints **Allen Davis** president of Continental Europe in London and **Norman Cheng** president of PolyGram Far East in Hong Kong. Davis was president of CBS Records International from 1979-86 and had gone into early retirement until this appointment. Cheng was regional director of Southeast Asia for PolyGram. (See story, this page.)

Larry Stessel is named senior VP and GM of marketing, sales, and promotion for Mercury Records in New York. He was senior VP of marketing for Epic.

Renny Martini is appointed executive VP of Delos in Los Angeles. He was VP of sales for Angel Records.

Carmen Ashhurst-Watson is promoted to president of Rush Communications, parent company of Rush Associated Labels (RAL)/



STESSEL



MARTINI



ASHHURST-WATSON



HUBBARD



COLEMAN



OSBORNE



MENA



BLEIWEISS

Def Jam Recordings, Rush Artist Management, Rush Producer's Management, RSTV and RSVP, in New York. She was president of RAL/Def Jam Recordings. **David Harleston** is promoted to president of (RAL)/Def Jam Recordings in New York. He was VP of business affairs for the label.

EMI Records Group North America in New York appoints **Eliot Selznick Hubbard** senior VP of publicity, **Glynice Coleman** VP of R&B promotion, **Norm Osborne** VP of AOR promotion, and **Michael Mena** VP of alternative marketing and promotion. They were, respectively, VP of publicity for SBK Records, VP of the urban promotion department for EMI Records, VP of AOR promotion at EMI Records, and senior director of new music for SBK Records.

Christopher Roberts is promoted to VP of international marketing for PolyGram Records in New York. He was director of international marketing.

Sony Music International in New York promotes **Marco Bissi**

to VP of marketing, A&R development. He was marketing director, A&R development.

Columbia Records in New York promotes **Steve Berkowitz** to director of A&R/marketing and **Jim Dunbar** director of A&R, East Coast. They were, respectively, director of marketing/development and manager of A&R, East Coast.

DISTRIBUTION. Rick Bleiweiss is appointed senior VP of marketing for BMG Distribution in New York. He was senior VP of sales

and distribution for Arista Records.

PUBLISHING. Elizabeth (Betsy) Anthony is promoted to VP of talent acquisition, West Coast, for MCA Music Publishing in Los Angeles. She was senior director of creative services.

Kerry McCarthy is promoted to creative director of Sony Music International Music Publishing in New York. She was GM of Rhythm King Music in the U.K.

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Nirvana In Tune With Discord; Wyman Walks; Tattoo Talk

AS NIRVANA APPEARED for its second set on "Saturday Night Live" Jan. 11, bassist **Chris Novoselic** twisted before the mike stand and, in a snarling slur, unexpectedly began to sing—"C'mon people, smile on your brother, ev'rybody get together, try t' love one another"—until he was cut off by unapologetic blasts from **Kurt Cobain's** guitar and **Dave Grohl's** drums.

Somehow it was perfect to have these new punk champions of the '90s take a mocking shot at a '60s peace-and-love anthem of their parents' generation. While the band's DGC debut, "Nevermind," stays lodged in the upper reaches of The Billboard 200, the marketing elders scratch their heads—but the young fans understand. Nirvana's brash and smart noise is the music of their lives and these times.

"We didn't do anything. It was just one of those 'get out of the way and duck' records," said DGC president **Ed Rosenblatt** in story on the front of the business section of The New York Times Jan. 13 that attempted to trace the "orchestration" of Nirvana's rise. With due credit to all involved, the music business just wishes it could "orchestrate" such triumphs. The L.A. Times' **Robert Hilburn** one week earlier wrote of the A&R "crapshoots" that pay off with hit albums like "Nevermind." (See *Medialine*, page 67.)

The guys in Nirvana seem to operate on a more instinctual, in-your-face level, as witnessed by their goofing on "Get Together."

Or consider "Endless Nameless," the hidden, uncredited, thrashing track that sneaks up and assaults the listener at the very end of "Nevermind," many minutes after the CD's last listed tune ends. Was this a nod to such famous false endings as "Her Majesty" on the Beatles' "Abbey Road" or previously unlisted tracks such as "Train In Vain" on early copies of the Clash's "London Calling"?

Nah. Nothing so obvious. Asked about the smart-ass move, first noted by the International CD Exchange newsletter, Novoselic responded through Gold Mountain Management that the idea came about (as it has to a number of acts and labels) to have some fun with the CD technology. "Endless, Nameless" was, says Novoselic, just another cool, loud prank.

Which the fans understand.



by Thom Duffy

A STONE Alone: **Mick Jagger**, in a cover profile in the current Vanity Fair to plug his new flick "Freejack," confirms that **Bill Wyman** has left the Roll-

ing Stones.

FURTHER COMMITMENTS: MCA and Beacon Records plan "The Commitments II," a March follow-up to the hit soundtrack from the **Alan Parker** film, featuring 11 previously unreleased soul hits from the Irish band, led by singer **Andrew Strong**. The Commitments have nabbed a group-vocal Grammy nomination.

TATTOO YOU: Those tattoos displayed in **John Mellencamp's** recent video for "Get A Leg Up" and in Columbia Records' recent muscle-bound ads in Billboard have the same source. They are full-color, removable tattoos from Temptu Marketing Inc., based in New York.

SIGNINGS: **East Of Gideon** to JRS/BMG Records. This South Florida band, formerly known as **Talk Of War** and now based in L.A., is recording an album with producers **Doug Olson** and **Butch Vig** (Nirvana, **Smashing Pumpkins**) ... **Fernando Saunders** to A&M.

DATEBOOK: The Chicago chapter of NARAS, which embraces the Midwest region, will present its second annual Detroit A&R Showcase Jan. 29 at the Premier Nightclub in (Continued on page 34)

Reed Details Forces At Work In 'Magic' Says Positive Message Can Be Found In Loss

■ BY CHRIS MORRIS

LOS ANGELES—Lou Reed admits that the first time he and his band mates listened to the playback of his new album, "Magic And Loss," in its entirety, "it was devastating."

Reed's new Sire album, a song cycle about death and personal reconciliation, is indeed demanding listening. Reed says the record was inspired by "what I learned from two particular people." One was songwriter **Doc Pomus**, who died of cancer in 1991; the other Reed does not identify—"the name wouldn't mean anything to you, so there's no point in telling it."

While Reed says "Magic And Loss" takes the listener "step-by-step through the excruciating minutiae" of a person's death, the singer/songwriter sees the album as "a very positive, uplifting record."

"These people fight like heck for this life," he continues. "So, amongst



LOU REED

all the other things learned, under those appalling conditions, these people want to live. They value life. You should value life. Through this process, which can only be called magical, something positive comes out."

Reed, who says the album is "not a record for an 8-year-old," adds, "I

think adult listeners can find something of value on this. When you get older and you like rock, what can you listen to? Well, not much. Here's something you can listen to, and you can listen to it over and over and over and over again."

But does Reed feel that younger audiences will find "Magic And Loss" pertinent as well?

"I think college students might have a real affinity for this album. Look what's happening to their friends left and right. Entire segments of the population are being decimated. How do you relate to that? How do you respond to that? What do you do if your best friend dies from any one of a couple of things that are out there? There should be something that addresses real life, and it doesn't have to be thought of as a down."

"Magic And Loss," like Reed's pre- (Continued on page 19)

Geiger To Helm Def American's New Alternative Music Dept.

NEW YORK—Def American Recordings is launching an alternative music A&R department under former Triad Artists booking agent **Marc Geiger**, whose first signings to the label are the Jesus & Mary Chain and the veteran San Francisco punk band Flipper.

Geiger, who had been with Triad since 1984, developed that agency's alternative music division—representing such acts as Jane's Addiction, Siouxsie & the Banshees, Deee-Lite, the Pixies, New Order, Echo & the Bunnymen, Love & Rockets, and the Cocteau Twins—and was instrumental in assembling last year's successful multi-act Lollapalooza Tour. Most recently, he was head of Triad's

contemporary music division.

"Marc Geiger has proven himself to be one of the most respected and influential forces in alternative music," said **Rick Rubin**, owner of Def American, in a statement. "His joining Def American will allow the company to grow in new and different ways," added Rubin, whose label has achieved success with the Black Crowes, comic **Andrew Dice Clay**, **Slayer**, and other acts.

"Reverence," the first single from the Jesus & Mary Chain's next album, goes to radio Feb. 24. A promo-only hits CD, a remix CD, and a CD-5 for retail arrive March 10.

THOM DUFFY

Buzz Builds On Blues Traveler's Live Concerts

■ BY SCOTT BRODEUR

NEW YORK—To **Bill Graham**, **Blues Traveler** played "pelvic" music. That was one of the late promoter's highest compliments. It meant there was no way you could stop your pelvis from moving to the band's music.

Graham's hunch, as usual, was right on target. In a year when pop music's best-known acts couldn't draw in concert, **Blues Traveler** in 1991 was on the road constantly, playing almost 250 shows.

"We've always been predominantly a live band," says **John Popper**, who sings and plays harmonica for the A&M Records band. "Our studio albums are nice tries, but the live shows just totally blow them away."

Those high-energy shows with a focus on improvisation are what got Graham and his son **David** excited enough about the group to sign it for management right away.

"I had never seen anyone with that kind of talent or presence that wasn't an established or signed artist," says **David Graham**. "In their live show, they touch on any base you could possibly think of—rock, jazz, funk, you name it."

The **Grahams** saw another element in **Blues Traveler**: tie-dye appeal. The group draws the same types of crowds that have made touring successes of the **Grateful Dead**, the **Allman Brothers**, and the **Neville Brothers**.

"A **Blues Traveler** show is a total experience," **David Graham** (Continued on page 18)

Top Acts To Touch Down In Minn. Thanks To Super Bowl

■ BY JON BREAM

MINNEAPOLIS—The frigid **Twin Cities** are usually a concert wasteland in January. Not in this season of recession.

Since the Jan. 26 Super Bowl at the Metrodome is expected to draw more than 60,000 out-of-towners, local promoters have flooded the town with music attractions. As he does every year, **Frank Sinatra** will be playing in a hockey arena the Friday before the Big Game.

On the same night, **Sinatra** wannabe **Harry Connick Jr.** will be concluding his five-night **Twin Cities** engagement; moreover, he'll sing the national anthem at the game. **Gloria Estefan** takes a break from her tour to perform during the Super Bowl halftime show. **Guns N'**

Roses would have come to town for two nights regardless of the Super Bowl.

But the game also has resulted in **Bobby Bland** and **Millie Jackson** each being booked for four nightclub appearances and **Charlie Daniels** playing an arena date with **Pirates Of The Mississippi**. Also appearing during game week will be **John Mayall**, **Mark Collie**, and **Guy Clark** with **Townes Van Zandt**. The **Pixies** will be performing during the Big Game in a club near the Metrodome.

Anyone who gets stranded in Minneapolis the night after the Super Bowl can choose from performances by **Lyle Lovett**, **Joan Jett**, the **Pixies**, and jazz vocalists **Mark Murphy** or **Kevyn Lettau**.

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Hot Danish. Morgan Creek act Mary's Danish concluded a national tour in support of its label debut, "Circa," with a two-night stand at the Palace in Hollywood, supported by label mate Eleven. Gathered backstage, from left, are James Bradley Jr. of Mary's Danish; Morgan Creek Productions CEO Gary Barber; Morgan Creek Records co-president David Kershenbaum; band members Dave King, Michael Barbera, Gretchen Seager, Louis Gutierrez, Julie Ritter, and Wag; and Morgan Creek Records VP of business affairs Mark Berger. (Photo: Lisa Johnson)

ARTIST DEVELOPMENTS

LUKA BLOOM'S GROWTH

Irish singer/songwriter Luka Bloom was buoyed by the response to his sparsely produced 1990 debut album "Riverside," which garnered critical praise and promising sales. Yet Bloom didn't aim for a big, fast follow-up. The solo performer purposefully waited until

he had the goods for his second Reprise album, "The Acoustic Motorbike," and showed similar resolve in resisting a bigger production budget.

"I very deliberately went the opposite way," he says. "I didn't want a live album, but I wanted to capture the rawness that marks

the way I perform live. In most cases, when you go for a bigger production, it suffers. The essence and the core and source of your record has to be yourself, and if that's not coming through, all the polish in the world won't salvage it."

Born Barry Moore, the singer picked his stage name in light-hearted tribute to Suzanne Vega's hit and James Joyce's character Leopold Bloom and showed similar wit picking cover material for this album, including Elvis Presley's "Can't Help Falling In Love" and L.L. Cool J's rap ballad "I Need Love," the first single from the album.

However, the two-year gap between albums, much of it spent touring, also allowed Bloom to focus on writing.

"Most artists don't take time to write their next album because of the music business," Bloom continues. "They use tracks that didn't quite make it on the first album, or new songs about being on the road—and God knows, who needs it? And I'm not the most perfect songwriter, so it suits me better to stand back from the frantic pace and live life."

So, following a period where he could "resume some sort of life in Ireland," Bloom is ready to return to the country of his initial acclaim. "I did a lot of groundwork and touring in America, and played all over the place to favorable reaction," he says. "Getting established in America definitely opened up a lot of doors for me in Europe—and in my own country."

Bloom recently performed before a heavy press-luncheon turnout at Warner Bros.' New York headquarters. He's set to tour Europe in February before returning to the U.S. in mid-March.



BLOOM

JIM BESSMAN

Reversal Of Dreyer Decision Gives C'right Rights To Heirs

WHEN A WILL IS NOT A WAY: The U.S. Appeals Court for the Second District in New York has unanimously reversed a lower court's decision that, in effect, says the will of a deceased songwriter does not take precedence over the right to termination in Section 302 (c) of the 1976 Copyright Act.

The issue centered on a will executed by the late **Dave Dreyer** in 1965 and his co-authorship of five evergreens—"Me & My Shadow," "Cecelia," "Back In Your Own Back Yard," "There's A Rainbow 'Round My Shoulder," and "Wabash Moon"—whose final 19 years of copyright life expired between 1981-87. The holder of the publishing copyrights on the songs during their first 56 years of copyright life was **Bourne Music**, the defendant in the case. **Larry Spier Inc.**, the plaintiff in the original litigation, had made a deal with Dreyer's heirs for the 19-year copyright extensions, and brought the action to uphold that deal.

In reversing the lower-court decision, the Justices declared the rights of Dreyer's heirs under Section 302 (c)—which grants a 19-year extension on the copyright beyond its original 56 years under the 1909 Copyright Act—superseded the songwriter's will, which bequeathed Dreyer's share of royalties to a trust upon his death in 1967.

The three Justices rejected Bourne's claim that "Dreyer's widow and surviving children had no right of termination under [Section 302 (c)] because Dreyer's copyrights, renewal copyrights, and publishing contracts were transferred by will prior to the vesting of any termination rights."

The Justices basically accepted Spier's argument that the will was not relevant because Dreyer himself had given Bourne continuing rights to the songs in 1951, thus giving his heirs rights to terminate that assignment.

"With the new property right created by Section 302 (c) comes an increased power on the part of the family to recapture that right," the Justices ruled. The appeals court decision makes several references to a friend-of-the-court brief filed by **The Songwriters Guild of America** on behalf of the plaintiff.

At press time, it could not be learned whether Bourne would appeal to the U.S. Supreme Court.

DEALS: **EMI Music Publishing** moved into 1992 with four catalog acquisitions sealed as 1991 came to a close, reports **Irwin Robinson**, president and COO. They include: From producer **Richard Perry**, the **Braintree and Portchester Music Catalog**, containing material cut by

the **Pointer Sisters** and penned by **Cynthia Weil** and **Tom Snow**, among others; from **John and Johanna Hall**, **Siren Songs**, led by songs recorded by **Orleans** plus others penned by **John and Johanna Hall**; **Sagfire Music**, with songs penned by **Maurice White**; and **Golden Spread Music** and associated catalogs, with songs written by **J.D. Souther**, who wrote many songs with the **Eagles** and **Don Henley**. Also, reports **Robinson**, **EMI** has ongoing co-publishing agreements with the **Halls** and

Souther ... **Canada's TMP—The Music Publisher** has signed artist/writer **Annette Ducharme**, reports **Frank**

Davies, president. **TMP** is seeking a new record deal for the former **Capitol Records** performer, who is currently completing material for a new album with collaborations by **(Larry) Gowan**, **Eddie Schwartz**, **Kim Mitchell**, and **David Go Go**.

SOMETHING TO SHOW FOR IT: Eighteen months ago, as part of a blueprint to develop new writer/artists in the R&B/rap field, **BMG Songs** signed rap act **Cypress Hill** through the Los Angeles-based offices of **Danny Strick**, senior VP and GM. Now, the group is making big rap, R&B, and pop action with its No. 1 track on the Hot Rap Singles chart, "The Phuncky Feel One," and its self-titled album on **Ruffhouse/Columbia**. And there's more: the act's video, "How I Could Just Kill A Man," featuring **Ice Cube**, was recently top five on the "Yo! MTV Raps" countdown. The act is also featured in the upcoming **MCA Records** soundtrack of the new **Paramount Pictures** film "Juice," via its performance of "Hand On The Pump." As for the group's next single from the album, it's "Hand On The Pump." To **Strick**, **Cypress Hill's** "unique blend of Latin and R&B influences really gives them a special niche in the marketplace."

In another development situation, **BMG Songs** is high on **Denitra Champ**. Together with the firm's writer/producer **Laythan Armor**, **BMG Songs** did the demos and got her a label deal, **Strick** notes. She was recently signed by **Cheryl Dickerson** of **Sony/Epic**. **Armor** is currently producing her debut album.

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

1. **The Cure**, **Disintegration**
2. **Classic Paul Simon: The Simon & Garfunkel Years**
3. **Fingerpicking Bob Dylan**
4. **Philip Glass, Solo Piano**
5. **AC/DC, Who Made Who**



by Irv Lichtman

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Tinsmiths. A Boston date at the Orpheum Theater on Tin Machine's U.S. tour brought out members of Beantown rock act Aerosmith, who jammed backstage to meet and greet David Bowie and his band mates. Pictured, from left, are Brad Whitford, Bowie, Steven Tyler, Hunt Sales, Tony Sales, Reeves Gabrels, and Joey Kramer. (Photo: Paul McAlpine)

ARTISTS IN CONCERT

METALLICA
Nassau Coliseum
Uniondale, N.Y.

FROM THE OPENING riff of "Enter Sandman" to the closing notes of "Stone Cold Crazy" on the final encore, Metallica unleashed a constant sonic barrage on members of its SRO audience here Dec. 18, with the apparent intention of wringing every last ounce of energy from them.

In fact, after a two-hour performance and about a half-hour's worth of encores, the audience fi-

nally seemed satiated and ready to file out of the hall. But Metallica's singer James Hetfield insisted on playing one more song, its 150-miles-a-minute version of Queen's "Stone Cold Crazy" that appears on Elektra Entertainment's "Rubaiyat" 40th-anniversary album.

Before that, Metallica majestically ripped through selections from its five-and-a-half-album repertoire, including its current top 10 "Metallica," although some of the discs were better represented in the set than others. To make up for the show's meager two-track representation from "And Justice For All," Metallica performed something it dubbed "Riff-a-rama," which was composed of a medley of cannon-of-the-gods riffs from other songs on that release.

With all equipment suspended from the ceiling, the band performed on a large, bare stage built around a mosh pit filled with fans, who apparently were so delighted with their ringside view that they forgot to mosh. Crisscrossing the mosh pit were a pair of bridges that

were used effectively by the band to dramatize certain songs.

In addition to "Enter Sandman," highlights of the set included "One," "Wherever I May Roam," "Seek And Destroy," "Master Of Puppets," "Whiplash," "Creeping Death," and "Last Caress," a Misfits gem covered by the band on the "Garage Days" EP.

With the exception of the boring staples of arena rock—i.e., guitar, drum, and bass solos, which detracted from the proceedings—Metallica's performance here showed it remains true to its roots of being a working-class band, more in tune with its audience than most other bands enjoying superstar status nowadays.

ED CHRISTMAN

NEW ON THE CHARTS

2nd II None, the Compton duo of cousins Tha D and KK, rap and sing about having fun and partying on their self-titled Profile Records album rather than the gangster moves of another well-known Compton posse.

"When you're a 'nigga with attitude' you've got to always have that image, and we don't want to live that way," says KK, referring to Ruthless/Priority rap act N.W.A.

The album's first single, "Be True To Yourself," which exhorts listeners to stay honest to themselves, their hopes, and their aspirations, marks 2nd II None's debut on the Hot 100 Singles chart.

"We're not on a preaching trip," says Tha D. "We're about

having fun and proving to people you don't have to be a gangster."

Although the duo raps about fun and partying, "2nd II None," its debut album—which recently topped the Heatseekers album chart—also is labeled with an explicit-lyric warning sticker. "Be



2ND II NONE: From left, KK and Tha D.

True To Yourself" has been released in both an edited-for-radio and an album version.

"People wanted to hear 'Be True To Yourself' on the radio, so we listened," explains KK. "It's not like we sold out, we're just doing our job."

Profile West Coast A&R manager Dave Moss, who signed the band, says, "Unlike most West Coast rappers, the album [produced by fellow Profile artist DJ Quik] has songs with actual hooks you can sing to." He cites the next single, "If You Want It," as a good example of the genre's new "fun-gangster-rap."

2nd II None is managed by Greedy Greg Jessie at Los Angeles-based West Side Management, while booking is handled through ICM. According to Tha D and KK, the duo may support Ice Cube when he hits the road in February.

GLENN DARBY

BUZZ BUILDS ON BLUES TRAVELER'S LIVE CONCERTS

(Continued from page 14)

says. "Bill and I noticed that right away. And á la Deadheads, Blues Traveler is necessary in its audience's life."

That was not always the case. Popper says the band used to have to beg people to come out when the group started playing New York clubs.

"We played for six people more times than I'd like to remember," Popper says. "But once people started coming, it snowballed. They told two people, and they told two

people, and so on. It became a little scene. We kept getting new people out. At the same time, the others kept coming back."

By the time Blues Traveler was signed by then-A&M A&R executive Patrick Clifford in 1989, it already had a viable regional audience. The band was self-sufficient and averaging 16-20 shows a month.

The 1990 self-titled debut album sold more than 100,000 copies without much promotion—and finally broke through the Billboard Heat-

seekers album chart last month. Meanwhile, the band was expanding its audience, opening shows for classic rock acts like the Allmans, Little Feat, and Santana.

A&M expects even more from the latest release, "Travelers And Thieves," which has spent more than three months on the Heatseekers chart. The record, produced by Jim Ganes (Huey Lewis, Steve Miller), includes the band's all-out experimental flavor as well as the album-rock-attractive track "Mountain Cry," featuring Gregg Allman.

Radio play could boost record sales. But even without air time, Blues Traveler grossed an estimated \$1.5 million on the road last year.

This year promises to be just as busy. The band will do a European stint in February that will feature 20 shows in 21 days. After that, it will be back in the States, where it is already getting between \$15,000 and \$20,000 per college show, according to Graham.

"Blues Traveler is one of those rare bands that can return every few months to the same markets and still get the people out—even in a bad economy," Graham says. "You just don't find bands like that around much more."

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DIANA ROSS	Wembley Arena London	Nov. 14-16	\$1,406,875 (793,500 British pounds) \$42.19/ \$40.39	34,395 35,523, three shows	International Talent Booking
METALLICA	Great Western Forum Inglewood, Calif.	Jan. 6-8	\$1,031,310 \$22.50	48,283 three sellouts	Avalon Attractions
DIANA ROSS	N.E.C. Birmingham, England	Nov. 18-19	\$1,013,128 (564,235 British pounds) \$42.19/ \$40.39	24,405 24,488, two shows	International Talent Booking
NEIL DIAMOND	Arena, Fort Worth/ Tarrant County Convention Center Fort Worth, Texas	Dec. 17-18	\$647,040 \$25/ \$20	27,000 two sellouts	Arch Angel Prods. Ogden Presents
GUNS N' ROSES SOUNDGARDEN	The Pyramid Memphis	Jan. 7	\$380,380 \$20	19,019 sellout	Mid-South Concerts
GREATEST RAP SHOW EVER: PUBLIC ENEMY GETO BOYS KID 'N PLAY QUEEN LATIFAH D.J. JAZZY JEFF & FRESH PRINCE	Madison Square Garden New York	Jan. 3	\$362,815 \$27.50	14,118 17,000	A.H. Enterprises
JOHN MELLENCAMP	Civic Arena Pittsburgh	Jan. 11	\$324,806 \$22.50	14,734 sellout	DiCesare-Engler Prods.
DIANA ROSS	Bournemouth International Center Bournemouth, England	Nov. 20-21	\$286,991 (159,750 British pounds) \$44.91/ \$39.52	6,800 two sellouts	International Talent Booking
MICHAEL BOLTON FRANCESCA BEGHE	Mark Tress Arena Trump Taj Mahal Atlantic City, N.J.	Dec. 14-15	\$251,635 \$35/ \$20	7,786 9,120, two shows, one sellout	Electric Factory Concerts
GREATEST RAP SHOW EVER: PUBLIC ENEMY GETO BOYS, KID 'N PLAY NAUGHTY BY NATURE, QUEEN LATIFAH D.J. JAZZY JEFF & FRESH PRINCE OAKTOWN'S 3-5-7 MC LYTE	Providence Civic Center Providence, R.I.	Dec. 22	\$231,807 \$22.50/ \$21.50/ \$20.50	11,502 12,459	A.H. Enterprises

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Inc. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.

LOU REED

(Continued from page 14)

vious two albums, "New York" and "Songs For 'Drella," is a conceptual piece, and Reed says he will continue in this mode in the future.

"I don't want to have 12 or 14 disparate thoughts anymore," he says. "I want to have a unified vision on each album now, because I'm capable of sustaining it, and that's what's interesting now, for me. I want to give that to the listener, that sustained

'I don't want to have 12 or 14 disparate thoughts anymore'

thought approached in various ways, for the depth that can give the listener."

When Reed tours the U.S. and Europe this spring, he will perform "Magic And Loss" in its entirety.

Warner VP of product management Steve Baker says the label is "not approaching this as a tough sell. We're going to approach this thing as head-on as possible."

Acknowledging that press reaction "will probably have a lot to do with the success or failure of this record," Baker notes that writers received advance CD copies of "Magic And Loss" months before the album's release.

"The idea was to get people to listen to this album in the best possible way," Baker says.

Album rock and modern rock radio, which have both traditionally supported Reed, will be targeted with the release of the track "What's Good."

Baker adds that retail chains will be urged to play the album in-store. Another retail-oriented promotion will involve the sale of what Baker calls a "superlimited" edition of "Magic And Loss" in an acid-etched steel DigiPak, featuring the graphic work of Anselm Kiefer, a European artist who usually works in lead.

RCA To Release Reed Boxed Set

LOS ANGELES—RCA Records in March plans to release a Lou Reed boxed set, "Between Thought And Expression," featuring 45 tracks from Reed's two separate stints with the label in the '70s and '80s. Reed recommended tracks for the three-disc anthology—including a 13-minute live version of "Heroin" recorded at the Roxy in L.A. with Don Cherry on trumpet—and assisted in remastering the material, offering exclusive photographs for a 32-page book accompanying the set. Other Reed classics included are "Sweet Jane," "Walk On The Wild Side," "Coney Island Baby," and a version of "The Star-Spangled Banner." Producing the reissue project are Rob Bown and Jim Campbell of BMG Music Canada.

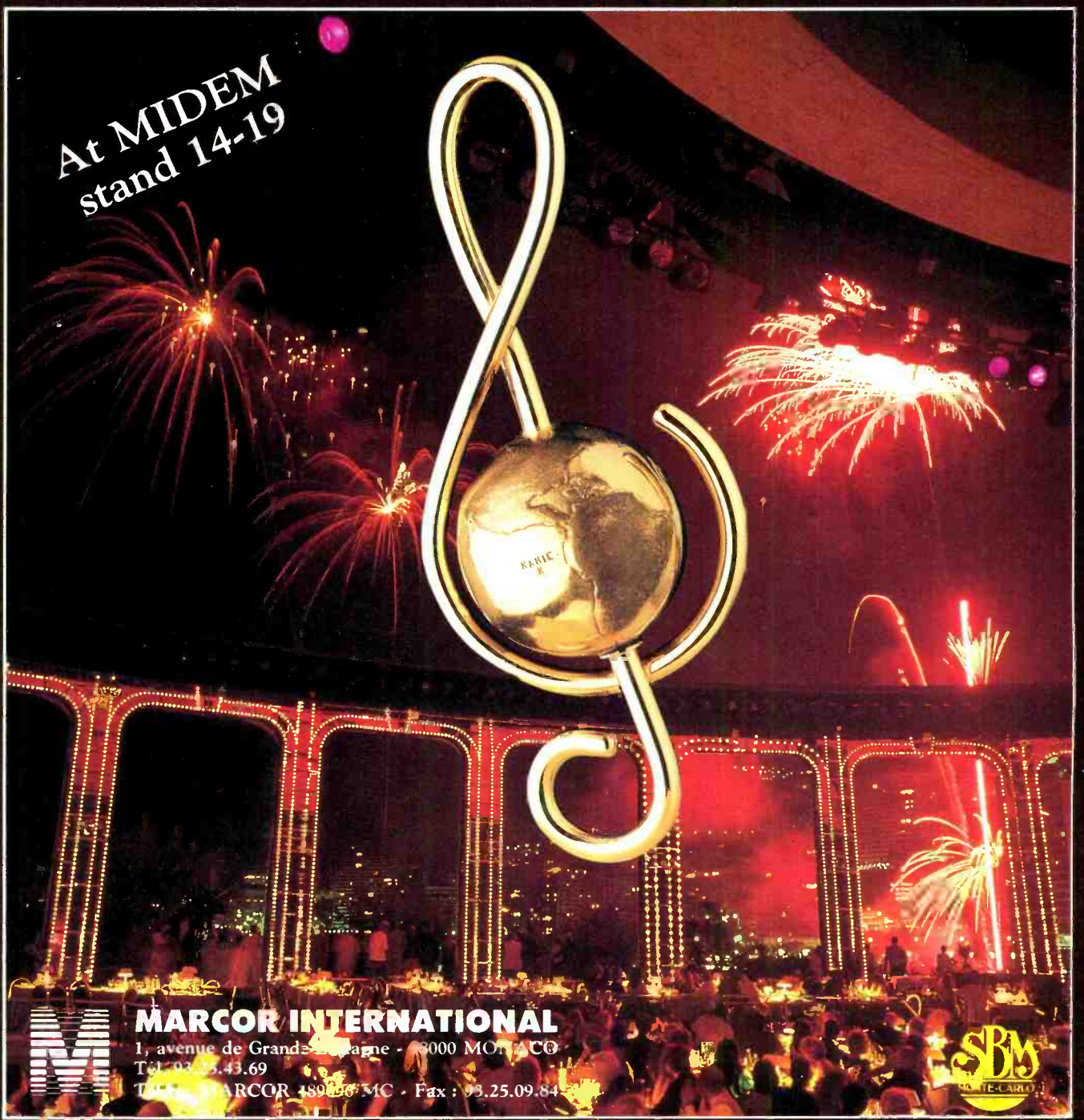
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Cole Has Hot Hand At Image Awards O'Jays Among Other NAACP Honorees

BY CHRISTOPHER VAUGHN

LOS ANGELES—Natalie Cole's "Unforgettable" appears to be unbeatable. The silky-voiced singer picked up three awards during the 24th annual NAACP Image Awards ceremonies Jan. 11 at the Wiltern Theatre here.

Honored with trophies for outstanding female artist, jazz artist, and music video, Cole said, "I'm going to enjoy all of this now because it may never happen again."

R&B veterans the O'Jays pulled an upset win as outstanding vocal group for their "Emotionally Yours" album; coincidentally, the O'Jays, along with the Temptations, the Four Tops, and the Dells, were inducted into the Image Hall of Fame following a rousing tribute from vocal groups Boyz II Men and Levert.

John Singleton's "Boyz N The Hood" was chosen as outstanding film and Wesley Snipes' portrayal of a drug lord in "New Jack City" earned him the outstanding-actor award.

Patti LaBelle picked up the entertainer-of-the-year award from Dionne Warwick and Gladys Knight after a musical tribute

from Sheryl Lee Ralph, Peabo Bryson, Shanice, and Arnetia Walker.

During two particularly emotional presentations, former Los Angeles Laker star Magic Johnson

Patti LaBelle picked up the award for entertainer of the year

was presented with the Jackie Robinson Sports Award by Arsenio Hall and an unexpected contingent of Laker team members and executives, and Janet Jackson received the Chairman's Award from teenage twin girls who tearfully described how her "Rhythm Nation" album convinced them to return to school.

The Image Awards, established by the Beverly Hills-Hollywood branch of the NAACP to recognize films, television programs, and entertainers who reflect positive images of blacks, will be broadcast nationwide at 11:30 p.m. Saturday (25) on NBC; the show was produced by Hamilton Cloud.

Despite months of internal politics that had once threatened the disruption and possible dissolution of the 24-year program, the night's ceremony was marked by a spirit of cooperation, camaraderie, and "let's get on with it."

Other music-related awards included Boyz II Men as new artist, BeBe & CeCe Winans as best gospel artist, D.J. Jazzy Jeff & the Fresh Prince for best rap artist,

and Luther Vandross for best male vocalist and best album. Arsenio Hall received the Key of Life Award, and "The Arsenio Hall Show" was named best variety series or special. Actors Whoopi Goldberg, Bill Cosby, Lynn Whitfield, James Earl Jones, and Jasmine Guy, and TV shows "The Oprah Winfrey Show," "The Fresh Prince Of Bel-Air," and "In The Heat Of The Night" were also recognized.

Christopher Vaughn is a staff writer for *The Hollywood Reporter*.



Making Their Marks At Sony. Sony Music and Columbia Records signed Prince Markie Dee (formerly of the Fat Boys) and Mark Rooney to a label, production, studio, and solo project deal. Shown, from left, are Jonathan Polk, director, business affairs, Sony Music; Kenny Meiselas, artists attorney; Markie Dee; Tommy Mottola, president, Sony Music; Rooney; Don Jenner, president, Columbia Records; Michele Anthony, senior VP, Sony Music; Faith Newman, director, A&R, Columbia; and Fred Ehrlich, VP/GM, Columbia.

Public Enemy Strikes Another Nerve Hard-Hitting 'Arizona' Clip Is Powerful, Provocative

PUBLIC ENEMY STRIKES AGAIN: Political-minded rap group Public Enemy unveiled its latest video, "By The Time I Get To Arizona," at a press conference Jan. 7 at the New York Sheraton Hotel. The video, directed by Eric Meza, who also worked on the group's "Can't Truss It" video, is a powerful and provocative piece of work that takes its visual cues directly from the track. In case you haven't heard it, this stinging hard rock'n'funk piece is PE's reaction to Arizona's refusal to adopt the Martin Luther King Day holiday, and describes violent confrontation with government officials there. With re-enactments of scenes from the civil rights struggle of the '60s and depictions of Chuck D and the S1Ws (members of Security Of The First World) conducting military drills, injecting candy with poison, and creating bombs, it is a very detailed revenge fantasy that is raising concerns about condoning and/or inciting racially motivated violence. Artistically, this is the hardest-hitting and most interesting video/audio combo from the group since "Black Steel In The Hour Of Chaos," another grim but compelling vision of a violent prison rebellion and breakout.

For more about video outlets' handling of "By The Time I Get To Arizona," see *The Eye*, page 38.

GRAMMY POWER: This year's nominations were made at the Apollo Theater, a first in terms of locating the announcements at a historically black entertainment venue. While complaining about the Grammy nominee choices has become an annual pastime for many industryites, it seems NARAS has made an effort to do better in terms of categories and picks in the R&B and rap categories. At least the artists and the works chosen are worthy of merit (they hadn't always been in the past). It's nice to see the incredible Lisa Fischer and favorite Vanessa Williams nominated alongside still-fabulous stalwarts Gladys Knight, Patti LaBelle, and Aretha Franklin in the female vocal category. Natalie Cole, who wowed critics and fans with her "Unforgettable" package, gets noms in the best record, album, and song-of-the-year categories. And newcomer Keith Washington gets a nom in a field that also recognizes Peabo Bryson's wonderful "Can You Stop The Rain," Luther Vandross' "Love Power,"

James Brown's comeback album, Stevie Wonder's inspired "Jungle Fever" track "Gotta Have You," and Teddy Pendergrass' emotional "How Can You Mend A Broken Heart." These are all tough contenders. NARAS also wins points for separating solo rap performers from groups. I'll go out on a limb here and make some predictions in the rap categories: L.L. Cool J will win the solo category with "Mama Said Knock You Out" over Monie Love, Queen Latifah, Ice-T, and yes, even Hammer; in



the group category, though Public Enemy deserves a nod for the thought-provoking "Apocalypse 91 . . . The Enemy Strikes Black," the real battle will be between Grammy favorites D.J. Jazzy Jeff & the Fresh Prince's "Summertime" and the overwhelmingly popular but risqué "O.P.P." by

Naughty By Nature. Heavy D. has a small outside chance with "Now That We Found Love." The winner: Probably "Summertime."

GET ON BOARD! The nominations for the sixth annual Soul Train Music Awards will be announced Jan. 30 at a press brunch at the Beverly Hills Hotel. The awards, nationally syndicated by Tribune Entertainment, will be broadcast March 10 from the Shrine Auditorium in Los Angeles.

MORE L.A. LIVE! Now that the R&B Live series has ignited interest in live club performances in Los Angeles, there is a new series in the L.A. area. Known as Nothin' But Jazz and featuring midlevel R&B and jazz-oriented acts, this new series is housed in World, a club on the ground floor of the Beverly Center. The Wednesday-night series was initiated for a six-week run late last year, says producer Curtis Mitchell of CM Productions. "Originally we wanted to do just jazz acts but we decided to stretch out to include artists with a strong jazz influence," he says. With Tony Warren as musical coordinator, the intimate, 350-seat venue reopened recently with Gary Taylor in his performing debut. Upcoming acts include Linsey, Perri, John Williams (from "The Arsenio Hall Show"), Jon Lucien, Angela Bofill, and Bobby Lyle.

Assistance in preparing this column was provided by David Nathan.

Rap duo 2nd II None promotes positive attitudes through songs about having fun and partying . . . page 18

Billboard Rap-Chart Revisions Reflect National Sales Trends

NEW YORK—The reporting panel for the Hot Rap Singles chart has been revised. The effects of the new reporters take hold in this week's issue (see chart, next page).

Says Suzanne Baptiste, Billboard's rap/jazz/gospel chart manager, "The goal was to achieve better representation of national rap sales."

The chart, which is based on a sample of retail and one-stop sales reports, has been expanded from 63 to 85 reporters. At the same time, approximately 15 one-stop operations were dropped from the list in favor of more retail stores. "We wanted to reflect more of the final sale to the consumer, rather than the intermediate one-stop sale to retail outlets," says Baptiste. "The change is also in preparation for converting the chart to point-of-sale retail unit piece-counts later in the

year."

The new panel also includes more retail stores in areas that were previously only lightly covered, "like upstate New York, the Carolinas, and the North Central states," says Baptiste. A number of independent and chain outlets were also added on the West Coast, she adds.

The changes in the panel will affect the chart fortunes of some records. For instance, says Baptiste, Cypress Hill's "The Phuncky Feel One" remains at No. 1 but with a bigger lead this week.

The Hot Rap Singles chart is compiled from each reporter's list of its 20 top-selling rap singles each week. The chart was first initiated in March 1989 as a biweekly chart, then became a weekly feature in November 1989.

JANINE McADAMS

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JAN. 25, 1992

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	1	1	7	MICHAEL JACKSON EPIC 45400 (10.98 EQ) 4 weeks at No. 1	★ ★ No. 1 ★ ★ DANGEROUS	1
(2)	3	5	7	KEITH SWEAT ● ELEKTRA 61216* (10.98)	KEEP IT COMIN'	2
3	2	2	31	JODECI ▲ MCA 10198 (9.98)	FOREVER MY LADY	1
4	4	3	15	PRINCE & THE N.P.G. ▲ PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
5	7	7	11	HAMMER ▲ 3 CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	5
6	5	6	12	GERALD LEVERT ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	5
7	6	4	10	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
8	8	8	34	BOYZ II MEN ▲ 3 MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
(9)	9	15	8	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	9
(10)	10	9	16	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
11	11	13	14	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	11
(12)	17	18	16	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	12
13	12	14	20	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	12
14	15	11	15	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ) APOCALYPSE 91... THE ENEMY STRIKES BLACK		1
15	14	10	27	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
16	13	16	28	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
(17)	21	24	8	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	17
18	19	19	15	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	13
19	16	12	13	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
20	18	17	14	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
21	22	20	17	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
22	20	22	36	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
23	25	29	8	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	23
24	23	21	28	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
25	26	25	27	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
26	24	23	14	SCARFACE RAP-A-LOT 57167*/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
27	27	31	12	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	27
(28)	33	47	4	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	28
29	28	33	7	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	28
(30)	70	—	2	SOUNDTRACK SOUL 10462*/MCA (10.98)	JUICE	30
31	31	28	19	NAUGHTY BY NATURE ● TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
32	30	32	10	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
33	34	38	34	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
(34)	37	40	7	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	34
(35)	44	45	11	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	35
36	36	35	9	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	35
37	39	39	9	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	37
38	32	27	32	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
39	29	26	10	SOUNDTRACK MCA 10397* (9.98)	HOUSE PARTY 2	23
40	35	30	12	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
41	38	34	12	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ) OF THE HEART, OF THE SOUL & OF THE CROSS		29
42	42	42	16	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
(43)	48	54	18	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	36
44	40	37	12	CHRIS LARKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
45	46	51	16	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
(46)	50	46	6	ONE-LOC DELICIOUS VINYL 510609 (9.98)	COOL HAND LOC	46
47	45	44	24	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98)	C.M.B.	10
48	41	36	13	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
49	43	49	28	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	43

50	52	57	39	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
51	49	62	26	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
52	47	43	30	NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
53	54	50	9	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	39
54	51	48	10	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	46
55	58	60	40	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ) THE BRAND NEW HEAVIES		17
56	57	56	39	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
57	55	63	34	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
58	53	41	15	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
59	62	66	22	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
60	59	52	10	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45
61	56	53	12	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
62	63	65	32	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
63	64	58	31	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
(64)	77	77	15	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	64
65	65	70	24	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
(66)	79	82	4	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	66
(67)	72	71	12	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
68	60	59	19	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
69	69	68	69	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
70	61	55	27	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
71	66	64	9	SOUNDTRACK MCA 10428 (10.98)	STRICTLY BUSINESS	64
72	71	76	30	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
(73)	76	86	4	BOBBY 'BLUE' BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	73
74	73	67	9	U.M.C.'S WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	67
75	68	74	42	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
76	74	80	52	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
77	82	75	8	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	75
78	81	81	8	PATTI AUSTIN GRP 9660*/MCA (9.98)	CARRY ON	75
79	67	61	20	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
80	80	73	25	VESTA A&M 5347 (9.98)	SPECIAL	15
(81)	87	87	9	MARVIN SEASE MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
(82)	93	97	3	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	82
(83)	NEW	1	1	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	83
84	75	72	19	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
85	89	88	15	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
86	86	91	24	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
87	85	83	23	PAULA ABDUL ▲ 2 CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
88	78	69	34	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
89	83	85	13	BOBBY RUSH URGENT 4117/ICHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
90	88	89	6	THE TEMPTATIONS MOTOWN 6331* (9.98)	MILESTONE	88
91	94	98	30	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
92	84	79	6	AUDREY WHEELER EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	79
93	97	84	13	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
94	95	94	44	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
95	90	92	40	ANITA BAKER ELEKTRA 61116* (9.98)	THE SONGSTRESS	90
96	91	90	33	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
97	96	—	47	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
98	99	—	2	GARY TAYLOR VALLEY VUE 21191* (9.98)	TAKE CONTROL	98
99	92	95	9	RUN-D.M.C. PROFILE 1419 (10.98)	GREATEST HITS 1983 - 1991	75
100	98	100	9	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications.

POLAND'S PIRATES MAY FACE NEW COPYRIGHT LAW

(Continued from page 6)

forts against the pirates (Billboard, Oct. 26). The Americans are said to have spoken of the need for adequate law and enforcement "in the same context" as economic aid.

KUDOS FOR U.S.

One well-placed industry source said at the time, "The Americans are doing a great job. They are now our last and only hope. Internal lobbying from the Polish industry is having no effect, and the European Community angle has gone. The EC is no longer making

adequate copyright protection a precondition of associate membership of the EC."

Poland has applied for associate membership, which, if granted, would give the country access to consumers in the 12 nations of the EC. The European Commission in return requires Poland to put in place effective copyright law, but it is understood that the country has been given five years to comply. Some Western executives have complained that they feel this is an unreasonably generous

length of time.

The IFPI is, though, relaxed about the associate-membership issue. The organization feels that current import safeguards would not be materially affected by associate membership.

Nonetheless, IFPI spokesman Mark Kingston says Poland is the group's "highest priority." IFPI president Sir John Morgan and director general-designate Nic Garnett are known to have obtained Polish visas "for imminent use."

WARNER BROS./REPRISE TO LICENSE 4AD PRODUCT

(Continued from page 12)

are forthcoming.

The licensing system will be divided into two tiers, says Hurley, with an "A" level designed to handle 4AD's more established, commercial acts. Warner Bros. or Reprise would handle all promotion and marketing as per a conventional licensing arrangement. Acts such as the Pale Saints, the Wolfgang Press, and Dead Can Dance likely would fall into this category, he says.

The "B" tier would be reserved for newer artists and back-catalog reissues. The Warner Bros./Reprise

team would handle production and distribution, but the 4AD U.S. staff would handle initial marketing and promotion. Acts such as This Mortal Coil and Spirea X may fall into this category, Hurley says.

4AD will close its New York operation at the end of March and relocate to L.A., says Hurley. The New York staff of two—Victoria Wheeler and Dan Mackta—was dismissed in the transition. A new marketing and promotion team will be hired in L.A., Hurley says.



RAUDIO HAS STRIPPED its lists of end-of-year recurrents and aggressively added new music. This week's chart sports 12 debuts. Active records that had languished on frozen playlists are now reported in line with actual airplay. Therefore, many records benefit and make strong chart moves from huge leaps in radio points. Chart positions are also enhanced as other records that were descending on the chart now plummet, allowing the newer records to make even stronger upward moves. At the top of the chart, "Keep It Comin'" by Keith Sweat (Elektra) earns the top honors, with reports from 100 stations. Even though its radio-point gain is tremendous, it ranks No. 2, since "Tell Me What You Want Me To Do" by Tevin Campbell (Qwest) continues to gain points and remains the No. 1 radio record. "Keep It" has reports from 100 stations: 96 show upward movement and 20 list it at No. 1.

'INSATIABLE' by Prince & the N.P.G. (Paisley Park) gains WVCO Columbus, Ohio, at No. 13 for a total of 100 of the 101 reporting stations. It tops four playlists: WZAK Cleveland, KMJQ Houston, WGZB Louisville, Ky., and WCDX Richmond, Va. Its combined total points move it up on the chart 6-3, even though neither radio nor retail individually rank that high. The act's "Diamonds And Pearls" leaps 87-61, gaining moderate retail points and 16 stations. The strategy for releasing singles from this album has been to promote one single to pop radio and a different title to R&B radio—"Gett Off" was R&B only and "Cream," which I love, was top 40 only. "Insatiable" has yet to be promoted to pop radio. And now "Diamonds" is bulleting up both charts. Many R&B stations have been playing it, evidenced by some of this week's reports. It has three top 20 reports: No. 18 at WOWI Norfolk, Va.; No. 16 at WJHM Orlando, Fla.; and No. 18 at WCKU Lexington, Ky.

'EVERYTHING'S GONNA BE ALRIGHT' by Naughty By Nature (Tommy Boy) jets 71-42, gaining a tremendous boost in retail points and 12 radio reports. Some of the new reports are from WPEG Charlotte, N.C.; WEAS Savannah, Ga.; WENN Birmingham, Ala.; KMJM St. Louis; and WHRK Memphis. Two other records make reasonably strong moves. "In & Out Of Love" by Gary Taylor (Valley View) moves 69-56, gaining seven stations, including WOWI, WZHT Montgomery, Ala., and KJLH Los Angeles. "Make Ya Body Move" by the Chill Deal Boyz (Pump) advances 86-70, with new activity from 12 stations, including WXYV Baltimore; WQMG Greensboro, N.C.; WQOK Raleigh, N.C.; WJTT Chattanooga, Tenn.; and WCKX Columbus, Ohio.

LOOKS CAN BE DECEIVING: No one is surprised that "Remember The Time" by Michael Jackson (Epic) enters the chart at No. 41, with reports from 77 stations. At the bottom of the chart, two records debut in the middle 90s, in spite of strong radio points that in any other week would have positioned them 15-20 places higher on the chart. "So In Love" by Alex Bugnon (Orpheus) debuts with 28 stations and "Everything" by the MacBand (Ultrap) has reports from 25.

Hot R&B Singles Sales & Airplay

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

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	KEEP IT COMIN'	KEITH SWEAT	1	1	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL
2	1	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	2	3	KEEP IT COMIN'	KEITH SWEAT
3	3	BLACK OR WHITE	MICHAEL JACKSON	3	4	THE RUSH	LUTHER VANDROSS
4	5	INSATIABLE	PRINCE AND THE N.P.G.	4	7	INSATIABLE	PRINCE AND THE N.P.G.
5	7	STAY	JOCECI	5	8	CAN'T LET GO	MARIAH CAREY
6	11	CAN'T LET GO	MARIAH CAREY	6	9	I WANT YOU	JODY WATLEY
7	15	UHH AHH	BOYZ II MEN	7	11	UHH AHH	BOYZ II MEN
8	13	I WANT YOU	JODY WATLEY	8	12	THE WAY I FEEL ABOUT YOU	KARYN WHITE
9	14	THE RUSH	LUTHER VANDROSS	9	6	BLACK OR WHITE	MICHAEL JACKSON
10	4	I LOVE YOUR SMILE	SHANICE	10	16	STAY	JOCECI
11	6	KISS YOU BACK	DIGITAL UNDERGROUND	11	13	THESE THREE WORDS	STEVIE WONDER
12	17	JUST THE TWO OF US	CHUBB ROCK	12	14	I BELONG TO YOU	WHITNEY HOUSTON
13	16	ALL THROUGH THE NIGHT	STONE-LOC	13	2	THE COMFORT ZONE	VANESSA WILLIAMS
14	8	2 LEGIT 2 QUIT	HAMMER	14	5	I LOVE YOUR SMILE	SHANICE
15	19	SHE'S GOT THAT VIBE	R. KELLY	15	20	EVERLASTING LOVE	TONY TERRY
16	9	THE COMFORT ZONE	VANESSA WILLIAMS	16	30	BABY HOLD ON TO ME	GERALD LEVERT
17	12	CAN HE DO IT	READY FOR THE WORLD	17	19	KISS YOU BACK	DIGITAL UNDERGROUND
18	21	THE WAY I FEEL ABOUT YOU	KARYN WHITE	18	27	SHE'S GOT THAT VIBE	R. KELLY
19	20	THESE THREE WORDS	STEVIE WONDER	19	26	LET'S STAY TOGETHER	GUY
20	35	ADDAMS GROOVE	HAMMER	20	10	CAN HE DO IT	READY FOR THE WORLD
21	10	CHANGE	LISA STANSFIELD	21	28	STAY THIS WAY	THE BRAND NEW HEAVIES
22	30	BREAKIN' MY HEART	MINT CONDITION	22	22	ALL THROUGH THE NIGHT	STONE-LOC
23	18	FINALLY	CE CE PENISTON	23	33	SOMEBODY LOVES YOU BABY	PATTI LABELLE
24	26	I BELONG TO YOU	WHITNEY HOUSTON	24	31	LOVE IS CALLING YOU	GENE RICE
25	28	GROOVE WITH IT	BIG DADDY KANE	25	32	SO INTENSE	LISA FISCHER
26	33	WHAT'S ON YOUR MIND	ERIC B. & RAKIM	26	40	BREAKIN' MY HEART	MINT CONDITION
27	27	STAY THIS WAY	THE BRAND NEW HEAVIES	27	34	GROOVE WITH IT	BIG DADDY KANE
28	36	STEADY MOBBIN'	ICE CUBE	28	—	REMEMBER THE TIME	MICHAEL JACKSON
29	—	LATIFAH'S HAO IT UP 2 HERE	QUEEN LATIFAH	29	36	LOVE STORIES	JENNIFER HOLLIDAY
30	37	EVERLASTING LOVE	TONY TERRY	30	—	ADDAMS GROOVE	HAMMER
31	—	LET'S STAY TOGETHER	GUY	31	15	CHANGE	LISA STANSFIELD
32	24	MIND PLAYING TRICKS ON ME	GETO BOYS	32	39	WHAT GOES AROUND COMES AROUND	LENNY KRAVITZ
33	32	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ	33	35	THE JONES'	THE TEMPTATIONS
34	25	AFTER THE OANCE	FOURPLAY FEATURING EL DEBARGE	34	—	THE THINGS THAT U DO	D.J. JAZZY JEFF
35	—	SO INTENSE	LISA FISCHER	35	—	JUST THE TWO OF US	CHUBB ROCK
36	38	BE TRUE TO YOURSELF	2ND II NONE	36	—	LATIFAH'S HAO IT UP 2 HERE	QUEEN LATIFAH
37	22	LIVING IN CONFUSION	PHYLLIS HYMAN	37	21	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE
38	31	PRIVATE LINE	GERALD LEVERT	38	37	FINALLY	CE CE PENISTON
39	—	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE	39	18	LOVE CRAZY	ATLANTIC STARR
40	39	FOREVER MY LADY	JOCECI	40	—	ALL NIGHT ALL DAY	GAME

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
21 2 LEGIT 2 QUIT (Bust-it, BMI)	57 HOW TO FLOW (Nice & Smooth, ASCAP)
23 ADDAMS GROOVE (Bust-it, BMI/Orrion, ASCAP) WBM	14 I BELONG TO YOU (Virgin Songs, BMI/Rightsong, BMI/Franne Gee, BMI)
35 AFTER THE DANCE (Jobete, ASCAP)	75 I CAN'T STOP THINKIN' (ABOUT YOUR LOVE) (MCA, ASCAP/Bush Burnin', ASCAP/Mikel Moco, ASCAP/Strick-Lick, ASCAP)
94 AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)	72 I'LL TAKE YOU THERE (Irving, BMI)
47 ALL NIGHT ALL DAY (Inter Coastal, BMI/Pac Jam, BMI)	10 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)
16 ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP)	56 IN & OUT OF LOVE (Virgin Songs, BMI/Morning Crew, BMI)
91 ARE YOU LONELY FOR ME (Trycep, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)	3 INSATIABLE (Controversy, ASCAP/WB, ASCAP) WBM
31 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	86 IT'S HARD SOMETIME (Def Mix, ASCAP/Baby Knuckles, BMI/Dan Vic, BMI)
58 BE A FATHER TO YOUR CHILD (Fred & Barney, BMI)	53 IT'S NOT YOUR MOVIE (Bust-it, BMI)
55 BE TRUE TO YOURSELF (Protoons, ASCAP/Greedy Greg, ASCAP)	8 I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM
4 BLACK OR WHITE (Mijack, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) WBM	45 THE JONES' (Whole Nine Yards, ASCAP/Wokie, ASCAP)
24 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	20 JUST THE TWO OF US (ADRA, BMI/Howie Tee, BMI/Getaladodoffato, BMI)
18 CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)	1 KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Ensign, BMI) WBM/CPP
5 CAN'T LET GO (M Carey, BMI/WB, ASCAP/Wallyworld, ASCAP/Sony Songs, BMI) WBM	15 KISS YOU BACK (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)
68 CAN'T TRUSS IT (Def American, BMI)	33 LATIFAH'S HAO IT UP 2 HERE (T-Boyz, ASCAP/Queen Latifah, ASCAP/Naughty, ASCAP)
26 CHANGE (Careers-BMG, BMI)	25 LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP)
83 COLOR ME BADD (Hip City, BMI/Hi-Frost, BMI/HK, BMI)	43 LIVING IN CONFUSION (Gamble-Huff, ASCAP/Virgin, ASCAP/Terry Burrus, BMI)
13 THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stoopid, ASCAP/Almo, ASCAP) HL/CPP	79 LOST IN THE NIGHT (Dyad, BMI/Ensign, BMI)
61 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP)	40 LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP) WBM
81 EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI)	32 LOVE IS CALLING YOU (Stanton's Gold, BMI/April Joy, BMI/Genric, BMI/Island, BMI)
19 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI)	34 LOVE STORIES (Virgin Songs, BMI/Morning Crew, BMI)
51 (EVERYBODY) GET UP (Troutman's, BMI/Saja, BMI/Warner-Tamerlane, BMI/Gamson, ASCAP) WBM	63 LUXURY OF LOVE (Garlic Gulch, BMI/Chubu, BMI/Irving, ASCAP/Write By The Sea, ASCAP/Reata, ASCAP)
96 EVERYTHANG (Cornelio Carlos, ASCAP/ATV, BMI)	39 MAKE TIME FOR LOVE (Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM
42 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI)	70 MAKE YA BODY MOVE (All Nations, ASCAP)
71 FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri, BMI/Budsky, BMI)	50 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)
28 FINALLY (Wax Museum, BMI/Mainlot, BMI)	89 NICE & SLOW (Red Man, ASCAP/Virgin, ASCAP/Black Eye, ASCAP/Kee-Dirck, BMI)
54 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Ai B. Sure!, ASCAP) WBM	99 ONE GOOD REASON (Number Nine, ASCAP/Tunes-R-U, ASCAP)
46 GET A LIFE (Black Hat, ASCAP)	77 OOCHE COOCHIE (Mike Ten, BMI/Biv Ten, ASCAP)
73 GET READY (Dyad, BMI/Yah Mo, BMI)	98 O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP
92 GIVING YOU ALL MY LOVE (CCW, ASCAP/Rogli, ASCAP)	48 POOR GEORGIE (Top Billin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI)
80 GO TO THE HORSE'S MOUTH (O Dad, BMI/North Star, BMI)	93 POP THAT COOCHIE (Pac Jam, BMI/2 Live, BMI)
27 GROOVE WITH IT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)	66 PRIVATE LINE (Trycep, BMI/Willesden, BMI)
88 GROOVE YA (Money In The Bank, BMI/Jon Gass, ASCAP)	82 PUT ME IN YOUR MIX (Seven Songs, BMI/Two Sioux, BMI)
65 HERE I GO AGAIN (Lueella, ASCAP)	41 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP)
	6 THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
	60 SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP)
	17 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjoshia, BMI)
	87 SHUT EM DOWN (Def American, BMI)
	85 SMILE (Virgin, ASCAP)
	95 SO IN LOVE (Bright Light, BMI/Babyface, BMI/Music Corp. Of America, BMI/Khari International, ASCAP/Bugnon, ASCAP)
	29 SO INTENSE (Bok, BMI/Stone & Muffin, BMI/Geffen Again, BMI/Pure Delight, BMI/Harrinder, BMI/Gratitude Sky, ASCAP/Ensign, BMI/Randy Michelle, BMI)
	30 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM
	22 STAY THIS WAY (Varry White, ASCAP/London, ASCAP/Mudslide, BMI)
	7 STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
	37 STEADY MOBBIN' (Gangsta Boogie, ASCAP/Street Knowledge, BMI)
	64 STRAIGHT FROM MY HEART (WB, ASCAP/Heritage Hill, ASCAP/Sony Tunes, ASCAP/Porter Carroll Jr., ASCAP/DQ, ASCAP)
	76 TAKE TIME (CCW, ASCAP/Rogli, ASCAP)
	2 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP
	74 TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM
	90 TESTIFY (Flyte Tyme, ASCAP)
	12 THESE THREE WORDS (Stevland Morris, ASCAP)
	44 THE THINGS THAT U DO (Zomba, ASCAP)
	97 THIS MUST BE LOVE (Gotta Getcha, BMI/Pri, BMI/Angora, ASCAP)
	100 THIS TIME (Georgio's, BMI/Stone Diamond, BMI/Blair Vizzion, BMI)
	52 UNDERSTANDING (MCA, ASCAP/Zubaidah, ASCAP/WB, ASCAP/Carrumba, ASCAP/Bilshir, ASCAP/Roydor, BMI)
	9 UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)
	11 THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/LeTover Soupped, ASCAP/ATV, BMI) WBM
	38 WHAT GOES AROUND COMES AROUND (Miss Bessie, ASCAP)
	36 WHAT'S ON YOUR MIND (FROM HOUSE PARTY II) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
	67 WHEN YOU GET RIGHT DOWN TO IT (All My Children, ASCAP)
	69 YOU CALLED & TOLD ME (FROM STRICTLY BUSINESS) (EMI April, ASCAP/Across 110th Street, ASCAP/Stone Jam, ASCAP/Mitter, ASCAP)
	62 YOU MAKE ME FEEL BRAND NEW (Warner-Tamerlane, BMI) WBM
	59 YOU (YOU'RE THE ONE FOR ME) (Forceful, BMI/Willesden, BMI)

HOT R&B SINGLES ACTION

RADIO MOST ADDED

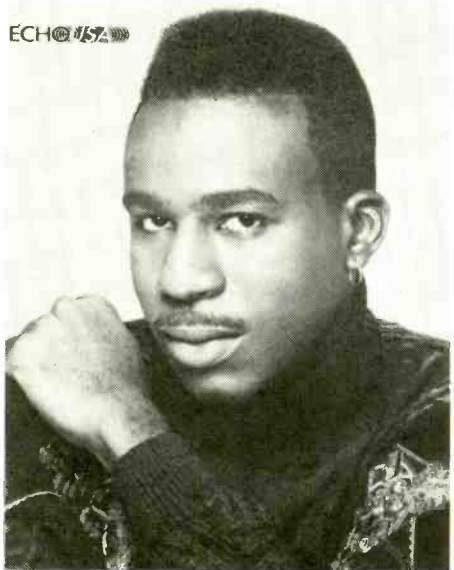
	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON CHART
REMEMBER THE TIME MICHAEL JACKSON EPIC	19	20	36	75	77
HERE I GO AGAIN GLENN JONES ATLANTIC	11	13	25	49	54
EVERCHANGING TIMES ARETHA FRANKLIN ARISTA	6	11	20	37	37
SHUT EM DOWN PUBLIC ENEMY DEF JAM	7	5	21	33	34
TAKE TIME CHRIS WALKER PENDULUM	3	12	17	32	39
TESTIFY SOUNDS OF... PERSPECTIVE	4	11	13	28	30
WHEN YOU GET RIGHT... PHYLLIS HYMAN PIR	3	11	9	23	48
ADDAMS GROOVE HAMMER CAPITOL	5	8	9	22	75
TURN YOU ON C'VELLO RCA	0	6	16	22	22
LOST IN THE NIGHT PEABO BRYSON COLUMBIA	3	9	9	21	42

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

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DEBBI BLACKWELL-COOK
 SMOOTH & COMPANY
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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	2	3	9	JUST A TOUCH OF LOVE COLUMBIA 44-74032 1 week at No. 1 ◆ C&C MUSIC FACTORY & ZELMA DAVIS	
2	1	2	9	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
3	3	8	6	MINDFLUX RCA 62162-1	◆ N-JOI
4	4	6	8	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
5	5	10	7	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
6	6	13	7	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
7	10	26	3	A DEEPER LOVE COLUMBIA 44-74135	CLIVILLES & COLE
8	15	29	4	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
9	23	44	3	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
10	8	1	10	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
11	18	23	6	WE GONNA GET ZYX 6548	R.A.F.
12	24	37	3	NOCTURNE COLUMBIA 44-74139	◆ T99
13	22	31	4	RAN KAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO	TITO PUENTE
14	17	21	8	GET READY FOR THIS RADIKAL 12256	◆ 2 UNLIMITED
15	13	16	9	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
16	21	25	6	I LIKE IT A&M 75021 2393-1	OVERWEIGHT POOCH FEATURING CE CE PENISTON
17	27	35	4	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
18	9	14	9	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
19	7	5	9	LET ME GROOVE U ATCO EASTWEST 0-96258/ATLANTIC	J.T.
20	32	40	3	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
21	11	4	11	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
22	14	18	9	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ NIRVANA
23	12	9	12	IT SHOULD HAVE BEEN ME CAPITOL V 15730	◆ ADEVA
24	16	11	10	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260	SIMONE
25	38	45	3	THE COMFORT ZONE WING 865 073-1/MERCURY	◆ VANESSA WILLIAMS
26	30	34	6	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG	◆ JAMIE PRINCIPLE
				★★★ POWER PICK★★★	
27	40	50	3	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
28	39	—	2	FEAR (OF THE UNKNOWN) GEFEN 21702	◆ SIOUXSIE AND THE BANSHEES
29	26	7	9	THE BEGINNING SIRE 0-40200/WARNER BROS.	◆ SEAL
30	19	12	11	HEART ON THE LINE MUTE 0-66491/ELEKTRA	◆ FORTAN 5
31	36	42	3	THE GLOBE COLUMBIA 44-74180	◆ BIG AUDIO DYNAMITE II
32	43	47	3	I WANT YOU MCA 54138	◆ JODY WATLEY
33	28	30	6	FEEL EVERY BEAT WARNER BROS. 0-40159	◆ ELECTRONIC
34	20	17	10	LOVE TO HATE YOU SIRE 0-40218/REPRISE	◆ ERASURE
35	41	—	2	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
36	25	15	8	SOMETHING GOT ME STARTED ATCO EASTWEST 0-96290/ATLANTIC	◆ SIMPLY RED
37	46	49	3	RADIOACTIVITY ELEKTRA 0-66486	KRAFTWERK
38	29	22	10	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
39	33	27	11	THE WAVE OF THE FUTURE RCA 62123-1	◆ QUADROPHONIA
40	35	36	6	SURPRISE MERCURY 866 175-1	CRYSTAL WATERS
				★★★ HOT SHOT DEBUT★★★	
41	NEW ▶	1		RUBB IT IN INVASION 36004	FIERCE RULING DIVA
42	31	28	11	IT'S HARD SOMETIME VIRGIN 0-98754	◆ FRANKIE KNUCKLES FEATURING SHELTON BECTON
43	NEW ▶	1		COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
44	48	—	2	YOU'RE GONNA LOVE IT MOTOWN 4812-1	DIANA ROSS
45	NEW ▶	1		DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
46	44	—	2	STRANGE ATCO EASTWEST 2-91814/ATLANTIC	EN VOGUE
47	NEW ▶	1		MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	◆ U2
48	NEW ▶	1		PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	CLIVILLES & COLE
49	49	—	2	LET THERE BE LOVE ELEKTRA 0-66488	SHIRLEY MURDOCK
50	45	41	8	CONQUER YOUR HOUSE WAX TRAX 9175	EXCESSIVE FORCE

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	2	5	8	THE COMFORT ZONE WING 865 073-1/MERCURY 1 week at No. 1	◆ VANESSA WILLIAMS
2	7	—	2	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
3	1	2	13	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
4	4	6	9	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
5	10	19	3	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	CLIVILLES & COLE
6	11	20	6	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
7	9	9	7	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
8	6	4	9	JUST A TOUCH OF LOVE COLUMBIA 44-74032	◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
9	3	1	12	CHANGE ARISTA 12363-1	◆ LISA STANSFIELD
10	15	21	6	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
11	13	13	7	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
12	5	3	11	TOO BLIND TO SEE IT I.D./ATCO EASTWEST 0-96255/ATLANTIC	◆ KYM SIMS
13	18	22	4	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
14	8	7	12	KISS YOU BACK TOMMY BOY 993	◆ DIGITAL UNDERGROUND
15	12	11	9	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
16	17	16	7	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
17	19	14	12	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
18	21	26	6	THE JAM EPIC 74041	SHABBA RANKS FEATURING KRS-1
19	20	25	10	IN PARADISE METROPOLITAN 4475	◆ LAISSEZ FAIRE
20	25	32	3	I WANT YOU MCA 54138	◆ JODY WATLEY
21	24	30	4	LOVE ME ALL UP RCA 62115-1	STACY EARL
22	14	8	14	IS IT GOOD TO YOU UPTOWN 54201/MCA	◆ HEAVY D. & THE BOYZ
23	16	12	9	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
				★★★ POWER PICK★★★	
24	35	42	3	ADDAMS GROOVE CAPITOL V-15801	◆ HAMMER
25	33	—	2	SURPRISE MERCURY 866 175-1	CRYSTAL WATERS
26	31	44	3	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
27	47	—	2	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
28	37	—	2	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
29	22	17	18	FINALLY A&M 75021-2385-1	◆ CE CE PENISTON
30	29	33	4	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
31	36	39	4	WE GONNA GET ZYX 6548	R.A.F.
32	39	—	2	MINDFLUX RCA 62162-1	◆ N-JOI
33	32	40	3	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	◆ U2
34	40	47	3	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLES
35	46	—	2	STAY UPTOWN 54290/MCA	◆ JODECI
36	43	50	3	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ NIRVANA
37	23	24	8	HEART ON THE LINE MUTE 0-66491/ELEKTRA	◆ FORTAN 5
38	26	10	13	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	◆ P.M. DAWN
39	28	23	7	BREAK INVASION 36006	TURNTABLE TERROR
40	34	46	9	JUST THE TWO OF US SELECT 0-66502/ELEKTRA	◆ CHUBB ROCK
				★★★ HOT SHOT DEBUT★★★	
41	NEW ▶	1		LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506	◆ QUEEN LATIFAH
42	50	45	3	SACRIFICE GEFEN 21701	YASMIN
43	NEW ▶	1		BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
44	NEW ▶	1		DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
45	41	28	8	THE WAVE OF THE FUTURE RCA 62123-1	◆ QUADROPHONIA
46	NEW ▶	1		WHAT CAN YOU DO FOR ME FFRR 869 581-1/LONDON	◆ UTAH SAINTS
47	NEW ▶	1		WHAT'S ON YOUR MIND MCA 54279	◆ ERIC B. & RAKIM
48	49	—	2	BE A FATHER TO YOUR CHILD PWL AMERICA 867 889-1/MERCURY	◆ ED O.G. & DA BULLDOGS
49	38	36	6	IT'S HARD SOMETIME VIRGIN 0-98754	◆ FRANKIE KNUCKLES FEATURING SHELTON BECTON
50	NEW ▶	1		DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK

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

**THE FIRST SINGLE FROM THE FORTHCOMING
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Hi-Bias Hits; Major Ursula; Vinx's Club Campaign

THE SINGLE LIFE: Judging from the rapidly increasing flow of cool new music this week, 1992 is clearly kicking into high gear.

While most other indies regularly experience creative ebbs and flows, Toronto-based **Hi-Bias Records** never fails to thrill. With its debut, "I Promise," **Syndicate 305** offers a funk-flavored houser that's enhanced by a highly memorable chorus. Though all of the mixes pump fairly hard, your first stop should be at the "Ministry Of Underground" version. Oooh baby!



What A 'Drag'! The organizers of **People for the Ethical Treatment of Animals** have once again come up with a unique method of raising money and awareness. Some of clubland's leading female impersonators will gather for "Fur Is A Drag," a revue that will be held Jan. 28 at Larry Tee's Love Machine at the Palladium in New York. The event will be hosted by Deee-Lite's Lady Miss Kier, Elvira, and Cherry Vanilla. Sponsorship is provided by Mac Cosmetics, a cruelty-free line of makeup that is used by artists that include Madonna and Deee-Lite. Pictured, from left, are Mona Foot, La Homa Van Zandt, and Ebony Jet. Seated is The Lady Bunny.

Speaking of Hi-Bias, **Red Light's** delicious diva-house anthem, "Who Needs Enemies," has been lifted from the 1991 "Rhythm Formula" EP and treated to four fine remixes. Get on it!

A multiformat hit should be in the offing for **Ursula** with "By Your Side" (111 East, New York), an R&B-driven houser created by **Chris Payne** and **James Bratton**. The New York-based singer shows impressive range and assertive style as she takes control of an arrangement that blankets a well-textured groove with retro trumpet lines. An instant fave that will set peak-hour sets ablaze and demands radio attention, too.

Vinx, Olympic-class athlete turned jazz singer and percussionist, makes an unlikely but convincing foray into clubland with "Temporary Love" (**Tribal America**). Remixer **Bluejean** was quite successful in maintaining the integrity of the song, pumping a tough beat that will please deep-house spinners. This track would also work well on radio, as proven by the fact that it is generating lots of urban play in Detroit at the moment.

Positivity follows its potent mid-1991 hit, "The Chosen Few," with the equally powerful "Out Of This World" (**Fokus/N.C.P.**, New York). Lush strings and ambient keyboard effects float over a lush R&B-fueled house beat. Added pleasure is derived from muselike vocals by **Hannah Bradley** and **Mark Pearson**. Truly delightful.

Jocks hankering for a fix of **Lisa Stansfield**-style down-tempo funk should rush to **Terry Ronald's** "What The Child Needs" (**MCA**). The U.K.-bred male vocalist turns in a wonderfully affecting performance amid percolating rhythms, disco strings, and swirling wah-wah guitars.

MCA-distributed **Savage Records** should have little trouble building its club base with "Losing You," by **SGH/Moccasoul**. Writer and producer **Ron St. Louis** embellishes a tasty, deep-garage vibe with diva-spiced vocal bits and an elastic bass line. Bypass the disappointing and brief A side and spin the 13-minute(!) dub on the flip, which is chock full of interesting breaks and chord progressions.

The **Thompson Twins** continue their club campaign behind the un-

derrated "Queer" project. The new single, "Groove On" (**Warner Bros.**), has been refashioned by **Rev. T** and **Tommy Musto**, and comes in a wide variety of moods, ranging from slow'n'sleazy deep house to frenetic techno. Quite appealing.

Groovy rapper **Sir Mix-A-Lot** sounds like he's trying to give pop/club lyricists **Freedom Williams** and **B.G. Prince Of Rap** a run for the money with "Baby Got Back (I Like Big Butts)" (**Def American/Reprise**). He drops cheeky (*ahem*) rhymes into riveting techno-ized



by Larry Flick

house beats provided by **Ricky Crespo**. Lots of fun.

Speaking of rappers, we're pleased to welcome **Mr. Lee** back onto the dancefloor with "Get Off" (**Jive**). He ends an extended break from recording with a slammin', electro beat and sex-crazed rhymes that will work peak-hour pundits into a lather, while crossover radio prospects seem pretty good. Folks tired of hip-housers may find solace in **Hula & K. Fingers'** underground house dub on the flipside, replete with "push, push, in the bush" incantations.

Producer/remixer **Kenny "Dope" Gonzalez** makes his **Big Beat/Atlantic** debut with "Supa Cat," on which he throws his support behind toaster **The Mad Racket**. Deftly combining elements of dancehall, funk, and hip-hop, the track is a natural for early-evening warmups and urban-oriented peak hours.

CONGRATS to **C&C Music Factory** for its Grammy nomination in the best-new-artist category. While we're glad the group was honored, it was both disheartening and irritating to note that it was the *only* nod given to a dance music act.

When the **National Academy of Recording Arts and Sciences** was given a proposal in 1991 to add a dance category, it was rejected. Part of the reasoning was that dance has become so ingrained in the mainstream that it would cer-

tainly be well represented in the pop and R&B categories.

Incorrect. The absence of songs like "Strike It Up" by **Black Box**, "Gypsy Woman" by **Crystal Waters**, and "Another Sleepless Night" by **Shawn Christopher** boggles the brain. Certainly, these songs (and many others) carry just as much artistic merit as "Baby Baby" by **Amy Grant** and "(Everything I Do) I Do It For You" by **Bryan Adams**.

Even more exasperating was the addition of new categories like best traditional pop performance and best alternative music album. Is it really vital to come up with additional ways of honoring pop and rock acts while dance acts are once again left out in the cold?

The dance music community is not giving up. A new proposal for inclusion in the 35th annual awards ceremony is being written as this goes to print. Follow this space for details as they develop.

IN THE STUDIO: Although he is still climbing the charts as one half of **Musto & Bones** with "The Music Is Right" (**RCA**), producer/remixer **Tommy Musto** is already knee-deep in writing and producing his first solo project.

The as-yet-untitled album is signed in the U.K. to **Citybeat/Beggars Banquet**, though Musto is still being courted by several U.S. majors for distribution. He says the overall tone of the set will be more urban than past efforts, while maintaining a strong club angle. Highlights are likely to be the lovely "Nothing Better," sung by **Dina Roach**, and the jazz-spiced "Through A Child's Eyes," co-written with **Yvonne Turner**.

By the by, Musto has just remixed the **Salsoul** classic "Let No Man Put Asunder"—and it slams! Look for it to hit the clubs shortly.

Up-and-coming dance chanteuse **Erin Cruise** is quickly laying down tracks for an album that has been optioned by the **BMG**-distributed **Critique Records**. Cruise has been winning much-deserved national radio airplay for her fierce new single, "Cold Shower." The track has been slowly building a following for several months now on the Los Angeles-based **Purple Heart Records**.

At the production and songwriting helm of the album is **Bruce Sudano**, known to disco denizens as one-third

of the now-defunct **Brooklyn Dreams** as well as being **Donna Summer's** hubby. The set is likely to also include her hi-NRG hits "Eat Your Heart Out" and "Never Enough." We can hardly wait!

PRO-MOTION: George Hess has been upped to senior director of dance music promotion and cross-over radio at **Arista Records** in New York. **Lance Walden** has been added to the department as manager of club promotion for the label.

PARTING GLANCES: We're sad to note the passing of **Mark Watkins**, who died Dec. 19 of complications due to AIDS. He was 32 years old.

Watkins was revered in the hi-NRG community as the head DJ at famed San Francisco clubs **Dreamland** and **The Trocadero** during the '80s. He broke ground in 1985 when he wrote and produced the highly successful "Seclusion" for **Shawn Benson**, a track examining the loneliness of gay men dying of AIDS. Before he died, Watkins was one of the primary remixers for the **Rhythm Stick DJ** service.

DANCEFLOOR PROTON

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

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CLUB PLAY

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- BODY MEDUSA SUPEREAL GUERRILLA
- PLANET LOVE THE DYLAN'S BEGGARS BANQUET
- FRIENDSHIP SABRINA JOHNSTON TURNSTYLE
- THE MUSIC IS RIGHT MUSTO & BONERCA

12" SINGLES SALES

- NOCTURNE T-99 COLUMBIA
- DO YOU WANT IT RIGHT NOW DEGREES OF MOTION ESQUIRE
- THE RUSH LUTHER VANDROSS EPIC
- OOCHEE COOCHEE M.C. BRAINS MOTOWN
- GOOD FRIEND PARIS RED EPIC

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

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Concrete Signs Of Country's Health New Bldgs. Rising On N'ville Skyline

BY EDWARD MORRIS

NASHVILLE—The good health of country music is being underlined by several new or impending building projects on Music Row.

ASCAP is near completion of its Nashville headquarters. Sony Music has started a three-stage expansion of its offices. Warner/Reprise Records has cleared the land for its new building and will start construction within the year.

A spokeswoman for ASCAP reports the society will move into its new facility (erected on the site of the old headquarters at 2 Music Square West) Jan. 28. It will hold its grand opening beginning March 16.

The new, three-story structure, started last spring, has 24,760 square feet of office space. Most of the second floor will be used to house ASCAP's computer system, some of which has been relocated from New York. The building has both underground and adjacent parking.

At 34 Music Square East, the former CBS Records—now Sony Mu-

sic—building is adding 4,000 square feet to its existing 16,000 square feet. The label's art, product marketing, and media and artist development departments have been moved temporarily across the street to the Denny Building until the first phase of construction is completed in late May.

The remaining two phases of interior remodeling and renovation are expected to be finished by October.

Warner/Reprise Records aims to start building its new Nashville offices some time in September at the corner of Music Square East and Music Circle North. According to Eddie Reeves, Warner's VP and GM, it will be a four-story structure of approximately 30,000 square feet. He says it has not been decided yet which operations, other than the label itself, will be housed there. Among the candidates are Warner/Alliance Records, the gospel label; Giant Records, which Warner distributes; and WEA distribution personnel.

Sony/Tree has plans to expand the old Tree building next door to

ASCAP, but details of the expansion are still pending. Last year, the company purchased the old fire hall nearby on Music Square West and converted it into rooms for songwriters.

The Country Music Assn. moved into its newly constructed, 14,250-square-foot headquarters at One Music Circle South just more than a year ago.



Remingtons Parade For Pennies. Members of BNA group the Remingtons are pictured following their performance during the WSIX Nashville "Parade Of Pennies" fund-raiser and live broadcast. The event is co-sponsored by the American Legion Post No. 5 and WSIX. Pictured, from left, are Ken Van Durand, director of national promotion, BNA Entertainment; Richard Mainegra and Jimmy Griffin, the Remingtons; WSIX air personality Gerry House; Rick Yancey, the Remingtons; and Rick Pepin, GM, BNA.

Hank Williams Jr. Rolling With 50-City 'Rock 'N Country' Tour

NASHVILLE—Hank Williams Jr. will headline a 50-city tour, sponsored by Budweiser beer, that begins Feb. 28 at the 22,000-seat Pyramid Theater in Memphis and will run through October.

MCA Records' Patty Loveless and Epic's Doug Stone will open for Williams on the circuit. A fourth country act, not yet announced, will appear at some of the concerts.

Called the "Budweiser Rock 'N Country Tour" and emphasizing country's rock elements, the event will take the performers to sites in

more than 20 states. The other stops on the tour have not been released. Budweiser estimates the tour will attract a total of about 1 million ticket-buyers.

Concert Productions International, Toronto, will promote the tour nationally. Local promoters will be involved in each market. Nashville-based Avalon Entertainment Group is set to act as the tour's producer.

Williams recently moved from Warner/Curb Records to Capricorn Records (Billboard, Jan. 18).



Roxy Road. Hal Ketchum and JJ White visit with showcase attendees KZLA MD Lisa Puzo and Rona Barrett, following their performance at the Roxy Theater in Los Angeles. Both acts performed for radio programmers and DJs, retail, CEMA distributors, and members of the press. Pictured, from left, are Puzo, Jayne White, Ketchum, Barrett, and Janice White.

Just Say No To Branson/Nashville Rivalry Missouri Town Poses No Threat To Music Row

FAMILY FEUD: We don't know the name of the genius responsible for the fireworks between Branson and Nashville, but whoever first suggested this rivalry should be enshrined in his or her own Publicity Hall of Fame. By capitalizing on the public's love of a loud squabble, the ploy has yielded the tiny Missouri tourist town more press and goaded Music City to darker passions than reality ever called for. The world takes such nettlesome turns: Just when Nashville gets the Soviet Union out of its hair, along comes Branson.

But is there really a commercial showdown in the making? Not as far as we can see. This tempest has whipped up so many logic-obscuring clouds that it's hard to decide where to shine the light of reason first.

We can start with the observation that this is *not*—as most commentators contend—an either/or situation. Just because Branson is thriving does not mean that Nashville must perish—or even hurt, for that matter. In fact, if we look only at the music industries of the two towns, it appears that 1991 was a banner year for both areas.

There is little evidence that the health of the music business in one town imperils that in the other. It may even turn out that there's a ruboff effect at work—that those who are attracted to country music in Region A may end up spending some of their entertainment dollars in Region B.

Here's another point: The assumption among the combatants seems to be that if there were no Branson to contend with, all the tourists it now draws would come to Nashville. Well, that's hardly the case. For the most part, people don't go to Branson for the sole purpose of hearing live music. They're also drawn to the region's pristine woods and waters, its scenic camp sites, and the prospect of relaxation that is slow-paced and safe. Branson is essentially rural; Nashville is urban. Each city has its own complex of attractions—music being but one.

The uproar also fails to make the essential distinction between Nashville generally and Music Row specifically. Even if it could be demonstrated that Branson is snatching tourists away from Nashville, it would be no threat to the record companies, publishers, and booking agents on Music Row. These operations don't look to tourists for their profits, anyway. Their market is not one city but the world.

Clearly Branson is not in Nashville's league when it comes to supporting wide-ranging musical activities on a massive scale. It's one thing to build some theaters and install resident performers. It's quite another to bring in airports, interstate highways, broadcasters, recording studios, an enormous and constantly replenished talent pool, and all the other elements that spell

the difference between an industry and a roadside attraction.

Some participants in this war of words say that Branson's success arises from Nashville's shortage of live music. The truth is that Nashville has much more live music than Branson. It's just presented differently. Anyone who doubts this need only to look at the weekly club listings in the Sunday paper. True, most of the acts listed there have little name recognition, and, true, you have to sit among smokers and drinkers to hear this mu-

sic. But talent is so plentiful in Nashville that much of the club music equals the best Branson can offer. This situation will not, of course, satisfy country fans who demand to see real, live stars. So Nashville would do well to wage its press-release skirmishes with Branson by trumpeting the quality of its music instead of try-

ing to match the town star for star during tourist season.

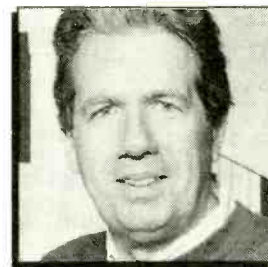
Many in the music business will remember a similar media-fueled battle in the mid-to-late '70s. Back then, it was Austin, Texas, that was going to put Nashville out to pasture. Austin had an exciting club scene, songwriting and singing talent by the freight-car load, a burgeoning recording scene, and, best of all, Willie Nelson as its patron saint. The predictions were wildly off target. Austin did (and still does) turn out a lot of good sounds. But it never even came close to being the fountainhead of country music. And neither will Branson.

Instead of treating Branson as a threat, Nashville's music moguls ought to be delighted that there are some still-superb acts out there making a good living for themselves, generating catalog sales, and triumphantly carrying the banner of country music. Have we forgotten we're on the same side?

MAKING THE ROUNDS: Larry Stewart, a founding member of Restless Heart, has left the RCA group and signed with that label as a solo artist. No word yet on whether the group will replace Stewart. The split, sources say, has been entirely amicable... A recent Billboard review of Charlie Louvin's album, "And That's The Gospel," correctly listed Laurie Records as the distributing label but failed to note that Miami-based Playback Records is the primary label.

MARK YOUR CALENDAR: The 12th annual Tejano Music Awards will be held March 6 at the San Antonio (Texas) Convention Center. For the first time, the awards will have a Tejano-Country category.

SIGNINGS: Suzy Bogguss to Morris, Bliesener & Associates for exclusive management.



by Edward Morris

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2 Grammy Awards

Best Country Vocal Performance

"Here's A Quarter

(Call Someone Who Cares)"

Best Country Song

"Here's A Quarter

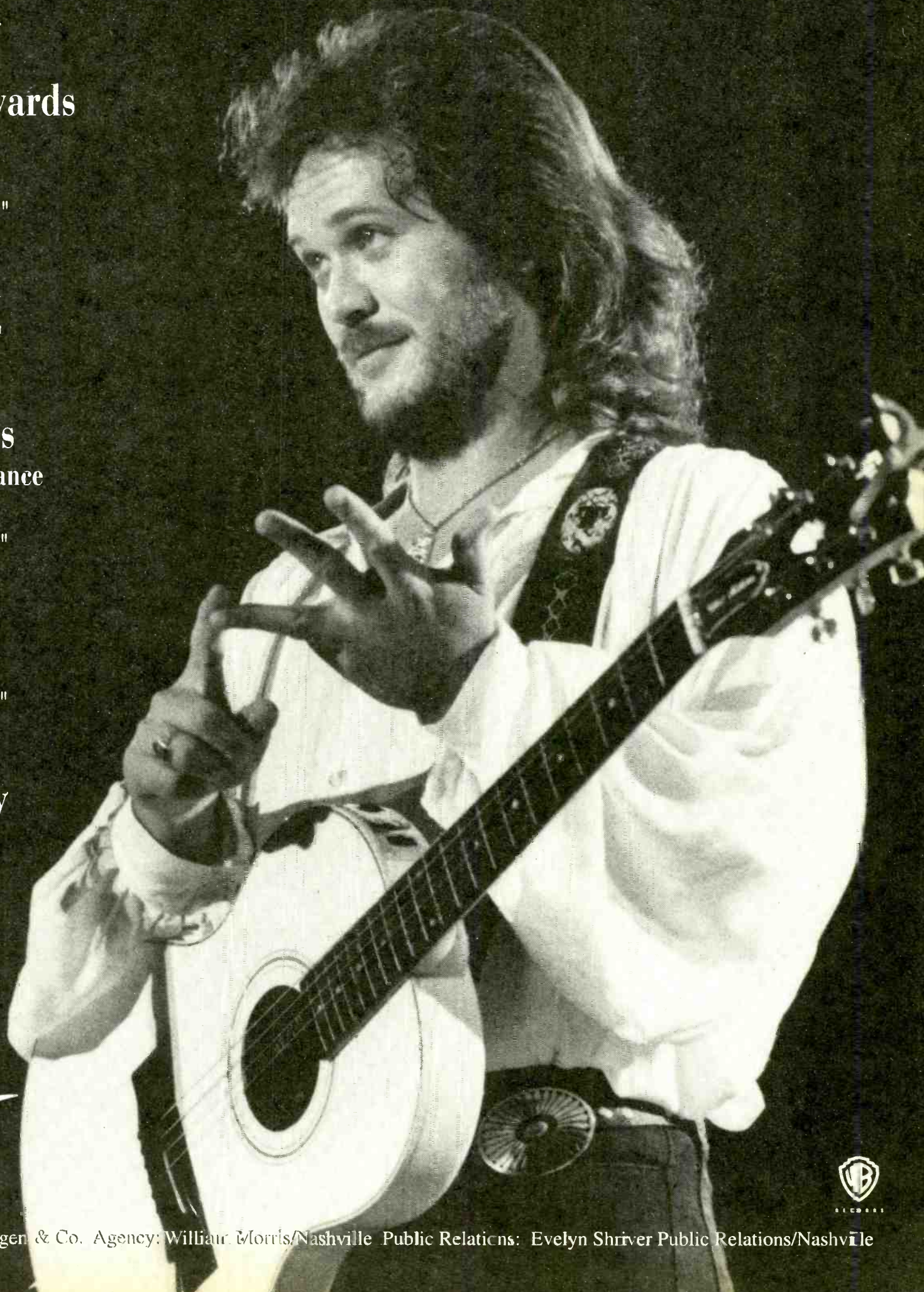
(Call Someone Who Cares)"



8 TNN Music City Country Awards

Thanks

*Kravis
Kravis*



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ No. 1 ★ ★ 1 week at No. 1	
1	2	5	12	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC PRO-4221-2
2	1	1	15	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE (V) EPIC 34-74051
3	6	8	11	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE (CD) EPIC 34-74089
4	3	3	16	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW (C) V MERCURY 868 812-4
5	4	2	16	(WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	TANYA TUCKER (V) CAPITOL 44774
6	9	11	8	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	RONNIE MILSAP (V) RCA 62104-7
7	10	13	10	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
8	11	14	10	THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS. 7-19158
9	5	4	15	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	RESTLESS HEART (V) RCA 62129-7
10	12	12	14	BROKEN PROMISE LAND M. WRIGHT (B. RICE, M. S. RICE)	MARK CHESNUTT (V) MCA 54256
11	8	7	18	LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE)	◆ STEVE WARINER (V) ARISTA 1-2349
12	22	23	4	WHAT SHE'S DOING NOW A. REYNOLDS (P. ALGER, G. BROOKS)	GARTH BROOKS CAPITOL PRO 79009
13	15	15	14	I KNOW WHERE LOVE LIVES A. REYNOLDS, J. ROONEY (H. KETCHUM)	◆ HAL KETCHUM (V) CURB 76892
14	20	22	6	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
15	17	18	7	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS (C) (CD) ARISTA 8642
16	7	6	16	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
17	18	21	9	AFTER THE LIGHTS GO OUT S. BUCKINGHAM (W. MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
18	21	19	11	MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
19	13	10	16	A LONG TIME AGO J. LEO, L. M. LEE (R. MAINEGRA)	◆ THE REMINGTONS (C) BNA 62064-4
20	26	27	8	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
21	27	30	6	THAT'S WHAT I LIKE ABOUT YOU G. FUNDIS (J. HADLEY, K. WELCH, W. WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
22	14	9	19	LOOK AT US T. BROWN (V. GILL, M. D. BARNES)	◆ VINCE GILL (V) MCA 54179
23	23	24	9	IF YOU WANT TO FIND LOVE J. E. NORMAN, E. PRESTIDGE (S. EWING, M. D. BARNES, K. ROGERS)	KENNY ROGERS (V) REPRISE 7-19080/WARNER BROS.
24	24	26	12	I'LL STOP LOVING YOU S. BUCKINGHAM (M. REID, R. BYRNE)	◆ MIKE REID (V) COLUMBIA 38-74102
25	16	17	14	GOING OUT TONIGHT J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, J. JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
26	31	38	7	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	◆ LORRIE MORGAN (V) RCA 62105
27	34	42	6	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
28	19	16	16	FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ REBA MCENTIRE (V) MCA 54223
29	30	32	11	WHAT KIND OF FOOL H. STINSON, E. SEAY (L. CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
30	32	34	8	I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS)	◆ PAULETTE CARLSON CAPITOL PRO-79974
31	29	25	15	SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS (V) CAPITOL 44800
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
32	47	60	3	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON ARISTA PRO 2385
33	25	20	17	THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS)	GEORGE STRAIT (V) MCA 54180
34	41	43	10	IF I COULD BOTTLE THIS UP B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. DILLON)	◆ PAUL OVERSTREET RCA PRO-6216
35	28	28	14	SHE'S NEVER COMIN' BACK D. JOHNSON, T. BROWN (M. COLLIE, G. HOUSE)	◆ MARK COLLIE (V) MCA 54231
36	37	36	20	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
37	35	31	20	YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS)	BILLY DEAN (V) SBK 44773/CAPITOL
38	42	48	6	IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
39	33	29	18	FOREVER TOGETHER K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	53	68	3	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA (V) RCA 62168
41	50	52	4	ONLY THE WIND C. HOWARD, T. SHAPIRO (T. SHAPIRO, C. JONES)	◆ BILLY DEAN SBK PRO-79503/CAPITOL
42	36	33	18	THEN AGAIN J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. SILBAR)	ALABAMA (V) RCA 62059-7
43	40	40	20	SOMEDAY SOON J. BOWEN, S. BOGGUSS (L. TYSON)	SUZY BOGGUSS (V) CAPITOL 44772
44	46	51	4	OUTBOUND PLANE J. BOWEN, S. BOGGUSS (N. GRIFFITH, T. RUSSELL)	◆ SUZY BOGGUSS CAPITOL PRO-79052
45	39	39	20	SOME GUYS HAVE ALL THE LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS WARNER BROS. PRO-4967
46	49	54	4	JEALOUS BONE E. GORDY, JR., T. BROWN (R. GILES, S. BOGART)	◆ PATTY LOVELESS (CD) MCA 54271
47	44	47	20	LIKE WE NEVER HAD A BROKEN HEART G. FUNDIS (G. BROOKS, P. ALGER)	◆ TRISHA YEARWOOD (V) MCA 54172
48	43	45	13	FIGHTING FOR YOU J. BOWEN, R. ALVES (R. MURRAH, B. MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775
49	65	—	2	LOVESICK BLUES J. BOWEN, G. STRAIT (L. MILLS, C. FRIEND)	GEORGE STRAIT (V) MCA 7-54318
50	54	55	6	SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL)	RICKY SKAGGS (C) (CD) EPIC 34-74147
51	51	50	13	LITTLE FOLKS J. STROUD, D. CORLEW (C. DANIELS)	◆ CHARLIE DANIELS (V) EPIC 34-74061
52	56	56	6	PROFESSIONAL FOOL R. BYRNE, A. SCHULMAN (M. WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
53	55	57	6	SOMEBODY'S DOIN' ME RIGHT B. MEVIS, G. FUNDIS (J. F. KNOBLOCH, P. OVERSTREET, D. TYLER)	KEITH WHITLEY (V) RCA 62166-7
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
54	NEW ▶		1	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
55	60	61	4	FIGHTING FIRE WITH FIRE R. HAFKINE (M. WHITE, C. R. WHITE)	◆ DAVIS DANIEL MERCURY PRO-866 132
56	48	44	15	ASKING US TO DANCE A. REYNOLDS (H. PRESTWOOD)	◆ KATHY MATTEA (V) MERCURY 868 866-7
57	61	64	9	A MONTH OF SUNDAYS B. MONTGOMERY (V. GOSDIN, J. NORTHROP, B. CANNON)	◆ VERN GOSDIN (V) COLUMBIA 38-74103
58	64	66	3	HARD DAYS AND HONKY TONK NIGHTS L. M. LEE, J. LEO (E. T. CONLEY, R. SCRUGGS)	EARL THOMAS CONLEY (V) RCA 62167
59	62	67	3	BABY, I'M MISSING YOU P. WORLEY, E. SEAY (S. SESKIN, N. MONTGOMERY)	HIGHWAY 101 WARNER BROS. PRO 5238
60	52	53	10	BACK TO THE WELL R. HALL (R. BYRNE, R. BOWLES)	◆ TOM WOPAT EPIC PRO 34-74063
61	59	62	6	ONE PRECIOUS LOVE R. BENNETT, J. LEO (J. BESEN)	◆ PRAIRIE OYSTER (V) RCA 62108-7
62	57	58	18	STILL BURNIN' FOR YOU S. HENDRICKS, T. DUBOIS (R. CROSBY)	ROB CROSBY (V) ARISTA 1-2336
63	66	69	3	FASTER GUN B. MAHER, D. POTTIER (J. SUNDRUD, G. BURR)	◆ GREAT PLAINS COLUMBIA PRO 38-74103
64	63	63	20	THE BLAME P. WORLEY, E. SEAY (C. MOSER, P. NELSON, G. NELSON)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
65	58	59	8	WHO DID THEY THINK HE WAS C. TWITTY, D. HENRY (R. LEIGH, P. MCMANUS)	◆ CONWAY TWITTY (V) MCA 54281
66	67	65	15	EAGLE WHEN SHE FLIES D. PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
67	69	71	3	SHE LOVED A LOT IN HER TIME K. LEHNING (R. BOUDREAUX, S. HOGIN, K. WILLIAMS)	◆ GEORGE JONES MCA PRO 54272
68	68	70	13	SATISFY ME AND I'LL SATISFY YOU R. PENNINGTON (B. DEES)	CLINTON GREGORY (C) (V) STEP ONE 434
69	71	—	2	I WILL LOVE YOU ANYHOW P. WORLEY, E. SEAY, A. MARTIN (R. FOSTER, B. LLOYD)	◆ TIM RYAN (V) EPIC 34-74124
70	74	—	2	LOVE LIGHT J. BOWEN, C. FRANCIS (B. GRAHAM, G. CASTLEBERRY)	◆ CLEVE FRANCIS CAPITOL PRO-79810
71	NEW ▶		1	TWILIGHT IS GONE T. BROWN (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND CURB PRO 54316/MCA
72	70	72	4	WORKIN' MAN'S DOLLAR J. BOWEN, J. CRUTCHFIELD (C. LEDOUX)	◆ CHRIS LEDOUX CAPITOL PRO-79922
73	NEW ▶		1	COUNTRY ROAD S. BUCKINGHAM, G. SMITH (D. PARTON, G. SCRUGGS)	DOLLY PARTON COLUMBIA PRO 74183
74	NEW ▶		1	FORGOTTEN BUT NOT GONE B. MONTGOMERY (J. MACRAE, B. CASON)	KEITH PALMER EPIC PRO 74174
75	72	73	12	DON'T CROSS YOUR HEART J. STROUD (T. HASELDEN, T. MENSY)	SHELBY LYNNE (V) EPIC 34-74062

○ Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1992, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	—	2	SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
2	3	1	7	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
3	2	2	10	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
4	—	—	1	BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY RCA
5	6	7	12	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA
6	4	4	6	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE EPIC
7	5	3	3	KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN)	◆ RICKY VAN SHELTON COLUMBIA
8	8	5	17	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JMS)	◆ TRISHA YEARWOOD MCA
9	13	6	9	YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT)	◆ MARK CHESNUTT MCA
10	7	9	17	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM CURB
11	10	10	14	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
12	12	14	17	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON ARISTA
13	—	—	—	HURT ME BAD (IN A REAL GOOD WAY) E. GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY)	◆ PATTY LOVELESS MCA

14	9	8	8	MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO ARISTA
15	11	12	13	YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM)	GEORGE STRAIT MCA
16	15	11	8	BALL AND CHAIN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET RCA
17	19	16	15	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS.
18	16	15	8	I THOUGHT IT WAS YOU D. JOHNSON (T. MENSY, G. HARRISON)	◆ DOUG STONE EPIC
19	21	19	19	I AM A SIMPLE MAN S. BUCKINGHAM (W. ALDRIDGE)	◆ RICKY VAN SHELTON COLUMBIA
20	14	17	25	MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PRIMMER)	◆ DIAMOND RIO ARISTA
21	22	13	8	THE WALK R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB/CAPITOL
22	17	—	11	THE THUNDER ROLLS A. REYNOLDS (P. ALGER, G. BROOKS)	◆ GARTH BROOKS CAPITOL
23	23	21	4	RODEO A. REYNOLDS (L. BASTIAN)	GARTH BROOKS CAPITOL
24	20	18	19	SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL
25	18	24	12	DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS)	◆ TANYA TUCKER CAPITOL

◆ 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.

Yes!

Country Music's Hottest New Star

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AMERICAN MUSIC AWARDS

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"She's In Love With The Boy"
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YEARWOOD

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				★ ★ No. 1 ★ ★			
1	1	1	18	GARTH BROOKS ▲ ⁶ CAPITOL 96330* (10.98)	18 weeks at No. 1 ROPIN' THE WIND	1	
2	2	2	70	GARTH BROOKS ▲ ⁶ CAPITOL 93866* (9.98)	NO FENCES	1	
3	3	3	15	REBA MCENTIRE ● MCA 10400* (9.98)	FOR MY BROKEN HEART	3	
4	4	5	33	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
5	5	4	141	GARTH BROOKS ▲ ³ CAPITOL 90897* (9.98)	GARTH BROOKS	2	
6	6	6	44	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
7	7	7	35	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
8	19	—	2	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	8	
9	8	10	28	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2	
10	9	14	28	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9	
11	14	12	16	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	11	
12	11	9	18	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7	
13	10	11	34	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
14	12	8	62	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
15	13	16	14	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10	
16	15	15	20	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3	
17	16	13	70	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
18	18	22	22	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12	
19	26	30	7	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	19	
20	20	27	39	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10	
21	17	19	43	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1	
22	22	25	33	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13	
23	21	24	96	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
24	25	23	97	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	
25	29	28	9	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25	
26	28	17	179	THE JUDDS ▲ ² CURB 8318/RCA (9.98)	GREATEST HITS	1	
27	23	21	42	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4	
28	24	18	107	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2	
29	27	20	141	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1	
30	38	42	38	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	30	
31	31	33	22	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15	
32	30	31	66	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12	
33	39	40	9	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	33	
34	36	32	62	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
35	40	45	19	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27	
36	33	26	65	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19	
37	32	36	12	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28	
38	47	49	22	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	38	
39	41	50	14	PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98)	WALK THE PLANK	39	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	37	34	42	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
41	35	38	13	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
42	34	29	69	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
43	46	46	7	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	43
44	43	44	74	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
45	42	35	15	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
46	54	65	16	BILLY DEAN SBK 4-96728*/CAPITOL (9.98)	BILLY DEAN	34
47	53	64	104	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
48	49	53	93	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
49	55	71	18	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
50	44	51	40	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
51	48	47	85	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
52	52	60	41	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
53	62	55	11	SUZY BOGGUSS CAPITOL 95847* (9.98)	ACES	50
54	45	41	115	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
55	60	48	49	SAWYER BROWN CURB 94260* (9.98)	BUICK	23
56	51	37	72	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
57	50	39	120	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
58	57	57	76	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
59	63	62	34	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
60	61	74	112	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
61	58	56	104	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
62	64	61	50	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
63	56	68	38	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
64	69	67	24	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
65	RE-ENTRY	17		MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	44
66	67	63	136	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
67	72	69	25	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
68	59	52	69	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
69	66	72	86	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
70	75	—	59	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
71	65	70	33	CHARLIE DANIELS EPIC 46835*/SONY (9.98 EQ)	RENEGADE	25
72	RE-ENTRY	52		SAWYER BROWN CURB 94259* (9.98)	GREATEST HITS	26
73	71	75	50	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
74	73	58	61	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
75	RE-ENTRY	73		DOLLY PARTON ● COLUMBIA 44384/SONY (8.98 EQ)	WHITE LIMOZEEN	3

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

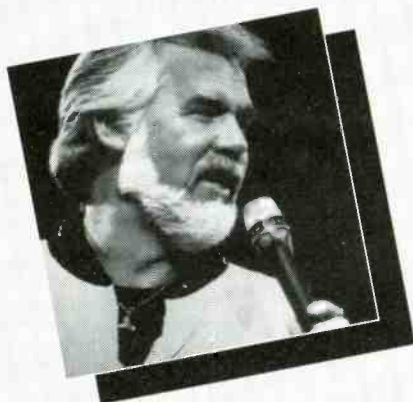
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JANUARY 25, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98)	36 weeks at No. 1 GREATEST HITS	36
2	2	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	36
3	4	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	36
4	3	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	36
5	7	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	36
6	8	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	36
7	5	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	36
8	11	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	31
9	9	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	36
10	10	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	36
11	6	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	29
12	13	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	5
13	12	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	16

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	8
15	18	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	31
16	17	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	22
17	15	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	27
18	16	THE JUDDS ▲ CURB/RCA AHL1-5319/RCA (8.98)	WHY NOT ME	27
19	21	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	21
20	20	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	35
21	19	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	34
22	22	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	36
23	24	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	28
24	—	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	25
25	23	HANK WILLIAMS, JR. ▲ ² CURB/WARNER 60193/WARNER BROS. (9.98)	GREATEST HITS	26

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

HOT COUNTRY HOT COMPANY



Kenny Rogers

"If You Want To Find Love"



BB	23
R&R	20
GAVIN	23*



Travis Tritt

"The Whiskey Ain't Workin'"
(Featuring Marty Stuart)



BB	8
R&R	7
GAVIN	9*



Trisha
YEARWOOD

"That's What I Like About You"



BB	21
R&R	18
GAVIN	26*



Kragen & Co. salutes its hot artists on their sizzling chart performances

COUNTRY CORNER



by Lynn Shults

NO. 1 IS CAPTURED by Tracy Lawrence's "Sticks And Stones" (2-1). The song was co-written by Elbert West and Roger Dillon and produced by James Stroud. Lawrence is managed by Wayne Edwards.

INSIDE THE TOP 10: Doug Stone's "A Jukebox With A Country Song" moves ever closer to the top slot by leaping from No. 6 to No. 3. "The Whiskey Ain't Workin'," by the duo of Travis Tritt and Marty Stuart, climbs inside the top 10, moving from No. 11 to No. 8. Continuing to roll toward the top of the chart is "Turn That Radio On" (9-6) by Ronnie Milsap. "The Dirt Road," by Sawyer Brown, climbs from No. 10 to No. 7.

THE HOTTEST TRACK on this week's chart is Alan Jackson's "Dallas," bounding from No. 47 to No. 32. Alabama's "Born Country" zips from No. 53 to No. 40. Garth Brooks' "What She's Doing Now" leaps from No. 22 to No. 12. "Better Class Of Losers" by Randy Travis surges from No. 20 to No. 14 and George Strait's "Lovesick Blues" jets from No. 65 to No. 49.

THE ALBUMS CHART continues to be dominated by Garth Brooks' "Ropin' The Wind" (1-1), "No Fences" (2-2), and "Garth Brooks" (5-5). George Strait's "Ten Strait Hits" moves from No. 19 to No. 8. New artists showing steady sales on their debut albums are Collin Raye with "All I Can Be" (14-11); Tracy Lawrence with "Sticks And Stones" (26-19); Sammy Kershaw with "Don't Go Near The Water"; and Hal Ketchum with "Past The Point Of Rescue."

RESEARCH IS THE NAME OF THE GAME for much of today's music business. It helps executives in making decisions, since most of the studies are centered around the consumer's likes and dislikes. One recent consumer panel survey shows 70% of all television viewers change channels every half-hour. Only 11 channels are viewed for more than 10 minutes. Another survey says 70% of country consumers also like other types of music. The combination of these two surveys shows how fast consumers lose interest.

IS THE MUSIC BEGINNING TO SOUND THE SAME? There are critics who say not only are the tracks beginning to sound alike but the artists are very similar. For some insight into the "variety is the spice of life" issue, here is what some industry megaveterans have to say. Norro Wilson, noted songwriter and producer, says, "Everything now is drum-oriented. We tend to get caught up in industry approval. What do you do, put shackles around a painter?" Ron Chancey, former producer of the Oak Ridge Boys, comments, "In making 'Elvira' and 'Bobbie Sue,' we were interested in appealing to a broad audience. I think everything is beginning to sound too much alike and surely there is going to be an opening for something different." Larry Butler, the producer who gave Kenny Rogers a second career, says, "I think we have hit our stride and now is the time to do the inevitable—expand and add variety back to the music." Producer/songwriter Billy Sherrill says, "That's what Garth Brooks just did! Everything I ever produced that exceeded expectations was something somebody hated and said I was making a mistake by releasing the record."

238 Videos Rotated In CMT Orbit In '91 MCA Earns Channel's Nod For 'Label Of The Year'

NASHVILLE—Country record labels placed 238 videos in rotation on Country Music Television in 1991, according to CMT's year-end report. Most of the videos that earned heavy rotation, the report reveals, are new or fairly new acts and include one performer on an independent label.

A total of 31 videos rose to No. 1 on CMT's playlist during the year. Of these, 14 stayed at No. 1 for two weeks or longer. The champ in this category was the Ricky Van Shelton and Dolly Parton duet video, "Rockin' Years."

Shelton also had two other clips that stayed at No. 1 for three consecutive weeks, "I Am A Simple Man" and "Keep It Between The Lines." Other acts with multiple-week No. 1's were Alan Jackson, Travis Tritt (2), Randy Travis, Trisha Yearwood, Tanya Tucker, Colleen Raye, Martin Delray, Steve

Wariner, Sammy Kershaw, and Hal Ketchum.

CMT pronounced MCA Records its label of the year for having a combination of the most "pickhits" (videos played six times a day), "breakouts" (five times a day), and No. 1's.

The acts whose videos had the most weeks in heavy rotation for 1991 were McBride & the Ride ("Can I Count On You") and Vince Gill ("Never Knew Lonely"), 25 weeks each; Mark Collie ("Hardin County Line"), 24 weeks; Randy Travis ("Heroes And Friends") and Shelby Lynne ("Things Are Tough All Over"), 23 weeks each; and Alison Krauss ("I've Got That Old Feeling") and Pirates Of The Mississippi ("Feed Jake"), 20 weeks each. Krauss, who is primarily known as a bluegrass artist, is on independent Rounder Records. Her video was named CMT's

indie video of the year.

Sony Music, with its Columbia and Epic labels, had the most videos added to the CMT playlist in 1991, a total of 33; Warner Bros. and MCA, 32 each; Capitol, 28; RCA, 18; Arista, 16; Curb, 14; Atlantic, 13; Mercury, 12; BNA Entertainment, 4; and all other labels combined, 36.

Scene Three copped CMT's video-production-company-of-the-year honor for having produced the most No. 1, pickhit, breakout, and added videos in 1991.

Cited as the network's top 10 videos of the year, in descending order, were "Rockin' Years," Shelton and Parton; "Don't Rock The Jukebox," Jackson; "Keep It Between The Lines," Shelton; "Here's A Quarter (Call Someone Who Cares)," Tritt; "I Am A Simple Man," Shelton; "Anymore," Tritt; "She's In Love With The Boy," Yearwood; "Down To My Last Teardrop," Tucker; "Somewhere In My Broken Heart," Billy Dean; and "Feed Jake," Pirates Of The Mississippi.

NEW ON THE CHARTS

NASHVILLE—Another of Nashville's popular demo singers has sifted his way into the country music recording arena. Singer/songwriter Michael White's first single for Warner Bros., "Professional Fool," moves to No. 52 with a bullet this week on the Hot Country Singles & Tracks chart.

White was a youngster when he and his family moved to Nashville from Knoxville, Tenn. His father



MICHAEL WHITE

was a musician, songwriter, and publisher. At the age of 12, he got his first cuts as a songwriter. Conway Twitty was the artist. Since that time, he has had cuts by acts such as Charley Pride, Wild Rose, and Skip Ewing.

During high school, White played in a local band. When it came time for college, he decided to pursue a career in ministry, but the songwriting bug continued to bite. As White began to focus more on music, he became one of Music City's most popular demo singers.

His influences (Twitty and Merle Haggard) fail to go unnoticed when his deep voice begins to croon. Perhaps a hint of the late Keith Whitley's vocal style is recognized.

After White's talent ripened, he signed a recording contract with Reprise Records. He is booked by The William Morris Agency and managed by Chris Dotson.

DEBBIE HOLLEY

Ozark Links With Selectix

NASHVILLE—Ozark Entertainment Services, Branson, Mo., has linked with Selectix of Syracuse, N. Y., to set up a worldwide ticket service for the Branson venues.

According to Ozark Entertainment's Lee Larscheid, his company will house the midwest regional communications hub for the system, which, in turn, will be connected to the Selectnet network.

The system, he says, will also provide advertising and promotion services for the Branson theaters. When fully online, the service will offer tickets through all Selectix's 800 outlets worldwide.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
17 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL	Boy, ASCAP
36 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Hearthland Express, ASCAP) HL/WBM	75 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Music City, ASCAP/EMI April, ASCAP) HL
56 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	66 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)
59 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP)	26 EXCEPT FOR MONDAY (Englishtowne, BMI)
60 BACK TO THE WELL (Screen Gems-EMI, BMI/Maypop, BMI)	63 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP)
14 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)	55 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)
64 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL/WBM	48 FIGHTING FOR YOU (Murrach, BMI/Tom Collins, BMI)
40 BORN COUNTRY (Collins Court, ASCAP)	39 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
10 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL	74 FORGOTTEN BUT NOT GONE (BMG, ASCAP/Little Beagle, ASCAP/Buzz Cason, ASCAP)
4 CADILLAC STYLE (Ray Stevens, BMI)	28 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)
33 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL/WBM	25 GOING OUT TONIGHT (EMI April, ASCAP/Getareajob, ASCAP/Obie Diner, BMI/Bug, BMI) HL
73 COUNTRY ROAD (Velvet Apple, BMI/Irving, BMI/Gary Scruggs, BMI)	58 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane, ASCAP)
32 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI)	34 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM
7 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's	23 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Hearscratch, BMI)
	13 I KNOW WHERE LOVE LIVES (Foreshadow, BMI)

CLM	70 LOVE LIGHT (Glen Campbell, BMI)
30 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)	2 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) WBM
24 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI)	49 LOVESICK BLUES (Mills Music, ASCAP)
20 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI)	18 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP)
54 IS THERE LIFE OUT THERE (W.B.M., SESAC/Longacre, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP)	15 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI)
38 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI)	57 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL
69 I WILL LOVE YOU ANYHOW (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers-BMG, BMI/Kung-Fu Grip, BMI)	16 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
46 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP)	61 ONE PRECIOUS LOVE (Oyster, ASCAP/Socan, BMI/BMG, ASCAP) HL
3 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM	41 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)
11 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM	44 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP)
47 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM/CPP	52 PROFESSIONAL FOOL (Catch The Boat, ASCAP)
51 LITTLE FOLKS (Cabin Fever, BMI/Miss Hazel, BMI)	50 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI)
19 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI)	68 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI) HL
22 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI) WBM	31 SHAMELESS (Joel, BMI) HL
	67 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP)
	35 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housesnotes, BMI)
	53 SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI/Careers-BMG, BMI) CLM/HL

43 SOMEDAY SOON (WB, ASCAP) WBM
45 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)
1 STICKS AND STONES (JMV, ASCAP)
62 STILL BURNIN' FOR YOU (Grand Coalition, BMI)
27 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP)
21 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
42 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM
6 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL
71 TWILIGHT IS GONE (Bar None, BMI)
29 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM
12 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM
8 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL
65 WHO DID THEY THINK HE WAS (EMI April, ASCAP/Lion Hearted, ASCAP/Crystal Bay, ASCAP) HL
5 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL
72 WORKIN' MAN'S DOLLAR (Wyoming Brand, BMI)
9 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL/WBM
37 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL

34th Annual Grammy Awards Classical Nominations

Following is the complete list of classical Grammy nominees. The list of nonclassical nominees appeared in the Jan. 18 issue of Billboard.

BEST CLASSICAL ALBUM

Barber: Sym. No. 1, Op. 9; Piano Con. Op. 38; Souvenirs, Op. 28—Leonard Slatkin conducts The St. Louis Symphony Orch. John Browning, piano. Producer: Jay David Saks, RCA Victor Red Seal; Bernstein: *Candide*—Leonard Bernstein conducts The London Symphony Orch. Principal solos: Hadley, Anderson, Ludwig, Green, Gedda,

Jones, Ollmann. Producer: Hans Weber, Deutsche Grammophon; Carter: *The Four String Quartets*; *Duo For Violin & Piano*—The Juilliard String Quartet. Christopher Oldfather, piano. Producer: Gary Schultz, Sony Classical; Corigliano: Sym. No. 1—Daniel Barenboim conducts The Chicago Sym. Orch. Producers: James Mallinson & John Corigliano, Erato/Elektra International Classics; Hanson: Sym. No. 4, Op. 34; *Serenade, Op. 35*; *Lament For Beowulf, Op. 25*; *Pastorale, Op. 38*; *Merry Mount Serenade, Op. 35*—Gerard Schwarz conducts The Seattle Sym. Orch. & New York Chamber Sym. ("Serenade" & "Pastorale"). Producer: Adam Stern, Delos In-

ternational; Ives: Syms. Nos. 1 & 4; Hymns—Michael Tilson Thomas conducts The Chicago Sym. Orch. & Chorus. Producer: Steven Epstein, Sony Classical.

BEST ORCHESTRAL PERFORMANCE

Copland: Sym. No. 3; *Music For A Great City*—Leonard Slatkin conducts The St. Louis Sym. Orch., RCA Victor Red Seal; Corigliano: Sym. No. 1—Daniel Barenboim conducts The Chicago Sym. Orch., Erato/Elektra International Classics; Holst: *The Planets*—James Levine conducts The Chicago Sym. Orch., Deutsche Grammophon; Ives: Syms. Nos. 1 & 4—Michael Tilson Thomas conducts The Chicago Sym. Orch., Sony Classi-

cal; Smetana: *Ma Vlast*—Rafael Kubelik conducts The Czech Philharmonic Orch., Supraphon.

BEST OPERA RECORDING

Debussy: *Pelleas Et Melisande*—Charles Dutoit conducts The Orchestre Symphonique De Montreal. Principal Solos: Henry, Alliot-Lugaz, Thau, Cachemaille, Carlson, Golfier. Producer: Ray Minshull, London; Mozart: *Idomeneo*—John Eliot Gardiner conducts English Baroque Soloists. Principal soloists: Rolf-Johnson, Von Otter, McNair, Martinpelto. Producer: Karl-August Naegler, Archiv; Mussorgsky: *Khovanshchina*—Claudio Abbado conducts The Vienna State Opera Orch. & Concert Chorus. Principal solos: Lipovsek, Atlantov, Burchuladze, Haugland, Kotscherga, Popov. Producer: Christopher Alder, Deutsche Grammophon; Schubert: *Fierrabras*—Claudio Abbado conducts The Chamber Orch. Of Europe. Principal solos: Studer, Mattila, Hampson. Producer: Christopher Alder, Deutsche Grammophon; R. Strauss: *Elektra*—Wolfgang Sawallisch conducts The Bavarian Radio Orch. & Chorus. Principal solos: Studer, Weikl, Marton, Lipovsek, Winkler. Producer: Wilhelm Meister, Angel/EMI Classics; Wagner: *Gotterdammerung*—James Levine conducts The Metropolitan Opera Orch. & Chorus. Principal solos: Behrens, Studer, Schwarz, Goldberg, Weikl, Wlaschiha, Salminen. Producer: Cord Garben, Deutsche Grammophon.

BEST PERFORMANCE OF A CHORAL WORK

Bach: *Mass In B Minor*—Sir Georg Solti conducts The Chicago Symphony Chorus & Orch. Choral director: Margaret Hillis, London; Beethoven: *Missa Solemnis*—John Eliot Gardiner conducts The Monteverdi Choir & The English Baroque Soloists, Archiv; Janacek: *Glagolitic Mass/Dvorak: Te Deum*—Robert Shaw conducts the Atlanta Symphony Chorus & Orch., Telarc; Penderecki: *Polish Requiem*—Krzysztof Penderecki conducts The North German Radio Choir. Bavarian Radio Chorus Master: Werner Hagen. Chorus Master & North German Radio Symphony Orch.: Hans-Peter Rauscher, Deutsche Grammophon; Penderecki: *St. Luke's Passion*—Krzysztof Penderecki conducts Warsaw National Philharmonic Chorus & National Radio Symphony Orch., Argo.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST(S) (WITH ORCHESTRA)

Barber: *Piano Con. Op. 38*—John Browning, piano (Leonard Slatkin conducts The Saint Louis Symphony Orch.), RCA Victor Red Seal; Bartok: *Violin Con. No. 2*; *Viola Con. Op. Posth.*; *Violin Con./No. 2 Alternative Ending*—Pinchas Zukerman, violin/viola (Leonard Slatkin conducts The Saint Louis Symphony Orch.), RCA Victor Red Seal; Copland: *Clarinete Concerto*—Stanley Drucker, clarinet (Leonard Bernstein conducts The New York Philharmonic), Deutsche Grammophon; Mozart: *Piano Cons. Nos. 15 In B Flat & 16 In D*—Mitsuko Uchida, piano (Jeffrey Tate conducts The English Chamber Orch.), Philips Classics; Schnittke: *Viola Concerto*—Yuri Bashmet, viola (Mstislav Rostropovich conducts The London Symphony Orch.), RCA Victor Red Seal; Tchaikovsky: *Variations On A Rococo Theme, Op. 33*—Yo-Yo Ma, cello (Yuri Temirkanov conducts The Leningrad Philharmonic Orch.), RCA Victor Red Seal.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST (WITHOUT ORCHESTRA)

The Aldeburgh Recital (Beethoven/Rachmaninoff/Schumann/Liszt)—Piano: Murray Perahia, Sony Classical; The American Romantic (Beach, Gottschalk, Helps)—Piano: Alan Feinberg, Argo; Granados: *Goyescas; Allegro De Concierto; Danza Lenta*—Piano: Alicia de Larrocha, RCA Victor Red Seal; Janacek: *Piano Music (Sonata I.X.1905/On An Overgrown Path/In The Mist)*—Piano: Rudolf Firkušny, RCA Victor Red Seal; Evgeny Kissin: *Carnegie Hall Debut Concert*—Piano: Evgeny Kissin, RCA Victor Red Seal.

BEST CHAMBER MUSIC PERFORMANCE

Arditti II (Bartok: *Quartet No. 4/Gubaidulina: Quartet No. 3/Schnittke: Quartet No. 2*)—Ar-

ditti String Quartet, Gramavisions Records; Bartok: *Violin Son. No. 1/Janacek: Violin Son./Messaen: Theme & Variations For Violin & Piano*—Violin: Gidon Kremer, Piano: Martha Argerich, Deutsche Grammophon; Brahms: *Piano Quartets (Opp. 25/26)*—Violins: Isaac Stern & Jamime Laredo, Cello: Yo-Yo Ma, Piano: Emanuel Ax, Sony Classical; Carter: *The Four String Quartets; Duo For Violin & Piano*—The Juilliard String Quartet; Piano: Christopher Oldfather, Sony Classical; Gesualdo: *Tenebrae*—The Hilliard Ensemble, ECM New Series.

BEST CLASSICAL VOCAL PERFORMANCE

Beloved That Pilgrimage (Chanler: 8 Epitaphs/Barber: Hermit Songs/Copland: 12 Poems Of Emily Dickinson)—Baritone: Sanford Sylvan (Piano: David Breitman), Elektra Nonesuch; Copland: *Old American Songs/Ives: Songs*—Baritone: Samuel Ramey (Accomp.: Warren Jones), Argo; *Jan De Gaetani In Conert Vol. 2 (Brahms, Schumann, Etc.)*—Mezzo-soprano: Jan De Gaetani (Piano: Lee Luvisi, Viola: Lawrence Dutton), Bridge; *The Girl With Orange Lips (De Falla, Ravel, Kim, Stravinsky, Delage)*—Soprano: Dawn Upshaw (Ensemble accomp.), Elektra Nonesuch; Mahler: *Songs Of A Wayfarer; 5 Ruckert Lieder*—Baritone: Thomas Hampson (Leonard Bernstein conducts Vienna Philharmonic), Deutsche Grammophon; Mozart: *Arias*—Soprano: Cheryl Studer (Sir Neville Marriner conducts Academy of St. Martin-in-the-Fields), Philips Classics.

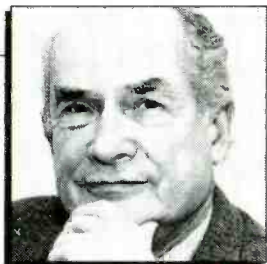
BEST CONTEMPORARY COMPOSITION

Argento: *Te Deum*—Composer: Dominick Argento (Philip Brunelle conducts The Plymouth Festival Chorus & Orch.), Virgin Classics; Carter: *Oboe Concerto*—Composer: Elliot Carter (Oboe: Heinz Holliger, Pierre Boulez conducts The Ensemble Intercontemporain), Erato/Elektra International Classics; Corigliano: Sym. No. 1—Composer: John Corigliano (Daniel Barenboim conducts The Chicago Symphony Orch.), Erato/Elektra International Classics; Maw: *Odyssey*—Composer: Nicholas Maw (Simon Rattle conducts The City Of Birmingham Symphony Orch.), Angel; Part: *Miserere*—Composer: Arvo Part (The Hilliard Ensemble, Dennis Russell Davies conducts Orchester der Beethovenhalle Bonn), ECM.

BEST ENGINEERED RECORDING, CLASSICAL

Barber: Sym. No. 1, Op.9; Piano Con. Op. 38; Souvenirs, Op. 28—Engineer: William Hoekstra (Leonard Slatkin conducts The St. Louis Symphony Orchestra, Piano: John Browning), RCA Victor Red Seal; Bartok: *Music For Strings, Percussion & Celesta, Etc.*—Engineer: Stanley Goodall (Sir Georg Solti conducts The Chicago Symphony Orch.), London; Bernstein: *Candide*—Engineer: Gregor Zielinsky (Leonard Bernstein conducts The London Symphony Orch. Principal solos: Hadley, Anderson, Ludwig, Green, Gedda, Jones, Ollmann), Deutsche Grammophon; Corigliano: Sym. No. 1—Engineer: Lawrence Rock (Daniel Barenboim conducts The Chicago Symphony Orch.), Erato/Elektra International Classics; Wagner: *Gotterdammerung*—Engineer: Wolfgang Mittlehner (James Levine conducts The Metropolitan Opera Orch. & Chorus. Principal solos: Behrens, Studer, Schwarz, Goldberg, Weikl, Wlaschiha, Salminen), Deutsche Grammophon. CLASSICAL PRODUCER OF THE YEAR: Steven Epstein, Thomas Frost, James Mallinson, Jay David Saks, Hans Weber.

Classical KEEPING SCORE



by Is Horowitz

TAKING THE LONG VIEW: Last July, when WQXR New York went along with the prevailing trend to feature excerpts from larger works, many observers saw it as final proof that this was the road to listener retention and growth. After all, too few listeners had the stamina to listen to a complete symphony.

Now the pioneer classical station has admitted error. Operations director **Thomas Bartunek** says listener complaints "touched a responsive chord in our own instincts." WQXR will now be programming longer periods of uninterrupted music, he says. And no more "arbitrary excerpts."

GOING ON RECORD: January recording sessions with the Seattle Symphony Orchestra under **Gerard Schwarz** will document performances of Hanson's Piano Concerto No. 1, with **Carol Rosenberger** as soloist, Schuman's ballet "Judith," and Creston's Symphony No. 3. Another will lay down Piston's Concerto for String Quartet, Winds & Percussion, featuring the **Juilliard String Quartet**. They'll all serve to swell the label's American composers series.

In February, Delos comes east for a premier recording of Stephen Albert's "Sun Heat," with Schwarz and the New York Chamber Symphony. And then it's back to Seattle for a Wagner recording featuring dramatic soprano **Alessandra Marc**.

KUDOS: Accepting his award as vocalist of the year from Musical America at a reception Jan. 4 in New York's Avery Fisher Hall, **Thomas Hampson** suggested that composer honoree **John Corigliano** write a piece for baritone and cello so he could perform it with **Yo-Yo Ma**, another honoree. Corigliano was seen busily scribbling notes on his cuff.

Robert Shaw was there to accept the publication's top award, musician of the year. **Christoff von Dohnanyi**, cited in the conductor's category, was a no-show. He was busy rehearsing in Cleveland.

Then came the morning after. At an emergency meeting principals of Musical America decided to fold the biweekly magazine, after a run of only three issues. Skimpy advertising revenues were blamed. But the company's profitable annual directory is being retained. Not a word of this prospect was floated at the awards presentation.

PASSING NOTES: Sponsors of the Florida Philharmonic wielded enough local clout to have sirens silenced and planes rerouted during its first commercial recording this past fall. The all-Walton disc, conducted by **James Judd** and featuring **Aaron Rosand** as soloist in Walton's Violin Concerto, will carry the Harmonia Mundi USA logo. **Patti Laursen** produced, with **Peter McGrath** as engineer.

"Goldfingers" is the appropriate name of a three-concert series at New York's Tisch Center for the Arts this season presenting a troika of finalists of major international piano competitions. Due to appear, in turn, are the American **William Wolfram**, the Russian **Alexander Shtarkman**, and the Portuguese **Pedro Burmester**. A panel discussion on music competitions will follow the final concert, April 14. Author **Joseph Horowitz** will moderate.

AMERICA FIRST: Recording academy members raised the colors high when they voted in an all-American slate of composers for Grammy's best-classical-album-of-the-year nominations: Barber, Bernstein, Carter, Corigliano, Hanson, and Ives.

Is it just an example of chauvinism or, as some wags might suggest, a resurgence of bloc voting, now on a national scale, that marred the selection process in some past years?

But, all you musical free-traders, take heart. Mozart is back in contention. Last year only one Mozart title was nominated. This time the number was tripled. Of all the hundreds of Mozart discs released during this bicentenary year, three were deemed worthy of academy nomination.

It's not always easy to decipher why members vote as they do, even when the selections are undeniably worthy. For instance, one would believe that a nomination for best album would almost by definition call for the same album to place among the candidates in its own category. This time around (and there have been similar cases in the past) the Delos disc of Hanson works showed at the top level, but didn't pass muster in the best-orchestral category.

Other data? Seventeen labels shared mention in the classical categories, the same number as a year ago. Deutsche Grammophon headed the pack with 11 nominations, 12 if its Archiv subsidiary is included. RCA Victor was a surprising second with 10 nominations, followed by Erato with six, and Sony with five.

London Records tallied three nominations (six if its Argo line is included); and Angel, Philips, Nonesuch, and ECM, two each. Most conspicuous turnabouts were Delos and Telarc with one each, as compared with six and five, respectively, a year ago. Others with single nominations were Virgin, Bridge, Supraphon, and Gramavision.

In related categories, add one each for RCA Victor and Sony in best historical, one for Telarc in comedy, and one for MusicMasters in children's.

As for the Grammy show itself, the scheduled appearance of **Evgeny Kissin** as featured classical performer adds more than a few compensatory points to a telecast that's not likely to give the genre much more than token exposure, that is until the recording academy can mount an alternate telecast devoted to the classics, jazz, and musical theater, still a year or more away.

The academy has also announced its Hall of Fame inductees, which this year include Ravel as an honoree for conducting a 1932 performance of his "Bolero," released domestically on the long-defunct Brunswick label in 1937. The recording has been available on a Philips CD, and on a number of indie entrepreneur labels that work the public-domain field.

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Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	15	MISSISSIPPI MASS CHOIR MALACO 6008 3 weeks at No. 1	GOD GETS THE GLORY
2	2	27	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
3	3	33	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
4	4	19	REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS	
5	5	27	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
6	6	41	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
7	10	9	COMMISSIONED BENSON 2808*	NUMBER 7
8	7	27	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
9	9	17	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
10	19	3	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
11	29	3	REV. T. WRIGHT & CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
12	13	23	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
13	8	39	RANCE ALLEN BELLMARK 71806	PHENOMENON
14	15	69	TRAMAIN HAWKINS SPARROW 1246	LIVE
15	14	7	CANDI STATON BERACAH 2040*	STANDING ON THE PROMISES
16	16	13	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
17	11	53	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
18	12	21	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
19	17	17	CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
20	20	19	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
21	NEW		V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA	VICTORY IN PRAISE
22	25	15	EAST COAST REGIONAL MASS CHOIR PEPPERCO 1001	LIVE IN NY
23	27	67	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
24	24	17	WANDA NERO BUTLER LIGHT 73065*/SPECTRA	LIVE IN ATLANTA
25	32	7	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
26	18	25	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
27	21	43	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
28	22	55	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
29	30	17	THE RICKEY GRUNDY CHORALE SPARROW 1271*	SPIRIT COME DOWN
30	26	61	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
31	RE-ENTRY		HELEN BAYLOR WORD 47763*/EPIC	HIGHLY RECOMMENDED
32	RE-ENTRY		FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
33	36	3	REV. F.C. BARNES ATLANTA INTERNATIONAL 10172	GOD DELIVERED
34	23	31	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
35	28	15	REV. FLEETWOOD IRVING TANDEM 3106	SOMETHING WITHIN
36	40	29	FRED HAMMOND BENSON 2727*	I AM PERSUADED
37	31	17	MARGARET BELL REPRIS 26345*/WARNER BROS.	OVER AND OVER
38	34	13	LEONARD BURKS & THE VOICES OF PRAISE I AM 74015*	LEONARD BURKS & THE VOICES OF PRAISE
39	37	29	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM
40	35	3	VARIOUS ARTISTS A&M 8530	A TRIBUTE TO JAMES CLEVELAND VOL.1

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

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Artists & Music



by Lisa Collins

HISTORY REPEATS ITSELF: Last year, the Mississippi Mass Choir became gospel's Cinderella story, with its nearly yearlong reign with the nation's top-selling gospel album. As 1992 got under way, the choir loomed at No. 2 behind BeBe & CeCe Winans. In December, when I spoke to director David Curry, he was quick to remind me, "It was BeBe & CeCe that we knocked off last time." Earlier this month, history repeated itself. However, Curry is the first to admit that the choir's second album, "God Gets The Glory," has not witnessed the overwhelming response of the first. "The record isn't rising as fast as the first one did, but we're glad with what God is doing and thank God, he's going to continue it, irregardless of the numbers."

Another record that has been rocketing up the charts is Shirley Caesar's latest album, "He's Working It Out For You." Many are calling this, her 26th album, one of her best. Says Caesar, "We decided on this particular album not to do a lot of ministry, so it introduces Shirley the singer, rather than Shirley the singer and evangelist." It's a decision Caesar was more than comfortable with. "Choirs prefer my singing to my evangelizing," she says. "The songs I did on 'Live At Chicago' and 'I Remember Mama' contained a lot of ministry and my own personal experiences, making it harder for choirs to duplicate. This particular album is really directed toward choirs. These songs they can sing just as they are."

Meanwhile, Caesar's evangelizing was limited to the album's title. "One of the reasons I titled the album 'He's Working It Out For You,'" she says, "is because there's so much happening now. We're living in crucial times, with the economy, AIDS, and drugs. This album is intended to let folks know that no matter the problem, God is going to work it out."

Now that her term on the Durham (North Carolina) City Council is up, Caesar will have more time to devote to both her music and ministry. And while she is known as the "Queen of Gospel" (with six Dove awards, five Stellar awards, and three gold records to her credit), Caesar doesn't believe she has reached her zenith. "I believe there's room at the top for me," she says. All humility aside, Caesar features prominently in an upcoming television segment of "The Gospel According To VH-1." The limited, half-hour pilot series, which premieres Sunday (19), will air weekly for four episodes through Feb. 9. Featuring exclusive interviews and rare footage, "The Gospel According To VH-1" keys in on the growth and development of gospel music, as well as the artists who have brought it to the forefront. Other featured artists include the late Rev. James Cleveland, the Winans, the Mighty Clouds Of Joy, Sounds Of Blackness, and Take 6.

TIME OUT: With her first child due in April, Margaret Bell is happy to be off the road (BeBe & CeCe Winans' "Different Lifestyles" tour) and her feet for awhile. But Bell won't get much of a break. Teaming with big sister Vanessa Bell, she heads into the studios this month for a long-talked-about family project.

BRIEFLY: March 17-19 are the dates set for the Gospel Music Workshop of America's annual board meeting. The meeting, slated for Las Vegas, will set the tone for the group's upcoming 25th annual convention in Chicago (Aug. 8-14).

GIBSON, EASTON LATEST POP STARS TO TRY B'WAY

(Continued from page 10)

unavailable for comment at press time, "Man of La Mancha" publicist Dennis Crowley says the MCA artist endured a four-hour audition for the show's producer and director before winning her starring role opposite Raul Julia.

While Gibson and Easton have extensive theater backgrounds, both are making their Broadway debut. Gibson says she performed in theatrical productions for 10 years, starting at the age of five. Easton is a graduate of the Royal Scottish Academy of Music and Drama.

Gibson says the decision to do Broadway now was a matter of "good timing. Over the past five years, I would have loved to have

done theater, but everything was on such a roll I couldn't stop," she says.

Her three-month run in "Les Miserables" may be followed by another two months in the London cast, so her recording career is temporarily on hold. But Gibson says she has already written all of the songs for her next album, and will complete it after her stint in the musical.

She is hoping the Broadway experience will have some positive long-term effects on her career. "Stepping into such a respected musical changes people's perception," she says. "I'm hoping to prove to people what I'm all about."

Gibson and Easton join a long line of pop musicians who have translated

their recording success into stints on the Broadway stage. Sting starred in the short-lived revival of "Threepenny Opera" in 1989. Linda Ronstadt had a more successful run in "The Pirates of Penzance." In non-musical roles, Broadway audiences saw David Bowie in "The Elephant Man," and Madonna in "Speed-The-Plow."

And country acts are no strangers to Broadway either. Gary Morris, who is currently signed to Capitol, had a long run as Jean Valjean in "Les Miserables" a few years ago. Epic recording artist Tom Wopat recently ended a run in "City of Angels." And John Schneider can currently be seen starring in "Grand Hotel."

THE BEAT

(Continued from page 14)

Sterling Heights, Mich. Seven artists have been selected from an initial pool of 314 tapes. See Update, page 65, for details.

VENUE NEWS: Avalon Attractions, the largest concert promotion company in Southern California, has signed a five-year agreement to exclusively book the historic Variety Arts Theatre in downtown Los Angeles. During the past three months, Avalon has been staging trial bookings in the restored 1,000-seat theater with shows by Tin Machine, Lenny Kravitz, and OMD. "It is the perfect venue for building new artists or showcasing alternative acts," says Avalon president Brian Murphy, who

announced the deal with Dr. J. Sehedva, owner of the 1924 hall. Further renovations will add basement and third-floor lounges and a fourth-floor bar and nightclub for industry parties... Managers of the China Club in Hollywood, which was ordered closed last month by the Los Angeles fire marshal, plan to set up at the Roxy Theater on Sunset Boulevard in West Hollywood, relocating the popular Monday night "pro jam" sessions... Jud Perkins, who recently oversaw the renovation of Madison Square Garden and the Paramount Theater as president of the MSG Facilities Development and Management Group, has been named president and CEO of Keil Center Part-

ners, developer of a new arena and multipurpose building in downtown St. Louis... Veteran theatrical and concert producer Shelly Gross, president of the Music Fair Group Inc., which operates the Westbury Music Fair in Westbury, N.Y., and the Valley Forge Music Fair in Devon, Pa., is stepping up to become chairman of the board of the group, appointing Rick Gross president. Promoted to VP positions are Jason Stone, programming director; James McCormack, Valley Forge GM and country music director; Arthur Abrahams, director of box-office operations; and Douglas Swart, comptroller. Dana Amendola remains GM in Westbury.

Gospel LECTERN



by Bob Darden

LOOKING back, 1991 was an exceptionally fine year for contemporary Christian music. The hardest thing about picking this year's top 10 releases (Billboard, Dec. 21) was figuring what to leave off. Here is a list of the "second 11," alphabetically and to wit:

Jimmy A. "Entertaining Angels," Sparrow Records; **Carman**, "Addicted To Jesus," Benson Records; **Kurt Kaiser**, "The Lost Art Of Listening," Word Records; **Phil Keaggy**, "Beyond Nature," Myrrh Records; **Mansfield & Turner**, "Blues With A Feelin'," Ocean Records; **David Mullen**, "Faded Blues," Warner/Myrrh; **Rich Mullins**, "The World As Best As I Remember It," Reunion Records; **Charlie Peacock**, "Love Life," Sparrow; **"Rhythm House,"** Myrrh; **Michael W. Smith**, "Go West Young Man," Geffen/Reunion; **Whitecross**, "In The Kingdom," Star Song/Pure Metal.

Here's a few divers awards:

Best artist not signed to a major label: **Darrell Adams**. Runner-up: **Ken Medema**.

Best instrumental: **Kaiser**, "The Lost Art Of Listening" (Word).

Best Christmas release: **Michael Card**, "The Promise" (Sparrow). Runner-up: **Take 6**, "He Is Christmas" (Warner/Alliance). Honorable mention: **Missy Tate**, "Christmas Never Ages" (Star Song).

Best new Christmas song: "Everybody Sing A Christmas Song" by **Jon Gibson** (Frontline).

Best new artist: (tie) **Susan Ashton** (Sparrow) and **Rhythm House** (Myrrh).

Best longtime artist releasing first solo album: **Jimmy A.** (Sparrow).

Best packaging: (tie) **Deniece Williams**, "Lullabies To Dreamland" (Word) and **Jimmy A.**, "Entertaining Angels" (Sparrow).

Best packaging on a release we still haven't received (and neither have many radio stations!): **Petra's** "Unseen Power" (Myrrh).

Best release we still haven't received: **Petra's** "Unseen Power."

Best and boldest signing by an aggressive new label: **Lust Control** by **Blonde Vinyl**.

Best and boldest release by a major artist in the contemporary Christian marketplace: (tie) **Russ Taff's** "Under Their Influence" (Myrrh) and **Peacock's** "Love Life" (Sparrow).

Best Carman release: "Addicted To Jesus" (Benson).

THE GRAMMY nominations generated more talk in the inspirational music industry than I can remember. Some bemoaned, some celebrated **Amy Grant's** unprecedented four nominations in mainstream pop categories. Add us to the list of those celebrating and congratulating **Grant** and producer/writer **Keith Thomas** for their nominations for record of the year, album of the year, and song of the year. **Grant** was also nominated for best pop vocal performance, female; **Thomas** was nominated in the producer-of-the-year category. Our prediction is for an upset win in the song-of-the-year category if a couple of the better-known acts cancel each other out.

ELSEWHERE, **Taff** and **Margaret Becker** are probably the favorites in the category of best rock/contemporary gospel album. **Marilyn McCoo** ("The Me Nobody Knows," Warner/Alliance) is doubtless the odds-on favorite in the best-pop-gospel-album category because of her name recognition. Still, a stronger musical choice would be **Steven Curtis Chapman's** "For The Sake Of The Call" (Sparrow).

Two other nominations caught our eye. **Take 6's** "He Is Christmas" garnered a nom for best jazz vocal performance and "A Cappella Kids By The Maranatha! Kids" grabbed one for best album for children.

Jazz BLUE NOTES



by Jeff Levenson

PERSEVERANCE PAYOFF: The news out of the U.K. has **Andy Hamilton**, perhaps Birmingham's best-kept jazz secret, making his recording debut. What's so special about that? Just that **Hamilton** is 73 years old, that he formed his first band 60 years ago, and that he's been a legend and inspiration to members of his own generation as well as those of the next. American players like **Art Farmer**, **Harry "Sweets" Edison**, and **David Murray** sing his praises. Why? He's soulful and mellow, with a big tone and sinewy style reminiscent of **Coleman Hawkins** and **Chuck Berry**. Add to the mix a rhythmic dimension that draws liberally from his native Jamaican roots. The record is called "Silvershine," on **World Circuit**. (The title tune is a calypso he composed for **Errol Flynn** in 1947—how's that for a career credit?) **Murray** guests on the album, as do **Andy Sheppard**, **Steve Williamson**, and **Graeme Hamilton**, the leader's trumpet-playing son, a member of pop band the **Fine Young Cannibals**.

GOOD STICK, SOLID NICKNAME, SAD NEWS: It was sad that news of **Beaver Harris's** death fell between the cracks at Christmastime. He succumbed to prostate cancer Dec. 22. In reading his obits, the one piece of information that grabbed me had nothing to do with his musical feats: his propulsive free-style drumming behind **Albert Ayler**, **Archie Shepp**, and **Cecil Taylor**; his cooperative interplay with **Dave**

Burrell or **Don Pullen** in the **360-Degree Music Experience**; his swinging, tradition-rich work with **Thelonious Monk**, **Chet Baker**, and **Larry Coryell**. It was the fact that he played professional baseball in the Negro Leagues (replacing **Ernie Banks** on the **Kansas City Monarchs**), and that he was scouted by the **Brooklyn Dodgers** and the **New York Giants**, and that at some point, after playing music with **Sonny Rollins**, he traded in his **Louisville Slugger** for a pair of drumsticks. The rest, as they say, is jazz history.

PILING UP POINTS: Used to be that only bona fide winners were entitled to bragging rights come Grammy time. No more. Label executives (like their Oscar-coveting counterparts in film) look for whatever marketing edge they can find—or invent, as the case may be. Nominations count for plenty, especially if the envelope at the end of the rainbow comes up empty. The big winner in this year's race for total jazz nominations is **GRP**, with seven (counting its **Billie Holiday** entry in the best-album-package category). Biggest surprise among the nominees? **Harry Connick Jr.** showing up in pop yet getting shut out of jazz completely.

TYPHO WATCHDOG BARKS AGAIN: Blame it on the moon, poor fax transmission, or typesetting equipment that abhors contemporary jazz. Anything but human error. Yes, the "Larry Curlton" who appeared in the Jan. 11 column is none other than **Larry Carlton**. (And, yes, there are two l's in **Allan**, of **Allan Holdsworth** fame.) A thousand pardons.

Top Contemporary Christian™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	9	CARMAN BENSON 2809*	7 weeks at No. 1 ADDICTED TO JESUS
2	3	3	PETRA WORD 4218*	UNSEEN POWER
3	2	43	AMY GRANT ▲ WORD 6907*	HEART IN MOTION
4	4	65	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
5	6	65	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
6	7	13	TWILA PARIS STARSONG 8207*	SANCTUARY
7	8	11	TAKE 6 REPRISE 26665*	HE IS CHRISTMAS
8	13	9	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS
9	5	27	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
10	12	9	MICHAEL CARD SPARROW 1296*	PROMISE
11	15	53	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
12	20	115	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
13	10	11	GLAD BENSON 2825*	AN ACAPELLA CHRISTMAS
14	16	13	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
15	14	65	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
16	21	43	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
17	9	67	AMY GRANT MYRRH 5057*/WORD	A CHRISTMAS ALBUM
18	23	27	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
19	29	21	D.C. TALK FOREFRONT 2543*/BENSON	D.C. TALK
20	34	79	PETRA WORD 48546*/EPIC	BEYOND BELIEF
21	27	31	STEVE GREEN SPARROW 1270*	WE BELIEVE
22	25	9	COMMISSIONED BENSON 2808*	NUMBER 7
23	NEW▶		ACAPELLA WORD 9299*	WE HAVE SEEN HIS GLORY
24	RE-ENTRY		GLAD BENSON 2602	ACAPELLA PROJECT II
25	31	15	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
26	30	283	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
27	19	55	SANDI PATTI IMPACT 3874*/BENSON	THE GIFT GOES ON
28	11	20	VARIOUS ARTISTS REUNION 9193*/WORD	OUR CHRISTMAS
29	22	7	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
30	24	7	HANDEL SPARROW 2011*	THE MESSIAH
31	28	27	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
32	40	100	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
33	32	13	JODI BENSON SPARROW 1284*	SONGS FROM THE BEGINNER'S BIBLE
34	NEW▶		HOSANNA! MUSIC INTEGRITY 040*/SPARROW	THE HIGHEST PLACE
35	33	23	VARIOUS ARTISTS WORD 9132*	HANDEL'S YOUNG MESSIAH
36	39	193	CARMAN ● BENSON 2463*	RADICALLY SAVED
37	37	29	FRED HAMMOND BENSON 2727*	I AM PERSUADED
38	38	31	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC	LIVE WITH FRIENDS
39	18	35	MICHAEL W. SMITH REUNION 2522*/WORD	CHRISTMAS
40	36	35	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE

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

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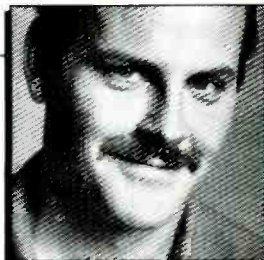
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Artists & Music

Latin Notas



by John Lannert

BIG APPLE TREASURE: "It's sort of like a little gold mine," Marty Sheller, co-author of "Salsa—The Rhythm Of Latin Music," says of the batch of about 100 tapes collector Robert Moll stumbled onto and purchased at a New York used-furniture store last September. Included in Moll's harvest are outtakes and apparent masters of titles by Tito Puente, Mongo Santamaria, Joe Cuba, Eddie Palmieri, Celia Cruz, Ismael Miranda, Richie Ray, Machito, and Pete Rodriguez. Moll says the store owner acquired hundreds of reels during an auction conducted by a federal marshal who had seized the properties of a bankrupt recording studio called A and R. Moll adds that another person had bought approximately 200 tapes prior to his own purchase. Ramon Rodriguez, director of the Harbor Performing Arts Center in New York, contends that the tapes are of little commercial value, but "from an archival point of view, they're worth a lot."

ALBUM UPDATES: Capitol-EMI Latin is opening the first quarter on a busy note. The label has picked up U.S. and Puerto Rican distribution of "Nacimos Para Cantar," a Spanish-language album by PolyGram Brazil's brother act Chipaozinho E Xororo. Long-awaited albums from Lalo Rodriguez and Angela Carrasco are due out in February, as well. Slated to be shipped in March is the eponymous Spanish-lan-

guage debut from Brazilian supertrio Os Paralamas Do Sucesso, along with a new Tejano album from Selena, who is featured on Alvaro Torres' upcoming single, "Buenos Amigos." EMI's Duran Duran recently recorded an English- and Portuguese-language duet with Sony's Brazilian megastar Milton Nascimento. Both versions of the song, titled "Breath After Breath," will appear on Duran Duran's new album, "4 On The Floor," due out in May... Luis Enrique's next Sony Discos album, "Una Historia Diferente," is set to ship Jan. 28... Musart's promotional director Fernando Gonzalez claims that Carlos Alberto's current self-titled debut is the first male artist that Juan Gabriel has produced... Luis Miguel's latest single from his top-selling album "Romance" is "Contigo En La Distancia"... Blanca, who recorded three albums for now-defunct Kim Records, has resurfaced with a sparkling English-language pop/dance album "Remember Me." Miami AC/jazz station WLVE-FM (Love 94) has started rotating several tracks.

MISCELLANEA: The William Morris Agency has booked Capitol-EMI Latin artist Mijares on a bicoastal minitour, slated to commence in early February... Tito Puente's 100th LP concert, set for Feb. 7 at New York's Madison Square Garden, boasts an all-star cast, including Celia Cruz, Oscar D'Leon, José Alberto, Ismael Miranda, Millie P., Domingo Quiñones, and Tony Vega.

CORRECTION: Shelly Lares records for Manny Records; an incorrect label was reported here Jan. 11. Label president Manny Guerra, who dissolved his RP imprint when he severed distribution ties with Sony Discos in December, says Lares is working on an English-language demo with Nashville session wiz Randy Reinhard.

Top Latin Albums

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	POP		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	7	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
2	10	9	MAGNETO	MAGNETO	SONY 80670
3	4	39	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
4	3	31	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
5	8	11	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
6	2	23	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
7	5	33	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
8	7	61	ANA GABRIEL	EN VIVO	SONY 89303
9	11	27	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
10	6	21	GIPSY KINGS	ESTE MUNDO	ELEKTRA 61179
11	9	25	VIKKI CARR	COSAS DEL AMOR	SONY 80635
12	13	30	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVI SA 9010
13	22	3	ROBERTO CARLOS	SUPER HEROE	DISCOS INTERNATIONAL 80696/SONY
14	15	37	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
15	18	48	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
16	14	7	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693
17	17	13	YOLANDITA	MIS CANCIONES PREFERIDAS - 2	SONY 80655
18	12	23	AZUCAR MORENO	MAMBO	SONY 80633
19	19	42	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
20	16	11	MANOLO GALBAN	GRANDES EXITOS	GLOBO 3106-2/BMG
21	—	1	LUIS ANGEL	DEL CORAZON...	DISCOS INTERNATIONAL 80678/SONY
22	—	1	LOLITA	CON SABOR A MENTA	DISCOS INTERNATIONAL 80692/SONY
23	20	13	RUDY LA SCALA	PORQUE SERA	SONOTONE 1457
24	24	3	GARIBALDI	LOS HIJOS DE BUDA	TH-RODVEN 2910
25	23	17	LUCERO	SOLO PIENSO EN TI	MELODY 9014
1	1	11	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
2	5	3	VARIOS ARTISTAS	MEREN-RAP	PRIME 3229/BMG
3	7	23	TONY VEGA	UNO MISMO	RMM 80641/SONY
4	2	17	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
5	3	13	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
6	4	16	EL GENERAL	MUEVELO	RCA 3190/BMG
7	8	55	JUAN LUIS GUERRA Y 440	BACHATA ROSA	KAREN 109/BMG
8	9	7	LOS SABROSOS DEL MERENGUE	SIETE VECES...	M.P.I. 6059
9	10	17	FRANSHESKA	MENEALO	ARIOLA 3207/BMG
10	14	29	TONO ROSARIO	ATADO A TI	PRIME 1013/BMG
11	6	51	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
12	13	19	ORQUESTA DE LA LUZ	SIN FRONTERAS	RMM 80652/SONY
13	11	23	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED	M.P.I. 6050
14	12	37	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
15	—	1	JOYCE ESTEBAN	EL TIGUERON	RITMO 021
16	16	7	VARIOS ARTISTAS	TROPICHANGA	TH-RODVEN 8146
17	20	29	WILLY CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
18	15	11	LOS TOROS BAND	DE FIESTA	J&N 6000/J&N
19	—	1	VARIOS ARTISTAS	PURA SALSA	TH-RODVEN 2914
20	17	3	VARIOS ARTISTAS	HOT RAP	RTP 80723/SONY
21	21	7	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
22	18	15	TITO GOMEZ	UN NUEVO HORIZONTE	M.P.I. 6053
23	—	22	TITO NIEVES	DEJAME VIVIR	RMM 80630/SONY
24	25	26	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855
25	—	1	VICO C.	HISPANIC SOUL	PRIME 430/BMG
1	2	11	BRONCO	SALVAJE Y TIERNO	FONOVI SA 3106
2	1	23	ANA GABRIEL	MI MEXICO	SONY 80605
3	4	13	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
4	3	3	GRUPO LIBERACION	ENTRE NUVES	FONOVI SA 3011
5	5	15	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
6	11	3	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
7	8	23	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
8	9	17	LOS ACUARIO	LA HIELERA	MAR INT'L 291
9	7	13	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
10	6	15	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
11	—	8	VARIOS ARTISTAS	LOS GRANDES DE LA TAMBORA	MUSART 569
12	12	19	LOS TIGRES DEL NORTE	INCANSABLES	FONOVI SA 9013
13	—	1	JUAN ANGEL SALINAS	TECNO BANDA	WEA LATINA 75415
14	10	13	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO VOL.2	SONY 80649
15	17	9	LA FIEBRE	NO CURE	CAPITOL-EMI LATIN 42585
16	—	1	INDUSTRIA DEL AMOR	GRACIAS AMOR	RAMEX 1285
17	19	11	TIERRA TEJANA BAND	TIME TO CELEBRATE	TH-RODVEN 2900
18	22	62	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
19	20	22	BANDA MOVIL	SOMOS BANDA MOVIL	FONOVI SA 8893
20	14	3	LOS TEMERARIOS	TE QUIERO	ANGEL 3001
21	18	28	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
22	—	10	RAMON AYALA	CORRIDOS DEL '91	FREDDIE 1572/SONY
23	—	1	DAVID MAREZ	FRESH TRACKS	MANNY 3003
24	—	19	JUAN VALENTIN	CUANDO LOS...	CAPITOL-EMI LATIN 1555
25	—	12	GRUPO SAMURAY	TIERNAS MENTIRAS	FONOVI SA 8890

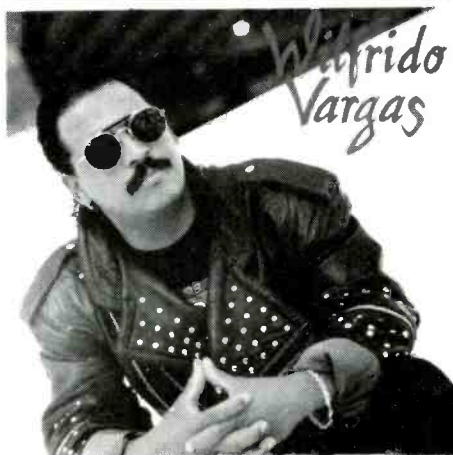
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Music Merchandisers Had Off-Key Year, To The Tune Of A 30% Dip

BY MELINDA NEWMAN

NEW YORK—The retail value of licensed music merchandise dropped more than 30% in 1991 due to the recession and slow touring year, according to The Licensing Letter, a merchandising newsletter. But most merchandising companies did not need to hear the official number to know things were bad.

"It was a disastrous year for merchandising, and 1992 doesn't look any better," says Dell Furano, president of merchandising company Winterland, a division of MCA's Music Entertainment Group. "The per-head sales were off 35%, which is a very substantial number. When you combine that with the fact that there were less heads to count, you can add up what a gloomy picture it is."

The retail value of all licensed product sales in 1991 dropped 4.5% to \$63.5 billion, according to the newsletter, marking the first decline in the 15 years the figures have been tabulated. Music merchandise, which includes posters, T-shirts, and other memorabilia sold at venues and retail outlets, was the hardest hit. According to the report, music merchandising sales in North America dropped to \$900 million in 1991 from \$1.3 billion the previous year.

"This just wasn't the year for rock'n'roll," says The Licensing Letter's publisher, Ira Mayer. "A year ago, we had the New Kids on tour; they alone accounted for \$30 million in tour merchandise sales."

"It was a horrible year because there wasn't a big tour that pushed the music industry like Madonna or the New Kids," agrees Glenn R. Hendricks, director of licensing for OSP, a company that produces posters, buttons, mugs, and other items. While OSP depends more on retail than venue sales, Hendricks says it is the excitement generated at the concerts that drives people into the stores.

"Our product is an impulse, not a planned buy," he says. "If the thrill of that music isn't there, the customers aren't going to have that impulse."

At Brockum, the merchandising subsidiary of Toronto-based BCL, business was off, although not by the industrywide 31%, according to

marketing manager Joan Whelan. "Things could have been a lot worse and we fared better than a lot of our competition because we had some of the most successful tours, like Guns N' Roses, Motley Crue, Metallica, and Van Halen." However, she notes that in nonrecessionary times, business could have been twice as good as it was in 1991.

CHANGES IN ATTITUDE

Winterland's Furano says the company is already working on ways to increase sales, including persuading venues to lower their percentage of the take in order to cut prices.

"In 1991, many of the facilities continued to raise their rates; many went from 30% to 35%, amphithe-

aters went from 35% to 40%," he says. "That required the merchandisers to raise prices on T-shirts from \$22 to \$25. The consumers said, 'Fuck you.' So one of the things we're doing is telling facility managers if they bring down their rate from 40% to 35%, we'll drop the price from \$25 to \$20 and we'll all make more money." He adds that Winterland tried that on a Steve Miller tour and sold more units, therefore ultimately making more dollars.

Price is not the issue for OSP, Hendricks says. The company's posters sell for about \$10 at venues and \$5 at retail stores. "As far as our product goes, the problem isn't the price at all. There were just no strong tours."

Instead of focusing on pricing, OSP is looking at new markets. For example, Hendricks says his company is signing deals with country artists.

"I think the big thing to watch is country," he says. "We sold 200,000 Garth Brooks posters in retail outlets in December. No one is really together enough to go after that market yet and that's where the resurgence is going to be." He also expects growth in merchandise sales for R&B artists.

Like all those interviewed, Mayer feels the bad year was part of a cycle: "We'll have another major band that will come along and stimulate the genre soon. This just wasn't the year for it."

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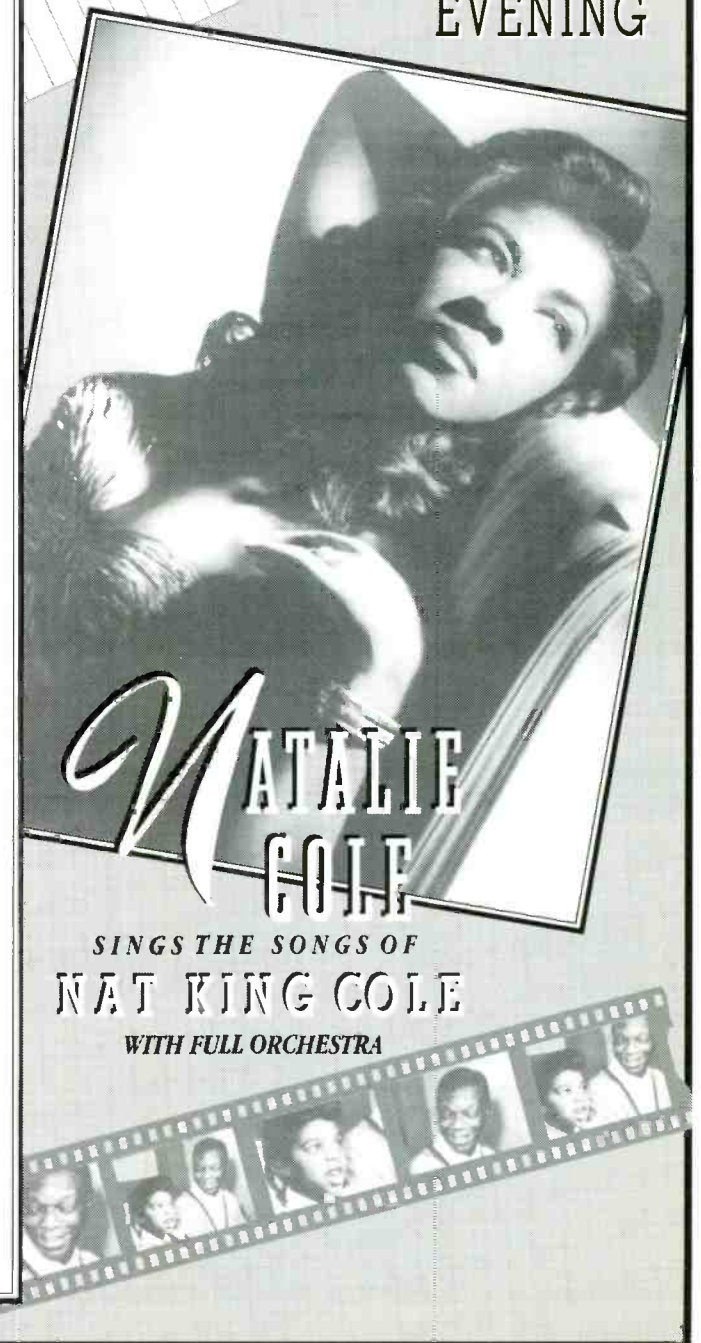
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ARTISTS & MUSIC

MTV Offers New Means Of Exposure Upcoming Series Tap Myriad Topics

BY MELINDA NEWMAN

NEW YORK—Exposing artists and music in new ways is the impetus behind several new MTV series, which are being unveiled in upcoming months.

"We're going to invest in music this year," says the channel's creative director, Judy McGrath, "so we brainstormed about new ways of getting artists exposed on the channel."

The results include everything from exposing more live music to enlisting artists in sporting events.

Since most of the shows are weekly, McGrath says they will not cut into the music video rotation. She adds that many of the shows, such as last year's "Fade To Black," showcase music that is not prominently featured on the channel. "Labels are very interested in shows like 'Breaking Out Of Bounds' that pay attention to new music or music that isn't regularly exposed on MTV," she says.

Additionally, McGrath says MTV is considering adding more music-related shows, and popular existing programs, such as "Unplugged," are back in production.

Here are the new series planned for MTV:

- "MTV Concert Series": Following the success of "Unplugged," which features artists in an acoustic setting, MTV is producing a concert series highlighting acts it has helped break. Two shows, featuring Nirvana and the Black Crowes, have already been shot, and McGrath says she would like to shoot up to 10 more this year. "We're talking to the Rock Academy club here in New York, seeing what we can line up," she says. "The idea is to do a half-hour to an hour of material." Its debut is still being planned.

- "Hanging With MTV": This afternoon block, which will eventually expand to three hours, will include "MTV's Most Wanted," "Rockline," live reports, and other segments. When it debuts Feb. 3, it will contain only the 60-minute "MTV's Most Wanted." However, that top 10 show will now be broadcast live so viewers can call in instant requests and talk to artists who might be in town. According to McGrath, within two months "Hanging With MTV" will run for the full three hours. "Rockline" will now be produced in New York instead of Los Angeles. Former host Martha Quinn will still anchor the occasional "Rockline" shot in L.A. "MTV's Most Wanted" will be repeated in prime-time, as it is now.

- "Like We Care": This daily lifestyle show, which begins airing Feb. 3, covers issues pertaining to MTV's core audience, teens, including how to get into college, racism, and animal rights. When appropriate, artists will voice their views on issues.

- "Lip Service": Born out of a

Spring Break contest, this weekly talent show/game show features teams competing in different lip-synching events. It premieres Feb. 22.

- "Breaking Out Of Bounds": New rock/alternative music is the focus of this show. "This is adding

'Labels are interested in shows that pay attention to new music'

on to the kind of territory '120 Minutes' has staked out," McGrath says. "We felt like we needed to devote time to new things that are going on in music. For example, we'd cover something like the Lollapalooza Tour, or we might talk to Axl Rose about why he's interested in P.M. Dawn." Although originally

scheduled to air twice a month for an hour, McGrath says she would like to see "Breaking Out Of Bounds" become a daily show within a few months. No debut date has been set.

- "MTV Sports": Highlighting celebrity involvement in sporting events will be the focus of this weekly show that will air Sunday nights beginning Jan. 26. "It's taking the 'Rock And Jock' idea and trying to get artists and athletes involved whenever we can," McGrath says. MTV will cover artists' involvement in such activities as The Denver Grand Prix and Mudbowl 1992.

- "The Real World": This weekly "soap opera" will feature real people who have come to New York and are living together in an apartment. MTV is producing 13 half-hour programs starting in April.

VH-1 Shows Its Stuff With Plans For Original Programs

NEW YORK—Following its best year ever in terms of subscribers, ratings, and ad revenues, VH-1 has begun production on several new original programs.

While the music channel is continuing production of its six ongoing programs, it is also producing two new series and three pilot specials all set to premiere by April.

VH-1 is now available in 41 million homes, up from 37 million last year. Additionally, its ad revenues grew 26% in 1991, and its ratings reflected a 50% increase over 1990, according to Juli Davidson, senior VP of programming.

All these factors, combined with the formation of VH-1's new program development department last year, add up to the most original programming the channel has had in production at one time in its seven-year history.

"Great ideas came out of the pro-

gram development area," says Davidson. "Anyone can make a suggestion, but we're trying to make the right programming for our audience and image. The hardest creative job is to have mass appeal and still be good. Each of these programs has been in development for at least six months."

According to Davidson, these shows will not decrease the video rotation on the channel because most of them will air in place of a repeat of an already existing program. "Additionally, many of these shows include clips in them," she says. "We feel like these programs bring viewers to the music video hours."

In other news at the channel, cable affiliates are beginning to pay to carry VH-1, something they did not have to do before. "Our goal is to aggressively pursue affiliate fees as renewals happen," Davidson says.

Here is a list of programs in pro-
(Continued on next page)

THE EYE



by Melinda Newman

TWISTING THE FACTS: Just in case **Public Enemy's** new video, "By The Time I Get To Arizona," didn't cause enough controversy on its own, PE leader **Chuck D** fanned the flames by calling a Jan. 7 press conference in New York to preview the video. He needn't have worried. Right on cue, local media began reacting to the clip, which mixes black-and-white simulated footage of the civil rights movement with color footage suggesting violent attacks on Arizona politicians for not recognizing the birthday of the rev. **Martin Luther King Jr.** as a holiday. The scenario features black militants wielding machine guns, bombs, and even poisoned candy.

The video debuted Jan. 8 on MTV's "Day In Rock," with an introduction explaining the controversial issues raised by the clip. In an MTV poll taken after the video's broadcast, 66% of respondents said they thought the video was a legitimate form of protest. Asked whether they thought the video promoted violence, 40% said yes.

MTV was airing the clip on "Yo! MTV Raps" through Jan. 18. Similar to the news airing, the video is set up with an explanation of the controversy.

The **Jukebox Network** began offering the clip Jan. 15. It is being teased in a Martin Luther King Jr. promo with another topical, but noncontroversial, song called "King Holiday" by the **King Dream Chorus**.

B.E.T. aired the video once, but pulled it following viewer feedback suggesting it was too controversial. However, a spokesperson adds that it may later be included in a special on sex and violence in videos.

Those who see the video will probably be struck by its apparent message. While it is wrong that Arizona does not honor King's place in history, it is insulting to King's memory that **Chuck D** ties in such advocacy of violence with a man who

preached peaceful protest above all else.

When asked about the conflict between the video's violent message and King's non-violent one at the press conference, **Chuck D** defended the piece: "Even though Martin Luther King was nonviolent, he was killed in cold blood right here in America. We have to stand firm, we have to stand together. People must understand that if we get hit,

you're going to get hit back... We didn't put genocide here in the first place, but we're living with the effects of it every day."

Incidentally, the video contains at least one historical inaccuracy: a re-enactment of King's death shows him being shot in the chest. In reality, he was shot in the head.

AND NOW FOR Something Completely Different: I recently abandoned my word processor to appear in the new music video for **C&C Music Factory** heads **Clivilles & Cole**. It's a 12-minute clip covering two songs, "Pride (A Deeper Love)" and a remake of U2's "Pride In The Name Of Love." It seemed like a good idea at the time.

We extras were picked up in Manhattan at 4 p.m. and taken to Randall's Island on the East River, where we were corralled into a heated tent. We were asked to sign waivers giving away our basic rights, including permission to dub our voices. (Did Martha Wash sign one of these?) The story line called for a futuristic "Blade Runner" setting. I'm thinking I'll get to look like a Sean Young replicant. I'm thinking video vixen. The makeup woman is thinking **Broom Hilda**. The first thing she does is take off all my makeup, including mascara, and put dark circles under my eyes. Next she starts greasing down my hair with cold cream. I'm frantically trying to recall if I ever wrote anything nasty about the production company, **Portfolio Artists Network**.

Next comes wardrobe. **Rodney** the stylist hands me a shirt that I say will definitely not fit. Gently but firmly, **Rodney** tells me that he is never wrong; that if there are 25 articles of clothing lying on the ground, he can tell what size each one is just by looking. Eventually I'm clothed in a gray skirt, blouse, and jacket that have buttons reading "State Prison" on them. I'm not saying I looked ugly, but let's just say that if they'd given me a broom, I could have flown home.

After 4 1/2 hours, we are led to the set, which can best be described as a postapocalyptic "Hollywood Squares" box. It's a three-tiered scaffolding complex with 12 cubicles. Each cubicle contains a steel hammock. Some have phones, others have oxygen masks or bags of plasma and fake blood. After director **Marcus Nispel** assigns us each to a cubicle, he tells us to ad-lib the horror of what daily life has become over and over again as the camera swoops down for a closeup. Jeepers, just what I wanted. The cameraman has to reload every four minutes, so there are often long breaks between takes. Have I mentioned that it is 30 degrees outside? Have I mentioned that the whole time we're filming the crew is throwing dead leaves at us that are sticking in the cold cream? It soon looks like I'm wearing a dead oak tree on my head.

We break for dinner at 11:30 p.m. and start shooting again at about 1 a.m. We're back in our little scaffolding castle all huddled in one end to act as background for some **Clivilles & Cole** scenes. To keep warm between takes, we wrap ourselves in blankets and huddle over some stage lights covered with green gel. Every now and then, someone gets too close to the lights and their shoes start to smoke. We're there for three hours and used relatively little. The crew keeps bringing us hot chocolate, and **Nispel**, who remains remarkably focused and intense during the entire shoot, keeps telling us how great we're doing. I'm starting to wonder at what temperature hypothermia sets in.

By the time we're shooting at 4:30 a.m., a rain storm has rolled in and winds are knocking over the props. Several of us are clustered around a tunnel that **Cole & Clivilles** keep crawling through. Take after take, I'm kicked in the head as they emerge; finally I wise up and scoot back. I'm sure it's just because we were all tired. We finally return to Manhattan at 5:30 a.m.

A few days later, I stop at **Portfolio** to view some footage. They assure me I look great. However, when **Rodney** the stylist doesn't recognize me with clean hair and makeup, I start to get a little nervous and leave before I can see any of my shots. I figure I'll just wait and go for humiliation on a national scale when the clip begins airing later this month.

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EXCLUSIVE
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*Marky Mark, I Need Money

ADDS
Prince, Diamonds And Pearls
Simply Red, Stars
Tom Petty, King's Highway
Tina Turner, The Way Of The World

ADDS
Tone Loc, All Through The Night
Prince, Diamonds And Pearls

ADDS
Little Texas, First Time For Everything
Molly & The Heymakers, Mountain...

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

FIVE STAR VIDEO
John Lee Hooker, This Is Hip

HEAVY
Tevin Campbell, Tell Me What You...
Vanessa Williams, The Comfort Zone
Hammer, 2 Legit 2 Quit
Shanice, I Love Your Smile
Michael Jackson, Black Or White
Keith Sweat, Keep It Comin'
Prince, Insatiable
Ready For The Dance
After The Dance
Jodeci, Stay
Marc Nelson, I Want You
Digital Underground, Kiss U Back
Boyz II Men, Uhh Ahh
Lisa Stansfield, Change
Atlantic Starr, Love Crazy
Phyllis Hyman, Living In Confusion
Stevie Wonder, These Three Words
Karyn White, The Way I Feel About You
Gerald LeVert, Private Line
Patti LaBelle, Somebody Loves You

HEAVY
Steve Wariner, Leave Him Out Of This
Sammy Kershaw, Cadillac Style
Hal Ketchum, I Know Where Love Lives
Collin Raye, Love, Me
Diamond Rio, Mama Don't Forget...
The Remingtons, A Long Time Ago
Joe Diffie, Is It Cold In Here
Sawyer Brown, The Dirt Road
T. Tritt/M. Stuart, The Whiskey...
Doug Stone, A Jukebox With A...
Pam Tillis, Maybe It Was Memphis
John Anderson, Straight Tequila Night
Reba McEntire, Is There Life Out There
Mark Collie, She's Never Coming Back
Paulette Carlson, I'll Start With You

HEAVY
Paula Abdul, Vibeology
Aerosmith, Sweet Emotion
Boyz II Men, It's So Hard To Say...
Guns N' Roses, Live And Let Die
Metallica, The Unforgiven
Motley Crue, Home Sweet Home ('91)
Nirvana, Smells Like Teen Spirit
Prince, Diamonds And Pearls
U2, Mysterious Ways

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

HEAVY
Tevin Campbell, Tell Me What You...
Vanessa Williams, The Comfort Zone
Hammer, 2 Legit 2 Quit
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STRESS
Bryan Adams, There Will Never...
Mariah Carey, Can't Let Go
John Mellencamp, Again Tonight
G. Michael/E. John, Don't Let...
Mr. Big, To Be With You
Ozzy Osbourne, Mama, I'm...
Right Said Fred, I'm Too Sexy
Tom Petty, King's Highway

STRESS
Bryan Adams, There Will Never...
Enya, Caribbean Blue
Robbie Robertson, Go Back To...
Barbra Streisand, Places That...

MEDIUM
Barry White, Put Me In Your Mix
Force One Network, Spirit
Chubb Rock, Just The 2 Of Us
R. Kelly, She's Got The Vibe
Hammer, Addams Groove
Guy, Let's Stay Together
Keith Washington, Make Time For Love
Gerald LeVert, Baby Hold On To Me

MEDIUM
Charlie Daniels, Little Folks
Pirates Of The... Fighting...
JJ White, Heartbreak Train
Tom Wopat, Back To The Well
Michael White, Professional Fool
Gary Morris, One Fall Is All It Takes
Prairie Oyster, One Precious Love
George Jones, She Loved A Lot...
Marty Brown, Wildest Dreams
Patsy Cline, Crazy
Tim Ryan, I Will Love You Anyhow
Force One Network, Spirit
Jimmie Dale Gilmore, My Mind's...
Conway Twitty, Who Did They...
Paul Overstreet, Billy Can't Read
Suzy Bogguss, Outbound Plane
Great Plains, Faster Gun
Billy Dean, Only The Wind
Ronnie McOwll, When A Man...
Davis Daniel, Fighting Fire With Fire
Kentucky Headhunters, Only Daddy...
Patty Loveless, Jealous Bone
B.B. Watson, Lover Not A Fighter
Trisha Yearwood, That's What I...
Sammy Kershaw, Don't Go Near...
David Schnauffer, Fisher's Hornpipe
John McEuen, Return To Dismal...

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Blur, There's No Other Way
Eric Clapton, Tears In Heaven
*Tevin Campbell, Tell Me What You...
Digital Underground, Kiss U Back
L.A. Guns, It's Over Now
The Party, In My Dreams
Scorpions, Hit Between The Eyes
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ON
Asphalt Ballet, Soul Survive
The Cult, Heart Of Soul
Dramarama, Haven't Got A Clue
*Infectious Grooves, Therapy
Ministry, Jesus Built My Hot Rod
Northern Pikes, She Ain't Pretty
Primus, Jerry Was A Race Car Driver
Queen, The Show Must Go On
Bonnie Raitt, I Can't Make You Love Me
Shamen, Move Any Mountain
Siouxie & The Banshees, Fear
The Smithereens, Too Much Passion
*Matthew Sweet, Girlfriend
*DENOTES ADDS

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CURRENT
Ice Cube, Steady Mobbin'
The KLF, Justified And Ancient
Salt-N-Pepa, You Showed Me
Robbie Robertson, Go Back To...
Guns N' Roses, Live And Let Die
Natural Selection, Hearts Don't Think
Guy, Let's Stay Together
Army Of Lovers, Ride The Bullet
Richard Marx, Keep Coming Back
Firehouse, All She Wrote
Celine Dion/Peabo Bryson, Beauty...
Comptons Most Wanted, Straight...
Alice Cooper, Loves A Loaded Gun
Naughty By Nature, Everything's...
Bryan Adams, There Will Never...
Red Hot Chili Peppers, Suck My Kiss
Dinosaur Jr., Whatever's Cool
MC Lyte, Poor George
INXS, New Sensation
MC Brains, Oochie Coochie
Big House, All Night
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LOS ANGELES
PLANET PICTURES' L.A. crews have been busy shooting new videos for Prince, Trisha Yearwood, and Anthrax. Rande St. Nicholas directed Prince in "Insatiable," from the Paisley Park/Warner Bros. album "Diamonds & Pearls." John Mathieson directed photography on the sexy ballad, shot at Hollywood Center studios. Nina Dluhy produced. Gerry Wenner is the director behind Yearwood's new MCA clip, "That's What I Like About You." David Hennings directed photography on the fun and free-wheeling video, which comes from Yearwood's eponymous album. Tom Calabrese produced. And the Mayhem brothers, along with DP Robert Brinkman, are the team behind Anthrax's live concert version of "Bring The Noise" for Island Records. Members of Public Enemy are featured in the clip, and Ice-T, Primus, and Young Black Teenagers appear as well. Dluhy produced.

NEW YORK
SIMEON SOFFER directed Kid N' Play's video "Slippin'," which comes from the Select album "Face The Nation." John Owen produced the shoot

VH-1 SHOWS ITS STUFF

(Continued from preceding page)

duction:
 • "Rock 'N Roll Cities": This is the pilot for a proposed 13-part series that premieres March 8. The premise takes VH-1 reporter Tim Sommer to different cities in some way responsible for the birth of rock'n'roll. VH-1 will look at the musical history of that town, as well as show what is happening currently by featuring famous and upcoming artists from the region. The pilot spotlights Austin, Texas. The show's permanent place on the weekly schedule is still being determined.
 • "Inside Music Profiles": This quarterly music feature takes artists appearing on the daily short program "Inside Music" and shows more in-depth interviews than the daily shorts allow. The half-hour pilot airs in March.
 • "The Gospel According To VH-1": This four-part pilot begins running Sunday (19), with the remaining episodes shown on consecutive Sundays. Hosted by Marvin Winans, the half-hour program is a historical look at inspirational gospel music and the influence it has had on today's singers. Although it was hard to find clips for the show, which are combined with interviews and archival footage, Davidson hopes that, should the show become a series, clip production will increase.
 All four shows will again air Mondays through Thursdays at noon the last week in February as part of VH-1's Black History Month programming.
 • "The Making Of...": This working title defines this series, which will take music and contemporary culture events and examine how they come about. The pilot, which will air in mid-

and directed photography. As DP, Owen transformed 3 G's studio into a highly stylized set that equates drug use with a "Creepshow" and "Night Of The Living Dead" motif.

Director Millicent Shelton is the eye behind MC Lyte's new First Priority clip, "Poor Georgie." The dramatic video bounces MC Lyte's aggressive lyrics off powerful visuals that explore the tragedies associated with drunk driving. Shelton owns Fat Productions and Idolmakers Films. She also directed MC Lyte's "When In Love" video.

Planet Pictures director Todd Gray lensed the new Lisette Melendez video, "Never Say Never," for Columbia. Nick Taylor directed photography, combining fast-paced choreography and still photos with Melendez's performance. Mark Kalbfeld produced.

OTHER CITIES
Picture Vision director Peter Israelson recently reeled Aaron Neville's new A&M clip, "Louisiana 1927." Jon Small produced the New Orleans-based shoot. Israelson shot Neville in sepia tones, and combined the performance footage with authentic still photos shot in the Crescent City back in the '20s.

March, is about the making of Harry Connick Jr.'s new video, "You Didn't Know Me When." According to Davidson, the topics could be as diverse as the making of someone's album to the making of the Macy's Thanksgiving Day Parade. VH-1 has not yet decided whether it will be monthly or weekly if it becomes a series.
 • "VH-1 Hitmakers": This pilot features artists from the late '60s and early '70s who are still performing and showcases them in a staged concert setting. "In focus groups, viewers would suggest clips by bands from the mid-'60s and there weren't any available," Davidson says. "So we thought we'd take bands that are still performing and showcase them. We aren't dragging anyone out of retirement." The pilot, whose air date has not been set, is hosted by ex-MTV VJ Mark Goodman and features the Grass Roots and the Turtles. The show will be weekly.
 • "Fashion Television": The lone acquisition in the new shows, this half-hour weekly show is produced by Toronto's City TV. The program, which begins airing Feb. 1, features short segments on fashion trends, including controversial advertising, runway shows, and even interior design. "We think this show is equally appealing to men and women," says Davidson, "and will bring some heat to VH-1." However, she adds that the segments, some of which contained partial nudity, will be edited for VH-1 broadcast standards.
 • "Good News": This shortform daily program will focus on local heroes across the country who are highlighted in 70-second snippets. "Good News" begins airing in February.

MELINDA NEWMAN

Band Aid No Longer Seeking Funds Geldof Project's Take To Date: \$144 Mil

■ BY JEFF CLARK-MEADS

LONDON—The world music industry's biggest charity project has effectively come to an end after seven years—having been intended to last seven weeks.

The Band Aid Trust has been put into quiescence: though it no longer actively seeks funds, it continues to administer the remnants of income generated by the "Do They Know It's Christmas?" single and by the giant Live Aid concert.

Lawyer John Kennedy, one of the charity's six trustees, says Band Aid's income is now about \$500,000 a year, compared with a total spending since its inception in January 1985 of \$144 million. Such money as it receives comes from bequests in wills and a trickle of broadcast royalties from radio play of the single and TV use of Live Aid footage.

Kennedy comments, "The trust continues to exist and receive mon-

ey but it is no longer actively fund-raising and does not have an office."

Money paid to the trust is either passed on to other charities working for famine relief or distributed to projects established by Band Aid during the '80s. Resources are allocated by the trustees after consulting with Band Aid's team of expert advisers.

A contribution to Band Aid's income was made in the U.K. in the run-up to Christmas through Polydor's rerelease on the same record of both versions of "Do They Know It's Christmas?" Polydor marketing director John Waller says about 10,000 units were bought.

Waller, who was closely involved with both the original Band Aid recording and the reworking of the song by different artists in 1989, says he believes it has now been released for the last time. However, he anticipates it will be made available informally each Christmas.

Bob Geldof, knighted by Queen Elizabeth for founding Band Aid, has written a valediction for the project. He states, "It seems so long ago that we asked for your help. Seven years. It was only meant to last seven weeks, but I hadn't counted on the fact that hundreds of millions of people would respond and I hadn't reckoned on over \$100 million.

"Seven years. You can count them now in trees and dams and fields and cows and camels and trucks and schools and health clinics, medicines, tents, blankets, clothes, toys, ships, planes, tools, wheat, sorghum, beans, research

grants, workshops . . ."

Band Aid's biggest money spinner was Live Aid, held simultaneously in London and Philadelphia, and televised to a worldwide audience of 1.5 billion. Total income from the event and TV and radio sales was more than \$80 million. Live Aid was followed by fund-raising activities from nonmusic industries: Fashion Aid and Sport Aid, among others.

Of Band Aid's total income to date of \$144,124,694, the trust says only 2% was used for administration. A total of 49% of income went to relief projects and 49% to development. The main recipient of aid

(Continued on page 42)



International 'Child.' Recording artist Shanice Wilson meets with Motown and PolyGram executives in London following the signing of the U.S. distribution and rest-of-world licensing agreement between Motown and PolyGram. Wilson's new album, "Inner Child," produced by Narada Michael Walden, is scheduled for worldwide release by PolyGram in February. Shown, from left, are Jheryl Busby, president/CEO, Motown; Wilson; Maurice Oberstein, executive VP of PolyGram and chairman/CEO of PolyGram U.K.; Bill Dern, Wilson's manager; and David Munns, senior VP of pop marketing, PolyGram.

RCA/Col U.K. Releasing Smith-Trial Vid

■ BY PETER DEAN

LONDON—Surprise has greeted the news that RCA/Columbia Video U.K. is to release a video of the William Kennedy Smith rape trial in the U.S. as one of its first forays into the current-affairs sell-through market.

"The William Kennedy Smith Trial" is a 90-minute program by Spitfire Productions using footage shot by a local Florida cable company. It is largely courtroom material, introduced by a summary of the Kennedy family.

The trial was broadcast on satellite service BSKyB in the U.K. and widely reported in British newspapers but this is the first time viewers here will see Patricia Bowman's testimony without the gray screen-

ing device used to conceal her face during courtroom coverage.

Smith was found not guilty in the case.

RCA/Columbia product manager John Bourdillon says the company is steering clear of any controversial areas, avoiding the word "rape" in the program's title, for example. "It's not a subjective view but a 90-minute documentary," he states. "It's a newsworthy release along the same lines as tapes about Terry Waite's release or the Gulf war."

Retail marketing manager Frank Brugner argues it is no different releasing a video about the trial than newspapers or TV reporting the events. He says, "There was no backlash against newspapers or BSKyB so why should there be a

backlash against a video? I think it's far worse having a rape scene fictionalized in a feature film which might be glorifying it."

Objectors to the tape, however, are critical not of its specific content—it has not yet been screened—but rather that a Hollywood major is getting involved with a program that could elicit negative feedback for the industry as a whole.

John Haywood, editorial director of trade journal Video Business, says, "I haven't seen the tape yet but I don't think it's going to do the industry any good. It's certainly not a release designed to put the industry in the best possible light, and I find it a little strange that RCA has picked this particular title as its first foray into documentary video releasing."

"The William Kennedy Smith Trial" is the first in a series of real-life courtroom documentaries to be released by RCA/Columbia. In June, it will issue "The Trial Of Klaus Von Bulow" to tie in with the retail release of "Reversal Of Fortune."

Blank Videotapes To Carry Levy In Netherlands

■ BY WILLEM HOOS

AMSTERDAM—Blank videotape in the Netherlands will carry a levy of 26 cents per hour from Feb. 1. A further royalty of 17 cents will be added later.

The 26-cent portion (0.77 Dutch guilders) will be distributed to authors' rights owners; the 17-cent addition (0.30 guilders) will go to owners of neighboring rights: artists, producers, and broadcasting organizations.

The 17-cent levy will be introduced once the Dutch government has signed the Rome Convention, which observers expect it will do in the first half of next year.

The levies will be paid by FIAR, the umbrella organization of importers and manufacturers of blank tape in the Netherlands. Revenues will be passed to the Homecopying Foundation, which represents local IFPI group NVPI, authors' society BUMA/STEMRA, film industry organization SEKAM, film authors' organization VEVAM, and NOS, the umbrella body for Dutch public broadcasting organizations.

A levy on blank audiotapes and cassettes became law in the Netherlands Oct. 1 (Billboard, Sept. 7). A royalty of 19 cents (0.35 guilders) per hour of tape is now paid and distributed to authors' rights owners. It is expected that an additional levy of 23 cents (0.42 guilders) will soon be introduced for the benefit of owners of neighboring rights.

U.S. Immigration Act OK With France

■ BY EMMANUEL LEGRAND

PARIS—French minister of culture Jack Lang has welcomed the Immigration Act passed by Congress Nov. 26 and the impact it will have on musicians seeking to tour and work in the U.S.

Lang states that the proposed law will "represent a great step forward in the development of artistic exchanges with the United States." He also welcomes the fact that international pressure, particularly from the European Community,

was a key element in the removal of many of the stricter elements of the original draft legislation.

While Lang applauds the deletion of such clauses as that which would have put a 25,000-a-year ceiling on the number of visas for non-American artists, he regrets that the act still gives the Immigration and Naturalization Service the right to judge "the artistic value of foreign performers."

He acknowledges, though, that the notion of performers of "extraordinary ability" and "interna-

tionally acclaimed artists" has been softened.

Lang comments, "This new text, if implemented, will mark an important step in the development of artistic exchanges with the United States. It also shows that when Europe is united, its point of view is heard."

"In any case, we made clear the idea that neither creators nor artists are goods or workers like any others. I just wish that in the very near future, the U.S. would go even further and recognize the dimension of moral right linked to authors rights, as some of America's most renowned film makers have recently asked."

The 1990 Immigration Act created alarm internationally and particularly within Europe. European ministers of culture, at the initiative of Lang and his Dutch counterpart, Hedy d'Ancona, offered their protest in a letter to Secretary of State James Baker in August. They asked for "a greater flexibility, simplification and speeding up of the procedures for granting visas."

Germany: Pirates' '91 Vid Cut Is \$125 Mil

HAMBURG—Pirates are reckoned to have cost the legitimate video industry in Germany \$125 million in 1991.

According to the Federation Against Copyright Theft (GVU), three movies were at the top of the pirates' hit list last year: "Kindergarten Cop," "Dances With Wolves," and "Awakenings." The illegally copied tapes of these and other movies tend to be sold at street markets and from private

houses.

According to GVV managing director Gerhard Schulze, the pirates are Mafia-like racketeers who are fully exploiting the potential of the united German market. He says, though, that those who buy their products are invariably disappointed by the quality of reproduction or by the fact that the tape does not contain the advertised title.

Since German reunification, video

(Continued on page 42)

Flemish Musicians Push For Updated Copyrights

BRUSSELS—Flemish musicians have formed a new pressure group to join with record companies, music publishers, and rights organizations in lobbying for an updating of Belgium's 100-year-old copyright law.

Called ZAMU—a Flemish-language acronym for Singers And Musicians—the impetus for the group came from the managers of various acts.

Jan Theys, managing director of Talent Factory and manager of Clouseau and Mama's Jasje, says, "When we attended one of the IFPI's information sessions last year, we realized the Flemish musician was not really organized to tackle issues such as neighboring rights."

MARC MAES

Legal Assault Launched On Italian CD Rental Music Trade Groups' Civil Suits Challenge Practice

■ BY DAVID STANSFIELD

MILAN—The Italian music industry has launched its first major offensive against the country's thriving CD-rental trade by instigating civil court action against dealers in Rome and Milan.

Judges are now studying documentation and full proceedings are

expected to get under way in March. The action is being brought by record companies' association AFI and authors and composers rights society SIAE.

AFI lawyer Giorgio Campiglio, who is coordinating the action, says the business of renting CDs for home copying is growing to the same proportions as illegal imports

and bootlegs. "It's impossible to number the outlets which rent out CDs," he says. "A lot of home video rental dealers do it as a secondary business."

The legal standing of the practice is unclear because legislation on authors rights dates back to 1941. "Those laws were passed before the evolution of technology," says Campiglio. "But we consider the practice illegal. It is written on all CDs that there should be no unauthorized copying and we want the practice stopped and material sequestered from offenders."

Giorgio Grippa, who owns the Gio Gio company, is a defendant in the Milan case. He has become known as the Italian pioneer of the CD rental business and has had articles written about him in financial magazines such as *Gente Money*.

He has eight outlets, five of which are franchised. Each customer is obliged to take an annual membership, costing about \$4.50, and can then rent unlimited quantities of CDs at \$2 each for a four-day period.

It is estimated that his stock totals 20,000 titles covering all sectors of music. Grippa could not be reached for comment but has been quoted as saying, "I'm merely a shopkeeper who has stolen nothing from anybody."

Campiglio declines to predict the outcome of the legal proceedings, but it is clear AFI has a battle on its hands. A similar case brought privately before the Turin court was dismissed last year, as was a case heard in 1970 against a Bergamo-based retailer who was accused of renting out vinyl LPs for taping.

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

WEA Witnesses 15% Sales Jump In Winning Year

■ BY WOLFGANG SPAHR

HAMBURG—WEA Music in Germany produced its best-ever results in 1991, according to managing director Gerd Gebhardt. Sales were up 15% on 1990, he says, and WEA was top company in the official analysis of the year's albums charts.

Gebhardt states that his company's market share now stands at 10%, and he argues this takes on particular significance considering that the firm does not work in low-price product, classical, folk music, or children's.

Despite the loss of important repertoire sources in the last three years—MCA, Atlantic, and Geffen—Gebhardt says sales never fell. Shortfalls caused by the removal of a number of labels from the WEA fold were more than compensated for by the breaking of new German and international artists.

Gebhardt states that he believes German artists can more than hold their own in competition with international stars; he cites sales of more than one million albums by Marius Muller-Westernhagen as evidence.

Further, he says other WEA artists such as Achim Reichel, Juliane Werding, Heinz-Rudolf Kunze, Splash, the River Boys, Daffy Duck, and Kate Yanai produce music that is not only popular with the domestic market but also demonstrates that German productions meet international standards.

Says Gebhardt, "In 1992, German productions will continue to dominate the market." Domestic repertoire will provide at least 25% of WEA's revenues this year 1992, he says.

Gebhardt, who is also chairman of the German record companies' trade association, deplores what he describes as the fact that politicians still have not grasped music's cultural significance. He says records are discriminated against compared with books as music carries a 14% VAT rate whereas books are taxed at half that level.

Gebhardt regards it as "ridiculous" that classical music when performed live as opera is subsidized but when reproduced on record is taxed at 14%. He furthers that politicians must bring their perception of cultural worth into line with modern social development.

Italy's Pop Sector Pushes For Support

ROME—Italian pop music talent is fighting for its survival with the launch of an offensive on two fronts.

The first, originally conceived at a meeting at last year's Sanremo Song Festival, is being backed by three major trade unions involved in the music industry and comes in the form of a five-page document that has been presented to the government's Ministry for Entertainment.

Timed to coincide with current senate discussions on new copyright law, it calls for the abolition of the great division between classical and popular music.

The document claims popular music is virtually ignored by the state and is therefore abandoned to a private sector that operates within what it describes as the wild laws of the market. The unions want to see

(Continued on page 46)



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French Court Fines Virgin \$120,000

Paris Megastore Ignored Sunday Trading Law

PARIS—A French court has carried out its threat to fine the Virgin Megastore in Paris \$120,000 for each hour it was open Sunday, Dec. 29 (Billboard, Jan. 11).

Virgin was warned in advance of the cost of its defiance of the court and now faces a bill of the equivalent of \$120,000 for 10 hours of Sunday trading. Sources say the 40,000 people who visited the store Dec. 29 spent a total of \$850,000.

The store opened legally on the three Sundays prior to Christmas but its announcement of its decision to trade Dec. 29 persuaded trade union CFDT to seek an injunction banning the move.

CFDT was successful in its appli-

cation; existing trading laws limit Sunday opening to pharmacies and corner shops.

Virgin's initiative reopens the debate on Sunday trading in France. The group claims that 20% of its revenues were achieved on Sundays before its three French Megastores were obliged by the authorities six months ago to revert to six-days-a-week trading.

Warner Vid Closing European Mktg. Office

LONDON—In a further round of cutbacks, Warner Home Video is closing its European marketing office in London at the end of March

and relocating to Burbank, Calif. Among the resultant layoffs is Graham Williams, VP of business development, Europe.

EMMANUEL LEGRAND

European marketing will now be handled through the U.S.-based international marketing department headed by Dan Musgrave and VP Brian Jameson.

Warner oversees its European operations through Bruno Mertens (southern Europe) and Hans-Ueli Hasler (northern Europe), based out of the Brussels and Zurich offices, respectively. Timmy Trew, the former chief of southern Europe, has now taken over as managing director of Warner's Italian office.

PETER DEAN

SHOWCASE SCHEDULE FOR MIDEM 1992

JANUARY 19-23, CANNES, FRANCE

Saturday, January 18

8:30 p.m. **Opening cocktail party**, Palm Beach. Sponsored by the Spanish Minister of Culture, the SGAE (the Spanish authors' society), and the Christopher Columbus Anniversary Foundation. Confirmed artists: Manzanita (rumba flamenca); Victor Abundancia Y Los Coyotes (flamenco rock); Luz Casal (rock).

Sunday, January 19

8:30 p.m. **A Musical Journey/Racines**, Palais des Festivals. Confirmed artists: Gipsy Kings (France); Doudou'N Diaye Rose (Senegal); Salif Keita (Mali); Oio (France); Geoffrey Oryema (Uganda).

9:30 p.m. **Canada Rocks Cannes '92**, The Martinez, with Ronny Hawkins and the Hawks. Guests: Lee Aaron; Rick Emmet & the Box.

11 p.m. **Dance Night and Rap Night**, Studio Circus. Confirmed dance artists: Army Of Lovers (Sweden); Abyale (France); Imagination (U.K.); Rozalla (Zambia); Zoe (U.K.); Zouk Machine (Guadeloupe). Confirmed rap artists: Fly Girls (U.K.); Ideal Jr. (France); MC Solaar (France); Gang Starr (U.S.).

Monday, January 20

7:30 p.m. **BMG At MIDEM**, Palm Beach, La Structure. Confirmed artists: Level 42; Silencers; Enzo Enzo.

9:30 p.m. **China Records**, at The Martinez, with the Levellers; Loud; and Nine Below Zero.

10:30 p.m. **The Inspiration Jazz Evening**, Admiraute Palm Beach. Confirmed artists: Will Downing; Des'ree; Jason Rebello; Liane Foly. Presented by Gang Starr.

Tuesday, January 21

8:30 p.m. **SBK-EMI Evening**, Palais des Festivals. Confirmed artists: Smokey Robinson (U.S.); Russ Irwin (U.S.); John Secada (U.S.); Roxette (Sweden).

9:30 p.m. **EastWest Records Presents**, The Martinez, Jah Wobble's Invaders Of The Heart plus guests October Fields and Todmobile. Also, Tori Amos at The Martinez side-bar at 6:30 p.m.

Wednesday, January 22

7:30 p.m. **Jazz Made In France**, Noga Hilton Palais Croisette Theatre. Confirmed artists: Louis Winsberg Quartet; Gerard Marais; Sextet Arnaud Mattei Nonet; The Regional Orchestra of Languedoc-Roussillon.

8:30 p.m. **Noche Espanola Concert**, Grand Auditorium Palais des Festivals. Sponsored by the Spanish Minister of Culture, the SGAE (the Spanish authors' society), and the Christopher Columbus Anniversary Foundation. Confirmed artists: Ketama (Spain); Paco de Lucia (Spain).

9:30 p.m. **Expression Records**, at The Martinez, with The End and Rosetta Stone.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

ROMANIA: After 14 years in exile, the most important group in Romanian rock has returned to tour the biggest stadiums in the country. Phoenix



demonstrated the enduring appeal of its ethnic-rock music—many of the group's lyrics are rooted in archaic Central European folklore—with huge concerts in Bucharest, Iasi, and Cluj-Napoca. The shows were well up to the standards of big international rock acts, and in Timisoara, Phoenix's hometown, the group was received with excitement bordering on hysteria. Phoenix was at the peak of its popularity in 1977, when its members fled the repressive communist dictatorship, smuggling themselves out of the country by hiding in wooden boxes loaded among their sound equipment in a truck. The group settled in Germany, where it recorded for a

time under the name of Transsylvania Phoenix, but with diminished success. Various members reconvened in December 1989 for a concert in Paris, which confirmed that the old magic was still there, despite an average age of about 40. The group's return to Romania, following the overthrow of the Ceausescu regime at the end of 1990, has given it a fresh lease on life, and a new album is scheduled for release on the Electrecord label.

OCTAVIAN URSULESCU

U.K.: The first sound heard on Sting's No. 1 album "The Soul Cages" is that of an ancient English wind instrument called the Northumbrian small pipes. The musician playing them is 24-year-old Kathryn Tickell, who comes from the North Tyne Valley in Northumberland, where many of her relatives, including her father, Mike Tickell, still play traditional English pipe and fiddle music. The Northumbrian pipes are a smaller relation of the familiar Scottish bagpipes. The drones (the pipes that provide the droning notes) and the chanter (the pipe on which the instrument is fingered) are shorter than those on the Scottish pipes, giving a bewitching, high-pitched tone sometimes reminiscent of Arabic pipes, while the bag that provides the wind is inflated not by blowing, but by a bellows contraption that is pumped by the elbow. Tickell's current album, "The Kathryn Tickell Band" (Black Crow), is her first with a band (accordion, guitar, and bass) and features the sinuous, siren-call of the pipes in a mixture of modern and traditional settings. The Tickell Band starts a U.K. tour Feb. 1. Meanwhile, her appearance last year alongside Sting in an acoustic concert at the Buddle Arts Centre in Newcastle has been filmed for a forthcoming national TV broadcast in the U.S.

D.S.

AUSTRALIA: Maltese-born Joe Camilleri is a much-loved saxophonist, singer, band leader, and musical sponge who for the past 25 years has been making music of honest exuberance with scant regard for commercial consequences. In recent years he has enjoyed multiplatinum success with his group the Black Sorrows, but chart achievements will never take Camilleri away from guest session work, indie singles under assumed names, low-key pub tours, and any other outlet for his prodigious musicality that comes to mind. His most recent venture is "Amazing Stories" (Sony), by the Revelators—a part-time band that includes veteran bassist Joe Creighton (currently in John Farnham's band), assorted members of the Black Sorrows, keyboard player James Black (ex-Mondo Rock, Men At Work), and premier backing vocalist Vanetta Fields. The Revelators serve up a tasty array of soul, R&B, and country delights from such sources as Bob Dylan, Muddy Waters, Van Morrison, Gram Parsons, Garland Jeffreys, and Aretha Franklin. The groove is so luscious that FM rock stations immediately went with the first single, a sax-driven version of Junior Walker's "What Does It Take To Win Your Love?"

GLENN A. BAKER

KENYA: "The Best Of African Songs" (PolyGram), an unashamedly tourist-oriented album by the Safari Sounds Band, has become one of the biggest-selling albums in the country's history and is one of only two local albums freely available on CD. At 100,000 units chalked up over a decade, it speaks volumes about the poor state of an industry crippled by toothless copyright laws and rampant piracy. Despite being highly accomplished musicians and the country's biggest stars, the Safari Sounds Band survives only by playing gigs in clubs and hotels. The standout track on the album, "Jambo Jambo" (Swahili for "Hello Hello"), is played incessantly on the tourist trails, and eventually wears very thin on the ear. Yet, like the rest of the album, it is a fine synthesis of almost every musical influence in the region: East African benga rhythms, Zaire's soukous, a calypso beat from the West Indies, and a touch of West African highlife. What is remarkable is that no one has yet spotted the international potential for the Safari Sounds Band.

ARTHUR GOLDSTUCK



PIRATES' '91 VID CUT

(Continued from page 40)

piracy has become an increasingly white-collar crime, Schulze says. With the aid of police and federal authorities, GVV is, though, fighting back.

Regular raids are carried out and in 1991 more than 500 video stores were checked for illegitimate product. In addition, 117 so-called "living-room" video shops—where pirated films are sold from private houses—were discovered.

Last year, nearly 30,000 illegal videocassettes were confiscated by GVV investigators; 212 criminal proceedings were instigated and 200 have been brought to a successful conclusion.

Says Schulze, "In 1992 we will pursue video pirates even more strongly so that the financing of new movies will not be endangered by piracy."

WOLFGANG SPAHR

BAND AID

(Continued from page 40)

was Ethiopia, followed by Sudan.

Geldof comments, "Seven years ago I said I did not want to create an institution, but I did not want the idea of Band Aid to die. I did not want the potential of it to cease.

"There were a few dozen aid agencies and they do great work, but that was not our function. Our idea was to open the avenues of possibility. The possibilities of ending hunger in Africa are there. There can be other Band Aids; there must be others, in new times, in different ways.

"I once said that we would be more powerful in memory than in reality. Now we are that memory."

1987. A brain wave results in a completely new concept for the replication of CDs: the Monoliner MKI. The world's first on-line system for the manufacturing of CDs in one single production cycle, right from the injection molding phase. Thus Monoliner producer OD&ME completely changes the future of CD manufacturing.

But it does not stop there. Already in 1989 the Monoliner MKII is brought onto the market. Features: a built-in clean room, an extremely small floor space of 30 m² and full robotization.

From then on CD replication can take place in a standard, clean office environment, involving considerably less time, labor (only one operator), consumables and start-up time. The Monoliner MKII reduces product-rejects to an absolute minimum. Three years later

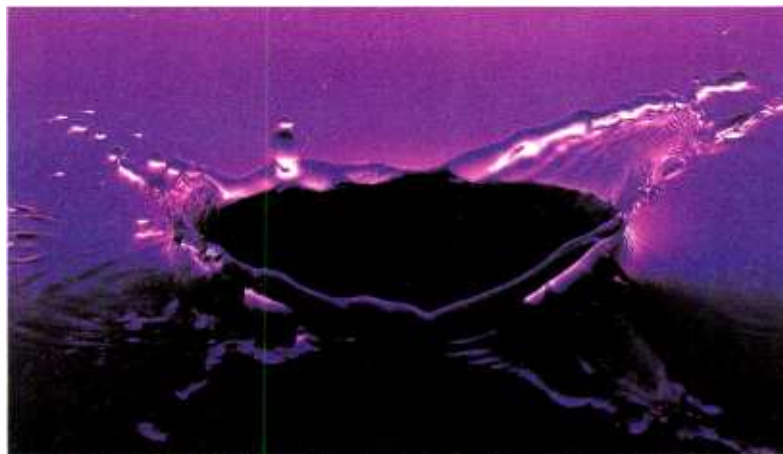
OD&ME surprises the market with revolutionary systems for mastering, electroforming, quality control, testing and packaging. Again including the same benefits as the Monoliner MKII. In the meantime the company has positioned itself as a firm market leader. Now, after five

years of innovation, this renewing force has become an integral part of its policy. Another market leader, ODM, is brought in, making available the inexhaustible know-how of Philips, the original inventors of the CD. This alliance will be symbolized by a new name: from now

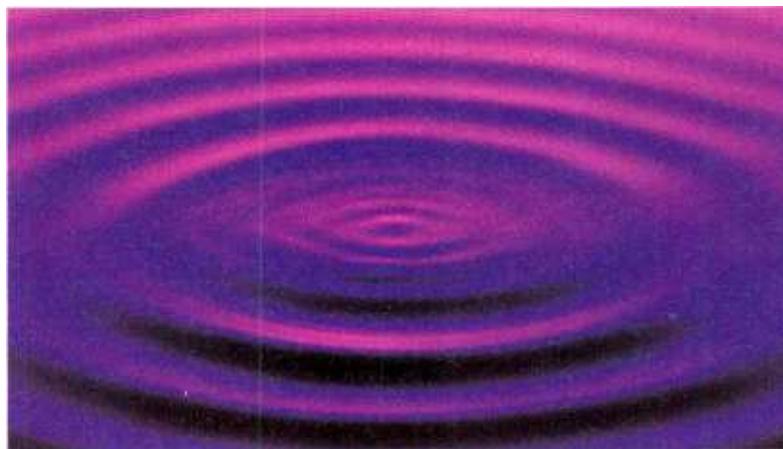
on OD&ME will be called ODME - Optical Disc Manufacturing Equipment. An even more powerful name for an even more powerful company. All this results in a torrent of product innovations. At the Midem in Cannes this will be substantiated through the launch of new CD test systems as well as a revolutionary packaging line.

Moreover, ODME's growth requires expansion of the business accommodation. That is why ODME is all set to move to brand new offices right in the

heart of Eindhoven (The Netherlands). With all these innovations one aspect remains unchanged: ODME's commitment to offering its business relations the utmost care and support. Find out for yourself and visit the Midem stand B1.00 (first floor) in Cannes!



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Aggressive Pricing Makes For Merry Yule

■ BY LARRY LeBLANC

TORONTO—Aggressive cost-cutting resulted in a strong Christmas selloff for Canadian music retailers, including strong sales of back catalog, boxed sets, and new albums by such acts as Michael Jackson, Mariah Carey, Nirvana, U2, Michael Bolton, Guns N' Roses, Bryan Adams, Tom Cochrane, and Bruce Cockburn.

"Everything I've heard about retail has been positive," says Brian Robertson, president of the Canadian Recording Industry Assn. "Of course, we won't really know what happened until February, when things start coming back. There was a lot of aggressive cost-cutting in the marketplace, which is not healthy,

but it generated volume."

"The selloff was relatively good because of very aggressive pricing policies," says Stan Kulin, president of Warner Music Canada. "Christmas hit very late, the last 10 days of the month, but retailers seem quite pleased with the sell-off, but I'm not sure they are pleased with their margins."

"For us, it was superb in terms of volume and real dollars," says Cliff Horwitz, CEO of the A&A Music & Entertainment chain.

"It was very reflective of the times and it was good for the consumer because they got some great prices," says John Fillion, director of marketing at Roblan Distributors, which operates the Sam the Record Man

chain. "Sales were strong across the top 50 [titles], the top 100 and boxed sets did really well."

"We had a very healthy last quarter in terms of our margins because we had made a decision to see if we could take prices up and make them stick in the market," says Paul Alof, president of HMV Canada. "The combination of Christmas and all of the new releases meant you could sell product at a high price. Now we're going with very aggressive pricing right through to the fall, when we see new releases and Christmas shopping again. Then we'll raise our prices and make all our profit."

With a tough economic climate continuing and a paucity of major releases, executives are deeply concerned about the first six months of 1992. "The economic news is not getting any better," notes Warner's Kulin. "Every day you pick up the paper and there's more lay-offs and job losses. We also have to see what the returns are going to be like. I'm picking up from the accounts that they are more anxious to make the returns

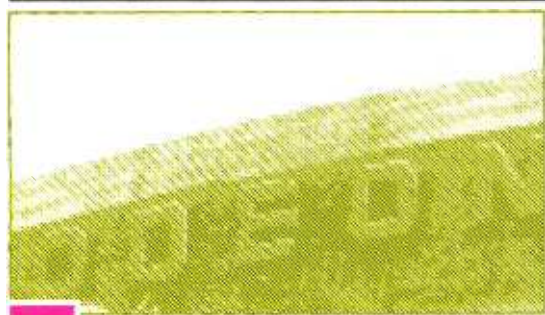
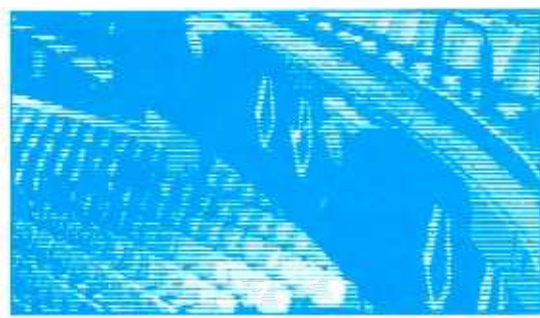
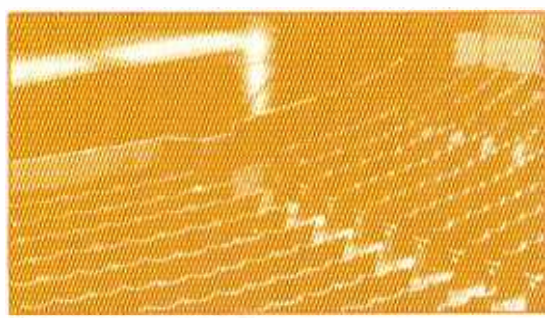
than they were in past years."

"Canadian retail in general will likely be extremely soft through to the fall," says Alof. "While music retail will do a little bit better, we're going to have a very challenging time. We're going to go through some tough times. I think there's going to be a shake-out in the market. If one in five record stores closed it wouldn't hurt the market at all, it'd probably help it."

The lack of major releases in the first quarter has encouraged MCA Records Canada to launch a low-end "budget" compact disc series featuring 150 catalog selections, including titles by the Who, George Strait, Tom Petty, Glen Frey, Lynyrd Skynyrd, Transvision Vamp, and Reba McEntire, with a suggested list price of \$12.98. "Coming into the first quarter, where there are not many superstar releases, we think it's a great strategic move to make," says Randy Lennox, VP of sales. "Retailers have embraced our series because they can make their requisite margins and sell the stuff for \$9.99."

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Bryan Adams To Government: 'Get Out Of The Music Biz'

SYDNEY, Nova Scotia—At a press conference here Jan. 13 to kick off his Canadian tour, Canadian singer Bryan Adams said he wants the Canadian government to butt out of the music business. Adams lashed out at the government's recent denial of Canadian-content status to his album "Waking Up The Neighbours." He also blasted the government's policy of requiring radio stations to play a certain amount of Canadian music.

"For the Canadian government to consider me un-Canadian is ridiculous," said Adams. "If you go to America or England, or almost any other country in the world, they don't have those kinds of stipulations on their artists. They're rewarded on the basis of their music, not government regulation. You would never hear Elton John declared un-British. You just wouldn't. It's a disgrace. The Canadian government should get out of the music business entirely. There are a lot of artists who have been successful in Canada who can't get arrested anywhere in the world and I think it's breeding mediocrity."

In an open letter to Adams Jan. 14, Jan Matejcek, CEO of the Society of Composers, Authors, and Music Publishers of Canada (SOCAN), told the Vancouver-based singer he had benefited greatly from the Canadian Radio-television and Telecommunications Commission regulations.

"Do you think your songs, such as 'Let Me Take You Dancing?' (1979), 'Cuts Like A Knife' (1983), 'Straight From The Heart' (1983), 'Heaven' (1984), up to 'Summer Of '69' (1985), could have become the most performed Canadian songs by Canadian radio stations without the backing of the CRTC regulations?"

Meanwhile, sparked by the controversy over Adams' "Waking Up The Neighbours," six major music indus-

try organizations recommended Jan. 14 to CRTC chairman Keith Spicer that changes be made in the CRTC's existing definition of Canadian content for music in order to recognize the increased amount of collaboration between Canadian and non-Canadian songwriters.

The Canadian Country Music Assn., the Canadian Independent Record Production Assn., the Canadian Music Publishers Assn., the Canadian Recording Industry Assn., the Songwriters' Assn. of Canada, and SOCAN recommended that when a song is co-written by a Canadian and a non-Canadian, if the Canadian songwriter is credited with at least 50% of the composer's share respecting the music and at least 50% of the writer's share respecting the lyrics, that song should qualify for one of the two required Canadian-content "points."

The groups have recommended that a recording of such a composition would qualify as Canadian content if, in addition, either the performer is Canadian or the production of the recording takes place in Canada, or if both those conditions are met.

Under the existing CRTC Canadian-content system, one point is granted for the Canadian status of each of the music, artist, production, and lyrics in a recording. If a recording achieves at least two points, it qualifies as Canadian content. However, if either the music or lyrics were jointly created by a Canadian and a non-Canadian, those points are not granted.

The songs on "Waking Up The Neighbours" were eligible for only an artist point because the album was partially produced in London and partly co-written by its co-producer, Robert "Mutt" Lange.

LARRY LeBLANC

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

JAPAN'S FM DIAL TUNES INTO THE TASTES OF THE YOUNG & AFFLUENT

(Continued from page 1)

scene. The newcomers have simply combined these elements to create a style that appeals to Japan's newly affluent "shinjinrui" (literally, "new human species").

The shinjinrui are in their 20s and early 30s, live in major centers like Tokyo and Osaka, and are more leisure-oriented and less work-obsessed than members of their parents' generation. And they have sophisticated tastes in fashion, food, and music, making them prime targets for advertisers.

Industry observers say it was difficult for Tokyo FM to appeal to this market. By the mid-'80s, the station had developed a nationwide network of 22 stations that depended on it for revenue from national advertisers. That, in turn, led Tokyo FM to develop stereo programs designed to appeal to people all over the country and prevented the station from specifically targeting Tokyo's burgeoning yuppie audience.

Enter FM Yokohama, which made its debut in 1985. Based in the port city just south of Tokyo and with a coverage area basically overlapping that of Tokyo FM, the station had more latitude in designing top-40-style programming aimed at the shinjinrui.

Its biggest innovation was to use bilingual DJs, based on the idea that English was more suitable in introducing international repertoire. "English creates a good mood, a good feeling for the entire program—a nice flow," says one industry observer. He adds, however, that FM Yokohama never really established its own image, partly because it did not have the budget to do so.

Character—and money—is something J-WAVE has plenty of. The station, which first aired in October 1988, has carefully cultivated a hip, trendy image with the slick graphic style featured in its program guides and ads, while its "wave" broadcast format has brought a new level of sophistication to Japanese radio programming.

And in a country where domestic music outsells foreign product by 7:1, 95% of the music J-WAVE broadcasts is from abroad. Other innovations introduced by the station include a standard ad rate, regardless of the time, with no discounts—an unheard-of move in Japan. Rates are generally 20%-30% higher than those of other FM stations in Tokyo.

J-WAVE's "no frills, more music" policy has resulted in an 80/20 music/talk ratio, higher than other FM stations. The ratio at Tokyo FM, for example, is 70/30. The ads heard on J-WAVE tend to be long—20-30 seconds each is the norm—but commercials account for only 8.5% of the station's programming.

WHERE'S THE MONEY?

Radio—including AM—is far behind TV when it comes to advertising revenue. In 1989, for example, radio ad spending was 208 billion yen (\$1.6 billion at current exchange rates), compared with 1.46 trillion yen (\$11.2 billion) for TV ads. And with 47 commercial AM stations (the NHK network has roughly the same number) in Japan, it is safe to say AM accounts for most radio ad revenue.



DJ or "navigator" Carole Hisasue moves back and forth between Japanese and English for her show on Tokyo's J-Wave. She says English is used to convey meaningful information. But, she adds, "I do know of shows on other stations where it's definitely a gimmick, and the person speaking English is not making any sense at all."

Under its "spot-selling" policy, J-WAVE reserves the right to reject ads that do not fit in with its carefully cultivated identity. Many in the advertising industry termed the policy arrogant—until J-WAVE moved into the No. 1 spot among Tokyo-area FM stations and stayed there.

The shareholders in FM Japan—the company that runs J-WAVE—include major corporations, banks, securities companies, and ad agencies. FM Japan president Katsumi Soyama is a former Posts and Telecommunications Ministry vice minister. This is not radical, underground FM radio.

The station sees people in "creative" fields like fashion and advertising as part of its target audience. And indeed it seems that whenever you walk into Tokyo offices where the median age of the staff is about 30 and the emphasis is on trendiness, the mellow sounds of J-WAVE will be wafting through the air.

J-WAVE has tailored its weekday programming to suit the mood of people working in offices. During the 7-9 a.m. show "Tokio Today," the emphasis is on get-up-and-go-type music, while the 9 a.m. to noon "Sound Patio" and the afternoon "Music Factory AZ" shows are a little more laid-back.

Throughout the day, listeners are treated to "Non-Stop Power Plays," one of J-WAVE's most popular features. There are usually seven of these half-hour stretches of uninterrupted music each day, creating what is known in J-WAVE-ese as a "smooth wave of comfortability."

"Our style is basically adult contemporary," says Katsumi Nishimura, GM of the creative department of J-WAVE Music, the station's publishing arm. "We supply comfortable, relaxing music to our listeners."

Market surveys show that J-WAVE is most listened to in the

morning and from about 2-5 p.m. And J-WAVE has succeeded in reaching its target audience—50% of its listeners are between the ages of 20 and 29.

DJ (or, to use the J-WAVE term, "navigator") Carole Hisasue says the English that is spoken on J-WAVE is used to convey meaningful information instead of merely adding a bogus note of sophistication. "I don't think it's just a gimmick," she says. "I do know of shows on other stations where it's definitely a gimmick, and the person speaking English is not making any sense at all—it's just an audio effect."

Hisasue gives the impression of moving back and forth effortlessly between Japanese and English, but she says maintaining the flow is difficult. "It's hard to do a bilingual show," she says, "because you get locked into a certain way of pronouncing the words... Sometimes your brain doesn't work fast enough and your English comes out awful."

By contrast, Tokyo FM prefers to keep Japanese and other languages separate in its programming. "We want to communicate with our audience," says Katsuya Satoh, director of Tokyo FM's programming and public relations division. "So we do the whole program in English or Tagalog [a Filipino language] or whatever. Most of FM Yokohama's listeners, for example, can't understand English—it's like background noise for them."

Satoh says Tokyo FM, which like J-WAVE broadcasts with 10 kilowatts 24 hours a day all week, except for a weekly half-hour maintenance period, wants to do more than just broadcast music. "We're trying to do something special for our audience. We want to introduce them to lifestyle trends," he says.

THE NEW ARRIVALS

Since J-WAVE came onto the scene, other newcomers have swollen the ranks of Japan's FM outlets. In the Tokyo area, FM Saitama and FM Chiba (Bay FM) have begun operating, using J-WAVE-influenced formats. New arrivals on the FM dial in western Japan are Kobe's KISS-FM, Osaka's FM 802, and FM Kyoto.

KISS-FM is targeting the 20-35 market, specifically women, who tend to have more disposable income than men their age. They have probably taken at least one trip overseas, so the "international" veneer of stations like KISS-FM strikes a chord with them. It is worth pointing out that this new breed of stations makes liberal use of imported radio programs from North America and Europe.

As for FM Kyoto, "It's even more ahead of J-WAVE," says Nishimura. FM Kyoto's key concept, developed by Kunio Tsuneyuki, formerly with J-WAVE, is called "One Format," which means that different types of music are not slotted into specific programs. Instead, the whole 24-hour broadcasting day is seen as one continuous cycle, with the style and pace of music shifting gradually throughout the day.

FM plays a key role in introducing new foreign music to Japan, but the emphasis is on the mainstream. This

is partly because Japan is a relatively homogeneous society, but the main reason is that the government's parsimonious approach to doling out licenses makes it impractical for stations to specialize to any significant degree.

This makes life hard for record companies trying to promote new, nonmainstream acts. Ken Isayama, of Epic/Sony Records' international A&R department, cites the case of British band Ned's Atomic Dustbin, which has received next to no airplay in Japan. "It's really difficult to sell this kind of music here," he says. "J-WAVE's concept is totally different."

Typical artists favored by J-WAVE's program directors include Enya, Harry Connick Jr., and Michael Jackson. "We lean toward adult contemporary but we play contemporary hit radio and jazz also," says Nishimura.

In contrast, FM Saitama has a more AM-like approach, with a format weighted more in favor of domestic pop artists. The station is the first Japanese FM to broadcast baseball games—one of its major shareholders is the Seibu group, which also owns the Saitama-based Seibu Lions baseball team.

FM Chiba (Bay FM) divides its programming day into different time zones. Under this multiformat approach, the station will at different hours of the day play nothing but

R&B, jazz, or Japanese pop. Although the station is essentially a top 40, it caters to the heavy-metal audience with a program called "Power Rock Today" that is aired Sundays from 1-5 a.m.

Kobe's KISS-FM is also a multiformat station, broadcasting urban, AC, and rock music, but the boundaries between the formats are less strictly defined than at Bay FM. And Osaka's FM 802 is basically a top 40, notwithstanding its "Funky Music Station" tag. Like KISS-FM, most of the music FM 802 plays is international repertoire. What sets FM 802 apart from

(Continued on next page)

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JAPAN'S FM DIAL

(Continued from preceding page)

other Japanese FM stations is its heavy-rotation policy—something that is new to Japan.

Tokyo FM's Satoh sees FM playing a crucial role in developing Japan's foreign-music market. "Foreign music will take a greater share of the Japanese music industry," he says, "because young Japanese listeners don't place any boundary between foreign and domestic music."

MORE COMPETITION EXPECTED

As for the future of Japanese FM radio, there is concern in the industry about the possibility of competition from a new generation of radio stations using digital signals relayed via broadcast and communications satellites (CS), especially the latter, which are subject to fewer government regulations.

Japan's first digital radio station, St. Giga, went on the air earlier this year but so far has attracted only a limited number of subscribers. "Industry people feel jeopardized because CS coverage is nationwide and the sound quality is better than FM," says Nishimura. "But another way of thinking is that there might not be any competition between the two formats because of FM's local flavor."

Another potential threat to FM is the expected launch next year of Japan's first AM stereo service. Not to be outdone by these new developments, FM stations are looking into the possibility of digital FM.

The key to Japanese FM's continued health, industry observers say, is for stations to develop strong identities that single them out from the competition. It seems the popular Japanese saying that the nail that sticks up gets hammered down may be off the mark when it comes to FM radio.

ITALY'S POP PUSH

(Continued from page 41)

a national agency to promote popular music with its own management and economic autonomy. They also call for a revision of taxation on record companies and publishers, help for small businesses, the professional recognition of producers and distributors, and support for music exports.

The second front of the offensive coincided with the release of the document and was launched by the recently formed National Union of Artists and Composers. A concert featuring young artists was staged to draw attention to the alleged nonpayment of authors' royalties by media magazine and owner of three TV network channels, Silvio Berlusconi. Union executive Franco Micalizzi says, "Young artists are the most penalized by the attack on authors' rights by Berlusconi's Fininvest group of companies."

The Berlusconi dispute is not new. Authors and publishers society SIAE has been fighting since 1987 over its claims that Berlusconi has reneged on his agreement to pay 2.5% of his total TV advertising revenue toward artist royalties.

Further, SIAE is striving to have the courts impose a national rate of 5% of revenues.

DAVID STANSFIELD

HITS OF THE WORLD



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EUROCHART HOT 100		1/4/92	MUSIC & MEDIA
SINGLES			
1	1	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	4	DON'T LET THE SUN GO DOWN ON ME	GEORGE MICHAEL/ELTON JOHN EPIC
3	5	BOHEMIAN RHAPSODY	QUEEN PARLOPHONE
4	2	LET'S TALK ABOUT SEX	SALT-N-PEPA MCA
5	7	JUSTIFIED & ANCIENT	THE KLF/TAMMY WYNETTE KLF COMMUNICATIONS
6	3	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M
7	15	LIVE AND LET DIE	GUNS N' ROSES GEFLEN
8	11	WHEN YOU TELL ME THAT YOU LOVE ME	DIANA ROSS EMI
9	12	EVERYBODY'S FREE (TO FEEL GOOD)	ROZALLA PULSE 8
10	9	NO SON OF MINE	GENESIS VIRGIN
ALBUMS			
1	2	MICHAEL JACKSON DANGEROUS	EPIC
2	1	QUEEN GREATEST HITS II	PARLOPHONE
3	3	GENESIS WE CAN'T DANCE	VIRGIN
4	4	U2 ACHTUNG BABY	ISLAND
5	5	SIMPLY RED STARS	EASTWEST
6	8	TINA TURNER SIMPLY THE BEST	CAPITOL
7	7	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
8	6	DIRE STRAITS ON EVERY STREET	VERTIGO
9	9	ENYA SHEPHERD MOONS	WEA
10	11	QUEEN GREATEST HITS	EMI

17	15	YOU TEN SHARP	COLUMBIA
18	18	BITTERBLUE	BONNIE TYLER HANSA
19	NEW	BOHEMIAN RHAPSODY	QUEEN PARLOPHONE
20	14	SEND ME AN ANGEL	SCORPIONS MERCURY
ALBUMS			
1	1	GENESIS WE CAN'T DANCE	VIRGIN
2	2	QUEEN GREATEST HITS II	PARLOPHONE
3	3	MICHAEL JACKSON DANGEROUS	EPIC
4	4	ROXETTE JOYRIDE	ELECTROLA
5	5	SIMPLY RED STARS	EASTWEST
6	11	NIRVANA NEVERMIND	GEFFEN
7	7	QUEEN GREATEST HITS	PARLOPHONE
8	8	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
9	6	TINA TURNER SIMPLY THE BEST	CAPITOL
10	12	SCORPIONS CRAZY WORLD	MERCURY
11	10	U2 ACHTUNG BABY	ISLAND
12	9	DAVID HASSELHOFF DAVID	WHITE/BMG
13	13	DIRE STRAITS ON EVERY STREET	VERTIGO
14	16	JOE COCKER NIGHT CALLS	CAPITOL
15	15	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
16	17	LISA STANSFIELD REAL LOVE	ARISTA
17	8	ROY BLACK ROSENZEIT	EAST WEST
18	14	TONY CHRISTIE WELCOME TO MY MUSIC	WHITE/BMG
19	19	ERSTE ALLGEMEINE VERSUNIC	WATUMBA ELECTROLA
20	NEW	SALT-N-PEPA THE GREATEST HITS	MCA/METRONOME

4	8	ZOO PRESENT PLEASURE	FOR LIFE
5	3	TSUYOSHI NAGABUCHI	JAPAN TOSHIBA/EMI
6	5	ANRI MY FAVORITE SONGS 2	FOR LIFE
7	7	YUMI MATSUTOYA DAWN PURPLE	TOSHIBA/EMI
8	6	MIHO NAKAYAMA MIHO'S SELECT	KING
9	10	PRINCESS PRINCESS DOLLS IN ACTION	SONY
10	NEW	TATSUO KAMON TENPU NO SAINOU	VICTOR

FRANCE		(Nielsen/Europe 1) 1/11/92	
SINGLES			
1	1	QUI A LE DROIT? PATRICK BRUEL	RCA/BMG
2	2	BLACK OR WHITE	MICHAEL JACKSON EPIC/SONY
3	3	SONG OF OCARINA	JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/EMI
4	6	JE T'AIME MELANCOLIE	MYLENE FARMER POLYDOR/POLYGRAM
5	4	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M/POLYGRAM
6	5	PETITE MARIE	FRANCIS CABREL COLUMBIA/SONY
7	10	CA NE CHANGE PAS UN HOMME	JOHNNY HALLYDAY PHONOGRAM/POLYGRAM
8	NEW	ROZALLA EVERYBODY'S FREE	CARRERE/FLARENASCH
9	7	BERNARD ET BIANCA AU PAYS DES KANGOUROUS	ANNE WALT DISNEY
10	12	CREAM PRINCE & THE N.P.G.	PAISLEY PARK/WEA
11	19	CASH CITY	LUC DE LA ROCHELIERE TREMA/SONY
12	11	THE SHOOP SHOOP SONG	CHER EPIC/SONY
13	16	SHINY HAPPY PEOPLE	R.E.M. WARNER BROS./WEA
14	8	LES VEIGES DE L'HIMALAYA	DOROTHEE AB/BMG
15	13	RAPTOUT (VAMPIRE)	LES INCONNUS PPL/SONY
16	NEW	INDRA TEMPTATION	CARRERE
17	15	YOU COULD BE MINE	GUNS N' ROSES GEFLEN/BMG
18	NEW	GENESIS NO SON OF MINE	VIRGIN
19	NEW	LATINO PARTY	THE MEGA PARTY POLYDOR/POLYGRAM
20	18	LA ZOUBIDA	LAGAF' FLARENASCH/CARRERE
ALBUMS			
1	1	PATRICK BRUEL SI CE SOIR	RCA/BMG
2	2	MICHAEL JACKSON DANGEROUS	EPIC/SONY
3	NEW	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME	PHONOGRAM/POLYGRAM
4	6	DIRE STRAITS ON EVERY STREET	VERTIGO/POLYGRAM
5	4	FRANCIS CABREL D'UNE OMBRE A L'AUTRE	COLUMBIA/SONY
6	7	GENESIS WE CAN'T DANCE	VIRGIN
7	8	J.P. AUDIN & DIEGO MODENA OCARINA	DELPHINE/EMI
8	3	JEAN FERRAT DANS LA JUNGLE OU DANS LE ZOO	EMI

9	9	RONDO VENEZIANO	MYSTERE POLYDOR/POLYGRAM
10	11	U2 ACHTUNG BABY	ISLAND/POLYGRAM
11	5	RENAUD MARCHAND DE CAILLOUX	VIRGIN
12	14	R.E.M. OUT OF TIME	WARNER BROS./WEA
13	17	STEPHANE EICHER ENGELBERG	BARCLAY/POLYGRAM
14	16	PRINCE & THE N.P.G. DIAMONDS & PEARLS	PAISLEY PARK/WEA
15	10	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES	COLUMBIA/SONY
16	15	LES INCONNUS BOULVERSIANT	PPL/SONY
17	12	CHRISTIAN MORIN AQUARELLA	DEESSE/SONY
18	13	PATRICIA KAAS LA CHARMEUSE DE SERPENTS	COLUMBIA/SONY
19	NEW	SIMPLY RED STARS	EASTWEST/WEA
20	NEW	ETIENNE DAHO PARIS AILLEURS	VIRGIN

ITALY		(Musica e Dischi) 1/6/92	
SINGLES			
1	1	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	2	CHANGE	LISA STANSFIELD ARISTA
3	6	MYSTERIOUS WAYS	U2 ISLAND
4	3	THE FLY	U2 ISLAND
5	8	STARS	SIMPLY RED EASTWEST
6	5	DON'T LET THE SUN GO DOWN ON ME	GEORGE MICHAEL/ELTON JOHN EPIC
7	NEW	E MI ARRIVA IL MARE	RICCARDO COCCIANI & PAOLA TURCI VIRGIN
8	7	NO SON OF MINE	GENESIS VIRGIN
9	4	SOMETHING GOT ME STARTED	SIMPLY RED EASTWEST
10	9	THE SHOW MUST GO ON	QUEEN PARLOPHONE
ALBUMS			
1	1	QUEEN GREATEST HITS II	PARLOPHONE
2	2	MICHAEL JACKSON DANGEROUS	EPIC
3	3	U2 ACHTUNG BABY	ISLAND
4	5	ANTONELLO VENDITTI	BENVENUTI IN PARADISO HEINZ
5	4	SIMPLY RED STARS	EASTWEST
6	7	ZUCCHERO	LIVE AT THE KREMLIN POLYDOR
7	9	GENESIS WE CAN'T DANCE	VIRGIN
8	8	UMBERTO TOZZI	LE MIE CANZONI CDG
9	6	EROS RAMAZZOTTI	EROS IN CONCERT DDD
10	NEW	FRANCO BATTIATO	COME UN CAMELLO IN UNA GRONDAIA EMI

AUSTRALIA		(Australian Record Industry Assn.) 1/19/92	
SINGLES			
1	1	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	2	CREAM PRINCE & THE N.P.G.	WARNER
3	3	LET'S TALK ABOUT SEX	SALT-N-PEPA POLYDOR
4	6	DON'T LET THE SUN GO DOWN ON ME	GEORGE MICHAEL/ELTON JOHN EPIC
5	4	I'M TOO SEXY	RIGHT SAID FRED LIBERATION/FESTIVAL
6	5	AIN'T NO SUNSHINE	ROCKMELONS MUSHROOM
7	11	LOVE YOU RIGHT	EUPHORIA EMI
8	10	COME TO ME	DIESEL CHRYSALIS
9	16	SALTWATER	JULIAN LENNON VIRGIN
10	14	LIVE AND LET DIE	GUNS N' ROSES GEFLEN
11	8	MYSTERIOUS WAYS	U2 ISLAND
12	13	SMELLS LIKE TEEN SPIRIT	NIRVANA GEFLEN
13	9	ALL 4 LOVE	COLOR ME BADD GIANT
14	7	WHEN SOMETHING IS WRONG WITH MY BABY	JOHN FARNHAM/JIMMY BARNES MUSHROOM
15	12	DO ANYTHING	NATURAL SELECTION WARNER
16	17	SPENDING MY TIME	ROXETTE EMI
17	19	KINGSTON TOWN	UB40 VIRGIN
18	NEW	JUSTIFIED & ANCIENT	THE KLF/TAMMY WYNETTE LIBERATION/FESTIVAL
19	NEW	THE GLOBE	BIG AUDIO DYNAMITE II COLUMBIA
20	18	JUST LIKE YOU	ROBBIE NEVIL EMI
ALBUMS			
1	2	JIMMY BARNES SOUL DEEP	MUSHROOM
2	1	MICHAEL JACKSON DANGEROUS	EPIC
3	4	PRINCE & THE N.P.G. DIAMONDS & PEARLS	WARNER
4	17	BABY ANIMALS	BABY ANIMALS IMAGO
5	6	SOUNDTRACK	THE COMMITMENTS MCA
6	3	U2 ACHTUNG BABY	ISLAND
7	7	QUEEN GREATEST HITS II	EMI
8	5	JOHN FARNHAM FULL HOUSE	RCA
9	9	NIRVANA NEVERMIND	GEFFEN
10	8	BRYAN ADAMS WAKING UP THE NEIGHBOURS	A&M
11	13	BEACH BOYS SUMMER DREAMS	EMI
12	11	ENYA SHEPHERD MOONS	WARNER
13	12	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
14	10	PET SHOP BOYS DISCOGRAPHY/THE COMPLETE SINGLES COLLECTION	EMI
15	15	COLD CHISEL CHISEL	WARNER
16	14	ROXETTE JOYRIDE	EMI
17	16	BILLY IDOL IDOL SONGS	CHRYSALIS
18	NEW	TONI CHILDS HOUSE OF HOPE	A&M
19	20	STEVIE NICKS TIMESPACETHE BEST OF STEVIE NICKS	EMI
20	19	GREATEST HITS	QUEEN EMI

JAPAN		(Music Labo) 1/20/92	
SINGLES			
1	1	SOREGA DAJI	DAJI MAN BROTHERS BAND FUN HOUSE
2	3	CHOO CHOO TRAIN	ZOO FOR LIFE
3	2	PIECE OF MY WISH	MIKI IMAI FOR LIFE
4	5	BOKU WA KONOHITOMI DE USO WO TSUKU	CHAGE & ASKA PONY CANYON
5	4	KAEUTA MEDLEY 3	TATSUO KAMON VICTOR
6	7	WON'T BE LONG	BUBBLE GUM BROTHERS EPIC
7	8	DONNA TOKIMO	NORIYUKI MAKIHARA WEA
8	6	FUYU GA HAJIMARUYO	NORIYUKI MAKIHARA WEA
9	9	HOTTOKENAIYO	SEISHIROU KUSUNOSE SONY
10	NEW	AITAI CHIKAKO SAWADA TAURUS TAURUS OFFICE SETO	
ALBUMS			
1	2	DREAMS COME TRUE	MILLION KISSES EPIC
2	4	B'z IN THE LIFE	BMG/VICTOR
3	1	CHAGE & ASKA TREE	PONY CANYON

1	1	QUI A LE DROIT? PATRICK BRUEL	RCA/BMG
2	2	BLACK OR WHITE	MICHAEL JACKSON EPIC/SONY
3	3	SONG OF OCARINA	JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/EMI
4	6	JE T'AIME MELANCOLIE	MYLENE FARMER POLYDOR/POLYGRAM
5	4	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M/POLYGRAM
6	5	PETITE MARIE	FRANCIS CABREL COLUMBIA/SONY
7	10	CA NE CHANGE PAS UN HOMME	JOHNNY HALLYDAY PHONOGRAM/POLYGRAM
8	NEW	ROZALLA EVERYBODY'S FREE	CARRERE/FLARENASCH
9	7	BERNARD ET BIANCA AU PAYS DES KANGOUROUS	ANNE WALT DISNEY
10	12	CREAM PRINCE & THE N.P.G.	PAISLEY PARK/WEA
11	19	CASH CITY	LUC DE LA ROCHELIERE TREMA/SONY
12	11	THE SHOOP SHOOP SONG	CHER EPIC/SONY
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19	NEW	LATINO PARTY	THE MEGA PARTY POLYDOR/POLYGRAM
20	18	LA ZOUBIDA	LAGAF' FLARENASCH/CARRERE
ALBUMS			
1	1	PATRICK BRUEL SI CE SOIR	RCA/BMG
2	2	MICHAEL JACKSON DANGEROUS	EPIC/SONY
3	NEW	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME	PHONOGRAM/POLYGRAM
4	6	DIRE STRAITS ON EVERY STREET	VERTIGO/POLYGRAM
5	4	FRANCIS CABREL D'UNE OMBRE A L'AUTRE	COLUMBIA/SONY
6	7	GENESIS WE CAN'T DANCE	VIRGIN
7	8	J.P. AUDIN & DIEGO MODENA OCARINA	DELPHINE/EMI
8	3	JEAN FERRAT DANS LA JUNGLE OU DANS LE ZOO	EMI

SPAIN		(TVE/AFYVE) 12/16/91	
SINGLES			
1	1	BLACK OR WHITE	MICHAEL JACKSON EPIC
2	2	EVERYBODY'S FREE	ROZALLA BLANCO Y NEGRO
3	4	JAMES BROWN IS DEAD	L.A. STYLE BLANCO Y NEGRO
4	8	RIDE LIKE THE WIND	EAST SIDE BEAT BLANCO Y NEGRO
5	5	ASI ME GUSTA	CHINO BAYO AREA
6	3	THE FLY	U2 ISLAND
7	10	CALM TO RAGE	TERRY RONALD BMG/ARIELA
8	9	WITHOUT YOU	MIDNIGHT SHIFT BLANCO Y NEGRO
9	NEW	GET READY FOR THIS	2 UNLIMITED BLANCO Y NEGRO
10	7	NOTHING LIKE YOUR LOVE	ANON EMI/ODEON
ALBUMS			
1	1	MICHAEL JACKSON DANGEROUS	EPIC
2	2	VARIOUS ARTISTS NOCHES DE BLANCO SATEN	EMI
3	NEW	QUEEN GREATEST HITS II	EMI
4	3	ENYA SHEPHERD MOONS	WARNER MUSIC
5	4	VARIOUS ARTISTS BOLERO MIX 8	BLANCO Y NEGRO
6	6	U2 ACHTUNG BABY	ISLAND
7	5	DIRE STRAITS ON EVERY STREET	VERTIGO
8	7	JEAN MICHAEL JARRE IMAGES	POLYDOR
9	8	BEE GEES THE STORY OF THE BEE GEES	POLYGRAM
10	NEW	GENESIS WE CAN'T DANCE	VIRGIN

GERMANY		(Der Musikmarkt) 1/7/92	
SINGLES			
1	1	LET'S TALK ABOUT SEX	SALT-N-PEPA MCA/METRONOME
2	2	BLACK OR WHITE	MICHAEL JACKSON EPIC
3	3	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE	MONTY PYTHON VIRGIN
4	4	NO SON OF MINE	GENESIS VIRGIN
5	5	CRUCIFIED	ARMY OF LOVERS ULTRA/IDEAL
6	6	EVERYBODY'S FREE	ROZALLA LOGIC/BMG ARIOLA
7	12	DAS BOOT	U 96 POLYDOR
8	7	THE SHOW MUST GO ON	QUEEN PARLOPHONE
9	11	JAMES BROWN IS DEAD	L.A. STYLE MIKULSKI
10	NEW	DON'T LET THE SUN GO DOWN ON ME	GEORGE MICHAEL/ELTON JOHN EPIC
11	8	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS A&M
12	NEW	COLOUR OF LOVE	SNAP LOGIC/BMG ARIOLA
13	9	SPENDING MY TIME	ROXETTE EMI
14	13	YOU SHOWED ME	SALT-N-PEPA MCA/METRONOME
15	NEW	JUSTIFIED & ANCIENT	THE KLF/TAMMY WYNETTE INTERCORD
16	10	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH EASTWEST

HITS OF THE U.K.		(© 1992, Billboard/BPI Communications (Music Week) © CIN/compiled by Gallup)	
SINGLES			
1	1	BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR LIVES	QUEEN PARLOPHONE
2	10	EVERYBODY IN THE PLACE (EP)	THE PRODIGY XL
3	9	GOODNIGHT GIRL	WET WET WET PRECIOUS
4	9	JUSTIFIED & ANCIENT	THE KLF/TAMMY WYNETTE

CD One Stop Starts '92 On High Note Maps 'Aggressive' Strategy At Dec. Meet

■ BY ED CHRISTMAN

HIGHLAND, N.Y.—CD One Stop held a "Winter Carnival" at a dude ranch here in order to celebrate a highly successful 1991 and to prepare the troops for an even more aggressive campaign in 1992.

Alan Meltzer, president of the Bethel, Conn.-based company, said he held the meeting at the Rocking Horse Ranch to thank his employees for helping the company grow to \$65 million in sales last year and to prime them for the \$85 million in sales he wants to generate in 1992.

In addition to about 200 employees and their families, Meltzer invited some of his customers, area retailers who could get away from their stores during the crucial holiday selling season for the Dec. 20-22 meeting. Among the guests were Peter Luckhurst, president of Stamford, Conn.-based HMV USA, and Lou DeSignore, owner of Albany, N.Y.-based Northeast One Stop, who is both a friend and competitor of Meltzer.

The weekend consisted of product presentations from the six majors, performances by Impact Records' Southside Johnny, NRBQ, Adam Sandler, and plenty of free time for skiing and horseback riding, among other activities.

Meltzer, who refused to call the meeting a convention, told Billboard in an interview, "This meeting will eventually set the tone for 1992. Our goal is to remain as aggressive in the first six months as we were last year.

"In this economy there is a lot of belt-tightening. Rather than do that we are going to get more aggressive. Other one-stops may drop some on their service. In times like this you do your job better."

At \$65 million in sales, Meltzer said his company is the largest one-stop in the U.S., a claim most label sales executives seem to agree with. "We will do over 1 million pounds of air freight a year," he said. "I can offer the majors over 1,500 stores. We may not do the volume of a Musicland but our stores are market makers."

Nonetheless, Meltzer said he

wants to develop more chain business in the coming year. The company will aggressively pursue that area by upgrading its special-orders business and its ability to supply deep catalog through "Music Online," a special-order processing

'We will go to great lengths to provide good service'

system.

EYING THE CHAIN GANG

"Through a computer, any retailer can access our on-line perpetual inventory system and remotely place orders," Meltzer said. "Special orders will get more important as retailers trim inventories. Store clerks will be able to dial up and see on their computer how many copies of a title we have in stock, order it, and then get a confirmation that they will get it."

Also, chains have a hard time maintaining deep inventory, which Meltzer sees as an opportunity. "Retailers generally buy deep catalog titles loose," he said. "We buy it boxlot, and we buy it quarterly on deal. That margin alone, with the company's Music Online services, gives CD One Stop the opportunity to get some deep inventory business from the chain retailers, Meltzer said.

But although CD One Stop is eyeing more chain business, it does not mean Meltzer has forgotten what drives his company—about 90% of CD One Stop's volume comes from independent retailers, with the remainder coming from chains. "Our niche is the independent retailer and that is what we will mostly pursue this year," he said.

DOMESTIC AGENDA

In fact, last year CD One Stop had to turn to that account base when sales sagged, thanks to edicts from major labels, forbidding wholesalers from exporting product overseas. "In April, when the export issue came to a head, we had to switch gears," Meltzer said. "We

saw a slump from March to June and asked ourselves, 'How do we get other business?'"

Once CD One Stop backed off of the export business, the company put all of its resources to work on developing new domestic business, chasing smaller customers. "Come July, that effort kicked into high gear," and produced returns for CD One Stop, Meltzer said.

Meltzer is betting that CD One Stop's service will help the company continue to dominate the marketplace in the coming year. Service is a key ingredient to the company's success, according to Meltzer. "We will go to great lengths to provide good service," he said. "If someone [from CD One Stop] has to go down to Kennedy Airport because of our screwup, we are going to see that the retailer gets what he ordered." (Continued on page 52)

3 N.Y. Retailers Adhering To Police Chief's 'Sticker' Letter

■ BY BARBARA DAVIES

NEW YORK—In response to a letter sent by the local police chief citing the "illegal selling" of stickered albums, three record retailers in a small upstate New York town have adopted an 18-to-purchase policy.

James Murley, chief of police in Guilderland, N.Y., wrote the letter advising the retailers of New York State obscenity laws after a complaint was filed Jan. 9 by a local woman, who apparently was upset when she heard N.W.A.'s "Efil-4zaggin," which her 14-year-old daughter had purchased at Record Town. The letter was delivered to that store and Tape World, both units of Albany, N.Y.-based Trans World Music Corp. as well as Rec-

ords N' Such, an independent retailer.

But since having police deliver the letter by hand to the three retailers, Murley has found himself at the center of a First Amendment controversy.

Murley says his intention is neither to violate anyone's First Amendment rights nor to imply arrests are imminent. "It was an informational thing, to point it out to them," he says. Nonetheless, the three recipients of the letter have opted to withhold approximately 20 stickered titles, including the N.W.A. album, from minors.

Donna Smith, GM of Records N' Such, says the letter shocked her and her employees.

(Continued on page 52)

CONVENTION CAPSULES

The following is a roundup of events at the CD One Stop "Winter Carnival," Dec. 20-22 at the Rocking Horse Ranch in Highland, N.Y.

AND THE ENVELOPE, PLEASE: CD One Stop, based in Bethel, Conn., announced its employees-of-the-year awards at the meeting. Warehouse administrative assistant **Dorothy O'Connor** was named companywide employee of the year. Employees of the year in individual departments were as follows: in sales, **Barry Konarik**, account representative; in the general office, **Wendy Batchelor**, customer service manager; in the art department, **Michelle Silva**, graphic artist; in marketing, **Janet Villano**, marketing associate; in shipping, **Jonas Swenson**, shipping clerk; in receiving, **Mike Burbage**, receiving assistant manager; in the warehouse, **Patricia O'Connor**, warehouse administrative assistant; and in inventory, **David Fagerstrom**, cassette inventory chief.

In addition, CD One Stop presented vendor awards, with **Paul Wrennik** of PolyGram Group Distribution's Boston facility winning branch manager of the year; and **Mike Khouri**, who works out of Albany, N.Y., for Uni Distribution, taking sales representative of the year.

NO HANKY-PANKY: Alan Meltzer, president of CD One Stop, claimed the company had established the all-time record for a one-stop on sales of one title. "We have sold 100,000 copies of the Guns N' Roses album," he told his employees at dinner Saturday night. "And we didn't even have to export it" to establish that sales record, he added, referring to the controversial practice of sending U.S. titles into overseas markets.

SOUTHSIDE JOHNNY'S performance Friday night apparently was a barn-burner that set the tone for the rest of the meeting. In fact, things got so hot during the Impact recording artist's performance that certain CD One Stop employees, including **Jay Fink**, VP of sales and marketing, felt inspired to join him

on stage. The next night, NRBQ played one of its trademark sets that was well received by CD One Stop employees, many of whom apparently are part of the veteran band's fan base. During the NRBQ set, the audience requested the band bring out the "black box," which they then proceeded to fill with song requests. The first legible title, however, was "New York, New York," which the band performed halfheartedly. After the final note was played, guitarist **Al Anderson** said, "That was a sickening request," and the band put away the black box. Sources suggest that **Lou DeSignore**, owner of Northeast One Stop and a guest at the meeting, was behind the request.

WHAT'S GOING ON HERE? The presence of DeSignore fueled good-natured speculation that CD One Stop was planning to buy or merge with the Albany, N.Y.-based wholesaler. At the end of the meeting, DeSignore, who as a friend of Meltzer was invited to attend the meeting as a guest, joked, "We couldn't work out an agreement. The deal is off." ED CHRISTMAN

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Teitelbaum Mum On Sales Status Of National Record Mart

SAME OLD SONG: As soon as everyone got back from the holidays, the rumor mill began working full time, suggesting that **Bill Teitelbaum**, president of **National Record Mart**, had sold part or all of the 120-unit chain. Teitelbaum declines to comment. "I am not saying we are not working on anything, but we won't say anything until we have a

definitive agreement," he says.

ON THE MOVE: Rod Gunther, formerly **Chrysalis** Southeast regional marketing manager, has moved over to **Mercury** to become the Southeast regional manager, working out of **PolyGram Group Distribution's** Atlanta office . . . **RCA** has hired **Charlie Salah** as director of account devel-

opment. He will work out of Detroit . . . **Steve Schoen**, formerly sales manager at **CEMA's** New Jersey branch, is now branch manager for **Schwartz Brothers'** New York branch, which happens to be in **Paramus, N.J.**, and services the Northeast . . . **Joe Pagano**, formerly with **Lieberman Enterprises**, has joined **Minneapolis-based Best Buy** as senior buyer, in charge of prerecorded video. Also, **Rick Nagamitsu** will join the **Best Buy** chain as jazz and classical buyer. Formerly, he was with the **Down In The Valley** web.

ONE-STOP CORNER: **S&J Record One Stop** has moved from its 4,300-square-foot Bronx, N.Y., warehouse into a 5,500-square-foot facility in **Mount Vernon, N.Y.** **Sal LaRocca**, a co-owner, says in addition to the larger space, the R&B-oriented one-stop is also enjoying a big rent savings because of the move . . . **All Service One Stop Inc.** in **Union, N.J.**, is going out of business. The company has filed a **Deed of Assignment For the Benefit of Creditors** with the **New Jersey Superior Court** in **Union**, with

the intention of liquidating its assets, according to the company's attorney, **Michael Lehman**, of **Lehman & Alter** in **Livingston, N.J.**

FOUGHT THE LAW: **George Buczowski**, owner of **Columbus**,



by Ed Christman

Ohio-based **Buzz Enterprises**, and his wife **Mary** were indicted on charges of bank fraud in what the **Columbus Dispatch** reported was an \$8.1 million check-kiting scheme. **Buczowski**, who runs about 10 stores in **Ohio** and **Florida** under the name **Buzzards Record Nest**, is accused of defrauding **Bank One** and **Fifth Third**, which reportedly lost about \$350,000 to the alleged scam. **Buczowski** couldn't be reached for comment.

THE WIZ WINS AGAIN: **Nobody Beats The Wiz** in **Carteret, N.J.**, could soon be reaping a pickup in business, thanks to the misfortunes of **Newmark & Lewis**, a **Hicksville, N.Y.**-based home electronics retailer that filed for **Chapter 11** bankruptcy protection last August. The troubled retailer, which closed about half of its 67 stores by **December**, is continuing to shutter outlets, with plans to get down to 12 units. In addition, it is looking for buyers and has sent a prospectus to about 100 companies, including other electronics retailers and venture-capital firms, according to **The Wall Street Journal**. Meanwhile, the **Wiz's** move to take over **The Wiz** in **Washington, D.C.**, continues to be in the negotiating stage, according to sources. The **New York Wiz** initially asked the six majors if it could have five years, with no interest, to pay off monies owed by the **Beltsville, Md.**-based chain but senior label executives suggest they would like to see a much shorter time period.



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*Annual Survey Of All Music Accounts, Mar. 30, 1991 *Restrictions apply

U.K.'s W.H. Smith Chain Bids Vinyl Adieu Will Phase Out 12-Inch LPs Before The Spring

BY JEFF CLARK-MEADS

LONDON—While most chains in the U.K. are quietly letting vinyl slip away, **W.H. Smith**, one of the largest webs operating here, announced it will phase out 12-inch LPs before the spring.

A statement from **Smith** says, "The decision reflects the rapid decline in vinyl sales, which now accounts for less than 3% of the retail chain's total music business. In response to customer demand, the company has been reducing its vinyl offering in stores over the past four years and only 150 of its music departments still stock LPs." **Smith** has about 250 music departments.

The **Smith** statement continues,

"Over the past year, sales of LPs at **W.H. Smith** have fallen by over 60% while CDs have continued to show a significant rise. However, the chain will continue to sell seven-inch vinyl singles, where local conditions warrant as they remain popular with younger music buyers and are experiencing a less dramatic decline."

Smith's decision does not affect its subsidiary **Our Price** chain. However, in common with the other **High Street** multiples, vinyl is decreasingly prominent in its stores and has vanished completely from many of them.

A result of **Smith's** decision may be another boost to the independent dealers who are carving out a niche in the market by specializing

in vinyl. **Andy Gray**, whose 17-store **Andy's Records** is the U.K.'s biggest independent record retailer, says, "We stayed in vinyl because others were getting out. Fewer and fewer people are actually carrying vinyl—even things like the **Michael Jackson** album."

"Catalog albums still sell on vinyl and we sold a lot of vinyl over **Christmas**," **Gray** continues. "There's not much of a future for vinyl but we are still carrying and selling a lot. You've just got to order it sensibly."

In addition to those indie retailers sharing **Gray's** philosophy, a number of one-off vinyl-only stores have appeared around the U.K. in the last 18 months. Many run thriving second-hand operations.

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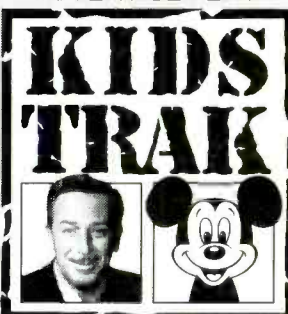
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His music videos are featured on Nickelodeon and The Disney Channel.



He's received glowing reviews from *American Booksellers*, *U.S. News & World Report*, *Entertainment Weekly*, *Parent Magazine*, and *Gannett Newspapers*.

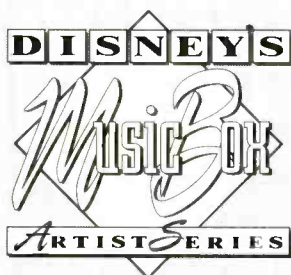
He's been featured in over 70 newspapers, radio and television stations across the country.

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With a new album out on March 12 (*If the Shoe Fits...*), a touring schedule twice as strong as last year's, a new music video and the Disney name behind him, Norman's star is shining bright in family music.

Now take a look at your children's/ family section. Missing anything? Maybe a Foote or two?



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Gun Club Fires New Salvo; Darkhorse Likes Odds In L.A.

GUN CONTROL: Gun Club fans living stateside are in for a rare domestic treat when L.A.'s **Triple X Records** releases "In Exile," a compilation of tracks culled from the European exploits of Gun Club mastermind **Jeffrey Lee Pierce**.

Gun Club's mad mix of punk and blues blasted onto the L.A. scene

And Seek," which never appeared on the original album, *or anywhere* for that matter. Pierce also cites a few interesting remixes ("you'll hear some loud adjustments on 'St. John's Divine'") and the twisted reworking of such tracks as "Breaking Hands" (featuring Guthrie on one of the guitars) and "Yellow Eyes."

Triple X projects the double-CD compilation will be out in March.



by Deborah Russell

more than a decade ago with the band's 1981 **Ruby Records** debut, "Fire Of Love." Pierce left the U.S. in the late '80s, because, he says, he grew increasingly disenchanted with the American music industry.

"We're kind of an unusual group," he understates. "It's just a lot of trouble for us to operate here. But we have a good U.S. following; it's usually all the weirdos in college, like the record collectors and people who never leave the dorm."

The 20-odd tracks on "In Exile" span a five-year period in Pierce's career, and most can be found on the European releases "Mother Juno," produced by **Robin Guthrie** (of the **Cocteau Twins**) for **Fundamental** in 1987, and "Pastoral Hide And Seek," which Pierce produced for the **Fire** imprint in 1990. Some cuts from the 1991 "Divinity" EP on **Solid** are included as well.

"In Exile" also includes some rare gems, like the tune "Pastoral Hide

SURE THING: Darkhorse Entertainment, a Portland, Ore.-based music production firm specializing in the rap, dance, and urban contemporary genres, has moved headquarters to L.A.

"There's a gigantic music scene in L.A., but it's such a rock'n'roll town," says Darkhorse's **Michael Mavrolas**. "In the urban genre, L.A.'s wide open. There's gotta be some guys in a garage somewhere just crushin' right now."

Mavrolas and partners **Nate Phillips** and **Marlon McClain** opened Darkhorse Entertainment in Portland in 1986, and the production team shares credits that include **Kenny G**, **Dennis Springer**, **Atlantic Starr**, **Rodney O & Joe Cooley**, **Nu Shooz**, **U-Krew**, and the **Dan Reed Network**, among others.

The team currently is negotiating a publishing deal for **Rodney O**, who produced and co-wrote **Vanilla Ice's** forthcoming **SBK** album. The trio also is producing writer demos for **MCA Music Publishing**. And Darkhorse will maintain the Portland operation "to keep a finger on the pulse of the Pacific Northwest," says Mavrolas.

GREEN LIGHT: **Red Light Entertainment Group** of Des Plaines, Ill., recently pacted for exclusive distribution with N.Y.'s **Relativity Entertainment Distribution**. The Group includes **Red Light Records**, home to such hard-rockers as **Joker**, **Scare-**

crow, **Dave Uhrich**, and **Zoetrope**, as well as **Grindcore International**, an alternative/death metal imprint listing **Crowbar**, **Broken Hope**, **Morbid Saint**, **Cianide**, and **Suspiria** on its roster.

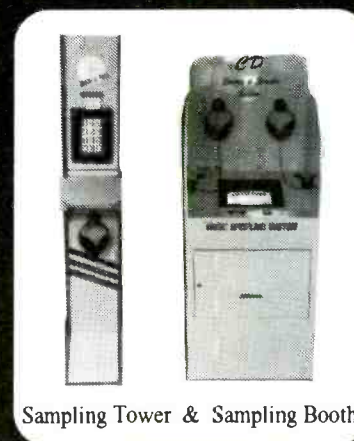
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CD ONE STOP STARTS '92 ON HIGH NOTE

(Continued from page 48)

He wants his goods in the next day. He doesn't have the inventory and may replenish daily. We fully understand that and we fully respond to that. Credibility is very important. If you tell your customers you are going to do something, you better do it."

The company's marketing arm also is vital to providing good service. "We are the link between the labels and the small retailer," Meltzer said. "We have to give them new-release information and [point-of-purchase] materials. My goal is to make every retailer I do business with a great success. I want to put him at his best competitive posture."

Meltzer said his own experience in retail also helps the company to provide good service. "I started out selling records in flea markets in 1969, 1970 in Englishtown, N.J., and then in 1971 opened his first retail store on Flatbush Avenue in Brooklyn, N.Y. The store, which took in two floors, was hip, carrying oddball titles and hard-to-find cut-outs. That store, he said, gave him a solid education to get into the wholesale business.

SAW THE CD FUTURE

After closing the store in 1985, he started to pursue the wholesale business because he saw an opportunity there, thanks to the emergence of the CD. "As a retailer, I couldn't get a steady supply of compact discs," he remembered. "The majors had no fill on it. I looked for a one-stop with fill but they had more demand than they could handle. I couldn't believe that the configuration of the future didn't have anybody keying in on it."

So the next year, Meltzer launched CD One Stop, with six employees, including Dave Carroll, who is now director of purchasing, and Jay Fink, who is VP of sales and marketing. Since then, other key personnel have joined, including

VP/GM Ron Nicks, chief financial officer Dave Toole, director of advertising and special projects Darrell Ohrt, and director of business development Ken Alterwitz.

One of the keys to CD One Stop's subsequent success, according to Meltzer, is a perpetual inventory system, which the company has had since day one. Today, it is "a sophisticated system," which is maintained by about 40 or 50 employees, including five programmers and a database administrator. In addition, every buyer has responsibility for system maintenance.

PERPETUAL INVENTORY

The perpetual inventory system allows CD One Stop to have 100% fill, Meltzer joked, since the salesman can tell an account right away if a title is in stock. But after sarcastically noting that "doesn't every one-stop have 98% fill?" he said his company generally hits the low 90s, on a percentage basis, on title fulfillment.

The perpetual inventory system, however, is only half the ballgame in fulfilling orders, Meltzer said. Generally, CD One Stop carries about \$12 million-\$13 million in in-

ventory, including 70,000 album titles.

In 1990, CD One Stop added cassette titles to its offering, and while the company carries several million dollars in tape inventory, Meltzer said his business could be better in that format. Currently about 20% of overall sales come from the tape format, including the cassette single. "We are doing a lot of business in cassettes but we have CD in our name and so there are retailers that identify us with that," Meltzer said.

Nonetheless, Meltzer said cassettes represent a growth area for CD One Stop. In addition, the company recently added music video, including laserdisc, and a full line of accessories.

But the expanded inventory is only one element that will help the company continue to experience success. The most important ingredient, Meltzer reminded all at dinner on Saturday night of the week-end meeting, is CD One Stop's employees. "We have grown to be the largest one-stop because of our team," he said. "We have pride in our company. We have a right to be proud. After all, we are the best."

3 N.Y. RETAILERS ADHERE TO 'STICKER' LETTER

(Continued from page 48)

"Nobody came in and said, 'Let's listen to these recordings' or 'let's talk about the complaint,'" she says. "We had no knowledge of anything prior to the letter being presented to us." Murley's letter suggested all stickered albums should be withheld from minors, she adds.

Trans World issued a statement Jan. 10 saying the police department's method of handling the complaint has instilled unnecessary fear in store employees.

Smith says in order to protect herself and her employees, Records N' Such will now require proof of age

before younger customers can purchase restricted titles. "We haven't heard from the police department ourselves, and we're still going to be careful," she says. "Unless they retract [the letter], it's legally binding."

None of the three stores will release a list of titles now restricted, hoping to prevent further restriction of sales.

Murley says the officer who delivered the letters told the clerks to "just read the law and if you think it applies, do what you have to." No one asked the stores to remove any product from their shelves, he says.



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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

ORIGINAL MOTION PICTURE SOUNDTRACK

Fried Green Tomatoes
PRODUCERS: Arthur Baker; Hal Willner; Anthony Heilbut; Thomas Newman; John Vigran
MCA 10461

Movie starring Oscar winners Kathy Bates and Jessica Tandy also has a winning soundtrack of newly recorded tunes. Tops among the 12 cuts are a soulful, gospel-inflected "I'll Remember You" from Grayson Hugh, Paul Young's cover of the Jimmy Ruffin classic "What Becomes Of The Brokenhearted," funky, Motown-delivered "Danger Heartbreak Dead Ahead" from Taylor Dane, and a knock-your-socks-off "Barbeque Bess" from Patti LaBelle. There are also three cuts from the film's scorer, Tom Newman.

CLOCKHAMMER

Kliefel
PRODUCERS: Paul Q. Kolderie & Sean Slade
First Warning 75705

Second album from this Nashville-based power trio offers a boundary-stretching, sophisticated postpunk sound that makes clever use of shifting rhythms and offbeat textures. Highlights of an excellent, intriguing set include the raw hooks of "Greying Out," the folk-tinged, up-tempo "Bluest Eyes," the guitar-propelled "Destination," as well as elaborate progressive themes "Away" and "Years Of Days."

THIS PICTURE

A Violent Impression
PRODUCER: Kevin Moloney; Chris Allison
Dedicated/RCA 53010

Modern rockers create a formidable impression with collection of 11 tunes that ranges from the swirling, hypnotic "Death's Sweet Religion" to radio-friendly, jangly "Breathe Deeply Now." Lead singer Symon Bye displays versatile vocals that sound best when he stays away from U2-like material and shows his own style. Worth spinning.

ORIGINAL MOTION PICTURE SOUNDTRACK

JFK
PRODUCER: John Williams
Elektra Entertainment 61293

Soundtrack to controversial Oliver Stone flick includes suspenseful and taut numbers from Williams, as well as catchy tunes from other artists that help keep things moving along. Tops are "On The Sunny Side Of The Street" performed by Sidney Bechet and "Maybe September" by Tony Bennett.

PLEASURE THIEVES

Simple Escape
PRODUCER: Julian Raymond
Hollywood Records 60999

Modern rockers who tread the same waters as the Psychedelic Furs and Echo & the Bunnymen improve their chances through judicious use of strings and horns. Though the sound is a little outdated, it could find favor with fans of the genre who have felt abandoned by the Manchester sound and other newer U.K. styles.

ST. ETIENNE

Foxbase Alpha
PRODUCER: Saint Etienne
Warner Bros. 26793

U.K. trio flows forth with a dance/modern rock hybrid that is already meeting with success via the warped cover of Neil Young's "Only Love Can

Break Your Heart." Lead vocalist Sarah Cracknell is alternately affecting (on driving/hypnotic "Girl VII") and irritating (on "Only Love"). Many will find the project infectious, while others will hope it's not catching.

ED'S REDEEMING QUALITIES

It's All Good News
PRODUCERS: Ed's Redeeming Qualities & Noah Chasin
Flying Fish 40579

You gotta love a band with a name this original. The good news is that the music is just as unique. Performed mainly on acoustic instruments such as the baritone ukulele, violin, bongos, and even rice in a coffee can, the tunes here are weird, eclectic, and altogether delightful. Highlights are the They Might Be Giants-like "I'm Not Drinking, Hm, Hm" and "Lawyers & Truckers." Worth it for the experience, if nothing else.

GRUNTRUCK

Inside Yours
PRODUCERS: Jack Endino & Gruntruck; Rich Hinklin; Gary King
Roadracer 9260

From that endless music wellspring known as Seattle comes another metal rock band. Unlike some of its Northwest brethren, Gruntruck combines the usual elements with just enough funk to keep it interesting. Solid guitar playing and a lead singer who sounds a little like Ozzy reflect a band that could put on a killer live show, but is restrained enough to not sound sloppy on record. Best cuts are "Not A Lot To Save" and sonic uprising "Eyes Of Stone." Don't be surprised if they strike paydirt.

SLOWDIVE

Just For A Day
PRODUCERS: Neil Halstead & Chris Hufford
SBK 98074

Latest product from the Creation Records lab is another in the burgeoning line of atmospheric U.K. groups that emphasizes style above all. Front line of singer/guitarists Halstead and Rachel Goswell make an attractive sound, but heavily orchestrated axework and breathy vocalizing is nothing new under the sun; only occasional dollops of cello add any distinctive coloring. Modern rockers can select at will, so similar are the tracks.

CRANES

Wings Of Joy
PRODUCERS: Cranes
Dedicated/RCA 3007

Off-center U.K. quartet has a little time bomb in its pocket in the form of vocalist Alison Shaw; whether her baby-doll singing delights or grates will depend on one's taste for the curious. Otherwise, band may appeal to left-fielders with its sparse, diverse sound, which encompasses both the ethereal ("Watersong") and the abrasive ("Starblood").

★ TONI TENNILLE

Never Let Me Go
PRODUCERS: Matt Catingub, Daryl Dragon
Bay Cities 2006

With her days as the perky half of '70s hit machine Captain & Tennille long gone, Toni has immersed herself in a solo career that is based on resurrecting forgotten nuggets from the '30s and '40s. On her third set of standards, she exudes increased vocal confidence and proves that her rich

and smoky alto was made for this material. AC radio should note her reading of Johnny Mercer's "Midnight Sun" and "Laura," while old fans will smile at the jazz reinterpretation of her own composition, "Deep In The Dark."

R & B

ORIGINAL MOTION PICTURE SOUNDTRACK

Juice
PRODUCERS: Various
MCA 10462

Soundtrack album for new urban drama directed by Spike Lee associate Ernest R. Dickenson has bounded into The Billboard 200 and Top R&B Albums charts before the picture's release. No wonder: Talent lineup, which includes Naughty By Nature (whose "Uptown Anthem" is a pick to pop), Eric B. & Rakim, Too Short, EPMD, Salt-N-Pepa, and Son Of Bazerk, is truly formidable. Controversy over movie's ad campaign can only add to sizzle—and sales. This year's "New Jack City"? Wait and see.

VARIOUS ARTISTS

Pimps, Players & Private Eyes
PRODUCERS: Various
Sire/Warner Bros. 26624

Here's a clever idea, executive-produced by Ice-T and his manager, Jorge Hinojosa: a compilation of killer numbers from blaxploitation pictures of the '70s. While many of the films were forgettable, the music wasn't—performers include Curtis Mayfield, Marvin Gaye, the Impressions, the Four Tops, and Isaac Hayes. Gaudy art in the style of movie key art is another big plus.

JAZZ

▶ KENNY DREW JR.

PRODUCERS: John Snyder & Jerry Wexler
Antilles 510303

Impressive debut from the pianist-son of expatriate bebopper creates solidly swinging, highly professional sound in quintet and trio settings (the latter featuring bassist George Mraz and drummer Al Foster). With production veteran Wexler behind the board, highlight tracks includes gentle, sensitive treatments of Bill Evans and Jobim themes, a cover of Drew Sr.'s "Evening In The Park," and fresh takes on Monk numbers "In Walked Bud" and "Monk's Mood." Drew Jr.'s own compositions are also noteworthy.

ARTIE SHAW

The Last Recordings
PRODUCER: Artie Shaw
Musicmasters 65071

One has to wonder why clarinetist Shaw retired when he did while listening to two-CD set of luscious small-band sides cut in 1954, just before the reed man stepped down from the stand. Shaw himself is in wonderful form, spinning one creamy solo after another on standards and originals in sextet and quintet sessions; sidemen include pianist Hank Jones, guitarists Tal Farlow and Joe Puma, and bassist Tommy Potter. Sublime stuff for swing fans.

RUTH BROWN

Fine And Mellow
PRODUCER: Ralph Junghelm
Fantasy 9663

The seemingly ageless Brown struts her stuff on a varied program that reveals her sympathetic way with songs in the blues, R&B, jazz, and standard bags. Two large groups of crack players back her up, lighting a fire under the session. Brown's character-filled voice does right by all the selections, especially the titular Billie Holiday standard.

BILL BRUFORD'S EARTHWORKS

All Heaven Broke Loose
PRODUCERS: David Torn & Bill Bruford
E.G. 2103

Fusionist and former Crimson King Bruford plays electronic and other drums in his kinetic quartet, which traces an omnidirectional path to a variety of styles. Standouts in a challenging set include the pretty, pensive "Forget-Me-Not," the moody, Miles-esque horns of "Candles Still Flicker In Romania's Dark," the hard-rocking beats of "Nerve," and the house music impressions of "Splashing Out."

JOHN BEASLEY

Cauldron
PRODUCER: Walter Becker
Windham Hill Jazz 10134

Keyboardist Beasley, a veteran of units led by Miles Davis and Freddie Hubbard, turns in a pleasing if not terribly ambitious fusion set that betrays heavy influence of Joe Zawinul in writing and arranging. He is well accompanied by such sidemen as Bob Sheppard (a session standout), Bill Summers, Pete Erskine, and John Patitucci. Perfect stuff for contemporary jazz stations in favor of facile playing.

REGGAE

VARIOUS ARTISTS

Ska Bonanza
PRODUCER: Clement Dodd
Heartbeat 86/87

Latter-day rude boys and girls will skank heartily to this two-CD compilation of magnificent vintage ska, recorded by producer Dodd for the Jamaican Studio One label in the '60s. Talent lineup is remarkable, with monster instrumentals by the Skatalites, Roland Alphonso, and Don Drummond, and vocals by the Wailers, Toots & the Maytals, Ken Boothe, Lee Perry, Owen Grey, Alton Ellis, and others. A superior primer of the style that served as the roots of reggae.

J.C. LODGE

Tropic Of Love
PRODUCER: Errol O'Mealy & J.C. Lodge
Tommy Boy 1032

Spanning (and sometimes erasing) the borders between reggae dancehall and R&B, vocalist/songwriter Lodge is equally at home with dub's rattling echoes as she is with urban dance grooves. Aside from more identifiable dancehall numbers like the tart "Telephone Love" and the sunny "Come Again," her more soulful side is evident in the contemporary jazz inflections of R&B smoothie "Home Is Where The Hurt Is," the sexy funk of "Cult 4 2," and the heavy dancefloor hook of "We've Got To Have Love." Also puts a reggae beat and a classic string section behind her cover of Sylvia's '73 hit "Pillow Talk." Look for possible action on both fronts.

GREGORY ISAACS

State Of Shock
PRODUCERS: T. Douglas & Flabba Holt
Ras 3086

The longtime high priest of lover's rock remains true to form in sporadically involving new set. Isaacs' voice sounds more pinched than before; sparse arrangements and watered-down grooves don't help, and quite variable material isn't a plus, either, although admirers of the style may find something to enjoy in "Give It With Caution" and "Poor Man."

COUNTRY

▶ SAWYER BROWN

The Dirt Road
PRODUCERS: Randy Scruggs, Mark Miller
Curb Capitol 95624

This album serves as a showcase for group member Mark Miller's songwriting prowess. Though several numbers are less than titillating, others are evidence that Miller (who penned or co-penned each of the 11 songs) has finally developed his skill to a marketable status. Production is vibrant. Performances are sometimes sensitive and sometimes soulful. Picks include "The Dirt Road," "The Walk," "Ruby Red Shoes," "Sometimes A Hero," and "Some Girls Do."

EMMYLOU HARRIS & THE NASH RAMBLERS

At The Ryman
PRODUCERS: Allen Reynolds, Richard Bennett
Reprise 26664

This 17-song all-acoustic collection is going to be on a lot of album-of-the-year lists. It was recorded live at Nashville's Ryman Auditorium, the Grand Ole Opry's most famous home, and embraces songs from Steve Earle to Stephen Foster and from Bruce Springsteen to Bill Monroe. Harris has such obvious affection for the songs she chooses that they are made radiant.

CLASSICAL

PAGANINI: VIOLIN CONCERTO NO. 1

SAINT-SAENS: VIOLIN CONCERTO NO. 3
Gil Shaham, New York Philharmonic, Sinopoli
Deutsche Grammophon 429 786

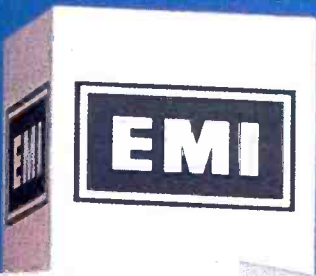
Shaham has more than reliable fingers, almost a given among the bumper crop of young violinists currently clamoring for attention. In addition to dead-on intonation and an arsenal of pyrotechnics more than adequate to negotiate the Paganini without strain, he has a rare command of musical rhetoric and sonic nuance. Impressive all around.

MOZART: SYMPHONIES, NOS. 40 & 41

Berlin Philharmonic, Giulini
Sony Classical SK 47264

Relaxed music-making, proceeding at a leisurely pace that bucks current convention. One tends to forget how satisfying this approach can be in the hands of a master conductor. What may have seemed old-fashioned a few years ago suddenly takes on the allure of a fresh experience. Giulini uses the version of No. 40 in which Mozart added clarinets to his wind roster.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



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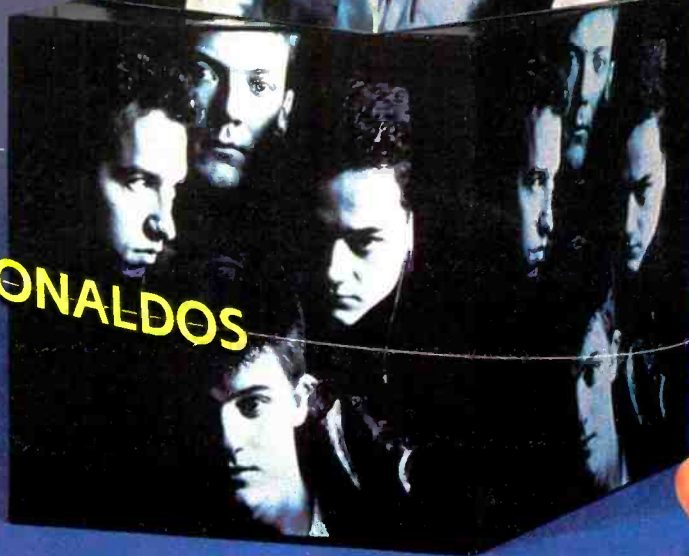
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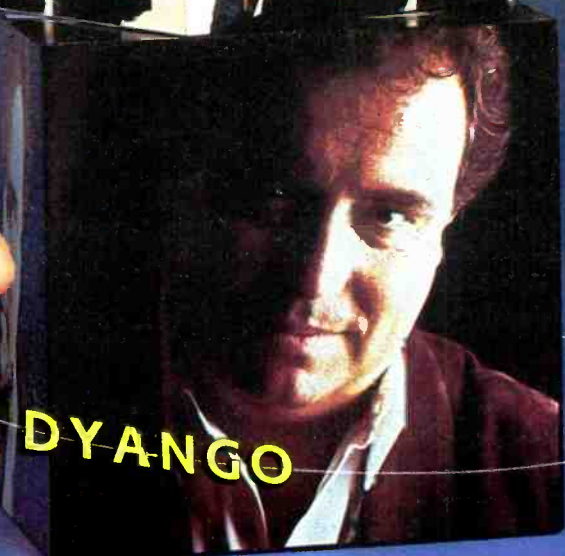
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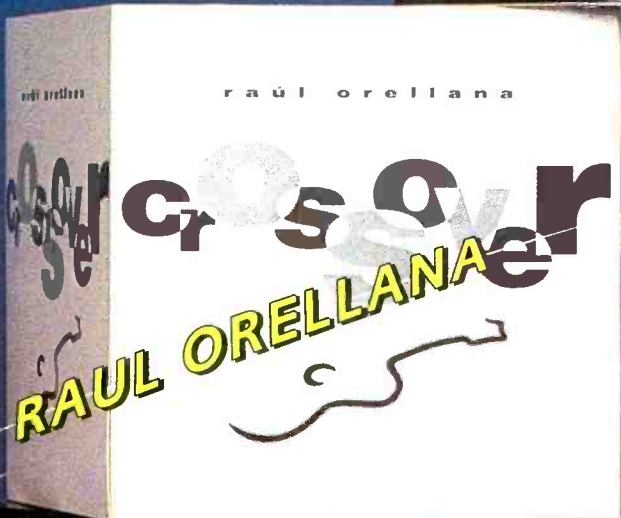
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JUAN PARDO



LOCO MIA

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Loquillo y Trogloditas

LOQUILLO Y TROGLODITAS



PLACIDO DOMINGO

PLACIDO DOMINGO
PALOMA SAN BASILIO



VIVA ESPAÑA '92

The Sevilla Expo's Palenque Plaza



Will Domestic Music Soar in the "Year of Spain"?

as the barcelona olympics and expo '92 headline a massive cultural celebration, spanish labels look for windfall sales

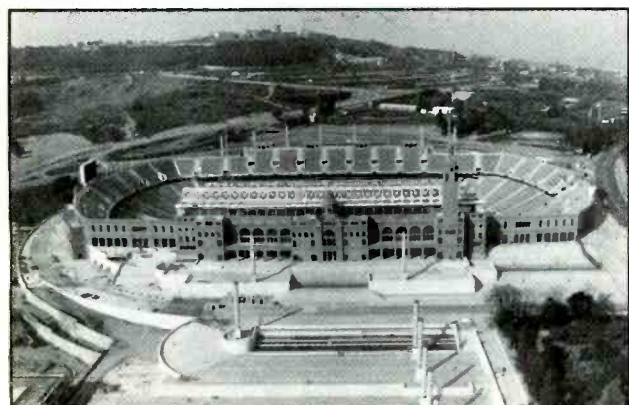
by howell llewellyn

As we enter 1992, the Year of Spain, two things are clear about the domestic music scene. One is that despite improvements in output and sales, a malaise continues to afflict Spain's rock industry. Another is that many promising areas of homegrown Spanish music, such as flamenco, sell far better and create more interest abroad than in Spain.

With notable and laudable exceptions, most emerging talent continues to look to the Anglo-Saxon role model for inspiration. There is nothing wrong with certain US and British acts being bigger in Spain than back home - two respective examples are the Pixies and Immaculate Fools - but some of the best flamenco talent has to go abroad to make a living. Most people in the business make appropriate noises about 1992 being an excellent opportunity for the Spanish music scene, insisting that Spain will be a showcase to the world. But few record companies, for example, have any special 1992 plans beyond releasing compilations of "Spanish music."

Of course there will be the odd mega-concert—the opening and closing ceremonies of the Barcelona Olympics—but the one thing you can always rely on in Spain, with its hot, dry

Barcelona's Olympic Stadium



summers, bullrings and soccer stadiums, is huge open-air concerts. Don't forget, however, that the star attractions are always U.S. and British acts, and never Spanish ones. Another theory, popular after the Gulf War, holds that when there is world tension, sales slump, but when a country is happy—Spain in 1992, for example—everybody splashes out on entertainment. Seasoned experts in the music business tend to doubt this theory, however.

So how will the Barcelona Olympics, Sevilla's Expo '92 World's Fair, and the choice of Madrid as European Cultural Capital, affect Spain's music scene? "I often ponder this question," reflects Carlos Grande, director of the Asociacion Fonografica y Videografica Espanole (AFYVE), Spain's music performing rights association, "but I doubt that they'll help much."

AFYVE is responsible for issuing Spain's annual sales fig-

Mecano, one of Spain's superstar acts



same old formulas are repeated. The best bands now - Radio Futura, El Ultimo de la Fila, Mecano - have all been around for about a decade."

Garcia Onate suggests that the Spanish independents "should revive their earlier policy of taking risks with new bands, because they have become too safe." This idea is rejected by Paco Martin, Spain's "Mr. Indie." Martin created the country's largest indie, Dro/Oasa/ Twins, and then left 10 months ago to set up another one, Pasion Cia Discografica. "At Twins, I had 25 golden discs in five years, a record hard to beat," he reports.

"The indies are still very creative, but we're a bit fed up with the responsibility of finding new talent which is then lured away by the multinationals. We cannot fight their economic power," he complains. Martin says the Spanish independent scene was modeled on the British one, but only three or four labels are left nationwide.

In 1992, the challenge will be "to place groups in Europe, which is very hard." But Pasion is strong on flamenco, and Martin says something repeated by most Spanish music business experts: "Incredibly, I sell more flamenco abroad, especially in Japan, than here. One of our best flamenco singers, El Pele, brought tears to Quincy Jones' eyes when he played at the 1991 Montreux Jazz Festival."

Martin speaks for many when he complains about the lack of official support for the music industry in the 1992 celebrations.



Duncan Dhu

"It's disgraceful that there is no Spanish Music stand at Expo '92," he says.

Adrian Vogel, until Christmas international A&R director at Epic Records and one of the pillars of the Spanish music scene, also links Japan and flamenco as a key 1992 growth area, recalling that the two gypsy sisters who form Azucar Moreno have already gone down a storm in Japan and Latin America.

"The interaction with Latin America will be very important, but this time with them discovering us," he comments. "But really the important thing is not just that the Spanish music industry has a good '92, but that it sees '92 as a beginning and not an end in itself. The important year in that sense is going to be 1993."

Vogel points out that Spain has always had good artists, but that its musical prominence, mainly through opera (Placido Domingo, Jose Carreras, Montserrat Caballe), has emerged only recently. "Flamenco and rock should follow as a result of '92," he predicts. He adds that the arrival of the music mega-store will have a radical effect in the major cities. Madrid will have four in the city's center by the end of 1992, and others are planned for Barcelona and Sevilla.

(Continued on page VE-12)

ures, and Grande keeps a close eye on trends. "Buying records is just one manifestation of enjoyment, and when there is so much else happening, purchasing power gets dissipated," he explains.

"During the Olympics, everybody will be waiting for the final results, medal winners, and so on. Sevilla too will draw the attention of most people away from music," Grande adds. "We have noted many times that during periods of general elections, for example, people wait to see what happens. They don't buy or devote time to music. During the 1982 Soccer World Cup in Spain (the next one is in the United States in 1994), record sales were unaffected, although video sales did shoot up for people to tape the matches."

But Grande is optimistic in two respects. Like many other experts, he stresses that "Spanish youth is today much better educated musically than before, and also the old idea that only young people buy pop music and their parents buy classical stuff has been broken." He also thinks that the 1993 European Single Market, when tariff barriers crumble, will be good for Spain.

"The music industry should not be afraid," he reckons. "The Single Market will offer accessibility and mobility. Luckily, music does not have to be translated, and it is by its nature universal."

The last AFYVE figures were issued a year ago (Jan.), and Grande says 1991 CD sales will be more than 50% up on 1990, when they represented 7.4% of sales. "But Spain is still a country of low CD penetration," he says, "with only about 9% of homes owning a player." Elliot Rubenstein, the American owner of CD Connection, Madrid's only 100% CD store with 5,000 units in stock,



Spanish royalty: Joan Manuel Serrat greets King Juan Carlos I; below, Isabel Pantoja



VIVA ESPAÑA



JULIO IGLESIAS

Illustration by TAUL SATO • EPIC/SONY RECORDS Art Director

Flamenco legend Camaron de la Isla



Flamenco, Spain's Gypsy Soul

national roots music returns with a vengeance, with vibrant new superstars and potent rock and pop sensibilities

by howell llewellyn

Flamenco music is as Spanish as bullfighting, Velazquez, or Julio Iglesias. The mournful wail, proud foot-stomping, enervating precision clapping, and of course the exquisite Spanish guitar of the various flamenco forms, instantly bring to mind Spain, especially the hot, arid, gypsy region of Andalucia in the south. Yet for most people, flamenco evokes only an image of a carefree, happy-go-lucky and backward Spain popularized in innumerable forgettable films made during the dictatorship of Generalissimo Franco in the 1950s and 1960s. Unbridled passion, jealousy, sultry gypsy women and arrogant young bullfighters...

Although today there is still a healthy trade in tourist flamenco, whether at tacky joints on Spain's 'costas' in the summer or at expensive nightspots in the cities, flamenco is very much alive and set to play a key part in the Sound of '92. Flamenco in 1992 is as varied as, for example, the blues has become in the United States. In fact, the two musical forms share a lot in common—two exploited peoples, gypsies and blacks, employed on farmland performing back-breaking tasks in the hot south of their respective countries, singing about the mean boss, unrequited love and other sorrows as well as joys. In each case, the acoustic guitar is an essential accompaniment to a voice which is itself used more as an instrument.

Today, just as the blues now includes everything from acoustic rural blues to electric urban rhythm 'n' blues, flamenco covers the spectrum from the pure, solemn form of flamenco singing known as 'cante jondo,' through many associations with pop and rock, to disco-flamenco using the most advanced recording techniques. Following Franco's death in 1975, flamenco has gradually lost the stigma of being tedious and fuddy-duddy that it had suffered among Spain's youth, who linked it to the dictator's regime.

Three quite different acts reflect this renewed popularity very well. Camaron de la Isla (Shrimp of the Island) has for at least a decade been a giant in his field, the most relevant and talked-about cante jondo singer in Spain. El Ultimo de la Fila (Last in Line), the rock group which has best incorporated flamenco into its sound, had Spain's top-selling album in 1990. And Azucar Moreno (Brown Sugar), two gypsy sisters, are pioneering a dance sound variously described as flamenco-

house and disco-rumba.

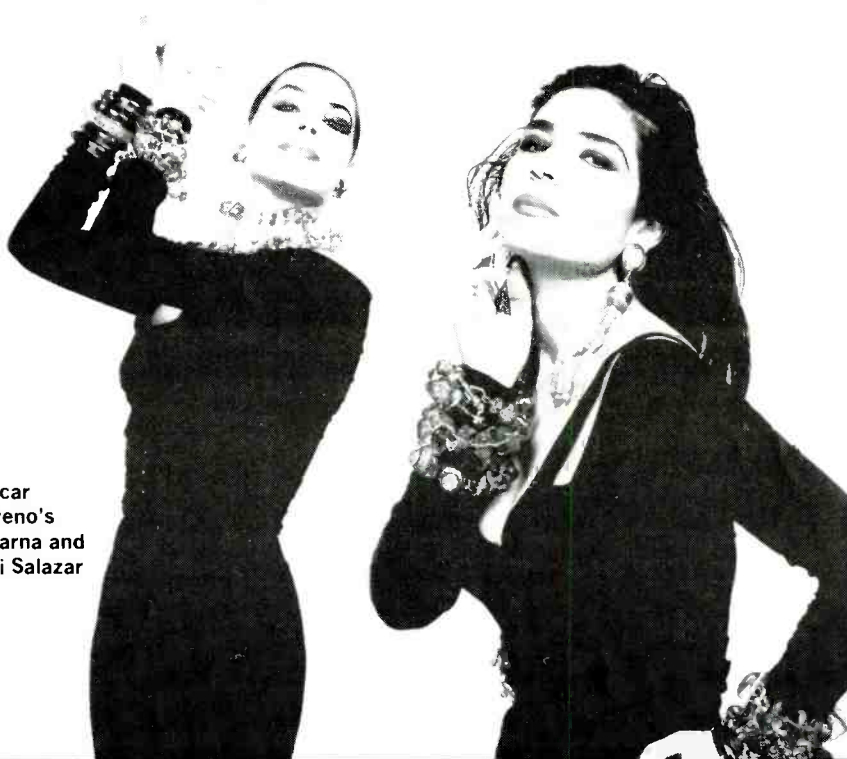
Camaron, a 40-year-old gypsy, likes to experiment with flamenco without diluting the purity of the genre. His last studio album, the 1990 "Soy Gitano (I'm a Gypsy)" on PolyGram Iberica, was recorded partly in London's Abbey Road studios, with the Royal Philharmonic Orchestra. Only somebody of Camaron's stature could have gotten an institution of such prestige to lay down the string section for a collection of gypsy racial affirmation songs. "Soy Gitano" sold a remarkable 50,000 copies in its first week of release.

When Camaron was just 16, Paco de Lucia, the world's premier flamenco guitarist, described him as "the greatest and most disconcerting flamenco singer in history." Disconcerting is putting it mildly. Camaron, a former heroin addict, is pathologically shy. He is not very articulate in interviews and has been described as monosyllabic. Yet on stage Camaron is a magnet, and his concerts huge fiestas of discerning rockers, assorted flamencophiles and adoring gypsies with their gaudy Sunday best and glistening gold teeth.

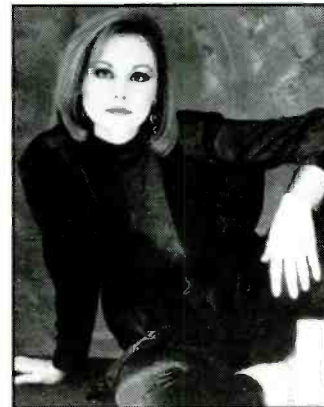
"I love entering new territory even if it means taking risks," says Camaron. "I always do it with all my heart and feeling to enrich flamenco, but never by impairing it. After I was seven, I always traveled free on the local trains and busses because I sang cante and all the conductors knew me." He won his first prize at the age of 12 in southern Spain, and recorded his first LP with Paco de Lucia at the age of 18.

When he was 12, he started work in his father's forge. "While the kids at school studied for their future, my childhood was the forge and the anvil," he now says. When did Camaron start singing? "The first time was when my mother brought me into the world, the second was when my uncle Joseico baptized me." Why does he sing? "It relieves hardships and lifts the weight off my mind." He speaks softly, his voice sounds bitter and fragile. He admits to feeling uncomfortable when his fans shout out "Maestro": "I'm still young and don't like it. There's still much to learn and study." Much indeed. Camaron and Paco de Lucia are recording a new album for release this year, which will be one of the most keenly awaited flamenco recordings ever made.

Azucar Moreno's Encarna and Toni Salazar



Barcelona's El Ultimo de la Fila are Spain's leading exponents of flamenco-flavored rock, thanks in no small part to the voice of Manolo Garcia, half of the curious duo that forms the backbone of the band. Guitarist Quimi Portet, who composes the music, is sternly Catalanian, while Garcia, the lyricist, is the son of Andalusian immigrants. Their 1986 second album, "Enemigos de lo ajeno," is a Spanish rock landmark, with its flamenco guitar, clapping and vocals.



Rocia Durcal

In 1988 they joined Bruce Springsteen, Sting, Peter Gabriel and Tracy Chapman for an Amnesty International concert in Barcelona, and by 1989 they were touring extensively in Latin America and Europe. But it was their 1990 album, "Nu vo pequeno catalogo de seres y estares/Musico loco" (Perro Records, distributed by EMI-Odeon), that really brought prominence, selling nearly 500,000 copies. As that year's top album sellers in Spain, El Ultimo de la Fila played at the May 1991 Monte Carlo World Music Awards. In July, the band appeared with Camaron de la Isla at the New Music Seminar in New York.

What makes the band's success somewhat surprising is

El Ultimo de la Fila's Manolo Garcia and Quimi Portet



that most previous attempts at flamenco-fusion have flopped. But El Ultimo de Fila's triumph lies precisely in being neither a "flamenco rock" outfit nor a typical Spanish imitation of Anglo-Saxon rock. As Quimi Portet says, "It's not a question of imitating northern European rock, but simply of breaking new ground for Spanish rock." That is, Spanish rock with a marked flamenco flavor. Further tours are planned for 1992, starting in Mexico in February, and a new album is due out in May.

Azucar Moreno has taken flamenco in a third direction. For years flamenco has been buzzing around the fringes of mainstream pop, whether through serious flamenco-rock fusion bands like Ketama and Pata Negra, or in a more commercially successful way, via the French group Gipsy Kings. But for a couple of years now, Azucar Moreno has put flamenco on the discotheque scene on both sides of the Atlantic with a vibrant disco-rumba beat, a step beyond flamenco-rumba. It is lighter than cante jondo and highly danceable.

Two sisters, Encarna and Toni Salazar, make up Azucar Moreno. They come from a family steeped in gypsy music tradition, and they began singing in their brothers' group, Los Chungitos, a popular mainstream flamenco outfit. Toni recalls, "That period with our brothers was the most beautiful that we've had because it was the first time we climbed up on stage and the first time we stepped into a recording studio."

The girls finished fifth in the 1990 Eurovision Song Contest with "Bandido," which hit number three in Billboard's Latin charts. But it was their 1991 album "Mambo" that heralded the

(Continued on page VE-26)

MECANO



Over 1 Million units of "Entre el Cielo y el Suelo" (1986).
Over 2 Millions units of "Cescanso Dominical" (1989)



New album "Aidua" leading to 3 millions units. Charting in Spain, France, Mexico, Holland and Belgium and developing in other territories

Juan Luis Guerra

4.40



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Over 2 Millions units sold of last album "Bachata Rosa". Charting in Spain, Holland, Belgium, Mexico, Chile, Argentina, Portugal.

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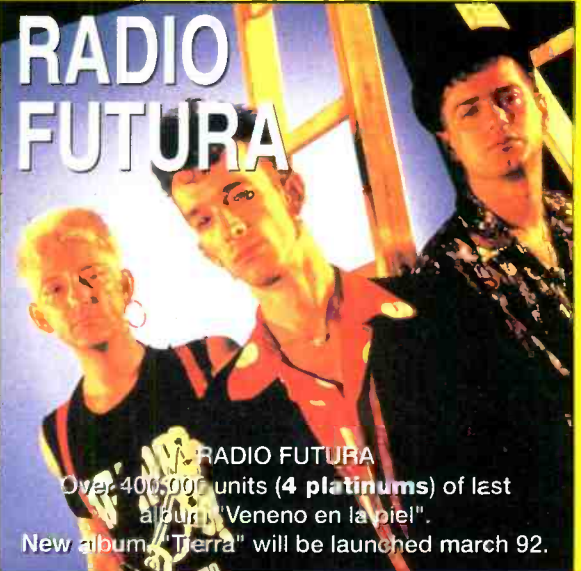
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ETERNAL CABALLE

RADIO FUTURA



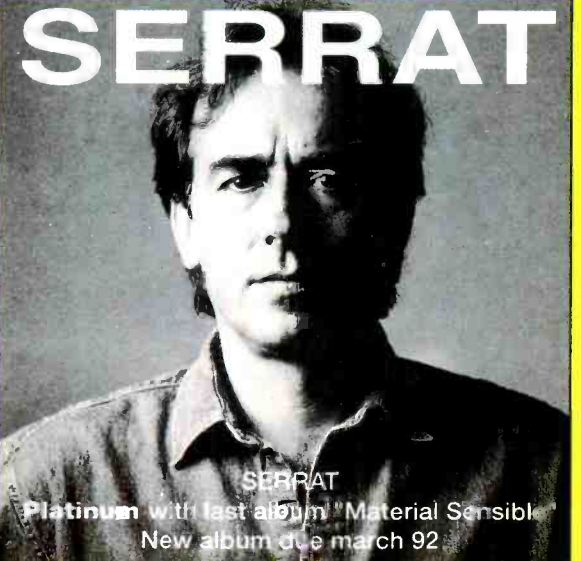
RADIO FUTURA
Over 400,000 units (4 platinums) of last album "Veneno en la piel".
New album "Tierra" will be launched march 92.



COMPLICES

Over 200,000 units (2 platinums) of last album, "La Danza de la ciudad".
New album, "Está llorando el sol" already platinum

INTERNATIONAL DEVELOPMENT



SERRAT

SERRAT
Platinum with last album "Material Sensible".
New album due march 92.

ISABEL PANTOJA



ISABEL PANTOJA

Over 1 Million units of "Marinero de luces" (1985)
Over 1 Million units of "Desde Andalucía" (1988)
7 Platinums with "Se me enamora el alma" (1989)
New album due for march 92.

JOAQUIN SABINA



JOAQUIN SABINA

Platinum with last album "Mentiras Piadosas".
New album due for april 92.



BMG
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THE LINK

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Barcelona's Olympic Ring



Barcelona Pursues Its Own Unique Musical Destiny

the capital of catalonia has become an important stop on the european touring circuit, and is contributing a sound of its own

by miguel hurado

In the last few years, the city of Barcelona has become an integral part of the European musical touring network. All of the major concert attractions crossing the continent now have an obligatory stop-over in this city, and it's becoming standard practice for all musical forms, from pre-classical and classical or opera to the latest in pop, rock, jazz, blues and, more recently, to the ethnic fusion which has now gained a following in this country. The Barcelona stop-over is usually a major draw.

Take, for example, last May, when Paul McCartney gave one of his two acoustic appearances of the year at Barcelona, and chose as his venue the Zeleste club, an intimate setting with a capacity of two thousand people. The show set off a dramatic competition for tickets, which soon became astronomically expensive and were nowhere to be found. Or the commotion caused by an upcoming Dire Straits concert in May. Huge crowds appeared for tickets at the gates of the city's Plaza of Toros (Bulls) the morning it was announced (six months before the concert date!), making it necessary to schedule a second concert. Barcelonians who had been left out of both shows became obsessed in searching for tickets and forced the addition of an unprecedented third Dire Straits show in Barcelona. These fans don't take no for an answer.

All of this top-name international musical activity in Barcelona may not sound too different from the scene in any other major European city. But what truly makes a difference is what happens internally, the magnitude and originality of Barcelona's native music, which is galvanizing not only the city but the entire Catalanian region. 1991 has been (and 1992 will likely also be) the year of Catalanian rock.

Catalonia, or Cataluna, is an historic region of the Spanish state with a population of more than six million—half of whom live in Barcelona and its industrial belt. Catalonia possesses its own unique culture, quite different from the rest of the Iberian Peninsula. It even has its own language, Catalan, evolved like Spanish, French and Italian from ancient Latin; approximately half of the present population still uses this language as its native tongue. Catalan language and culture were first prohibited, then later regulated, under the fascist dictatorship of Francisco Franco. With his death and the ar-

rival of a pluralist democracy, the Catalan language has progressively been restored to its preeminence in the streets and in all cultural spheres, including music. Especially music.

Rock has been one of the latest genres to turn to this language, and in the last three years a number of Catalanian bands have arisen, cultivating a large youth following. Groups like Sopa de Cabra, Sau, Els Pets, Kitsch, Sangtrait, D'estranguis, and Lax'n'Busto have practically captured the concert tour market that for many years belonged exclusively to Spanish groups. In fact, Sau and Sopa de Cabra have surpassed all their competition in shows, with 100 concerts this past year, impressive numbers not only for a region like Cataluna, but for all of Spain.

Originally signed to small independent labels, the groups Sopa de Cabra and Sau are now at the point of editing their latest works for multinational record companies, BMG and EMI, who also have started to invest in rock with a Catalanian flavor. It is a popular genre within this country, drawing in numbers like the 100,000 persons who attended the Sau concert in Barcelona, the same number who last year came to see Sopa de Cabra. Then there were the 38,000 people who



The National Palace

turned out for Els Pets in a promotional event sponsored by the radio chain SER and the daily newspaper El Pais.

Despite the predominance of rock sung in Catalanian, there are also top national groups from Barcelona who use Spanish and who are continuing to maintain their best-selling positions. This is especially true of one veteran rockabilly group known as the Rebeldes (Rebels), who have just cut their seventh album, "Times of Rock and Roll," on Sony-CBS. And it's also true of the duo El Ultimo de la Fila, on EMI, who fuse pure flamenco roots with the rhythms of traditional rock 'n' roll; they are preparing a major foray into the European market.

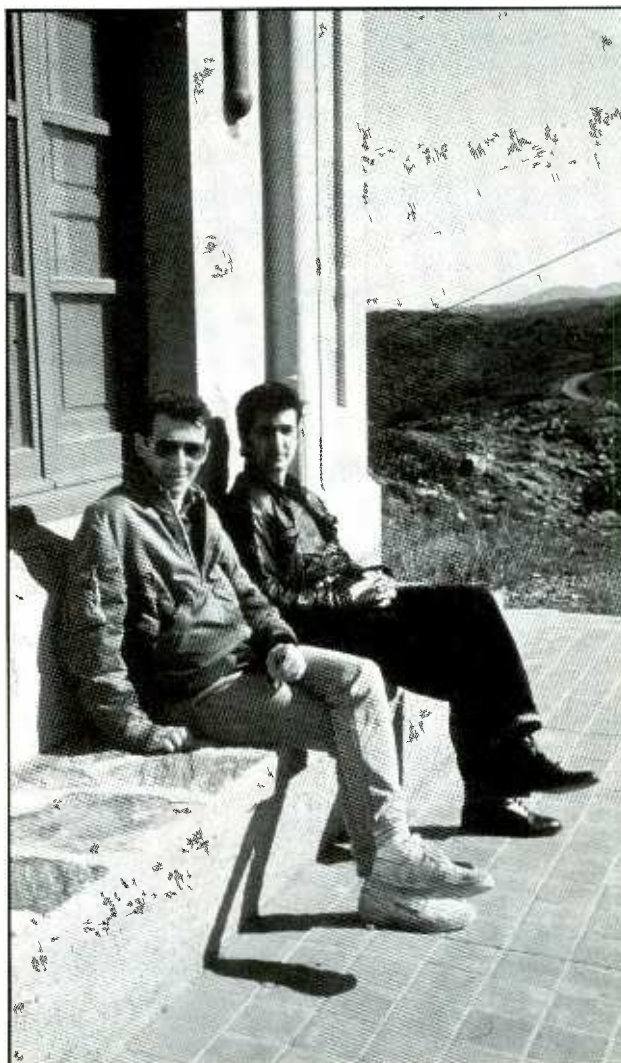
As in all the cities of the occidental world, pop-rock tops the sales and popularity charts in Barcelona. But the city, an important gateway to the Mediterranean, also reflects a deep mix of cultures. And you can hear it in the music. There's an abundance of flamenco, though it's not in the Catalanian style, but Andalusian. There are influences in the group El Ultimo de la Fila that come from inside and outside of Spain. You can hear an explosive fusion of poetic song and electronic industrial music produced by the theatrical group La Fura del Baus, who unanimously won the annual music award given by the Municipal government of Barcelona. Or in a completely different vein, flamenco mixes with jazz in the hands of Carlos Benavent, bassist for Paco de Lucia and previously with Chick Corea, and pianist Joan Albert Amargos, arranger for Camaron de la Isla, who have just finished cutting a new joint album, "Colors," on Nuevos Medios. And approaching commercial pop, but maintaining an indisputable impact, you find the guitar of Diego Cortes and his group Jaleo (who record on AZ-Disomedi), a true explosion onstage.

Close to flamenco, yet noticeably distinct, is a pure Barcelonic rhythm: the rumba Catalana, or Catalanian rumba, in which the song of poetic sensation is mixed with the warmth and color of Antillian music. The Catalanian rumba created a furor during the years of the '50s and '60s and today, following a long period of lethargy, returns to claim its birthright. In 1991 Los Manolos garnered high record sales and popularity for their "rumbera" version of the Beatles hit, "All My Loving" (BMG), while at the same time Petet, the uncontested king of the Catalanian rumba, returned to the stage after a three-year absence; he's also got a new record on PDI. Along with them, there was the triumphant return of Los Amaya and the powerful appearance of Chipon (both with records on PDI).

Barcelona may very well be one of the few European cities with a substantial number of independent companies working in all areas of music. These are innovators walking a different path than those in the 40s. Their principal artists are reaching a truly interesting level and category. Groups like the Gringos (record on PIS), electronic composers like Eduardo Polonio or masters of voice and piano like the multi-talented Carlos Santos (records on Virgin and Basa) are not new names, but their work is of such singular quality that they must be included in any account of the music that is being created in the 1990s Barcelona.

Independent labels like Divucsa, AZ, Ginger, Dino (part of a European multi-national), Blanco y Negro and Horus, one of the most productive indies with rising star Sergia Dalma, have shown much sales and airplay progress. Teddy Sound is one of the solid publishers based in the Olympic city, and Ortipas is a large studio/label/distribution complex headed by longtime local hero Jose Ortiz Almanzan.

One final reason Barcelona has become a continental mu-
(Continued on page VE-26)



El Ultimo de la Fila, a top Barcelona act

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de **JOAQUÍN RODRIGO**

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Quincy Jones will give several '92 performances



and Madrid—some of the events planned especially for Jones. Among the highlighted programs will be one dedicated to the Masters of Jazz, a night revolving around Nelson Mandela, a history of gospel and a Brazilian night. Saggiocco, also with the collaboration of Jones, will present in Montreux an Italian night and one Spanish evening centered around the figure of flamenco legend Camaron de la Isla. Saggiocco calls flamenco "the most profound and authentic of Mediterranean music."

Saggiocco, who just joined forces with one of the most important European promoters in the audio-visual field, can be considered more a producer of major events rather than a mere concert promoter. He's preparing imminent Hispanic tours for Frank Sinatra (early June), Elton John (July), Liza Minnelli (July), and New Kids on the Block (August), and is in the last stages of negotiating to finalize Prince's second Spanish visit and the first tour by Guns N' Roses, both for the month of July. In the field of international events, Saggiocco is working with Quincy Jones on the Universal Declaration to benefit UNICEF; this will include the Festival of the Arts of the Barcelonian Olympic

Dire Straits will play three sell-outs for Doctor Music



Spanish Promoters Make Big Plans for '92 Celebrations

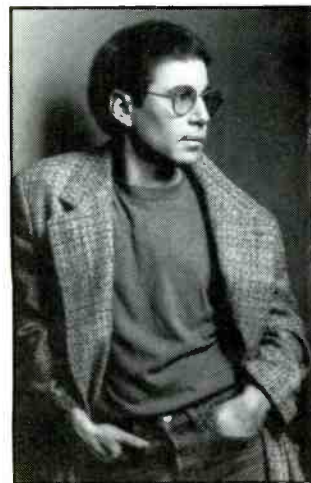
the stars are coming out for international impresarios like creative entertainment, doctor music and gay & co

by miguel jurado

Nineteen-ninety-two will not be just another year for Spain. No, 1992 will definitely be the international showcase year for Hispanic culture. The convergence of sports, commercial and cultural events in Spain this coming summer may enable Spanish music to reach critical mass for worldwide acceptance. First Barcelona will undertake an ambitious program to organize and host the Olympic Games. Sevilla will march on with its International Exposition, even as Madrid will be enjoying its place as the European capital of culture. And in all of these settings, the music will be there to highlight the programs of each city.

"It will be a decisive moment to show the world the force of the Latin and Mediterranean culture," affirms Pino Saggiocco, director of Creative Entertainment, one of the country's leading music promoters. "Spain, and along with it all of the Mediterranean coast, possesses very important musical riches which in the future will come to play an important role alongside the Anglo-Saxon music culture that has dominated the entertainment world in recent years." Saggiocco, of Italian descent but having worked over 15 years

Paul Simon



in Barcelona, controls a good part of Spanish music publishing and has been responsible for such events as La Nit, which united the late Freddie Mercury with Montserrat Caballe, Ibiza '92, and an endless number of concerts, including the Rolling Stones' last tour, Madonna, Paul Simon, Frank Zappa, David Bowie and the Spanish and Italian nights at the last Montreux Festival.

For 1992, Creative Entertainment plans to continue its collaboration with Quincy Jones at the Montreux Festival and bring to Spain—specifically to the three capital festivals: Barcelona, Sevilla,



Creative Entertainment's Pino Saggiocco with Stones Ron Wood and Keith Richards

Games, and the Festival of Women in First Place, under the sponsorship of Amnesty International, which will be celebrated in Madrid next September 16 and will showcase the 70 most outstanding women in the areas of music and art.

For his part, Neo Sala, director of Dr. Music, another of the leading promoters of international concerts in Spain, offers the opinion that "1992 will be a magical year for Spain, thanks to all of these events and the international promotion that will certainly be derived once the world gets to know Spanish art and culture." To aid in this internation-

al promotion, Neo Sala has established a collaboration with Sevilla's Expo '92 (although at the time of this writing the exact plans were not yet known). With Expo '92, Sala has already produced for some months now the event "Legends of the Guitar," which brings together the most prestigious guitarists of all styles in the Andalusian capital. "There will also be a number of tours by important artists who might be passing through Spain, but it would definitely be premature to mention those at this time," explains Sala.

Dr. Music was founded in 1982 and has since presented countless concerts throughout all of Spain. In 1990, the number exceeded 150; before the end of 1991 the good Doctor had already reached 107. Among those recent successes, one stands out as the musical event of '91 in Barcelona: Paul McCartney's only acoustic concert on the European continent. The prospects for Barcelona in '92 are optimistic, especially as Sala is promoting the sold-out three-date Dire Straits visit during the month of May. He's also got Level 42 coming in February and Joe Cocker in April.

Gay and Co. is the oldest concert promotions organization in the Iberian Peninsula. With two decades of experience behind him, Gay Mercader continues to be on the alert and is preparing for 1992 the Spanish tour of Genesis and other diverse international projects, although no concrete plans have been set as of press time—in Spain it's hard to confirm major international tours with more than six months' notice; this only occurs in very special cases. Mercader was the first Spanish promoter to organize major concerts in amphitheatres. The Rolling Stones and Bruce Springsteen first set foot on a Spanish stage thanks to the daring (at that time, it was probably more valor than good business) of Mercader. Gay and Co. also work in other genres, especially shows involving the biggest names in hard rock and heavy metal; these will continue in 1992. U2, Whitney Houston, Michael Jackson, and Bruce Springsteen are international tours that have been announced, although not one Spanish promoter has materialized. Without doubt, Gay and Co., Dr. Music or Pino Saggiocco will soon be announcing Spanish dates for some, if not all, of these superstars.

Man does not live by pop-rock alone, and there will be plenty of opportunities for other types of music. Joseph Maria Prat, director of Ibercamera, a leading company in the organization of classical music concerts and representative of one of the most important group of Hispanic singers, comments, "Acts like those being developed in Barcelona, Sevilla and Madrid serve only to inundate the music market. They are activities with a high political yield but with worthless economic or cultural results. Thanks to

(Continued on page VE-12)

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Promoters

(Continued from page VE-10)

these shows, in 1992 we'll be able to obtain the best orchestras, with the best directors in the world, but to get them we've had to pay highly. Spain is a country that pays classical musicians top money, even better than Japan. I don't even want to think about what will happen in 1993. Ibercamera has prepared for 1992 as if it were any other year, by avoiding one big single event, because we want to continue programming classical music for many more years."

Ibercamera was founded about nine years ago and has since then organized more than 200 classical concerts in the Palau de la Musica, the Symphonic Barcelona Colosseum. During the period of 1991-92, Ibercamera will be presenting a total of 35 concerts; 80% of these concerts are sold out. In the 1992 schedule, Ibercamera will include, among others, Yo-Yo Ma, Mstislav Rostropovitch, Tokyo String Quartet, Eugeni Svetlanov, and Eliahu Inbal.



Genesis

Overview

(Continued from page VE-4)

Ana Garcia, international marketing head at EMI Music Group, also says that 1992 has ignited Japanese interest in Spain. "And not just flamenco, but 'la cancion espanola,' 'la copla,' 'el bolero,' and other very Spanish music forms that make you realize that Spanish musical culture is deeper than you might think." EMI is banking on flamenco-flavored rock band El Ultimo de la Fila, and 1970s-style mainstream rockers Heroes de Silencio, both of whom have done well in Europe in 1991.

Marya Meyer, international A&R director at CBS Sony, is more positive than most. "Spanish producers are now opening their minds to the need for worldwide consumption," she says. "1992 is our year and that's really clear. Everybody who comes to visit us here wants to hear flamenco guitar. People are curious but they want to be told what's good, because Spain and good Spanish music have a real magnetic quality."

But she is aware of the problem of most Spanish bands following the Anglo-Saxon model. "It doesn't usually work. It's not easy to make Spanish lyrics fit both semantically and grammatically into rock 'n' roll musical structures. Some manage it. Mecano, for example, know they can write anything their little hearts desire."

Domestic Spanish bands also face a hurdle many Anglo-Saxon bands don't: the absence of good live performance opportunities. The Madrid midsize hall and club infrastructure has changed little in the past 30 years. The club scene, so typical of America and Britain and essential to cultivate a dynamic homegrown rock culture, is restricted to a handful of places. This is a legacy of the Franco dictatorship, when mass entertainment was primarily public-sponsored. Public institutions and local councils promoted tours and concerts, and today's lack of suitable venues is due to there being no tradition of private enterprise in promoting popular music.

Even today, many major concerts with foreign stars are promoted in part by either city halls or regional authorities, who take care of the advertising and organization while a pri-

vate promoter, like Dr. Music or its Barcelona rivals Gay & Company and Creative Music Entertainment, actually brings the act over.

The only significant Madrid city center venue which holds regular concerts is the scene-setting Revolver Club, which puts on a daring mixture of radical rock from different parts of Spain, U.S. and British hardcore and garage punk bands, reggae, blues, flamenco, and so forth. In the 10 months since it opened, it has gained a nationwide reputation as a springboard for genuine new talent, as well as a haven for music styles which are not necessarily commercial.

Neo Sala, director general of one of Spain's top promoters, Dr. Music, does not think 1992 will mean more concerts, although he predicts the year will be more exciting. Dr. Music, like all of Spain's main promoters based in Barcelona, expects Madrid and Sevilla to benefit most from the '92 euphoria "because Barcelona's events will be sports-oriented."

Dr. Music rarely promotes Spanish bands, but Sala says that when the company was formed 10 years ago, foreign bands were only just beginning to visit Spain. "The megastars come now because we can stage huge open-air concerts, but hopefully 1992 will encourage smaller groups to play." Sala also hopes Spain will manage to promote itself abroad, "both as a place where things happen, and as a place from which to export music. More than anything, I see 1992 as a year of consolidation."

Lydia Fernandez, marketing director at RCA, part of the BMG-Ariola group, is relying on the tourists who flock to Spain being interested enough in the culture to buy music. Like many labels, RCA is launching Spanish compilations, and there is one LP with a worldwide launch which will benefit from '92—Montserrat Caballe's "The Eternal Caballe." Fernandez adds: "Whatever happens, 1992 can't do us any harm, can it?"

Spain's largest FM pop station network, Los 40 Principales of the Cadena SBR group, will have a permanent studio at the Expo '92. Los 40 director Rafael Revert says his network will have a program every night at 10:30 pm, with concerts, interviews, quizzes, etc. But Revert doesn't think 1992 will have any major effect. "It's always good to have visitors showing an interest, but I don't think '92 will be a panacea."



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A Letter from the Mayor of Barcelona

by pasquall maragall, mayor of barcelona and president of the '92 olympic organizing committee

The choice of Barcelona as the site of the 1992 Olympic Games committed this city not only to hosting the greatest sports event in the world, but also, for the first time in the Modern Era of the Games, to developing a broad four-fold program of cultural initiatives.

The Cultural Olympiad has allowed us to organize ambitious artistic events and musical shows, coinciding perfectly with the Olympics' universal ideals of peace, dialogue and international friendship. Barcelona embraces a great cultural tradition. As capital of Catalunya, a metropolis of great importance in Spain and in all of the Mediterranean world, the city has long presented itself throughout history as an open-minded and cosmopolitan center. The cultural influences of various civilizations have long been an enriching element here.

The Cultural Olympiad S.A. (OCSA) has had many important successes thanks to exhibits like "Barcelona, the City and 1992" (Barcelona, la ciudad y el 92), which described Barcelona's transformation into a state of urbanization; "Sport Planet" (Planeta Deporte), a broad panorama that covers the world of sports;

"Modernism, The Square of Gold" (El Modernismo, El Quadrat d'Or), which allowed the rediscovery of a good number of modernistic homes in the center of the city; or the three editions of the Festival de Tardor, an excellent display of music, theatre and dance. On another level, great events like La Nit and BarceWomad have been celebrated under the auspices of the OCSA.

Today, thanks to its ongoing relations with the outside world and the enterprising spirit of its citizens, Barcelona has a significant cultural inheritance, not only in the Gothic, Romantic and Modern architecture

found throughout the city, but also as expressed in music and painting. The city can count on excellent theatrical facilities to help celebrate its productions. Apart from some of the now classic stages like the Palau de la Musica or the Gran Teatre del Liceu, multi-purpose stages have been prepared like the Palau Sant Jordi—in the Olympic Ring of Montjuic—which has been discovered to be a magnificent spot for conducting large-scale concerts. And there are new stages under construction, like the Auditori de Musica and the Teatre Nacional, both in a prosperous new area east of the city.

The summer of 1992 will be the time in which to celebrate the Festival Olimpico de las Artes (Olympic Festival of the Arts) of music, theatre and dance, the most spectacular in the history of the Olympics and the history of this city as well. The program will include concerts, opera, folklore, exotic music, rock, theater, clowns, dance, etc. With the Festival Olimpico de las Artes, the four-year program of Barcelona '92 will come to an end.

We are especially grateful that the prestigious magazine Billboard has helped make the world more aware of Barcelona's vitality in the field of music and the arts, and has offered its pages to make known the many musical activities that will be held in this city during the Olympic Games, a grand occasion to show the world the riches of our homeland.



Barcelona's Ambitious Cultural Olympiad

a four-year festival of culture comes to a climax this summer, as world-class talent struts its stuff

by manual foresté

The celebration of the Olympic Games in the Modern Era has always been accompanied by a cultural vitality provided by the host city. With the creation of the Cultural Olympiad, Barcelona has gone beyond that. Rather than limiting itself to the usual rigor of a fifteen-day circuit of the Games, this organization, has developed a stimulating four-year program. During this period, the Cultural Olympiad has organized exhibitions, festivals and conventions, and has far exceeded the world's expectations when Barcelona was asked to provide a cultural counterpart for the '92 Games.

Barcelona has been a city for over a millennium; due to its geographical situation, it has acted as a vital center for many artistic movements from all over Spain, becoming a world-class cultural capital.

Barcelona has always struck a balance between its own unique artistic heritage and its receptivity to the rest of the world's most innovative artistic movements. During its four-year life, the Cultural Olympiad has structured a program that has taken into account this dual nature.

The Festival de Tardor, one of the basic programs of the Cultural Olympiad, has participated in this spirit. Conceived as a competition to inaugurate the Barcelona artistic play season, the festivals in 1989, 1990 and 1991 have included theatrical, music and dance events produced by their creators in Barcelona.

The activities of the Cultural Olympiad will come to a climax in 1992 with the organization of the Programa Cultural (Cultural Program) which coincides with the celebration of the Olympic Games. A major part of this program is the Festival Olimpico de las Artes (Olympic Festival of the Arts). Barcelona will take full advantage of the accumulated experience of the Festivals de Tardor as it produces this final artistic pageant. In the tradition of the Festival of Tardor, one part of the Festival Olimpico de las Artes will in-



Tom Waits

The Barcelona Football Club stadium



clude music and dance by Barcelona's own composers and choreographers.

MUSIC

WOMAD, a program of ethnic World Music along the lines of the three previous editions of BarceWomad presented by the Cultural Olympiad; Festival de Blues de Barcelona (Blues Festival of Barcelona); "Misa Criolla," (Creole Mass) with solo vocalist Jose Carreras. "Musicas del Mundo (Music of the World)" with the collaboration of Quincy Jones and the Montreux Festival.

CLASSICAL MUSIC

Festival de la Musica Antigua in the Gothic church of Pi de Barcelona and in the open air of the medieval city. Recital de Guitarra, played by Narciso Yepes. "Palau 100," a cycle of concerts of classical music in collaboration with the Palau de la Musica Catalana, an institution which will be celebrating its centennial.

In collaboration with Juventudes Musicales (Musical Youth), the following concerts and operas: "Tides and Waves," by Joanna Bruzdowitz (opera); The World Orchestra and Musical Youths Chorus (concert); Franz Liszt Orchestra of Budapest; Cycle of Concerts of America; Wagner program with the Holstein Festival Orchestra directed by Georg Solti; Homage to Enric Morera, with the Jonde Orchestra directed by Edmond Colomer; Homage to Pablo Casals, with violin/cellist Luis Claret as soloist.



Jose Carreras

SINGERS

Tom Waits; Rocia Jurado, Spanish singer; Maria del Mar Bonet, Catalanian singer; Rafael Subirachs, Catalanian singer; Ute Lemper, performing songs by Kurt Weill made famous by Marlene Dietrich; Carole Laure; Julia Mignens.

THEATRICAL MUSIC

There will be shows of Zarsuela (a native Spanish form of operetta) and Opera, from the most traditional to the most vanguard of types. Of note are Arieta's "Marina," Spanish opera hailing from the Costa Brava, that will be interpreted in three distinct versions: Catalanian, Castillian and Italian, all sung by three different tenors of international renown; "Asdrubila," by Carlos Santos, a new opera; "La del Manojó de Rosas," ("The Bunch of Roses") by Solozabal, one of the operettas (or romantic comedies) representative of the classic repertoire, as interpreted by Emilion Sagi. The same company will offer a piece entitled "Small Gender," from the operettas "La Verbene de la Faloma" ("The Early Rise of the Dove"), "El Bateo" (The Baptism), and "La Revoltosa" ("The Turbulent One").

Other planned theatrical music shows are: "Maria de la O," by the Cu-

(Continued on page VE-28)

Sergio Dalma

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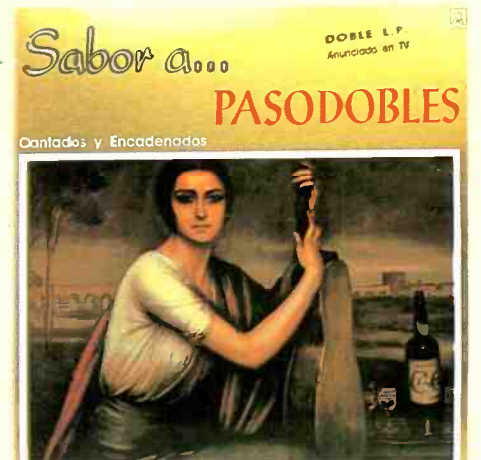
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VIVA
ESPAÑA '92



Expo cable car sails past Giralda

Sevilla Throws a 500-Year Anniversary Party at Expo '92

universal exposition prepares to stage over 55,000 shows in six months, from rock to opera to african folk dancing

by jose angel bermejo

To the south of Madrid, on that southernmost point of land on mainland Europe called Andalusia, lies the gateway to Africa. It's a city of dreams, and a place where European and African cultures have collided. In the interior of its castle, there are gardens that could have been in "A Thousand and One Nights." The weathervane atop its cathedral tenuously balances two very different Gods: Jesus and Allah. Its river, the Guadalquivir, was once the highway to America. Sung of by poets, an inspiration for playwrights, scene of mythic operas, Sevilla has always somehow remained apart from modern Europe.

Until now. Workers are completing a new superhighway that will connect Sevilla to Madrid and the European road system. A 300-mile stretch of high-speed rail line is also almost done, as is a modern fiberoptic network. It's all part of the second largest regional development project in all of Europe. In a big, big way in 1992, the world will be rediscovering Sevilla, the city from which Columbus sailed five hundred years ago and now site of the 1992 Universal Exposition, or World's Fair.

As far as music and the performing arts are concerned,

The brand-new 4190-seat Cartuja Auditorium



from April 20 to October 12, 1992, Expo '92, will be one tremendous party. For almost six months, 18 hours a day, millions of spectators (among them, hundreds of thousands of international visitors) will be treated to a mind-boggling 55,000 shows of all descriptions. Every day, over 20,000 spectators will be able to enjoy live theater, opera, dance, pop, rock, salsa, folk and classical music and cinema. The Expo '92 State Society will earmark 7,000 million posetas—about 70 million dollars—to put on these shows. Sevilla itself will provide 21 stage areas, 17 of which will have been specially constructed for the Exposition. The island of Cartuja, the official Expo area, will also be the location for multi-media shows and equestrian displays, all part of a nearly unprecedented daytime parade.

For its major theme, Expo '92 starts from Columbus and the Age of Discovery and develops it into four major pavilions celebrating human invention and creativity. The Pavilion of the Fifteenth Century is depiction of Columbus' era, with its centerpiece the restored 15th century monastery of Santa Maria de las Cuevas where Columbus retreated between voyages. Another major Pavilion of Navigation includes floating

ic, the Symphony Orchestra of Varsovia, the Youth Orchestra of the CEE, the Orchestra of Paris, the Israeli Philharmonic, the St. Petersburg Philharmonic, the Philadelphia Orchestra, the National Orchestra of Belgium, the Munich Philharmonic, the Oslo Symphony Orchestra, the Metropolitan Opera—which will perform for the second time in its history in Europe—Gulbenkian of Portugal, Gewandhaus of Leipzig, the National Orchestra of Spain, the Orchestra and Chorus of La Scala, the Theatre of the Bastille, the Pittsburgh Symphony, the Kirov Theatre and the National of Washington. There's no doubt that Expo '92 will feature the best classical orchestras in the world.

Rock will also find a place at the Exposition, as will folk, pop, jazz, Spanish song, Spanish operetta (zarzuela), and salsa. Open forums like the Plaza Sony, or enclosed ones like the Auditorio and the Palenque, were designed to meet the needs of large audiences accustomed to state-of-the-art audio.

Radical innovators are a phenomenon of twentieth century art and music, and will also be present at Expo '92. The stage at the Teatro Central (Central Theatre), will be dedicated to



Restored 15-century Carthusian monastery

new creations. Of the 22 scheduled works to be performed, no less than twelve will be world premieres. Toneelgroep Amsterdam, Compagnie de Michele Anne de May, DV8-Physical Theatre, Deschamps & Deschamps, L'Esquisse, Rosas and John Lurie, and the Balanescu Quartet, as well as figures like Laurie Anderson, Glenn Branca, Jan Fabre and George Tabori are among the visiting composers and musicians.

The Teatro Central, the first experimental stage built in Spain, will also serve as an artistic tool for important groups in the national vanguard: La Fura del Baus, Danat Danza, Centro Nacional de Nuevas Tendencias Escenicas, the Tartana Teatro and the Centro Andaluz de Teatro (Andalusian Center of Theatre). On this stage, seven authors will present new material for the Spanish contemporary theatre.

Maurizio Scaparro will stage his version of "Don Quixote," the world-famous novel written by the Spanish genius Miguel de Cervantes. The play will debut on Broadway; starting on April 20, it will run at the Theatre Lope de Vega. On this conventional stage, classic plays by Ramon Maria del Valle-Inclan, Jose Sanchis Sinisterra, Lope de Vega, Henrik Ibsen, Calderon de la Barca, Beaumarchais and Carlo Goldoni will

(Continued on page VE-28)

replicas of his three caravels, as well as exhibits on the maritime history. An ambitious 64,000-sq. ft. Pavilion of Discovery looks at five centuries of scientific inquiry, while the Pavilion of the Present and Future offers nuggets of 21st Century life.

Beyond these four, Expo '92 will have over a hundred more pavilions, sponsored by nations, corporations, and even organizations like the Red Cross (who will simulate natural and man-made disasters). Perhaps because of the intensity of Sevilla's summer heat, water looms large in many of them. At the United States Pavilion, a wall of water and three "shade sails" will cool things off, even as 2,000 hours of American music is presented live, everything from West Virginia clog dancing to New Orleans jazz. And the United Kingdom Pavilion goes the U.S. one better by building a literal 60-foot high "cathedral of water." And the Monaco Pavilion includes a massive aquarium with a transparent tunnel underneath, giving visitors a view from the ocean's bottom. There will also be Vikings, desert landscapes, the largest wooden building in the world (Japanese), a salute to paper (Swiss) and the chance to feel what it's like to be blind. And all the while, every kind of musical and theatrical entertainment imaginable, absolutely free. Sevilla really will become a city of dreams.

Here's a brief sampling of some of the artists appearing at Expo '92:

The Metropolitan Opera, the opera companies of Vienna, La Scala of Milan, the Netherlands Dance Theatre, and the Paris Opera Ballet, plus names like James Levine, Placido Domingo, Alfredo Kraus, Jose Carreras, Daniel Barenboim, Riccardo Muti, Zubin Mehta, Sergiu Celibidache, Mstislav Rostropovich, Laurie Anderson, Bob Wilson, Tom Waits, Ingmar Bergman, Giorgio Strehler and Maurizio Scaparro.

The recently constructed Teatro de la Maestranza, located near the Guadalquivir and the Torre del Oro, will be the scene for a lyric schedule full of exceptional performers. "Carmen," the opera by Georges Bizet, will open the doors on April 24, followed by works like "La Favorita," "Un Ballo Maschera," "Fidelio," "Maria Stuardo," "La Traviata," "Otello," "Don Giovanni" and "Der Fliegende Hollander."

This theater, with a capacity for 1,700 spectators and near-perfect acoustics, will be host to important symphony orchestras: that of Liceu of Barcelona, the Berlin Philharmonic,



Madrid Becomes a "Capital of Culture"

the top musicians of europe descend on the spanish capital for performances & workshops

Since 1985, eight European cities have served as "Capitals of Culture," hosting top artists from across the continent in a year-long arts festival. This year Madrid will become the ninth, and although the scale of activities may pale slightly when compared to the Olympics and World's Fair, the European Capital of Culture program promises to be no mere sideshow.

The consortium which put together the Madrid Cultural felt strongly that it should mean more than just assembling the key international figures of music, dance and theater to the city—after all, they visit Madrid fairly regularly already. Thus, in addition to major-league events like the Berlin Philharmonic's sell-out shows at the National Auditorium, there will be more local Spanish culture on display, particularly from Madrid. Among these are performances of important lost scores from the maestros of the Royal Chapel de la Encarnacion, and a Mystery play by Calderon de la Barca. Leading Spanish orchestras, composers, playwrights, choreographers and filmmakers will all be featured. And one of the biggest events of the year will be a massive concert benefiting Amnesty International that will feature a star-laden lineup of women performers.

Another unique feature of the Capital of Culture events are weekly workshops where artists, performers and intellectuals can analyze their work. There will be separate symposiums on flamenco, jazz, pop and rock in which major personalities may make appearances. There will also be more emphasis on local performances in various districts of the city, including tours by young classical performers. And institutions like the National Heritage, the Royal Academies of Science, Fine Arts, History and Language, Complutense

(Continued on page VE-33)

Jaime Urrutia, lead singer of Gabinete Caligari



Viva Espana '92 Credits

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Spanish Radio Heats Up and Specializes

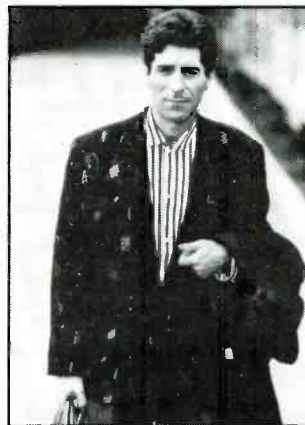
anticipating the 1992 festivities with special radio events, national networks and stations are growing in sophistication

by alberto vila

The Spanish national FM radio industry in Spain faces great challenges in the year 1992. The Olympic Games in Barcelona, the Universal Exposition (World's Fair) in Sevilla and Madrid's role as the "European Cultural Capital" are all propelling the nation forward, yet the radio industry is managing to keep pace. Spain has mobilized itself from within, demonstrating that once again the FM radio networks, along with their great communication machinery, can implement well planned and coordinated promotional radio campaigns. Nevertheless, there are distinct trends that continue over and over again to fill the gap with minor and major successes.

Once again, the latest audience ratings are indicating Cadena 40 (Network 40) as being the number one radio network both on a local and national level. Its programming, based on the latest trends in pop and rock music, both Spanish or foreign, remains the most listened to and followed by of all of the 62 stations stretching across the nation. According to the Estudio General de Medios (General Study of Media), there are 3,800,000 listeners over 14 years of age and more than 1,000,000 less than 14 years of age at the national level. This has converted Cadena 40 into an almost unprecedented phenomenon in the panorama of world music. In constant evolution and adaptation to current times, the Cadena 40 has helped program an important series of events in the near future which will help reinforce its place as the preeminent vehicle of communication in Spain.

In February, in conjunction with the magazine "El Gran Musical (The Great Musician)," and in collaboration with the Spanish Recording and Video Association, they will bestow their "Most Important" awards, as selected by sixty specialists from the press and record industry. In

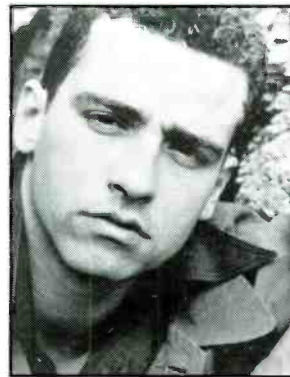


Joaquin Sabina

Jose Ramon Pardo of Radio Ole tends his massive collection.



March a concert will be organized on behalf of Spanish groups from Amnesty International and the Coca-Cola Rock Awards of the Year. And in April at Expo '92 in Sevilla there will be daily shows at the Plaza-Sony, staged under a gigantic screen and retransmitted directly on Cadena 40, Cadena Dial and Canal +, the private cable television station. In the same manner, Cadena 40 will reorganize its larger open-air concerts, in spite of having already re-



Eros Ramazzotti

shaped them from previous editions. The renown concerts of the Fiestas de Fallas of Valencia, which traditionally draws about 250,000 people, will begin March 19th and will be extended by four days. There will also be the festivities of Pilar in Zaragoza, on the 12th of October.

Cadena 40, with backing from the Prisa Group, has been growing outside of Spain, with the recent inaugural of the M-40 network in France. Now possessing about 48% of the market, it has been holding out in first place well ahead of about 76 other stations in all of France. This is radio which has been promoting contemporary music and helping in the development of its stars.

Onda Cero Musica is a young network with 44 stations destined to help reshape the market in 1992. In its attempt to fill the large youth audience gap, its most powerful weapon is the "Radio Formula" which, with great results, has given Network 40 the best trained disk jockeys possible. Their more immediate projects will be announced in the early days of the new year. Along the same programming lines, we find Top network, already a confident veteran with 12 stations in Spain and currently attempting to solidify events to begin nightly transmissions in order to round out its programming, while augmenting the number of radio stations they operate. There are also ongoing plans to introduce 24-hour programming on a daily basis.

Radio Ole, part of the Antena 3 group dedicated to traditional Spanish music, has captured in its first active year a listening audience of close to 222,000 with its only radio station in the Madrid area. This is a surprising result when one takes into account that Radio Ole uses a very different programming strategy, one suited to an "adult" musical style and format. In respect to figures obtained from the Estudio General de Medios (E.G.M.), Radio Ole listeners over the age of 65 years comprised only 4.6%, with 10.9% of listeners being under 19 years old. Also drawing comment is a ratings report that seems to contradict the initial forecast of figures, pointing out that such a distribution pertains to those many would characterize as "lower class" listeners. Along the same line and with spectacular results evident in the last few months, one finds Cadena Dial (Dial Network), with 24 stations and 600,000 listeners scattered throughout Spain, according to the last E.G.M. ratings.

Radio 80 differs from the last two
(Continued on page VE-28)

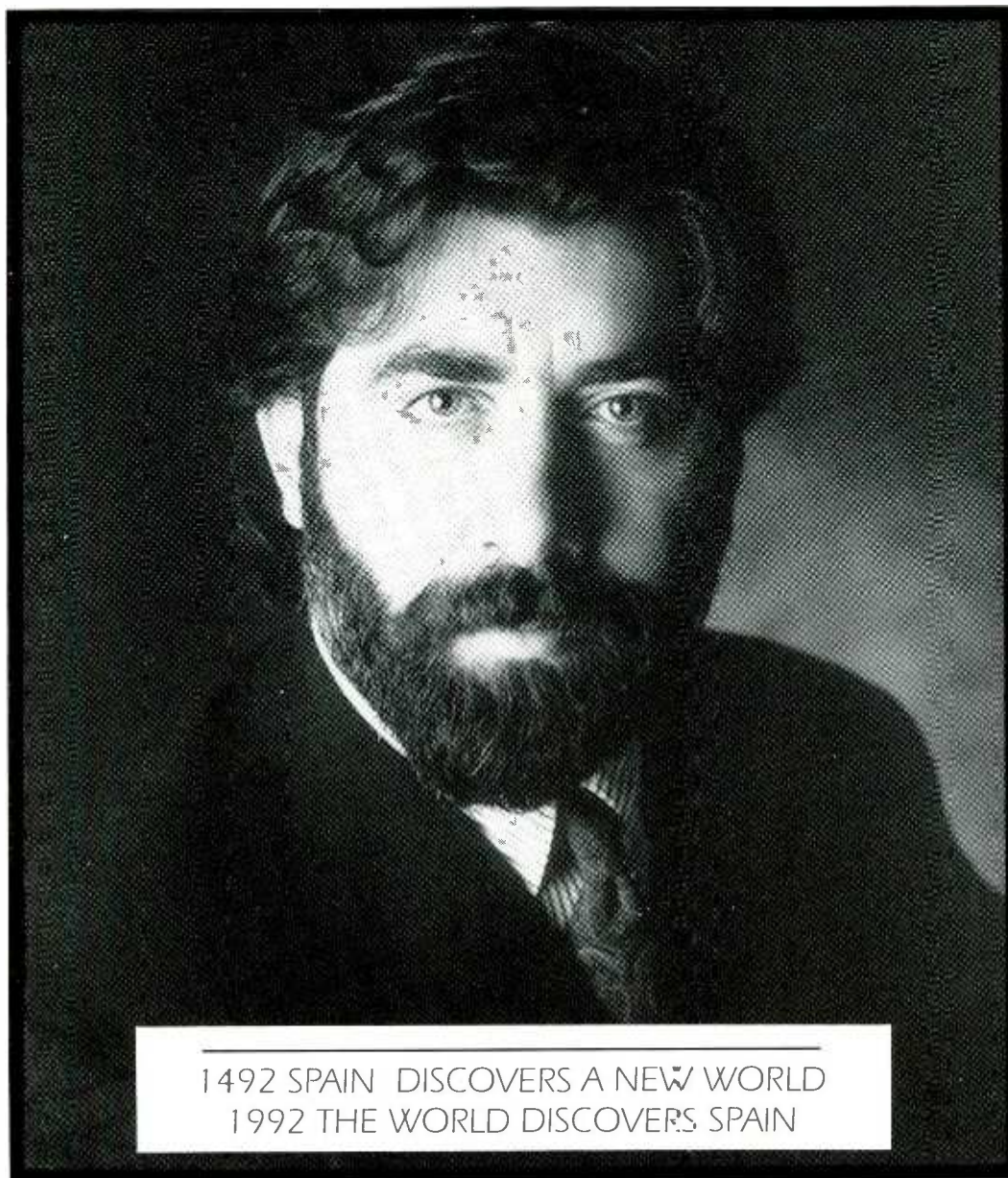
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THE SIMPLE TRUTH
25th ANNIVERSARY OF " 40 PRINCIPALES"
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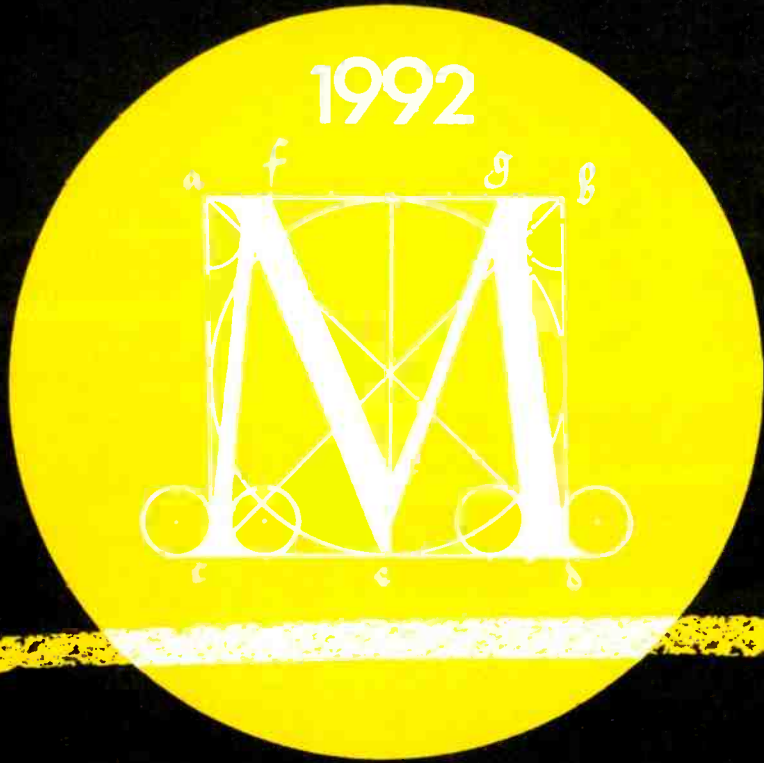
MAJOR EVENTS FOR 1992

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Spanish Publishers: The Times Are Changing

A year marked by the Olympics, the Seville Expo, and various other cultural activities combines with the prospect of harmonization in 1993 to produce a host of challenges for the publishing community

Salsa-Merengue, The New Conquest Of Spain

the latin connection clicks in big time

by luis vega

When Christopher Columbus discovered the Americas in 1492 for Spain, he reinvented the world as people knew it then. Five hundred years later a similar if less epochal realignment is taking place, only this time Spain is the discovered country for many Caribbean-based artists, who are going back to their motherland with seductive and colorful sounds of the "New World."

The tropical refrains from such notables as Tito Puente, Celia Cruz, Ruben Blades and Oscar de Leon have made impressive incursions into the Iberian peninsula for a few years now. But a full-fledged invasion in disc sales and concerts came last summer via the attractive and lean image of Juan Luis Guerra y la 440. The resounding commercial success of the merengue artist took many experts by surprise because the industry had never quite realized the deep ties that still connect Spain to Latin America. Guerra and the then unknown label Karen Records has infused positive and realistic aspirations for other confident independent Spanish labels, such as Manzana, Fonomusic, and Bat Discos, the latter receiving an instant alliance with the flamboyant, New York-based Puerto Rican Ralph Mercado and his RMM label and management company, who has for



Juan Luis Guerra (with beard) y la 440

years specialized in this recently re-discovered tropical genre.

"We've always recognized the huge potential our music has in a country like Spain," says Mercado with an air of confidence earned by years in the business. "Consequently the timing is perfect to re-emphasize and further expand the reach and impact of traditional Caribbean music in Spain." Mercado is setting up another autonomous label and concert with Bat, MCM (Mercado-Crab-Marti) in Spain. He's the force behind the "king and queen of salsa," Tito Puente and Celia Cruz, as well as Orquesta de la Luz, the Japanese salsa band that showcases Caribbean rhythms in Asia and other parts of the world.

"This new entity will provide us with a firmer, more stable base in the European market, establishing Spain as our anchor in this fascinating continent. Hopefully we'll branch out throughout the whole European Common Market which becomes official on January 1, (Continued on page VE-30)

by alberto vila

In anticipation of the economic changes that will take effect in January 1993, Spain in general—and the Spanish Association of Music Publishers (AEDEM) in particular—face a series of changes that will no doubt lead to a period of adaptation to the new order. The publishers can expect the next year to usher in a host of problems that will need to be resolved.

1991 already proved the viability of Spanish pop music in foreign markets, most notably with the success of such groups as Mecano. 1992 promises a surge of musical activity and excitement in Spain, with Seville hosting the Expo 92 in April and October, Madrid fulfilling its role as European Culture Capital Of The Year, and Barcelona playing host to the Summer Olympics. In addition, the quintecentennial of Columbus' arrival in America will certainly have an impact on the music publishing industry, with many musical events being planned to celebrate the milestone.

Amid so much expectation and so many changes, no one here can remain indifferent or passive. There are many tough issues on the agenda, as an AEDEM Bulletin for the MIDEM '92 issue points out.

First of all, the Bulletin notes that royalty payments have been slow because of a lack of centralization across Europe—a problem that needs to be rectified before harmonization takes effect next year. AEDEM favors a solution proposed by the European License Bureau (BEL), which is controlled by BIEM, on the grounds that it would be beneficial to writers and publishers alike.

AEDEM also advocates a reduction in administrative costs. Similarly, writers and editors are pressing for stricter and more effective controls on these costs, and greater productivity on the part of the rights societies.

AEDEM further underscores the need to impose and enforce stricter penalties on rights violators and on those convicted of counterfeiting and piracy.

Manuel Lopez-Quiroga, the association's president, says another problem is that, in the motion picture industry, the interests of directors, screenwriters, composers, musicians, and producers are often in conflict. Despite efforts undertaken by the presiding group, there has not been palpable change in this arena.

Another pressing concern, according to AEDEM, is collecting licensing fees from the three private TV stations that have arisen in Spain in the past two years, which have not been required to pay for the use of music. Discussions with the Spanish Au-

thors Society (SGAE) to address this matter are at a stalemate, according to Teddy Bautista, director general de SGAE.

AEDEM and its sister organization, the Association of Symphonic Music Publishers (AEEMS)—which together embrace the majority of the national and multinational publishers here—face vast changes in the coming year. Publishers that belong to a multinational organization actually have it easier, while the challenge for nationals is nevertheless great.

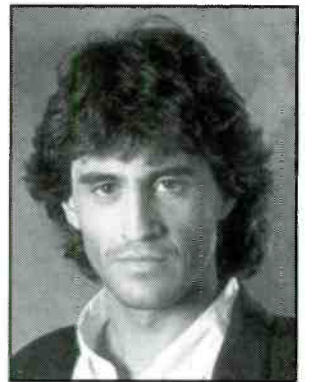
AEDEM, in recent meetings, has indicated that these nationals will require ever greater doses of imagination, talent, and marketing savvy to successfully place and promote works in foreign territories. They will have to work like veritable talent scouts, ready and willing to promote, finance, and support these productions from the onset. This will require a drastic departure from current practices, since many of these functions have traditionally been performed by the record companies.

It is generally understood that independent publishers in different areas, in order to ensure timely payment of royalties, will have to maintain close and continuous contact. Their work will be affected by the evolution that the various authors' societies will undergo in the coming year.

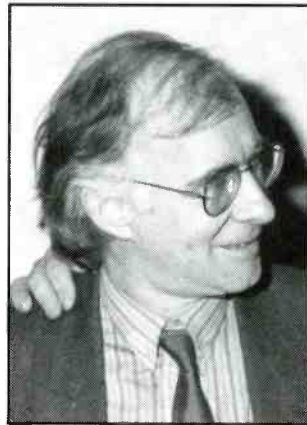
Asked what the main problems facing music publishers in Spain are, Lopez-Quiroga notes that there are many issues to deal with, but that they can be grouped into three main categories:

- an absolute ignorance on the part of the general public in Spain of what role music publishers play;
- rampant violations of intellectual property;
- and intrusions by the media into matters concerning music publishers.

Although AEDEM's area of jurisdiction is Spain alone, it still maintains an international outlook. It is a member (Continued on page VE-32)



Sergio Dalma



SGAE's Teddy Bautista

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VIVA *ESPAÑA* '92

Flamenco

(Continued from page VE-6)

crossover of flamenco roots into rumba-disco. The album was recorded in Miami, London, Madrid and Barcelona with top producers, including Kiki Garcia, who has worked with Gloria Estefan and Miami Sound Machine.

Encarna doesn't care how their music is described. "It's in the flamenco-house line, but the only thing flamenco about it is us. The voices are flamenco, our image cannot help but be flamenco." Main Gomez Escolar, national A&R director at Epic, Azucar Moreno's label (part of Sony Music in Spain), says the girls are planning a new LP for an October release, and are hoping for "some important collaborations." He adds, "The world is now realizing that the most original music in Spain is flamenco and rumba."

Paco de Lucia has been the premier Spanish flamenco guitarist for a long time, but now CBS Sony Spain thinks it has found the new Paco de Lucia—and the first to agree is Paco himself. His name is Vicente Amigo, and de Lucia has already acknowledged 24-year-old Amigo as the heir to his throne. On his first solo album, "De Mi Corazon Al Aire," released in December, Amigo successfully achieves a synthesis between the traditional and modern. He combines sophistication and energy, injecting a "flamenco soul" into his technical mastery and speed.

What makes Amigo's achievement more impressive is that the Spanish music scene is currently inundated with excellent young flamenco guitarists, which sadly cannot be said of the pop and rock fields. Amigo says of his album: "This is my presentation card to those who know flamenco and those who don't. I've tried to reflect who I am and what I do, and that's why I've given the record a primitive treatment, using the basic elements of guitar and percussion."

On a completely different note, there's been an outbreak of Beatlemania sweeping through Spain in early 1992, particularly rumba-flamenco bands singing Beatles songs. It started last summer when Los Manolos (BMG-Ariola), a rumba-flamenco band based in Spain's northeastern Cataluna region around Barcelona, had a hit with "All My Loving," taken from a first album which sold more than 300,000 units.

CBS Sony responded with a copy band, Los Rolin, whose debut album, "Por Rumbas," is a collection of Beatles songs which, it may be said, is far removed from the harmony and astute pop of the Moptops' best music. As CBS Sony International A&R director Marya Meyer says, "This sound is successful because it is so much fun and has a very commercial beat. I think it started with the success of the French rumba-flamenco band, Gipsy Kings, although Catalan rumba-flamenco has always been around." BMG-Ariola MD Jose Maria Camara says Los Manolos, who look very '70s with their gaudy clothes and flared trousers, are "flashy, corny, but still very original. They will continue to do well because rumba-flamenco fun music will always be omnipresent."

The origins of southern Spanish flamenco go back to India, the gypsy migrations westward to Europe, and the Arabic influence of Moorish North Africa. Flamenco's future, in Spain at least, looks set to go wherever popular music does.

For those interested in locating flamenco recordings of all kinds, Distribuidora Pasarella boast one of the biggest flamenco catalogs in the country.

Barcelona

(Continued from page VE-8)

sic capital has to be the incredible beauty and magic of the spaces in which music is performed. All types of shows, from the simplest to the most technically complex, are housed in architectural jewels, such as the Palau de la Musica, constructed by the architect Domench Muntaner, a disciple of Gaudi, and considered as one of the most brilliant examples of Modernism. Or there's the Palau de Sant Jordi, an Olympic edifice that can house sporting events as well as musical ones, designed by the Japanese architect, Arata Isozaki. Other locales include one of the oldest opera theaters on the continent, the Gran Theatre del Liceu, and the recently remodeled open-air Olympic Stadium, which has a capacity of more than eighty thousand spectators.



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VIVA ESPAÑA '92

Cultural Olympiad

(Continued from page VE-14)

ban National Lyric Company; "La Paula te Unes Mitges," by the Catalanian composer, Enric Morera, and a classic operetta realized and produced by the Madrid Capital Cultural.

DANCE

"El Sobrero de Tres Picos," music of Manuel de Falla and designs of Picasso, by the Canadian Ballet. "Kaspar Hauser," a new work by the Castillian company, Danat Dansa. "Le Cafe" by Carbone 14. Co-production of the Cultural Olympiad. "Ballet 10 x 10" by Monica Runde. "Juana la Loca," symphonic music of Manolo Sanlucar, interpreted by Merche Esmeralda and directed by Miguel Narros.

Also appearing will be the Ballet de Stuttgart with one program to be produced, Verao Brasil, Mexican, Cuban and Afroamerican dancers, and the new production of the Compania Gelabert-Azzopardi.

SPANISH FOLKLORE

Sardanas, typical Catalanian dance; Flamenco Festival; dance and music of Galicia; dance and music of Euzkadi; bands from Valencia. ■

Sevilla

(Continued from page VE-19)

also be performed.

There are barely three years left in the first century of artistic expression on film, the most representative art form of our time. Cinema will also have a special place in Expo '92. One local open-air venue, with a capacity for 1,200 persons, the latest in technical equipment and a giant screen measuring 250 meters, will serve as the main center for screening 270 films during the Exposition.

Expo '92 has scheduled six film cycles, from an anthology of Andalusian cinema to general European productions, without forgetting the classic titles and modern cinematic works of North America. The countries participating in the Universal Exposition will be able to offer the best work of their cinematographers. Also, there will be an area for cinema without borders, and other great premieres of 1992.

The Expo will produce a film, "Un Verano en Cadaques" (A summer in Cadaques), directed by Maurizio Scaparro, on the subject of the personal and artistic relationship between two geniuses who lived on the Spanish coast, the poet Garcia Lorca and the painter Salvador Dali. Also being sponsored is the revival of an historic film, "Currito de la Cruz," a silent gem that offers a peculiar view of the Semana Santa Sevilla (Sevilla's Holy Week).

In the time of the Caesars, the Romans built an amphitheater was built near Sevilla. It has recently been restored by archaeologists, and will serve as both a stage and a historic site. The Anfiteatro Romano de Italica (Roman Amphitheatre of Italy), located in Santiponce, a tiny locality about twelve kilometers from the capital, will present provocative dance program with the likes of Les Grandes Ballets Canadiens, the Helsinki City Theatre Dance Group, the Compagnie Regine Chopinot, the Compagnie Maguy Martin, the English National Ballet, the Ballet Lirico Nacional and the Ballet Gubelkian participating.

These are only some of the shows scheduled for Expo '92. There are many more—113 countries are participating, and all are preparing their own contributions to Expo '92. During these six months, you may have an obligatory appointment with this city of the sun, because an event like this may not occur again. ■

For information on reservations and travel to Sevilla, contact CORAL, the official center for Expo '92 hotel reservations. Their number is 011-345-429-0092. Tickets to Expo '92 will cost around \$40 per adult per day, less for children, seniors, students, etc.

Radio

(Continued from page VE-20)

stations in offering a slightly more modern version of oldies programming, music basically recorded between 1955 and 1979. The number of listeners this formula has garnered remains steady, consistently reaching 606,000 in the last few years. Recent ratings estimates indicate Radio 80 may have added another 20% of audience growth.

Radio Minuto (Radio Minute) also enters the competition for a greater share of the adult-oriented market than that of Cadena 40, although less conservative than that of Radio Ole and Cadena Dial. With 27 of its radio stations and 300,000 listeners scattered over a national geographic area, it's one of the principal networks to emulate the American AOR format. Behind the scenes, there can be found other types of programming that, in one way or another, resemble those described here.

In Madrid, Radio 3, state-owned public radio with 38,000 listeners, has been considered for the last two years to incorporate both "radio-formula" and youth-oriented programming; Radio Vinilo has about 53,000 and Popular, of the Cadena Cope, has only about 30,000 locally, but is in second place nationally with more than 700,000 listeners overall, according to the latest ratings. This is in marked contrast to the results obtained for Radio Oeste (Radio West), a local station broadcasting within a peripheral zone in Madrid, having captured about 44,000 in recent ratings.

All these numbers enable us to ponder the incredible potential and vitality of a medium that does not cease in its daily work, but is maturing, competing and specializing itself for the benefit of all. ■



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Salsa

(Continued from page VE-24)

1993, 500 years after Columbus actually encountered my native Puerto Rico," Mercado declares with obvious pride.

"Not many people were familiar with this kind of music, except in some isolated areas of Spain," comments Uma Grass, executive promotions director for Manzana. "Some first started listening to the music through the charismatic



From left to right: Julio Marti, Ralph Mercado, Jorge Gomez

personality of Panamanian Ruben Blades and his highly literate and intelligent lyrics."

Five years ago Manzana's owner, Alberto Segura, branched out of his base in the Canary Islands to open a retail/wholesale distribution side in Madrid. He started importing more tropical music from labels like Combo Rec-

ords, Fania, Zar, Cayman and Ansonia among others. "Manzana artists who made an immediate impression and had excellent penetration were Ms. Cruz, Roberto Torres,, Johnny Pacheco, and, of course, El Gran Combo de Puerto Rico. Last year Manzana organized major concerts in Madrid, Barcelona, and the Canary Islands, tapes of which were edited into two hour-long shows and broadcast by TRVE (Radio Television Espanola) with very favorable reaction," adds Grass.

Julian Sanz, Manzana's general director, believes this seductive type of music can very well play a dominant role in the competitive and highly sophisticated Spanish market, competing with jazz, rap, blues, and any other specialized musical genre. Salsa-merengue brings to the Spanish music milieu something exotic but somehow not foreign. Its penetration into Spain's mainstream does not stop with the independents. BMG-Ariola recently had relatively top success with a compilation album, "Tremendos Exitos Grupos Latinos" in the tropical category. Fonomusic also had good sales with the Cuban group Van Van.

Oscar Gomez, a legendary Spanish producer and new associate with Mercado in MCM, will continue featuring more of the RMM roster: Orquesta de la Luz, Tony Vega, The New York Band, as well as Frankie Ruiz, Willie Chirino, and Lalo Rodrigues. Also represented under Bat are other international salsa-merengue labels like TH/Todven in Miami and Sonografica in Caracas. As a result of the fast-gaining popularity of the overall genre, its renewed interest and thrust into Spain, Manzana will be stepping up distribution of their wholly-owned bands, Guayaba and Maracaibo, according to Uma Grass.

So once again history appears to be repeating itself. Just as the "New World" provided wide-open territory for Spain in 1492, Spain and the "Old World" are becoming open territories for the Latin sounds of the "New World" in 1992. Only this time around both will be equal business partners. ■

A Message from King Juan Carlos I of Spain

Nineteen-ninety-two will mark the passing of five centuries since the arrival on American shores of the ships led by Christopher Columbus on a mission for the Castilian Crown. This achievement inaugurated the modern world conceived as a single human and geographic entity.

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This message of hope is reflected both in the Universal Exposition of Sevilla, representing the future to be inaugurated by the Second Millennium, and in the Olympic Games in Barcelona, symbolizing noble competition and international exchange.

Madrid, the cultural capital of the European Community in 1992, will also serve as symbol and mirror of the vitality of the new Spain as part of a united Europe that in 1993 becomes free of barriers to the movement of people, goods and innovation.

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Publishing

(Continued from page VE-24)

of Popular Music Publishers. Consequently, any issue affecting the music industry is of concern to AEDEM.

APEME, the other main publisher's group, could not be reached for comment. APEME's members include Peer Southern, headed by Jose Carreras and Ignacio Ballesteros, and Warner Chappell, headed by Luis Regatero.

The association is active in furthering the work of Spanish writers overseas. AEDEM and AEEMS support the creation of a European federation of music publishers. They argue that that would be an effective way to tackle the myriad problems facing the professional music community.

Both groups express an optimistic view of the future of the industry. Their goal, above all, is to maximize the benefits reaped by writers and publishers of music. ■

A Schedule of 1992 Music Performances

MADRID

Feb. 6 & 9: Symphony Orchestra of Madrid performs Sancia Di Castiglia by Gaetano Donizetti, conducted by Jose Collado at the Teatro Lirico Nacional La Zarzuela.

Feb. 15-19: the opera *Atys*, by Jean-Baptiste Lully, with the Les Arts Florissants Orchestra, at the Teatro Lirico, as are the following operas.

March 13-29: *Carmen*, by Georges Bizet, music conducted by Antoni Ros Marba

April 18-30: *The Barber of Seville* by Gioacchino Rossini, with Gino Quilico (the 18th, 21st, 23d) and Placido Domingo (27th & 30th), conducted by Alberto Zedda

April 26: Recital by the mezzosoprano Frederica Von Stade and pianist Martin Katz

April 24-May 2: *Timon de Athens*, music by Jacobo Duran Loriga, conducted by Jose Luis Temes, at the Sala Olimpia

May 15-23: *L'Heure Espagnole* by Maurice Ravel, and *Belisa*; Music by Miguel Angel Coria, conducted by Arturo Tamayo

Jun. 14: *Gala de Opera*, featuring soprano Mirella Freni and pianist Paola Molinari

Jun. 4-20: *La Favorita* by Gaetano Donizetti, conducted by Gian Paolo Sanzognò

Jun. 30-July 11: *Il Trovatore* by Giuseppe Verdi, conducted by Miguel Angel Veltri

The following listings are all perfor-

mances by the RTVE Symphony Orchestra & Chorus:

Feb. 14: Works by Dvorak, Schnittke, Seco & Stravinski, conducted by Luis Aguirre

Feb. 20-21: Works by Gombau, Gerhard & Strauss, conducted by Sergiu Comissiona

Feb. 27-28: Choral works by Constant, Albeniz & Rossini, conducted by Comissiona

Mar. 5-6: Works by Varese and Dvorak, conducted by David Zinman

Mar. 13: Choral works by Rhim, Halffter & Ginastera, conducted by Cristobal Halffter

Mar. 19-20: Choral works by Brahms, Schoenberg & Smetana, conducted by Lothar Zagrossek

Mar. 26-27: Works by Mozart & Maxwell-Davies, conducted by Peter Maxwell Davies

Apr. 2-3: Works by Anton Bruckner, conducted by Franz-Paul Decker

Apr. 24: Works by Tchaikovsky, Brouwer and Martinu, conducted by Meir Minsky

Apr. 30-May 1: Choral works by Brahms, Beethoven, Turina and Respighi, conducted by Comissiona

BARCELONA

Schedule of concerts given by the City of Barcelona Orchestra at the Palau de la Musica Catalana:

Jan. 25-26: Works by Granados, conducted by Garcia Navarro

Feb. 8-9: Works by Beethoven & Brahms, conducted by Yoav Talmi

Feb. 22-23: Works by Mozart & falla, conducted by Navarro

Mar. 7-8: Works by Stravinsky, Beethoven & Dvorak, conducted by Navarro

Mar. 28-29: Works by Katchaturian and Shostakovich, conducted by Dmitri Kitajenko

Apr. 11-12: Works by Tchaikovsky, Glazunov, Turina & Ravel, conducted by Navarro

May 2-3: Works by Britten & Shostakovich, conducted by Gary Bertini

May 9-10: Works by Soler, Rachmaninov, Mussorski & Ravel, conducted by Navarro

The following listings are for Music & Opera at the Gran Teatre del Liceu:

Feb. 10-20: *The Duenna* by Robert Gerhard, conducted by Antoni Ros Marba

Feb. 19: Recital by Simon Estes, featuring pianist Veronica Scully

Feb. 22: Concert by Jose van Dam, conductor by Mac Soustrot

Mar. 9-20: *La Traviata* by Verdi, conducted by Uwe Mund & Randall Behr

Apr. 2-11: *Maria Stuarda* by Gaetano Donizetti, conducted by Richard Bonynge

Apr. 7: Recital by Katia Ricciarelli, with pianist Vincenzo Scalera

Apr. 24-May 6: *Le Cenerentola* by Gioacchino Rossini, conducted by Arnold Ostman

May 2: Recital by Frederica von Stade, with pianist Martin Katz

May 11-12: Concert by the Symphony Orchestra of the Gran Teatre del Li-

ceu, conducted by Uwe Mund

SEVILLA

The following performances are all in the newly renovated Maestranza Theater

Apr. 25-29: Orchestra & Choir of the Barcelona Gran Teatre del Liceu

May 1: Regional Orchestra of Murcia, with soloist Narciso Yepes

May 3: Warsaw Symphony Orchestra & Children's Choir

May 5 & 7: Berlin Philharmonic orchestra, conducted by Daniel Barenboim

May 6: Paris Orchestra, conducted by Simon Byshkov

May 9: EEC Youth Orchestra

May 11: Israel Philharmonic Orchestra, conducted by Zubin Mehta

May 12: Leningrad Philharmonic Orchestra, conducted by Yuri Termirkanov

May 14: Belgian National Orchestra

May 16: Philadelphia Symphony Orchestra, conducted by Riccardo Muti

May 18: National Symphony Orchestra of Puerto Rico & Bilbao Choral Society, conducted by Odon Alonso

May 22: Oslo Symphony Orchestra, conducted by Maris Jansson

May 23-24: Munich Philharmonic Orchestra, conducted by Sergiu Celibidache

Jun. 1 & 4: New York Metropolitan Opera Orchestra & Choir, conducted by James Levine

Jun. 7: Montreal Symphony Orchestra, conducted by Charles Dutoit

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VIVA
ESPAÑA

Madrid

(Continued from page VE-20)

University and others are all deeply involved in making sure Madrid's own culture isn't lost in the shuffle.

Five major series will be presented during the year. The first, in the third week of January, will be called "The Spanish Hour" and will be devoted to national culture. The second "European Hour" series, in the third week of March, will include music of the Middle Ages through the Baroque period, all presented in the Royal Academy of Fine Arts concert hall. Continental film and theater will also be amply celebrated, as will Europe's ubiquitous university student in a "special salon." The third series is the "American Hour," from May 18-24. A number of American chamber orchestras will appear, as will include top North and South American symphonies from Dallas to Montreal to Buenos Aires. An anthology of great American theater will also be part of this series.

One of the most provocative series will be the "Latest Discoveries" one, coming October 19-25. This tribute to new artists will include a performance of Philip Glass' epic opera "Einstein on the Beach," as well as "Repons" by Pierre Boulez. There will also be new work presented by Robert Wilson, a Choreographical Competition, an exhibition of video art and one on "architectural Fiction," which centers around utopian urban proposals. A final series called "Travelling Culture" will feature artists and composers who work outside of their native countries. This final series will help close the "Year of Spain" in the third week of December.

Should the eight former "Capitals of Culture" feel slighted? No, because each of them will have their own individual exhibitions throughout the summer and fall, all in the Exhibition Center at the Canal de Isabel II. All this doesn't include scientific programs, including some extensive ones on natural history. It also doesn't include TV programs, major sports events, special projects, and even a joint congress of the six universities of Madrid entitles "Science, Culture and the University," an International Musicology Society Congress, and even the XII International Aesthetics Congress. It just goes to show that Madrid is the place to be in 1992 if you're involved in any kind of music, dance or art. A "Capital of Culture" indeed. ■

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HomeVideo

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BILLBOARD'S VIDEO NEWSWEEKLY

Survey: There's No Place Like Home Videos Favored Over Moviegoing 3:1

BY JIM McCULLAUGH

LAS VEGAS—Watching a movie on videotape or laserdisc is the top family home entertainment choice of U.S. consumers, according to an Electronics Industries Assn. survey released here during the Jan. 9-12 Winter Consumer Electronics Show.

Moreover, according to the EIA survey, U.S. consumers are increasingly looking to their entertainment needs in the home.

The EIA survey is based on a telephone poll of 1,000 adults conducted last Dec. 12-14 by American Communications Group of Herndon, Va.

When consumers were specifically asked to choose between going out to a movie and renting or purchasing a movie to watch at home, more than

home entertainment choice is watching a tape of a movie or laserdisc. In addition, respondents placed a high value on family entertainment: 54% said finding entertainment the entire family can enjoy together was important. Only 21% said it was not important.

Sixty-nine percent of those surveyed stated they rented or purchased movies to watch at home.

In terms of overall preference, watching a movie at home was the top vote-getter among various entertainment choices, with 63%, and was followed by attending a sporting event, 51%; going to a play or other form of live theater, 51%; attending a concert, 47%; and attending a movie, 42%.

MOVIES A 'POOR VALUE'

When respondents were asked to rate the qualitative value of choices with respect to money spent, watching movies at home ranked at the top, with 72%, followed by sporting event attendance at 45%, attending live theater at 43%, attending concerts at 43%, and going out to a movie at 27%.

(Continued on page 61)

CES REPORT

three times as many adults stated they would rather stay at home.

Sixty-seven percent said they would stay at home, with only 22% indicating they would go out. The rest said they would do neither.

When asked how they would have responded to the same choice two years ago, 50% stated they would have watched at home, while 38% said they would have gone out.

These findings suggest that, even at a time when growth in the video rental business is perceived as sluggish, it continues to make inroads against other forms of entertainment.

One reason for the increase in home viewing—and a decline in movie-theatergoing—according to the survey, was the higher cost of theater tickets.

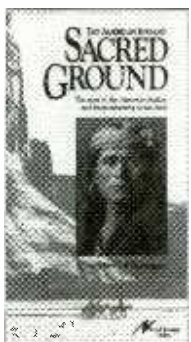
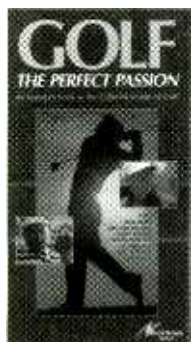
The high cost of moviegoing is also blamed in part for last fall's box-office dip.

According to the survey, the No. 1



Right On (Ren)Trak. Rentrak, the pay-per-transaction company based in Portland, Ore., recently took on its 2,000th store, Total Video Inc. of Swartz Creek, Mich. Pictured are Total Video chief operating officer Fred McLean, left, and Rentrak VP of marketing Michael R. Lightbourne. (See Store Monitor, page 58.)

Your customers will stick to you longer if you use good tape.



We suggest, of course, using something a bit stronger than masking tape. Like videos from Wood Knapp about Danny Sullivan and Paul Newman in their relentless quest for speed. Or, Arnold Palmer's passion for golf, and the secrets of Indian Lore, narrated by Cliff Robertson. Oh, and if your customers don't come back right away, don't worry—they're probably glued to the screen.

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Laserdisc Wares Make Stellar Debut At CES Fair

BY CHRIS MCGOWAN

LAS VEGAS—The laserdisc format boosted its presence at the Jan. 9-12 Consumer Electronics Show here with several important new hardware introductions, including a Pioneer re-writable laserdisc player

optical, dual-head system to deliver instant replay capabilities with a head access time of 0.3 seconds, according to Pioneer. It also features simultaneous erasure and recording capability. It can store up to 57,600 frames or 32 minutes of full-motion video per side.

• Toshiba, the last major Japanese hardware giant not yet in the laser market, joined the field with its XR-W70A combiplayer, available immediately at a retail price of \$849. The unit plays three-inch and five-inch CDs, five-inch CDVs, and eight-inch and 12-inch laserdiscs.

The XR-W70A offers double-sided play, and has 8X oversampling, a twin 1-bit digital/analog converter, a comb filter, an S-video output, an optical digital output, and an eight-mode repeat function.

• Samsung, which bowed its first two laserdisc players in 1991, this year launched the DV6000, a \$699.95-list combiplayer that offers multi-CD play. It is the second combiplayer to offer that feature, the

(Continued on page 62)

CES REPORT

and Toshiba's first combiplayer, and an abundance of positive news from the software side. Among the developments:

• Pioneer Communications of America (PCA), a division of Pioneer Electronics, launched the VDR-V1000, a re-writable laserdisc recorder. Targetted for broadcast and professional video applications, the unit will be available in March and has a suggested list price of \$39,950. The magneto-optical discs the system utilizes will list for \$1,295 apiece.

The VDR-V1000 uses a magneto-

Tie-Ins To Accompany 'Boyz' On Video

LOS ANGELES—"Boyz N The Hood," the critically acclaimed film that gained notoriety because of violence surrounding its opening last year, will make its home video debut March 11.

Columbia TriStar Home Video will support the release—which will be issued simultaneously on videocassette, 8mm, and laserdisc—with an aggressive package of cross-promotions with Coca-Cola, Warner Bros. Records, and the American Urban Radio Networks to benefit the United Negro College Fund.

Coca-Cola will be identified in a two-minute ad for the fund written and directed by "Boyz N The Hood" director John Singleton. The soft-drink company will also promote the video via advertisements and point-of-purchase materials.

A voice-over on the UNCF ad will inform viewers of a 900 number they can call to make donations to the fund. The American Urban Radio Networks will bear the cost of the phone line.

In conjunction with Warner Bros. Records, the radio network will also create promotions on 100 affiliate stations. The first 4,000 callers on the 900 line will receive a free Warner Bros. sampler album containing cuts from the Qwest Records soundtrack of "Boyz N The Hood" as well as new music from artists on the label's roster.

In a press conference announcing the home video release, people involved in various aspects of the project

addressed its central issue of gang violence. The film was shot on location in some of the violence-racked neighborhoods of South Central L.A., where drive-by shootings are commonplace.

"We hope a lot of people donate to the fund because they can't go down to Compton and grab someone by the neck and order them to stop shooting people," say Cuba Gooding Jr., who plays Tre in the film. "But maybe with a donation they can help educate young people and take them out of a life of crime."

Writer/director Singleton noted that minorities in the arts are often the victims of prejudice.

"Bruce Willis [star of two "Die

Hard" films] can go around shooting everybody in his movies, but let Ice Cube pull out a gun and, 'Oh, my,'" said Singleton, referring to the hardcore rapper who stars in the film.

Singleton, who delivers a gritty plea for the UNCF in the commercial—which was shot inside prison walls—denied that the film contained any gratuitous violence and downplayed the notoriety surrounding its theatrical release.

Paul Culberg, executive VP and chief operating officer for North America at Columbia TriStar, said the Coca-Cola tie-in will result in 200 million consumer impressions via the 9,000 locations where Coca-Cola Classic is sold.

EARL PAIGE



"Boyz N The Hood" writer and director John Singleton. The video release of the controversial film is due March 11 from Columbia TriStar Home Video.

Winning 'Trust'; Solid 'Vanishing'; Sizzling 'Shots'

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

"Trust" (1991), Republic Home Video, prebooks 1/29.

This film by Hal Hartley is an understated and often brilliant monument to the pleasures of love and pain. It somehow manages to combine serious suffering with unbridled lunacy. Two hopelessly withdrawn neurotics learn to trust each other despite the serious efforts of both their parents to keep them apart. It's a hilarious, offbeat, and eccentric view of relationships that features complex and subtle performances by Adrienne Shelly and Martin Donovan. It will be a perfect double bill with "Frankie And Johnny," but till then, rent it with Hartley's first film, "The Unbelievable Truth."

"The Vanishing" (1991), Fox Lorber, prebooks 1/18.

If Alfred Hitchcock had ever gotten the chance to direct a Stephen King novel, it might have turned out



by Michael Dare

something like this immensely satisfying psychological thriller. It begins with a man and his wife pulling into a gas station. She goes inside for a soda—and mysteriously vanishes. As the husband promotes a public search for his wife, he finds himself pursued by the man who may have kidnapped her. It builds to a climax that's as chilling as anything you'll ever witness. Rent it with "Misery."

"Hot Shots" (1991), FoxVideo, available 1/30.

It's almost as fascinating to watch the breakup of the comedy film-making team of Zucker, Zucker, and Abrahams ("Airplane!") as it was to watch the breakup of the Beatles. First, a Zucker gave us "Ghost," proving he was the one interested in plot and heart. Now, Abrahams gives us "Hot Shots," proving he's the one interested in delivering nonstop laughs at the expense of everything else. With brilliant casting and some of the funniest gags ever captured on film, this send-up of "Top Gun" raises the art of satire to a new height. Watch them together and you may even end up laughing at Tom Cruise.

"Iran: Days Of Crisis" (1991), Turner Home Entertainment, prebooks 1/27.

The Iranian hostage crisis might not be a piece of American history that anyone really feels like reliving, but this movie of the week uncovers
(Continued on page 59)

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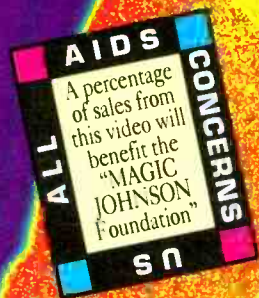
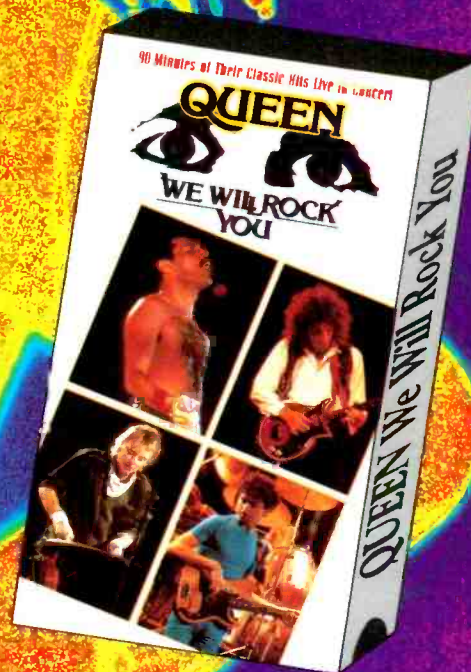
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Rentrak Settling Back For '92 After 'Hostile' Year

RENTRAK ON TRACK: The new year looks promising already for Rentrak, the still controversial revenue-sharing distributor, just endorsed by American Video Assn./Independent Video Retailers Assn. (Billboard, Jan. 18). Although a hubbub continues to surround Rentrak, it has calmed somewhat, says the firm's publicist, Dick Gersh.

"I have never seen such hostility directed toward any account in all my years in the business," he says.

In 1983 and '84, during the congressional hearings on the First Sale Doctrine, Ron Berger, chairman/CEO of Rentrak, was the sole video retailer testifying in favor of Hollywood's position, Gersh recounts. "Even six years later in Las Vegas [at the the Video Software Dealers Assn. confab] they had these buttons and were shouting at Ron when he addressed a meeting." Lapel buttons at the time called for elimination of "PPT," the Rentrak pay-per-transaction formula.

Anger toward Rentrak has since shifted from the retail front to distributors, who in some cases see a new competitive threat. Rentrak has more than 2,000 U.S. dealers on stream and is shipping from a new 25,600-square-foot warehouse near Cincinnati. "Rentrak can represent 8%-10% of some studios' total distribution on a title," Gersh boasts.

However, there is still the secrecy that has haunted Rentrak and frustrated Gersh, because studios do not want to be openly identified with Rentrak. "We were forced into secrecy," Gersh says.

The endorsement by AVA/IVRA is a surprise. The rank-and-file of the two buying groups are essentially the same mom-and-pop store owners who resented Rentrak's idea of sharing rental revenue with Hollywood.

For his part, Berger is delighted with the dramatic change in dealer attitudes. "Dave Ballstadt was one of the first prominent dealers who revealed that he was a longtime customer," says Berger.

Ballstadt, head of a Minneapolis

chain, was elected VSDA president at the convention. Not long after the July confab, Rentrak publicized its dealer committee—which includes Ballstadt—in a photograph taken at the Portland, Ore., headquarters.

At AVA/IVRA, there is still some hesitance regarding the endorsement. Jurg Mullhaupt, president of the dual-wing Indio, Calif.-based group, issued an initial, and extremely enthusiastic, statement

Jan. 7 that was later modified by Hugh Pike, chairman.

"PPT does not replace standard distribution," according to a subsequent statement from AVA/IVRA. "In fact, the successful Rentrak store spends more money on the purchases of regular tapes than before. Rentrak's system is a tool for video stores to satisfy customer demand for new releases. It only works if combined right with standard distribution," Mullhaupt says.

LIMITED PLAY 1992: Rank Video Services' Showcase videocassette is not the only limited-play technology out there. A much more low-key entry is Vutrac from Dickson Video Systems.

Joe Anderson, president of Dickson, outlines a three-phase rollout set to begin Feb. 10, and a lot has changed since Dickson quietly showed off its brainchild at the VSDA annual convention last July in Las Vegas. One new wrinkle is that instead of depending on suppliers to come on board, Dickson will purchase 20 test titles itself for phase one of the test.

One thing Dickson hopes to avoid is the static Rank and Paramount Home Video experienced over tests of limited-play screeners, and the whole backlash over charging for extra plays once the Showcase cassette was in stores. Where Rank's Show case can be set for any number of plays, Dickson's system has just a single play.

The system works with a "black box" computer Vutrac supplies at

(Continued on page 60)



by Earl Paige

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	11	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	3	21	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
3	2	10	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
4	4	21	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
5	5	17	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
6	12	6	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
7	6	37	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
8	7	59	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
9	11	13	SPARTACUS♦	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
10	10	10	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
11	14	12	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
12	13	67	THREE TENORS IN CONCERT ▲ 3	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
13	8	8	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
14	18	87	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
15	32	9	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
16	28	23	GARTH BROOKS ▲ 2	Capitol Video 40023	Garth Brooks	1991	NR	14.95
17	21	10	STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	74.75
18	15	19	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
19	27	80	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
20	16	11	THE SIMPSONS CHRISTMAS SPECIAL	FoxVideo 1915	Animated	1989	NR	9.98
21	25	10	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
22	29	3	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
23	19	23	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video Columbia TriStar Home Video 75183	Paige Turco David Warner	1991	PG	22.95
24	40	3	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	99.95
25	22	274	THE SOUND OF MUSIC♦	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
26	30	67	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
27	20	65	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
28	9	21	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
29	23	10	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
30	34	7	PLAYBOY'S PLAYMATES: THE EARLY YEARS	Playboy Home Video Uni Dist. Corp. PBV0701	Various Artists	1991	NR	19.95
31	35	2	PAUL MCCARTNEY'S GET BACK	Vestron Video 9885	Paul McCartney	1991	PG	19.98
32	RE-ENTRY		IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
33	RE-ENTRY		PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98
34	31	8	ROCKY & BULLWINKLE: VOL. VII	Buena Vista Home Video 1244	Animated	1991	NR	12.99
35	36	12	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
36	17	40	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
37	33	8	ROCKY & BULLWINKLE: VOL. VIII	Buena Vista Home Video 1245	Animated	1991	NR	12.99
38	38	17	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98
39	39	3	PAULA ABDUL: CAPTIVATED	Virgin Music Video 50268	Paula Abdul	1991	NR	16.98
40	37	17	PRINCE AND THE N.P.G.: GETT OFF ●	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.



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2ND FEATURES

(Continued from page 57)

enough fascinating details to make it a surprisingly riveting experience. From the ousting of the Shah right through the release of the hostages immediately after Reagan's inauguration, it's a serious and educational piece of work. Unfortunately, it leaves many questions unanswered by glossing over any aspects of the "October Surprise," but I'm sure that M.O.W. is on the way. Rent it with "All The President's Men."

"Iron Maze" (1991), Academy Entertainment, prebooks Thursday (23).

A Japanese businessman is found nearly clubbed to death. His wife (Bridget Fonda) blames an out-of-work steelworker (Jeff Fahey), but then her story changes, and we're shown a myriad of versions of what might have happened. This fascinating but strange mystery seems entirely convoluted and unfocused until you realize it's a modernization of "Rashoman," Kurosawa's ancient masterpiece in which we're shown a crime from every participant's point of view. Once you accept that you're not really going to get any concrete answers, it can be an enjoyable Zen experience.

"Harley Davidson And The Marlboro Man" (1991), MGM/UA, prebooks 1/30.

Though it's got a big budget and big stars, this is essentially a good old-fashioned biker flick. Mickey Rourke and Don Johnson have a great time impersonating low-life street fighters with morals, and the action is all enjoyably mindless. Rent it with "Butch Cassidy And The Sundance Kid."

"Rover Dangerfield" (1991), Warner Home Video, prebooks Thursday (23).

Rodney Dangerfield's sarcastic personality somehow translates perfectly into a hound with a tie in this good-natured animated tale of a city dog who finds peace in the country. It's a fine fable for kids, with some funny music ("I'll Never Do It On A Christmas Tree") and enough adult jokes slipped in to keep parents awake. Rent it with "Fritz The Cat."

"Pure Luck" (1991), MCA/Universal, prebooks 1/28.

In this remake of "La Chevre," Martin Short continues with his track record of brilliant comic performances in the middle of inferior films. With Danny Glover, he's a luckless nincompoop sent out to find another luckless nincompoop who is missing. Much bumping into things ensues. Rent it with "Lethal Weapon."

"Last Of The Warriors" (1991), A.I.P. Home Video, prebooks Wednesday (22).

Let's hope so. It's the future, where most of mankind has been wiped out by a virus and rival gangs battle over their rights to exploit meaningless violence and to take off their clothes whenever the viewers get bored. Its budget is as low as its ideals, but I admit I watched the whole thing without a gun to my head. Rent it with "Mad Max."

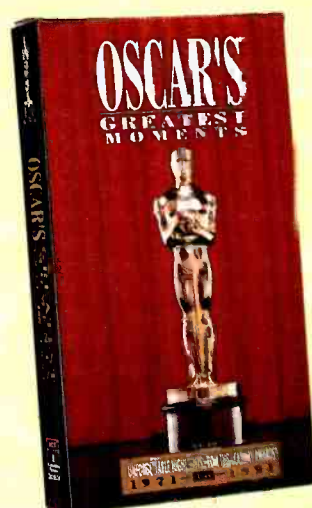
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Laserdisc #50976 and 8mm #50978
Running Time: Approx. 110 mins.

STREET DATE: 2/19/92

*Suggested Retail Price.

36 Count Product Display VHS #12323
APPROX: 29"W x 60"H x 15"D
18 Count Counter Display VHS #12313

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NEWSLINE

Republic Sets Initial Rental Price For Hallmark Television Dramas

Republic Pictures Home Video has signed a pact for the distribution of the popular Hallmark Hall Of Fame television dramas on home video. The agreement calls for the release of six feature titles a year, all rental-priced initially, commencing March 19 with "Sarah, Plain And Tall," starring Glenn Close and Christopher Walken. Despite the large consumer awareness for the Hall Of Fame series, which has earned 67 Emmy awards in its run of 170 shows in 40 years on the air, Republic and Hallmark determined to go rental rather than sell-through (suggested list is \$89.98). Sell-through product will be offered, probably at \$19.95, after a 12-month period at rental, according to Republic senior VP of sales Gary Jones.

Miller Backs Black History With Lee Films

The Miller Brewing Co. is marking Black History Month in February through a promotion with MCA/Universal Home Video, featuring films by Spike Lee. The promotion will benefit the Thurgood Marshall Scholarship Fund, named for the former Supreme Court justice. Through April, consumers of legal drinking age who purchase either "Do The Right Thing" or "Mo' Better Blues" will be entitled to discounts on T-shirts and baseball caps from the "Spike's Joint" merchandise catalog. For each order placed, Miller will donate \$2 to the scholarship fund. Miller will promote the offer through point-of-purchase materials, print and radio ads.

'Whore' Vidmark's 2nd-Largest Release

The controversial Ken Russell film "Whore," which was praised by some critics and excoriated by others, racked up orders for 84,000 units, according to Vidmark Entertainment, making it the label's second largest release ever behind "Warlock," which sold more than 100,000 units. According to a Vidmark spokesman, 65% of the orders were for the unrated edition of the movie, which includes scenes cut from the theatrical print. Roughly 15% were for the version rated NC-17 by the MPAA and 12%-13% were for the R-rated version. The remaining units were accounted for by the retitled version, which the spokesman says sold mainly to grocery stores. The film was released theatrically by Trimark, Vidmark's theatrical distribution and production arm. In other Vidmark news, the label says it has acquired U.S. home video rights to the Samuel Goldwyn film "Black Robe." Directed by Bruce Beresford, "Black Robe" has grossed nearly \$7 million at the box office to date while garnering numerous critical plaudits. The film is considered a contender for Academy Award nominations.

LIVE Bringing Back 'T2' TV Ad Campaign

LIVE Home Video says it will renew its TV advertising campaign for "Terminator 2: Judgment Day" in mid-February to promote both the continued rental of the title and the sale of previously viewed copies. A commercial spot promoting previously viewed sales also appears on the cassette. In addition, Sharp Electronics increased its planned media support for its big-screen entertainment system promotion built around "T2." Sharp attributes the decision to the "overwhelming success" of the promotion to date. In other LIVE news, the company says the March release "Rambling Rose" will be the third title in the label's buy-back program. Retailers who return the tapes to LIVE after a 60-day rental window will be sent checks for \$15 per copy. The first two titles in the program, "Mannequin II" and "Dream Machine," had 90-day rental windows before the buy-back.

STORE MONITOR

(Continued from page 58)

no cost, that would sit on the store's counter. A returned Vutrac cassette would be put into a slot and the play would be recorded for revenue-sharing purposes. The tape would also be unlocked to go out on rental again.

Revenue sharing is another bugaboo, often reminding video store operators that they fought and won the old 1982 battle with the studios over the "First Sale" issue. Dickson has cautiously sounded out a number of VSDA directors and is very conscious of the emotions accompanying any idea of splitting rental revenue.

"We have always proceeded on a 40/60 basis, 60% going to the dealer," says Anderson. Dickson will act as a "charge card" intermediary and collect "maybe 25 cents each time until

it becomes millions of transactions. Then it would be less, of course." The 40% supplier portion would be paid to either a studio on direct purchases "but mostly to distributors" who would then funnel it back.

The phase one test in 10 stores will have the Vutrac cassette going out free with a regular rental. The Vutrac copies, which have to be custom duplicated, will be B titles and selected special-interest videos. "Our approach to the consumer on this is to point out that these are titles a store would not otherwise offer."

Phase two will add more stores and bump up to 50 titles. Stores will also start to charge for the one-play video. Phase three involves signing up suppliers willing to cooperate with Dickson on a regular basis.

'T2' Lifts LIVE Home Vid In Strong Qtr.

NEW YORK—At a time when LIVE Entertainment and its majority owner, Carolco Pictures, are struggling to slip from their respective financial binds, LIVE Home Video has posted one of the strongest sales quarters in the company's history.

"It's hard to miss the irony," admits LHV senior VP of sales Stuart Snyder. "But the truth is, we had a very strong fourth quarter."

LIVE's quarter was highlighted by record shipments of 714,000 copies of "Terminator 2: Judgment Day" but also saw strong performances from "Drop Dead Fred" and "Madonna: Truth Or Dare," which shipped 145,000 and 155,000 units, respectively. "Drop Dead Fred" was paired with "Terminator" in a multipack.

"T2" was obviously the locomotive," Snyder says. "But we also saw strong sales from the Ninja Turtles, some of our repriced theatrical titles, and our Christmas Classics sold very well."

According to Snyder, LIVE's Family Home Entertainment label repackaged four episodes of the animated "Teenage Mutant Ninja Turtles" series into a new "Sewer Heroes" line and shipped 575,000 units.

FHE's Christmas Classics collection, featuring such perennials as "Frosty The Snowman" and "Rudolph The Red-Nosed Reindeer," shipped 300,000 units.

LIVE's Christmas sell-through program, which included such titles as "Air America," "Narrow Margin," and "The Fabulous Baker Boys," priced at \$19.98, shipped 750,000 units. And on the Vestron label, LIVE shipped another 525,000 units of a collection featuring "Dirty Dancing," "Platoon," and "Young Guns."

While Snyder acknowledges hearing reports from some retailers that catalog sales were soft this Christmas season, he says, "That was not across the board. We also heard from some retailers that sales were strong. So it all goes back to the in-

dividual dealer. We also had some titles in our collections that were being repriced for the first time."

At press time, both LIVE and Carolco continued to be locked in what Wall Street analyst Keith Benjamin describes as "an elaborate game of chicken" with their banks (Billboard, Jan. 18).

LIVE is attempting to negotiate an extension of its revolving credit agreement, which matured Jan. 1. According to analysts, the banks are waiting to see how Carolco will ultimately resolve its own financial problems before committing to another long-term agreement with LIVE.

Carolco is negotiating with its foreign strategic partners for additional equity financing to help pay down its own bank debt. In a statement, Carolco states it "anticipates that it will be able to make an announcement regarding the status of these negotiations in the near future."

PAUL SWEETING

Billboard.

FOR WEEK ENDING JANUARY 25, 1992

RECREATIONAL SPORTS™						HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	Compiled from a national sample of retail store sales reports.	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	Compiled from a national sample of retail store sales reports.
★ ★ NO. 1 ★ ★						★ ★ NO. 1 ★ ★					
1	1	11	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98		1	2	3	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98	
2	3	11	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98		2	3	9	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97	
3	2	10	AMAZING BIFF BAM BOOM ANYTHING GOES SPORTS BLOOPERS ESPN Home Video 850061	9.95		3	1	73	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616	19.98	
4	NEW▶		ATLANTA BRAVES: MIRACLE SEASON Turner Home Entertainment 3068	19.98		4	5	263	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95	
5	6	103	BASEBALL FUNNIES Simitar Ent. Inc.	14.95		5	4	155	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98	
6	4	47	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98		6	14	11	QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95	
7	RE-ENTRY		MICHAEL JORDAN: COME FLY WITH ME ◇ FoxVideo (CBS/Fox) 2173	19.98		7	10	65	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98	
8	RE-ENTRY		SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98		8	6	15	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95	
9	15	13	NFL 25 YEARS SILVER COLLECTION FoxVideo M102824	19.98		9	7	117	BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892	24.95	
10	11	31	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95		10	12	6	QUICK CALLANETICS-LEGS MCA/Universal Home Video 81061	14.95	
11	20	34	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95		11	RE-ENTRY		KATHY SMITH'S STARTING OUT ◇ FoxVideo (Media) FH1027	19.98	
12	9	48	HOCKEY-HERE'S HOWE: DEFENSE KVC Entertainment	14.95		12	8	39	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95	
13	10	43	HOCKEY-HERE'S HOWE: GOAL TENDING KVC Entertainment	14.95		13	18	13	KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835	19.98	
14	NEW▶		WWF: 5TH ANNUAL SURVIVOR SERIES Coliseum Video WF098	59.95		14	17	158	KATHY SMITH'S FAT-BURNING WORKOUT ◇ FoxVideo (Media) FH1059	19.98	
15	13	40	HOCKEY-HERE'S HOWE: FORWARDS KVC Entertainment	14.95		15	RE-ENTRY		SUPER CALLANETICS ◇ MCA/Universal Home Video 80809	24.95	
16	14	15	HOCKEY-HERE'S HOWE: STICK HANDLING KVC Entertainment	14.95		16	19	14	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99	
17	16	19	HOCKEY-HERE'S HOWE: SHOOTING KVC Entertainment	14.95		17	RE-ENTRY		KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95	
18	5	3	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98		18	11	17	CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9	19.95	
19	12	250	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ◇ VidAmerica VA 39	19.98		19	RE-ENTRY		JANE FONDA'S EASY GOING WORKOUT ◇ Warner Home Video 058	29.98	
20	17	27	COACHING HOCKEY KVC Entertainment	14.95		20	RE-ENTRY		JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◇ Warner Home Video 070	29.98	

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

SURVEY: THERE'S NO PLACE LIKE HOME FOR WATCHING MOVIES

(Continued from page 56)

Of special note to Hollywood, more than 40% of those polled stated that going out to a movie was not a good entertainment value for the money.

In addition, 65% of those surveyed stated they agreed with the statement that "it costs too much to go out to a movie." Only 19% disagreed.

Also, 38% said they go to a movie theater less frequently today than two years ago, with cost the most frequently cited reason as to why moviegoing has dropped off.

While the survey found that about the same number of people go to movies (66%) as rent movies to watch at home (69%), the frequency of rent-

al is substantially higher.

Of those who go out to the movies, nearly half (46%) do so less than once a month, on average, while only 30% go twice or more each month.

By contrast, of those who rent movies to watch at home, 75% rent two or more movies each month and only 13% do so less than once a month.

Also, while 18% stated they go out to movies more now than two years ago, about twice as many (40%) said they rent more movies now than in 1989.

Only 12% agreed with the statement "it costs too much to rent a

movie to watch at home," while 71% said they disagreed with that statement.

In terms of how the moviegoing experience compares with the home-viewing experience, 44% agreed with the statement "it is more enjoyable to see a movie in the theater than at home." Thirty-eight percent disagreed. At the same time, 62% agreed that "movies sound better in the theater than at home," while only 22% disagreed.

Of those surveyed who were familiar with the term, 31% said they would be interested in owning a "home theater system."



Rocket Man And Woman. Jennifer Connelly and Bill Campbell in a scene from "The Rocketeer," due Feb. 5 from Walt Disney Home Video.

More Letterboxed Videos May Crop Up

BY JIM McCULLAUGH

LAS VEGAS—According to new Electronics Industry Assn. research, as well as many new product introductions in various TV and related categories here at the Jan. 9-12 Consumer Electronics Show, U.S. consum-

cern among rental patrons that a tape was defective.

But with the introduction here of more widescreen and large-screen TV models from many U.S. and foreign marketers, as well as increasing consumer knowledge about letterboxing and home-theater components, that

Other companies focused heavily on large-screen TVs, which make letterboxing more palatable to viewers even while retaining the 4-by-3 aspect ratio.

According to EIA research released here at the CES, 22 out of 25 hardware retailers surveyed stated that interest in home-theater product has increased during the past 12 months. Only one dealer reported that interest had declined, while two said it had remained the same.

According to the dealers, audio/video receivers with surround-sound and Dolby ProLogic rank just behind hi-fi stereo VCRs as components that generate the greatest consumer interest.

Dealers, according to EIA, also report there is substantial consumer interest in rear-projection TV, large-screen direct-view TV, and multiple speakers.

While interest in individual components is strong, many retailers report that customers tend to buy entire home-theater systems.

The survey also indicates that 9% of U.S. households currently own a home theater. In the research, a home theater is defined as a combination of a big-screen TV, hi-fi stereo, VCR, laserdisc player, audio/video receiver, and four or more speakers.

According to Martin J. Holleran, president and CEO of Thomson's sales and marketing company, while most retail items declined in sales during 1991, the demand for big-screen color TVs continued to grow.

He said, "Industry unit sales of 31-inch table model color TVs surged some 87% over 1990 totals, and 35-inch tables grew by 86%. Clearly, these profitable, very large-screen models have captured the attention of the American public."

He predicted that 35-inch table model unit sales will grow another 54% in 1992, followed by 35-inch consoles, up 40%, with 31-inch and 27-inch table models expanding by 17% and 18%, respectively.

Increased presence of large-screen TVs bodes well for format

argument starts to get diluted.

A major example of the activity on the home-theater front during the CES was an announcement by Thomson Consumer Electronics that is keying substantially in 1992 on the high-end segment of the market with the U.S. introduction of a widescreen color TV that features a rectangular, 16-by-9-inch aspect ratio that more closely resembles a shape of a theater screen, rather than the more conventional 4-by-3 ratio featured on most TVs.

Thomson manufactures and markets RCA, GE, and ProScan brands of consumer electronics products.

CES REPORT

er interest in home theater has grown significantly during the last year.

The heightened activity on the hardware front, coupled with growing consumer interest in watching movies at home (see story, page 56), could stimulate the release of more VHS movies in the letterbox, or widescreen, format, according to a number of observers.

To date, letterboxing has been the domain of the laserdisc format with only sporadic VHS letterbox releases, such as the upcoming Paramount Directors' Series (Billboard, Jan. 18).

According to the major Hollywood studios, many U.S. consumers do not own large TV sets. Thus, software suppliers feel, a movie with a black border could trigger a widespread

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Hand That Rocks the Cradle (Buena Vista)	7,675,016	766 10,020	—	7,675,016
2	Hook (TriStar)	6,423,900	2,254 2,850	4	90,746,145
3	The Prince of Tides (Columbia)	6,033,617	1,456 4,144	2	40,055,779
4	Father of the Bride (Buena Vista)	5,779,516	1,647 3,509	3	51,306,189
5	Kuffs (Universal)	5,651,055	1,411 4,005	—	5,651,055
6	Beauty and the Beast (Buena Vista)	4,840,087	1,960 2,469	8	88,917,830
7	JFK (Warner Bros.)	4,722,417	1,183 3,992	3	37,987,458
8	The Last Boy Scout (Warner Bros.)	3,880,772	1,741 2,229	4	49,704,858
9	Grand Canyon (20th Century Fox)	3,410,127	364 9,368	2	3,733,208
10	Bugsy (TriStar)	3,181,365	1,253 2,539	4	30,187,827

FOR THE RECORD

Jim Weiss' name was misspelled in an entry in the Video People column in the Jan. 18 issue. Weiss rejoins Commtron Corp. from Major Video to cover the Northwest.

Billboard®

FOR WEEK ENDING JANUARY 25, 1992

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
★★ NO. 1 ★★						
1	1	9	FANTASIA	Walt Disney Home Video 1132	1940	24.99
2	2	17	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	1991	24.99
3	3	37	THE JUNGLE BOOK	Walt Disney Home Video 1122	1967	24.99
4	6	178	ROBIN HOOD♦	Walt Disney Home Video 228	1973	29.95
5	8	69	PETER PAN	Walt Disney Home Video 960	1953	24.99
6	10	189	AN AMERICAN TAIL ◊	Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
7	4	11	THE SIMPSONS CHRISTMAS SPECIAL	FoxVideo 1915	1989	9.98
8	15	7	ROCKY & BULLWINKLE: VOL. VIII	Buena Vista Home Video 1245	1991	12.99
9	12	7	ROCKY & BULLWINKLE: VOL. VII	Buena Vista Home Video 1244	1991	12.99
10	5	87	THE LITTLE MERMAID	Walt Disney Home Video 913	1989	26.99
11	14	174	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	7	30	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	1989	14.95
13	16	330	DUMBO♦	Walt Disney Home Video 24	1941	24.99
14	23	71	ALL DOGS GO TO HEAVEN ◊	MGM/UA Home Video M301868	1989	24.98
15	20	15	SIMPLY MAD ABOUT THE MOUSE	Buena Vista Home Video 1217	1991	19.99
16	NEW ▶		SEBASTIAN'S CARIBBEAN JAMBOREE	Walt Disney Home Video 1255	1991	12.99
17	11	37	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	1966	14.95
18	RE-ENTRY		THE SWORD IN THE STONE♦	Walt Disney Home Video 229	1963	24.99
19	9	20	A CHARLIE BROWN CHRISTMAS	Hi-Tops Video HT0059	1990	9.98
20	19	25	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	1988	19.99
21	24	111	THE LAND BEFORE TIME	Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
22	22	275	ALICE IN WONDERLAND♦	Walt Disney Home Video 36	1951	24.99
23	17	12	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	1989	14.95
24	18	119	BAMBI	Walt Disney Home Video 942	1942	26.99
25	21	132	PETE'S DRAGON♦	Walt Disney Home Video 10	1977	24.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

LASERDISC WARES MAKE STELLAR DEBUT AT CES

(Continued from page 56)

first being Pioneer's \$700-list CLD-M90, introduced last year.

The DV6000 includes a five-disc CD changer, and has time jog/shuttle play, auto CX noise reduction, on-screen display, edit, intro scan, multi-speed play, and a 43-key remote control. It will be available in March.

• Pioneer Laser Entertainment (PLE), Pioneer's karaoke and video jukebox arm, introduced a new top-of-the-line karaoke combiplayer, the CLK-V920. Available now at a list price of \$1,900, the self-contained unit includes a two-way speaker system, stereo amplifier, built-in cassette deck, and microphone holder. It plays laserdiscs, CDs, and karaoke discs.

Jake Ramirez, PLE assistant marketing manager, estimates that the value of PLE's karaoke hardware and software sold in 1991 exceeded \$25 million; he forecasts sales of \$57 million in 1992. PLE offers four other karaoke combiplayers besides the new CLK-V920.

• Zenasia, based in Carson, Calif., announced plans to market the Denon LA-2150K karaoke combiplayer this year, which will have the capacity to play CD+G discs.

WIDESCREEN GAINS

In software developments, LIVE Home Video's "Terminator 2: Judgment Day" shipped around 160,000 units on laserdisc, according to David Wallace, marketing manager for Pioneer LDCA, which distributed the LIVE title on disc.

"We anticipate it will become the biggest selling laserdisc title in the current time frame," he predicted.

The title will be available to retailers throughout 1992, as opposed to "Fantasia," which had a 50-day window and has sold some 225,000 total units on laserdisc (it is the current all-time champ). Wallace said that the 200,000-unit mark may be only a month or two away for "T2," as he noted the title is presently shipping at a rate of 10,000 units per week.

Widescreen and pan-scan versions of the "T2" disc are running neck-in-neck, "which shows that the market [for widescreen editions] is broadening out from movie buffs to a more general audience," added Wallace.

Wallace also estimated that Pioneer's 1991 software sales were up 122% over those of 1990, which in turn were 160% higher than those of 1989. He estimated that the industry as a whole sold around six million laserdiscs in 1990 and nine million units in 1991, and should sell roughly 13 million units in 1992.

He anticipated total hardware sales of 375,000 players this year. "It will be a real good year for people in laser. For our retailers, laser has been about the only bright thing happening," said Wallace.

Survey cards sent out by Pioneer with its "Star Trek Collector's Edition Gift Set" laserdisc boxed set have yielded some interesting results, he noted. Seven thousand units were sold of the five-movie, \$149.95 limited edition, and over half of the buyers have sent in survey cards, according to Wallace.

Of respondents, 45% said they buy 11-25 laserdiscs per year, and 20% purchase 26-50 discs annually. The average age of respondents is 35 and six percent are women. "A few years ago, less than 2% [of survey respondents] were women," noted Wallace.

"We're seeing more women get involved in the format." The "Star Trek" numbers are also notable in that men are typically much more interested in sci-fi movies.

Wallace also revealed that Pioneer has demonstrated an "Omniplayer" prototype in Japan, a non-functioning "concept box" that shows the firm's intention to manufacture a combiplayer that will handle not just laserdiscs and CDs, but also all CD-ROM, CD-I, and similar formats.

Wallace commented that Pioneer LDCA is not concerned about the advent of "multimedia" laser-read formats such as CD-I. "We were worried initially with the announcement of CD-I, that there would be some confusion [with laserdisc]. But it hasn't happened. In fact, there's been more support," he said.

MUSIC ACCOUNTS TAKE TO LASER

David Goodman, president and CEO of U.S. Laser Distributors, pointed to music stores as an area of great potential growth for the laserdisc format. He noted that his survey results have shown that 83% of the owners of laserdisc players also own a separate CD player.

"They virtually all are going to the stores that sell CDs," said Goodman. "If audio dealers wanted to, they could jump in and have an impact. Laser does not have a home yet; it's being tried out in a lot of places. Because it's a sell-through format, it fits easily into their [music] stores."

He cautioned that if music outlets don't embrace laserdisc, they risk "letting video rental stores jump in. It could become a rental business."

He pointed to Camelot as a chain that has done very well with the laserdisc format.

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	3	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
2	1	6	CITY SLICKERS	New Line Home Video Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
3	3	10	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
4	4	11	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
5	9	2	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-13
6	5	10	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
7	11	2	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
8	8	11	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
9	6	6	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
10	7	7	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
11	12	6	ONLY THE LONELY	FoxVideo 1877	John Candy Maureen O'Hara	1991	PG-13
12	10	8	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
13	14	10	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
14	16	6	TOY SOLDIERS	SVS/Triumph Columbia TriStar Home Video 70623-5	Louis Gossett Jr. Sean Astin	1991	R
15	13	7	HUDSON HAWK	TriStar Pictures Columbia TriStar Home Video 70593-5	Bruce Willis Danny Aiello	1991	R
16	15	4	PROBLEM CHILD 2	Universal City Studios MCA/Universal Home Video 81117	John Ritter Michael Oliver	1991	PG-13
17	21	3	DROP DEAD FRED	Live Home Video 68954	Phoebe Cates	1991	PG-13
18	17	20	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
19	18	20	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
20	20	11	CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	R
21	22	2	DELIRIOUS	MGM/UA Home Video 902243	John Candy Mariel Hemingway	1991	PG
22	39	2	DUTCH	FoxVideo 1929	Ed O'Neill JoBeth Williams	1991	PG-13
23	19	9	V.I. WARSZAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	R
24	23	3	STRAIGHT OUT OF BROOKLYN	HBO Video 90668	Lawrence Cliford, Jr.	1991	R
25	24	8	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
26	28	14	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
27	30	24	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
28	25	12	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
29	27	13	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R
30	NEW ▶		THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
31	31	11	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G
32	26	7	A RAGE IN HARLEM	HBO Video 90532	Forest Whitaker Danny Glover	1991	R
33	33	18	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
34	36	9	IMPROMPTU	Hemdale Home Video 7007	Judy Davis Hugh Grant	1991	PG-13
35	34	12	SWITCH	HBO Video 90550	Ellen Barkin Jimmy Smits	1991	R
36	38	15	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
37	37	10	STONE COLD	Stone Group Home Video Columbia TriStar Home Video 50723-5	Brian Bosworth	1991	R
38	29	13	ONE GOOD COP	Hollywood Pictures Hollywood Home Video 1212	Michael Keaton	1991	R
39	NEW ▶		COOL AS ICE	Universal City Studios MCA/Universal Home Video 81204	Vanilla Ice	1991	PG
40	32	17	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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SPOTLIGHT ON CANADA



Celine Dion



Rush



Cowboy Junkies



Crash Test Dummies



Colin James

Creating Locally,
Dealing Globally

**ECONOMIC REALITIES
HELP CANADA MOVE
FROM 'BACKYARD'
NEIGHBOR TO
INTERNATIONAL PLAYER
AS ARTISTS AND
REPERTOIRES BECOME
INCREASINGLY FREQUENT
FLYERS TO EUROPEAN
MARKETS**

BY LARRY LeBLANC

In 1991, Canada, became a country characterized by musicians standing in corners holding airline tickets and travel guide books. Twelve Canadian-based acts either toured or showcased in both the U.S. and Europe territories, another 14 performed in the U.S. alone, and an additional 21 separately played in Europe.

Among the high profile acts on the road were: Bryan Adams, who, dominating charts world-wide, completed a triumphant 38-date European tour while, selling three million copies of his A&M album "Wakin' Up The Neighbors." The Vancouver-based singer will be on the road throughout 1992; Francophone superstar Roch Voisine, who did 38-date SRO Euro-

(Continued on page C-3)



our
Strength
is our
Artists

Alias • Tom Cochrane • Stompin' Tom Connors
Burton Cummings • 13 Engines • Glass Tiger
David Gogo • The Grapes Of Wrath
The Leslie Spit Tree • Luba • Devon Martin
MCJ & Cool G • Frank Mills • National Velvet
One Free Fall • Rockhead • Skinny Puppy
Slik Toxik • Chrissy Steele



CAPITOL RECORDS - EMI OF CANADA





CANADA

(Continued from page C-1)

pean tour, and who in March 1991 was awarded a Diamond Record for selling a million "Helene" albums in France; The Dream Warriors on a 35-city European tour in support of their debut 4th & Broadway/Island album "And Now The Legacy Begins"; Rush, which has survived 17 years and has sold more than 30 million records, toured the U.S. in support "Roll The Bones," playing two sold-out shows in New York's Madison Square Garden; and Bruce Cockburn, who jumped through Europe on a 13-day promo drum-beating his 20th album, "Nothing But A Learning Light," before finishing up the year with a 27-date U.S. tour.

While the rest of the world rarely regards Canada a major repertoire source, a body of Canadian artists has an international success which seemed inconceivable a decade ago. This includes such Canadian English-speaking acts as Bryan Adams, Rush, Alannah Myles,



Anne Murray

Rita MacNeil, Bruce Cockburn, Cowboy Junkies, Crash Test Dummies, the Jeff Healey Band, Dream Warriors, k.d. Lang and The Reclines, Michelle Wright, Prairie Oyster, Dan Hill, Sara McLachlan, Raffi, Sharon, Lois and Bram, and francophones Robert Charlebois, Celine Dion, Roch Voisine, Carole Laure, Luc de Larocelliere, and Dian Tell.

In addition, such Canadian acts as Blue Rodeo, Mary Margaret O'Hara, Colin James, Lee Aaron, the Leslie Spit Treo, Spunkadelic, Glass Tiger, the Tragically Hip, the Infidels, and

the Northern Pikes continued to make gains outside the country in 1991.

By the figures, Canadian-based music artists bring back into Canada, from foreign territories, in excess of \$200 to \$250 million [Canadian] in total music-related revenue. This includes record sells, publishing, merchandising, concert receipts and performing rights revenue. Performing rights royalties alone, collection from outside of Canada, have jumped from \$2,780,885 in 1980 to \$7,017,324 in 1990. "This business is a tremendous export resource for the country," emphasizes Brian Robertson, president, Canadian Recording Industry Association (CRI).

Furthermore, a body of songwriters, recording engineers, managers, videomakers, lawyers and specialist indie record labels are shaping a new and more cohesive music business capable of reaching the global market. "We have an infrastructure here that is feeding international," says Paul Spurgeon, legal counsel for the Society of Composers, Authors, and Music Publishers of Canada (SOCAN). "We've got a viable on-going thing here that's not just America."

"You put together Anne Murray, Bryan Adams, the Jeff Healey Band, Rush, Alannah Myles, producers like Bruce Fairbairn, Bob Rock and Mike Fraser and all the others who are still living here, and it's a pretty substantial amount of revenue," says Al Mair, president of Attic Records, the largest indie label in Canada, and president of the Canadian Independent Record Producers Association (CIRA).

"Canadians have realized that the potential market in Europe today is as big as the United States and in some cases bigger," claims Stan Kulin, president of Warner Music Canada. "When you're looking to recoup costs because the royalty base price in Europe is so much higher, I'd rather sell 100,000 copies in Europe than the United States."

"Everytime you sign a domestic writer, you're thinking globally," says Jerry Renewych, president Warner/Chappell Music Canada. "You're thinking if the writer has enough potential to get his songs released in other territories. If their songs come out in other territories, it's an additional source of revenue for me."

"It's the only way to survive," says Frank Davies, president of TMP—The Music Publisher. "We cannot possibly rely on just Canada."
(Continued on page C-6)



Northern Pikes

TAKIN' CARE OF BUSINESS HERE AND "OVER THERE"

An Interview with Bryan Adams Manager Bruce Allen

BY LARRY LeBLANC

From Vancouver, British Columbia, isolated from the record industry mainstream, Bruce Allen has successfully launched three acts internationally: Bachman-Turner Overdrive in the 1970s, Loverboy (with Lou Blair) in the 1980s, and, currently, Bryan Adams.

As well as managing Adams, Allen represents two of the industry's top record producers, Bruce Fairbairn and Bob Rock. With Sam Feldman, Allen operates the S.L. Feldman & Associates booking agency, A & F Music, Allen-Feldman Holdings Ltd., and SLF & A Music Services for Film and Television. With few exceptions, industry figures here acknowledge that, without Allen breaking the mold of what a Canadian act could and could not do, and without his decision to stay in Vancouver rather than move to the U.S., things would be far different in Canadian music.

While Allen had managed local groups and booked a dozen clubs in and around Vancouver, his career skyrocketed in 1973 when he got a call from ex-Guess Who guitarist Randy Bachman, asking Allen to manage his country-rock band Brave Belt, which Warners had just dropped after two poor-selling albums. As Bachman-Turner Overdrive, the group developed a fervent following in North America and the rest of the world, selling some seven million albums between 1973 and 1979 with such hits as "Let It Ride," "Takin' Care Of Business," and "You Ain't Seen Nothin' Yet." Today, with Bryan Adams' single "(Everything I Do) I Do It For You" having topped charts in 16 countries and sales of Adams' "Wakin' Up The Neighbours" album hitting eight million (so far), Allen spends most days monitoring global interest for his client. Allen gives considerable credit for Adams' international popularity to ties with the London-based Leighton Pop Organisation agency and a web of European promoters that includes Denis Desmond, Marshall Arts, E.M.A. Telstar, Marek Leiberberg, Garance Productions, Good News, Barley Arts, Doctor Music, R & B Productions, Half Note Productions, Japan's Udo Arists and Australia's Michael Godinski. Here, he talks about working Adams, and the changed attitudes toward breaking acts internationally shared by an increasing number of music business professionals.

BRUCE ALLEN: I know that America (A&M) isn't thrilled we've gone over to Europe first with this album, but we wanted to show our commitment to Europe, and that's why we did it. Since we started working Bryan there, we've probably only dropped two promoters. We've stayed with the same guys we started with. They're part of our team.

BILLBOARD: How unlikely would it have been for a top North American act to tour foreign territories in the 70s, when you were working with BTO?

ALLEN: We did about six dates in England, Holland, Belgium and Germany in 1974. Randy wasn't positive about Europe, he viewed it as a holiday. We made a few bucks, but it was nothing in comparison to what we were making in the States, which colored my opinion of Europe. The goal was always to break the U.S., and nobody thought of breaking Europe. We sure didn't take advantage of it. In those days, International departments at American labels seemed like a third cousin in

the basement. Although you'd get international figures, there was never much credibility given to the international representative from the American parent. I never got the chance to sit down with international people to get the real story. We knew we sold some records internationally, but we didn't push it. We didn't pick up the phone.

BILLBOARD: Despite your earlier success with Loverboy in 1982, why did you not go back into Europe again until 1983 with Bryan?

ALLEN: There was a big push for Bryan to go there. I was still apprehensive. However, what I had learned from BTO was to make sure my American [agency] representation stopped at America. We're with ICM in the U.S., but in Europe I've always been represented by European agents. Carl Leighton Pope has been the most important guy for me.

BILLBOARD: Though Bryan toured Europe briefly as a solo in 1983, wasn't Tina Turner's "Private Dancer" tour in '85 really his breakthrough there?

ALLEN: Yes, and A&M was dead set against it. I thought it'd be a neat marketing angle. A&M U.S. was against it because they wanted Adams in America to break "Reckless" and rightly so. The English and European companies were against it because they believed that Tina was a cabaret act. They had set up Bryan as a rock artist and didn't believe Tina would draw an audience that would buy an Adams record. However, Tina became so big with "Private Dancer," and by doing the duet with her two thirds of the way through the show, Bryan got instant credibility and acceptance from her fans.

BILLBOARD: Unlike many North American-based artists, Bryan has had a loyal following in Japan. How did that come about?

ALLEN: The most important thing about Japan is press—books and magazines. You can't believe the number of interviews and photo sessions you

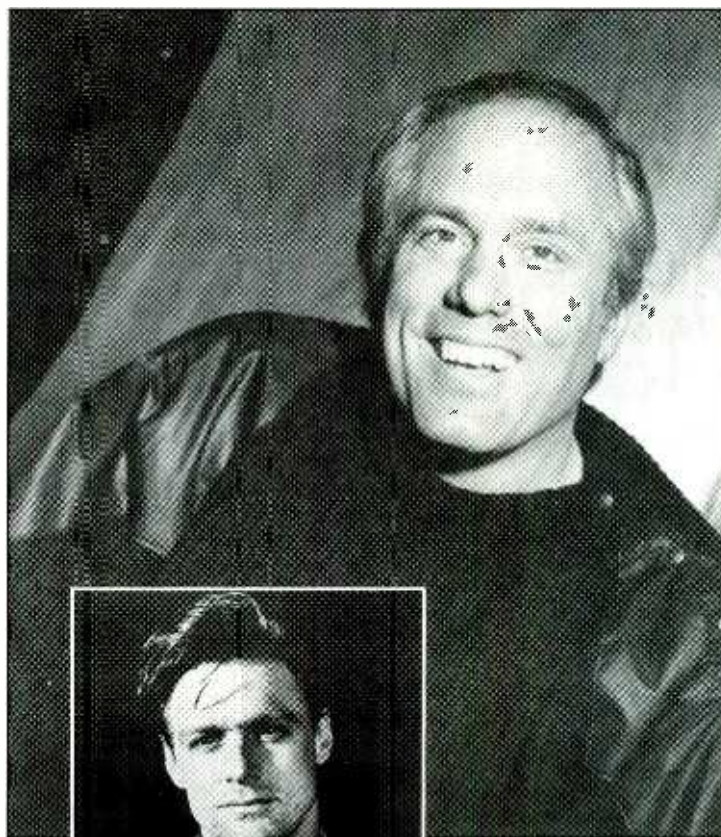
have to do to really break Japan. And you have to do it, it's critical. Europe's big on TV, but foreign groups don't get a lot of it in Japan. There's also a very big touring scene and a great merchandising market. We don't do sponsorship deals direct, but we drive Udo's price up high enough that he has to usually sponsor it out to pay for us.

BILLBOARD: What's Adams' stature now in Japan?

ALLEN: He's not perceived on a superstar level, though he's getting there. I'm not very happy with what's been happening with this album so far there. I believe it has a lot to do with the imminent end of Pony Canyon's relationship with A&M.

BILLBOARD: Why was Japan the sole territory to release Bryan's "Live Live Live" album in 1988?

ALLEN: The story's not often been told, but A&M in Canada, America and in Europe refused to put it out because the album out now was then just about to come out. When "Live Live Live" was released at Christmas in 1988, everybody thought they'd have "Wakin' Up The Neighbours" in April 1989, not 1991.





CANADIAN CONCERTS

BY NICK KREWEN AND LARRY LeBLANC

Although the recession hit Canadians hard in their wallets in 1991, concert promoters and agents in Canada managed to hold their own this year. The Canadian concert business has been hit by numerous problems, including the recession. Additional problems this past year include the new 7% federal goods-and-service (GST) tax which went into effect Jan. 1, 1990, a high tax system for performers, and a touring cycle with limited public demand. As audiences balked at paying top-dollar price for many shows in 1991, to sustain profitability, promoters canceled or cut back on shows and booking agencies developed stronger talent packages, and moved former concert headliners to smaller venues where they could sell out easier.

In 1991, despite staging over 300 events across Canada, with an estimated 2.4 million people shelling out between \$30 million and \$40 million (Canadian) to see its events, Toronto-based Concert Productions International, a division of BCL Entertainment Corporation, Canada's top promoter, produced "maybe 10-percent fewer shows" than it normally does. "It wasn't a banner year but it wasn't a disastrous year," says Arthur Fogel, president of CPI. "There were some acts who did great business, like Rod Stewart, Guns N' Roses, and Michael Bolton. However, Canada has become a lot less attractive than it used to be to promote concerts. Taxes are a major fact.



You're talking about 17% off the top versus an average of 5-6% in the U.S. Plus there's an additional 2% of the gross for SOCAN (Society of Composers, Authors and Music Publishers of Canada)."

"It has a lot to do with people aging, but there are also now alternate forms of entertainment," says Michael Cohl, president of BCL Entertainment. "The availability of so much music has gone beyond what the market requires. We're paying for too many boring shows, and for too many records that just didn't click. There's also not enough groups touring at the level of a Madonna or the Grateful Dead."

Bryan Adams is unquestionably Canada's single most successful pop export of the past decade, but BCL's force is equally as impressive. BCL, the initials standing for Ballard, Cohl and Labatt, is not only the big kid on the block in Canada, it is also one of the most successful concert promoters and merchandisers in the world. One of only a handful of promoters which can finance a tour out of pocket, BCL can internationally offer an act a complete tour package including concert production, sponsorship, and merchandising.

Producing the Rolling Stones' Steel Wheels tour in 1989 catapulted Michael Cohl into the top echelon of concert promotion. Cohl had operated Concert Productions International since 1973, and had coordinated North American rock tours of the Who and Pink Floyd. The Stones' coup was feasible because in 1987, Labatt's Entertainment, owned by Canada's biggest brewery, bought into Cohl's company for a reported \$25 million (Canadian). The partners formed BCL which has since grown into a diversified empire with offices in Toronto, Minneapolis and Columbia, South Carolina, with over 200 employees worldwide, and realizing annual revenues of over \$100 million (Canadian).

Today, BCL's key divisions are Concert Productions International which produces from 600 to 700 concert and theatrical events annually in North America, and The Brokum Group of Companies which has merchandising and licensing rights to over 200 acts. As well, BCL has interests in corporate sponsorship and broadcasting. Despite his company's multiple activities, Cohl envisions 1992 as a year of retrenchment for BCL. "I see it as a much better year than 1991," he says. "Our plans are to keep doing what we've been doing: do the major international tours,

and maintain our position as one of the two leading merchandisers in the business."

One immediate challenge for BCL this year includes finding a new corporate sponsor for CPI, because a 5-year agreement with Molson's Brewery ends on July 31. Ironically, despite BCL's tie-in with Labatt's, CPI has had a primary sponsorship deal with rival brewery Molson's which did not cover the Rolling Stones' tour that BCL had promoted. BCL is also tendering a proposal to provide a new multi-million dollar 15,000-30,000 seat outdoor amphitheater, as part of a complex to replace the aging Canadian National Exhibition (CNE) grandstand, which would become home for the grandstand shows as well as other pop concerts. "We would hope to have it open as early as the 1993 CNE (Canadian National Exhibition Fair)," says Cohl. "If we don't make that deadline, we would like it to open no later than the Spring of 1994."

Meanwhile "Rolling Stones--At the Max," the first feature-length movie produced in the 20-year-old giant-screen Imax format has, since its release in late October, been performing strongly at the box office in 15 theaters in North America and Europe. Produced by BCL and Toronto-based IMAX Corporation, the \$10 million (Canadian) feature is Canada's first major feature-length film made entirely by Canadian private enterprise.

In August 1990, when Molson's, Canada's biggest beer producer, formed an equal partnership with MCA Inc. to found MCA Concerts Canada, a direct challenge to CPI's dominance in the Canadian concert field was created. By presenting such acts as Robert Plant, New Kids On the Block, Sting and Don Henley, Poison, Tom Petty & the Heartbreakers and Luther Vandross, the company, headed by Jay Marciano, has made strides toward wresting away a slice of Canada's concert pie from CPI. By recently scoring the rights to Bryan Adams' current "Waking Up The Neighbours" national tour, MCA sent a further message it intends to usurp CPI's lock-grip on the Canadian concert scene. "We've gone from being a potential major player to becoming a major player," says Rob Bennett, MCA's Director of Entertainment. "Our activities will continue to grow this year."

Despite the downturn of the economy in 1991, Vancouver, British Columbia-based S.L. Feldman & Associates, and Toronto's The Agency, the two dominant players in Canada's booking industry, both enjoyed a profitable year. "All of us collectively had a good year but the business is changing," says Vinny Cinquemani, president of The Agency, which generated \$16-\$18 million (Canadian) worth of business in 1991. "A lot of people lost a lot of money last year. The biggest problem is a stale economy."

"Vancouver hasn't been hit by the recession as much as the rest of Canada and our business is up in a big, big way," says Sam Feldman, president of S.L. Feldman and Associates, a full-service musical and theatrical agency which grossed between \$20 and \$22 million (Canadian) in 1991. Both agency heads report increasingly more international work for their respective agencies. "We are getting more and more calls from Europe and Australia," says Cinquemani. "Obviously, American and British agents are concentrating more on Canada and we are booking more dates with them as well as doing more direct work. For example, we're booking Flies on Fire directly in Canada this month (Jan.). We're doing Nazareth direct again this year."

Feldman, who recently signed on as a manager of A Boy On A Dolphin from Sheffield, England, says, "We've had overtures from agents from overseas. Those alliances are just starting to be formed. We've also been doing business in the Orient with top 40 groups in dance clubs. In the last two years we've had groups in Japan, Hawaii, Alaska, and we're now starting to book more into America."

THE BROKUM GROUP: MERCHANDISING EVERYTHING FROM STONES AND SKYDOMES TO BLUE JAYS AND GREEK THEATERS

BY NICK KREWEN AND LARRY LeBLANC

Through its 1984 takeover of New Jersey-based Krimson Corp., BCL Entertainment became a major player in rock paraphernalia merchandising. Today, doing business under the banner of The Brokum Group Of Companies—which includes such affiliate companies as the U.S.'s FAME Inc. and Venue Vending in Canada—the firm is one of the most successful merchandisers in the world. Sales hit \$157.3 million (Canadian) in 1990.

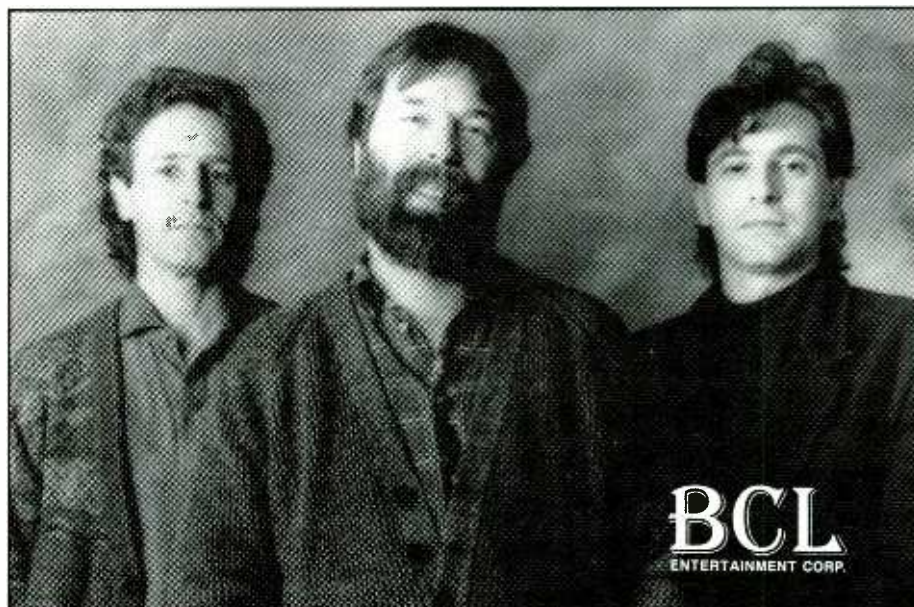
With offices in Toronto, New York, London and Tokyo, Brokum employs more than 150 people and handles the worldwide merchandising and licensing rights for more than 200 artists, including Michael Jackson, Metallica,

BROCKUM

the Rolling Stones, Grateful Dead, the Toronto Blue Jays, and such venues as Los Angeles' Greek Theater, St. Petersburg's Suncoast Dome, and the Toronto Skydome. In addition, Brokum is the major supplier of premium goods to Labatt's, Coca Cola, American Express, General Motors and MTV.

By being directly represented at over 5,000 events annually, as well as in several thousand retail outlets, Brokum products, its management believes, have a potential reach of some 40 million people. "We're capable of generating very large royalties," says CEO and president Norman Perry.

Despite citing strong merchandising performances in 1991 from such acts as Metallica, Guns 'N Roses and AC/DC, Perry declines to disclose Brokum sales figures for the year. "We had our share of disappointing tours, as did our competitors, but we're very happy with the overall results," he explains.



From left, Michael Cohl, President, BCL Entertainment, Norman Perry, CEO and President, The Brokum Group, Arthur Fogel, President, CPI

ANY WAY YOU CUT IT...

AM
&
M
P
CANADA

BRYAN ADAMS

TOO MANY COOKS

WEST END GIRLS

ONE TO ONE

DREAM WARRIORS

JANN ARDEN



IT STILL SOUNDS GOOD!



CANADA

(Continued from page C-3)

da. It's just such a small part of the business, in terms of making ends meet or breaking even.

THE CLASS OF '92: PLENTY OF PICKS TO CLICK

It's anticipated here that 1992 will be a breakthrough year internationally for several Canadian-based acts including Tom Cochrane, Dion Celine, the Holly Cole Trio, Loreena McKennitt, and Sara McLauchlan.

"With the success that we're having with Cochrane's 'Mad Mad World' album, the most logical area to move into next is the U.S., but we spent the last part of 1991 informing the rest of the world of our success and, in fact, planning for releases as a result," says Deane Cameron, president Capitol-EMI of Canada. "January is the American release date, the European territories are saying March. I'm convinced we'll get Billboard activity which will then kick in South East Asia."

Dion's English language 1990 album "Unison" sold one million units worldwide in such territories as France, Holland, Norway, Japan, Australia and the UK, and also yielded the No. 4 U.S. single "Where Does My Heart Beat." While a new English album is due early this year, the singer's francophone album "Dion Chante Palmondon" has sold 100,000 in Canada, and will be issued in France March 1.

McLauchlan's Nettwerk album "Solace," which has sold 70,000 units to date in Canada, will be released in 30 territories via BMG. "It's Arista's January/February priority in the U.S.," says Terry McBride, president of Nettwerk Productions. "A lot of territories are coming out in March. Japan came early because Sara in Japan is worth sales and she went over and did three sold-out nights in Tokyo."

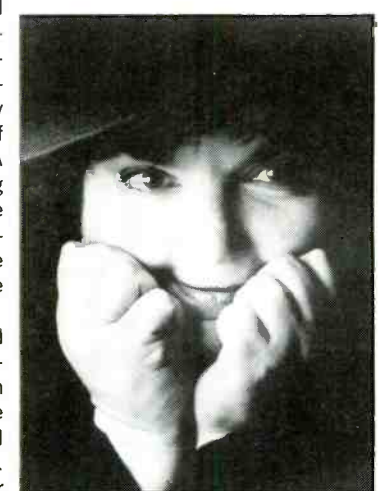
Warner's Kulin is thrilled with the international response give to Loreen McKennitt's album "The Visit," which has sold 80,000 copies in Canada. "It's being released all over Europe with genuine enthusiasm, and that exists in the U.S. too. We're totally excited about it as are our friends in Japan, Australia, New Zealand and Europe."

Tom Berry, president of indie Alert Records, figures that releasing the Holly Coles Trio's album "Blame It On My Youth" in January in the U.S., UK, Germany and France on Bluenote/Manhattan, several months after the Canadian release, gives the record a tactical advantage. "I've got the best set-up record internationally of any I've ever worked," says Berry, who also manages the act. "The record company has had the chance to get to know us and we've been able to showcase the Trio for the CEMA organization."

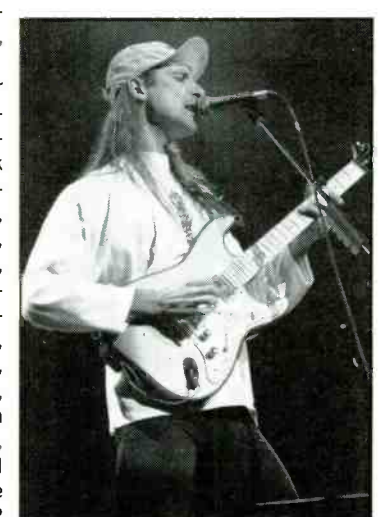
Meanwhile, within Canada, a substantial number of Canadian artists are enjoying widespread success (or profile), including francophones Marjo, Michel Rivard, Daniel Lavoie, and Mitsou; and such English acts as Kim Mitchell, Bootsauce, World On Edge, Sue Medley, George Fox, West End Girls, Alanis, Grapes Of Wrath, Rik Emmet, Maestro French-Wes, Simply Majestic, Sass Jordan, Meryn Cadell, John James, Art Bergmann, Sons Of Freedom, and Spirit Of The West.

There's also hope for such recently-signed newcomers as Slik Toxic, Gregory Hoskins and the Stick People, Glen Stace, 13 Engines, Odds, Big House, Too Many Cooks, Lava Hay, Chrissy Steele, Love & Sas, Lorraine Scott, Lisa Loughheed, Rheostatics, Cassandra Vaski, Skydiggers, Young Saints, The Odds, Circle C, Stephen Fearing, Joel Feeny & Western Front, Wild T and the Spirit, Sven Gali, Jan Arden, and David GoGo. As well, there is also considerable A&R excitement here over the as-yet-unsigned Eye Mother Earth, Von Groove (both slated to announce U.S. deals soon), Big Faith, and Amanda Marshall.

"Record company A&R men today are not necessarily looking for radio support with new acts," says Warner/Chappell's Jerry



Rita MacNeil



Kim Mitchell



THE HEROES BEHIND THE HITS

SOCAN, CANADA'S PERFORMING RIGHT SOCIETY, SALUTES ITS SONGWRITER MEMBERS WHOSE HIT SONGS AND STELLAR PRODUCTION CAPABILITIES HAVE BROUGHT THEM INTERNATIONAL SUCCESS. HERE ARE A FEW EXAMPLES OF THE WRITER HEROES BEHIND THE HITS:

JOHN CAPEK • MARC JORDAN
WRITERS • RHYTHM OF MY HEART • ROD STEWART

LEONARD COHEN
WRITER • BIRD ON A WIRE • THE NEVILLE BROTHERS • JENNIFER WARNES

SHIRLEY EIKHARD
WRITER • SOMETHING TO TALK ABOUT • BONNIE RAITT

BOB EZRIN
PRODUCER • HEY STOOPID • ALICE COOPER

BRUCE FAIRBAIRN
PRODUCER • PUMP • AEROSMITH

RITA MACNEIL
WRITER • FLYING ON YOUR OWN • RITA MACNEIL & ANNE MURRAY

GERALD O'BRIEN • DAVE TYSON
CO-WRITERS • DON'T HOLD BACK YOUR LOVE • HALL & OATES

BRAD ROBERTS
WRITER • SUPERMAN SONG • CRASH TEST DUMMIES

BOB ROCK
PRODUCER • ENTER SANDMAN • METALLICA

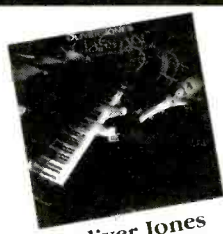
DAVE TYSON • CHRISTOPHER WARD
WRITERS • BLACK VELVET • ALANNAH MYLES

ROCH VOISINE
WRITER • DARLIN' • ROCH VOISINE

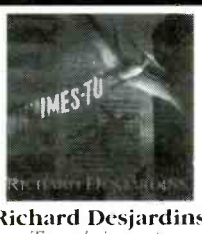


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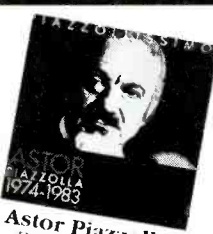
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Renewych. "They're seeking artists who either have a cult following or who put on a great stage show. Look at the Loreena McKennitt record. There's no video, very little radio, but she's doing phenomenally."

"Look at how many of these bands are cool," exclaims Jeff Rogers, manager of Crash Test Dummies and Pursuit Of Happiness. "You can go anywhere in the world with those bands and have an audience. As small a territory as Canada is, it's totally unique. U.S. A&R guys should look at Canada the way they look at Seattle now. There's such a talent pool to draw from here."

"With Loreena McKennitt and Holly Cole selling without radio airplay, there's something going on," notes Paul Burger, president of Sony Music Canada. "Some of the unsigned acts I've recently listened to are not specifically targeted to what is happening at radio today. Groups like the Barenaked Ladies, Wild Strawberries and Sara Craig are all very interesting, but none are a shoo-in at radio."

"In order to recoup, you have to go international," says Nettwerk's McBride. "Unless you sell 300,000 units, which happens to only one out of every 40 Canadian releases, you need an international marketplace. As such, you sign for musicality, not for what will work inside the Canadian marketplace."

VOCAL CANADIANS AND DEAF AMERICANS: PUMPING UP THE VOLUME ON AN AGE-OLD JAM

Largely based in Toronto, Montreal and Vancouver, the Canadian recording industry is a \$400 million business with net revenue (to November) up nine percent and net shipments down by four percent from 1990 figures. It is an industry characterized by a high level of foreign ownership control and vertical integration. The dominant position of foreign-controlled companies in Canada is based primarily on their access to imported foreign master tapes from which they manufacture CDs or pre-recorded tapes for sale in the Canadian market. Roughly 90% of all the retail Canadian record and pre-recorded tape and CD sales are from elsewhere.

The high level of foreign ownership and control, and the commercial effectiveness of U.S. spillover in radio, television and periodicals, have been traditionally deemed as being major obstacles to expanding the base for Canadian artists. Multi-national companies, which could rely on international artists to reach Canadian audiences, were less inclined to spend vast sums on record artists separately through their Canadian subsidiaries.

Yet, while there were certainly multi-nationals who viewed their activities in Canada as part of an integrated North America marketing plan, there have been others hell-bent on cracking open the U.S.—Canada border. Those sentiments, combined with escalating recording and tour costs, resulted in the necessity of U.S. releases, which produced numerous breakthroughs in 1982 (Rush, Loverboy, Bryan Adams, Red Rider, Prism, Aldo Nova, Saga, April Wine, Triumph, Eddie Schwartz, Chilliwack), and 1985 (Bryan Adams, Rush, Loverboy, Corey Hart, Gino Vanelli). Although this activity led to a stronger base back home, resulting in domestic success for such acts Platinum Blonde, Gowan, Parachute Club, Luba, Helix, Honeymoon Suite, Kim Mitchell, Strange Advance, Headpins, the Payola\$ and Jane Siberry, the last decade has been dominated by a great number of Canadian records achieving

(Continued on page C-10)

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DESPITE DOWNTURNS AND DISMISSALS, DANCE MUSIC'S BEAT GOES ON

BY DANIEL CAUDEIRON

In 1991, few areas of the Canadian music business—dance music (including dance-pop, hip hop, R&B, indie club, alternative and World Beat styles—were immune from the recessionary slump. Club-land endured closures, cancellations, audience slippage and DJ dismissals. Those factors, allied so closely with mainstream problems like retail shrinkage, A&R disinterest, limited Top 40 access and the termination of domestically produced vinyl by Cinram Ltd., dealt tough body blows to the nation's dance community.

Yet, all activity indicators suggest that 1991 was "a passable-to-good year" for Canadian dance artists, and that 1992 is being viewed with anticipation by most club music acts, entrepreneurs and producers.

"When you are the low man on the totem pole, you've got a shorter way to fall," comments Anthony Bond, mastermind of Capitol's Simply Majestic, a hip house complex, echoing the perspective of his peers who believe that a "lean and mean" stance in the face of 91's setbacks and cutbacks cushioned the dance-music world from the brunt of the disastrous downturn that beset the mainstream pop and rock fields.

FUJAHTIVES AND FLYING BULGARS

The evidence is clear and surprising: independent labels released 80 12-inch titles over the past year, and, despite the gloomy fore-

casts, more dance, urban, rap and Worldbeat albums were released by Canadians during 1991 than in any single year since the dizzy disco heights of 1979-80. Formulaic dance-pop led the way with the Platinum-plus successes of radio favorites Alanis (MCA) and West End Girls (A&M). High-quality urban-accented product arrived from Lorraine Scott (Cold Front), Debbie Johnson (Aquarius), Love & Sas (BMG), Alma Faye Brooks (BGM), Spunkadelic (SBK), and Johnny Usry (SCP).

On the intense NRG/Disco tip, Montreal contributed releases by Mitsou (Isba), Collage (Isba), and Boy Girl (BGM). Hype technogroove and hip house were dispensed by Simply Majestic (Capitol), the Blast/Justin Entertainment roster made up of Index, Rhythm Workshop and How II House, as well as the radio-friendly Ontario production team led by Tzvi Erez and Kinck Petersen (NBH Records). Afro-Caribbean music was well represented by soca from 1991 Juno Award winner Jayson, and reggae from Organs, Syren, Fujahtive and Willie Williams. World Beat entries included a Billy Bryans-produced multi-artist set from Attic, the Inuit duo Kashtin (Group Concept Musique), along with Anoosh, Daniel Janke and The Flying Bulgar Klezmer Band. On the aggressive dance-rock edge, pickings were slim but vibrant in the shape of acclaimed Quebec band Bootsauce (Polygram) and Toronto's "industrial" group D.H.I. (Fringe).

Hip hop, despite national press predictions of an early demise and CHR neglect, made the most spectacular gains, with a strong slate of releases by Kish (A&M), Michie Mee & L.A. Luv (First Priority/Warner), RazorBlayd (Blast), Attic's hardcore "Cold Front Rap Front," and a sophomore set from the pioneering rapper Maestro Fresh-Wes, plus Dream Warriors (Island/A&M).

PAPER TRAILS AND BLACK TIES

Signed by the 4th & Broadway label, Dream Warriors, the Scarborough, Ontario, duo became Canadian rap standard-bearers to the world, racking up chart hits and leaving a paper trail of trendy press coverage across Britain and Europe. Their debut album "And Now The Legacy Begins", along with Maestro's "The Black Tie Affair," topped 60,000 units domestically. Their success permitted manager/minder Ivan Berry to announce the 1992 first-quarter launch of a dance/hip hop custom label, Boombastic Music, via A&M. Premiere (spring) releases will include Ottawa rap trio Organized Rhyme and R&B vocalist Rupert Gayle.

On the mainstream-label level, we can expect the downgrading of rap in 1992 in favor of selectively tailored creations for conservative radio promotion. Even so, Capitol projects a second album for Halifax outfit MC J & Cool G, and the debut of eclectic reggae/jazz rapper Devon. While BMG, Aquarius and Cold Front dig deep-
(Continued on page C-12)



From left: Kish, West End Girls, B. Kool, Alanis, Anthony Bond, Love & SAS, and Bootsauce

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THE TRAGICALLY HIP
TRIUMPH
TROOPER
DAVID WILCOX
WILD "T" AND
THE SPIRIT
MICHELLE WRIGHT
YOUNG SAINTS
ZAPPACOSTA

SPOTLIGHT

CANADA

(Continued from page C-7)

substantial domestic airplay but being both shut out internationally and not selling enough records for labels to recoup costs.

Off and on for years, Canadian affiliates of multi-nationals, despite having the power to develop their own acts and their own territory strategies, have faced bruising brawls with their American counterparts in trying to sell master of Canadian acts.

Success within the Canadian music marketplace alone today, particularly with the costs of tour support and video-making, represents red stains on the balance sheets. The vast majority of artists, including 10 who took home Juno Awards in 1991, are indebted to FACTOR and MusicAction, the government/broadcaster-funded loan organizations that allow numerous artists and chronically underfunded small Canadian indies the chance to get their recordings released.

While there is a greater emphasis today in spreading success territory by territory, the first goal for Canadian-based labels, after establishing an act or record in Canada, continues to be to seek early U.S. acceptance. Canadian industry figures underline that foreign territories look for U.S. success before they'll react to product, and Canadian success alone is not a motivator. If the U.S. affiliate passes or a label fumbles an album there, the fall-back (and long-shot) strategy is to seek success in foreign territories.

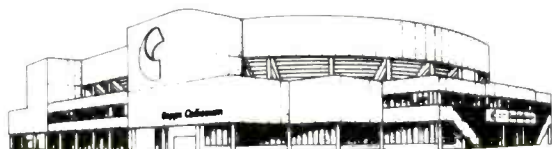
"Countries outside of America expect you to be successful in the States," says Bernie Finkelstein, president of True North Records and Bruce Cockburn's long-time manager. "They see Canada and the U.S. as being pretty much the same, if you can't show them you did something in the States, how do you get them to give you the time?"

"If you're not on Billboard, they don't want to know about you in the rest of the world," says Doug Chappell, president Virgin Records Canada. "Canadian success stories, to them, are a dime a dozen."

"The problem is the same with English companies, except they get a lot more credibility when they do have a success domestically," says Gerry Lacoursiere, chairman PolyGram Group Canada. "When they have a No. 1 record, it means more [elsewhere] than a No. 1 record in Canada. Starting with the British Invasion in the '60s, the UK has had a lot of artists who have been very successful in the U.S. There's always a cluster of UK acts that are happening in the States. Canadian acts have happened, but never as a cluster of

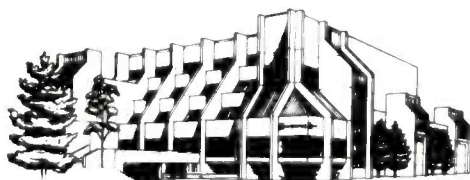
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DANCE

(Continued from page C-8)

er into their current albums by Love & Sas, Debbie Johnson and Lorraine Scott, Warner Music Canada will join the diva fray with the launch of Lisa Lougheed, a funk-pop singer produced by Tazz-dab. Blast Records continues its focus on artist development with three fresh acts: Danny Rubino, Prophecy and First Power. Montreal independent label Monogram, led by veteran Tony Green, will release a new album by Freddie James and introduce female foursome Foreplay with Sony Music Canada handling distribution. Other Indies gearing up for serious business in 1991 include Somersault (Courtney Irie & Double Rock, K Pompay, and Junior Stevie), Rammit Records (Nina K, Oscar Charles and S.E. Jam), and Midland Music (started by ex-Index member Lennox Grant to handle house music by Dionne, Jillian Mendez and Ten Ten).

The new year will also see a direct push into the club market by Quality Special products with a new label (Hype), which will include

domestic techno tracks in its compilation packages.

DJ'S IN THE HOUSE

During the past year, without any albums or videos, five Canadian independent boutique labels run by DJs-turned-producers released a score of house-rocking tracks that garnered solid UK/European street hype and club respect. Strobe Records (run by Ron Allen and Hayden Andre), Hi-Bias (Nick Fiorucci and Michael Ova), Plus 8 (John Acquaviva), Bassic (Robby Demiakian), and On The Move (Carlos Clarke and Matthew Best) all parlayed stylish techno, house and garage cuts into bonafide underground hits via reviews in Billboard, Dance Music Report, hip dance pool tipsheets and UK music papers that started a huge import buzz across North America. In 1992, as they explore world markets and major label attention, the boutiques expect to edge closer to commercial crossover with prospective stars Helen Sharpe, Oval Emotion, F.U.S.E., David Gordon and Lifetime, respectively.

Without losing their underground status, this new wave of Canadian club creators is expected to lead the 1991 assault of international dance floors in search of fortune, fame and acclaim.

IT TOOK TWO:
DION AND VOISINE
SUCCESSSES SPUR MORE
EURO-QUEBEC LINKAGE

BY BRENDAN KELLY

MONTREAL, Quebec—The recent international successes of Celine Dion (a Top Ten record in the U.S.) and Roch Voisine (major stardom in Europe) have shaken up the music industry here, and the two artists' chart triumphs have sparked a renewed interest in attempting to break local acts outside French Canada.

"Now they listen to us," says Andre Di Cesare, Voisine's producer and head of Disques Star, the singer's Quebec label. "Europe is definitely more open to Quebec product. At least you can get the radio stations to listen to it, which is a change from a few years ago."

Voisine's latest album, "Double," has sold 800,000 copies worldwide, and his "Helene" album is closing in on the two million mark, two good reasons for Quebec labels to think seriously about capitalizing on the new European interest.

Audiogram - the most important label in Quebec - is currently working in partnership with the French record company FNAC Music to try to launch some of their acts in Europe. FNAC, which owns a major chain of retail stores in France and Belgium, has already released albums by Montreal singer-actress Carole Laure and rocker Jean Leloup.



Celine Dion

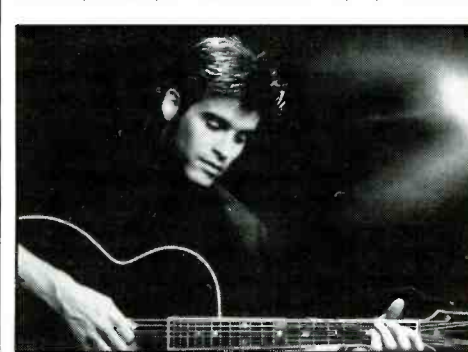
"Europe is discovering Quebec again," says Audiogram promotion director Richard Pelletier. "They're curious about our product."

Montreal singer-writer Luc de Larochelliere is the first Quebecer to crack the Top 20 sales charts in France since Voisine, and the success of his Cash City single last fall was an important achievement for Trafic, his Montreal label.

"It's the tune that did the job," explains Pierre Dumont, de Larochelliere's manager. "They really don't care that it's Quebecois. The radio stations aren't more interested just because you're from Quebec."

Trafic, whose roster also includes Manitoba-born pop star Daniel Lavoie, inked an agreement last year with Trema Records, one of the most important independents in France, and Trema was a key player in breaking de Larochelliere in Europe.

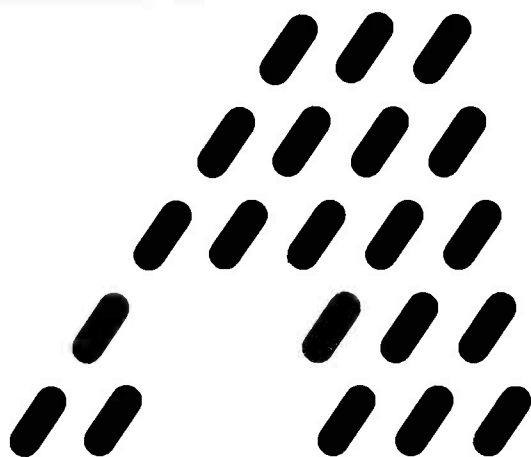
Over the past few years, other French companies have also begun to take a more active interest in the Quebec marketplace. Virgin France now markets and distributes its French product in Canada using a local independent rather than Virgin Canada. The French label signed a two-year deal with Montreal-based Productions Pierre Tremblay/Disques Double last October,



Roch Voisine

and Tremblay's outfit now handles all but two of the French acts on the Virgin roster. This agreement was hailed as a victory for the thriving independent scene in Quebec, and confirmed that the European labels are hungry for a slice of the action here.

"They are more interested because this is like gravy for them," says Tremblay. "There's no expenses. The records are ready. So the money I send them is pure profit." More cause for optimism: BMG has now set up an independently run local company to work their French product, and it is rumored that other multinationals may follow suit.

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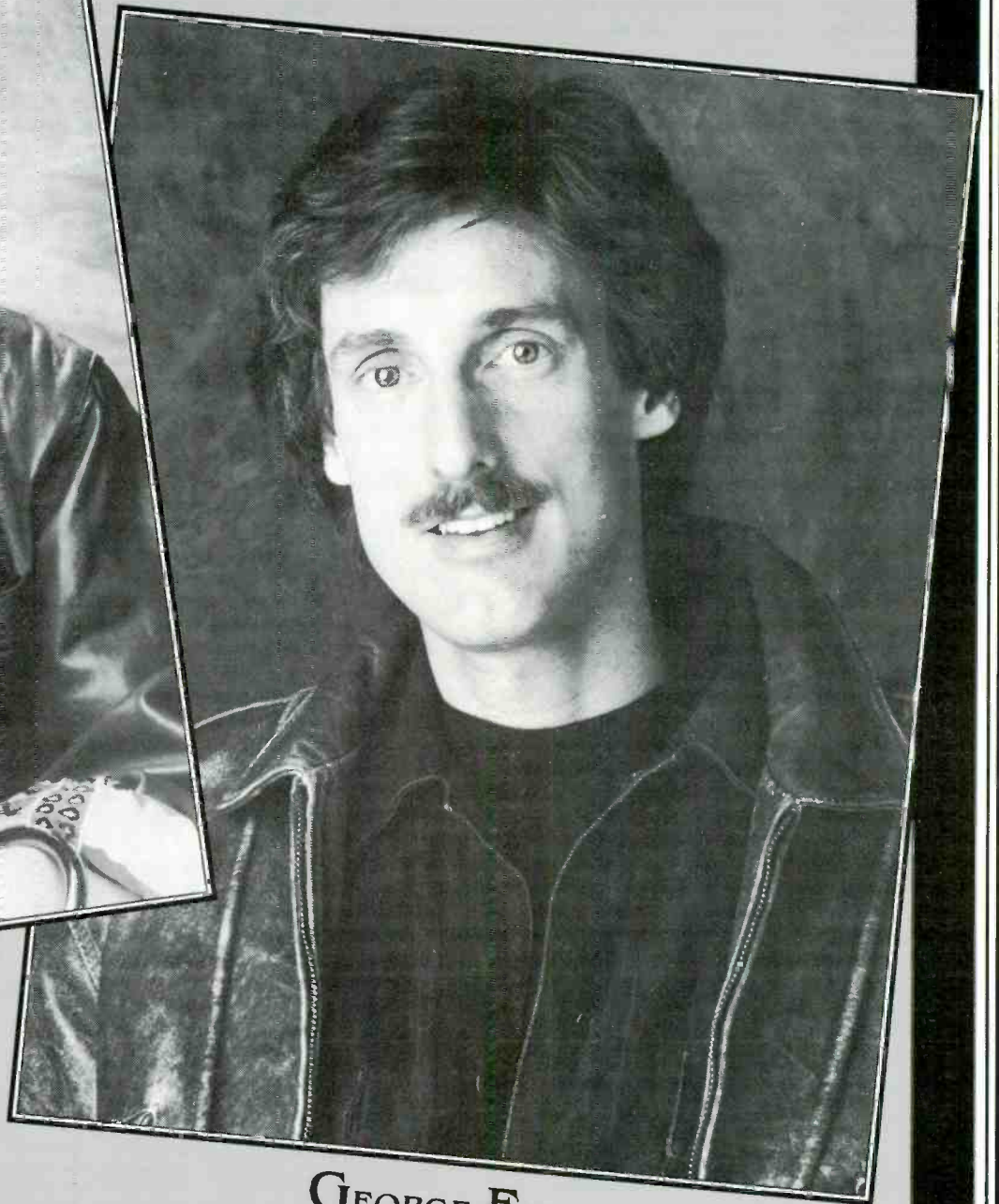


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The Independents

SMALL LABELS GET BUSY WITH TAXPAYER FUNDING AND BARENAKED LADIES

BY JEFF BATEMAN

The Hooters did it in Philadelphia, Poison in Los Angeles. Now Toronto-based Barenaked Ladies have become a regional phenomenon without the benefit of major-label promotion and distribution.

A five-piece that mixes Prince, Loverboy and Public Enemy covers with "acoustic hip-hop" originals, Barenaked Ladies fills thousand-seaters in Toronto and have sold 20,000 copies of a crudely packaged five-song demo, the first such white-label tape to crack *The Record's* national retail trade chart. The band's rendition of Bruce Cockburn's "Lovers In A Dangerous Time," included on a Cockburn tribute album released by Toronto indie Intrepid Records, became a top album rock track last December.

"GO OUTSIDE THE SYSTEM, AND DON'T TAKE 'NO' FOR AN ANSWER"

Like Celtic harpist Loreena McKennitt, whose albums are released on her own Warner Music-distributed Quinlan Road label, Barenaked Ladies are in no rush to quickly sign to a major label. "Our goal was to establish ourselves as a viable commodity in the marketplace before we were signed," says manager Nigel Best. "I think we've proven what can be done when, first, you go outside the system, and second, when you refuse to take 'no' for an answer."

Such confidence is catching in the Canadian independent sector despite a deepening recession and the high-profile failures in recent years of Toronto's Risque Disque and the downsizing of that city's Duke Street Records. Also markedly quiet of late is Justin Entertainment, which in 1990 was one of the more prolific Canadian independents in terms of total releases.

The optimism seems based in part on the \$5-million a year distributed to Canadian-owned companies by the Foundation to Assist Canadian Talent on Records (FACTOR). Funded by taxpayers and private broadcasters, FACTOR underwrites a number of projects by such long-established independents as the Attic Music

Group, Stony Plain Records, and Nettwerk Productions.

SMALL-SCALE NEWCOMERS

More encouraging still is the promising start made this past year by a slew of small-scale labels, many of which also rely on FACTOR monies. The newcomers include A&M-distributed Johnny Jet Records, whose first signing, the West End Girls, reached #1 on the domestic singles chart last summer; Polygram Canada's Moose

by former Loverboy member Scott Smith.

Meanwhile, Bernie Finkelstein, Bruce Cockburn's longtime manager, has revived True North Records in Toronto after five years of relative dormancy, with albums by singer-songwriters Stephen Fearing and Gregory Hoskins and the Stick People. Likewise, k.d. lang manager Larry Wanagas has reactivated Bumstead Records, which is now home to heartland rocker Glen Stace.

Certainly one of the most resourceful Canadian independents today is Toronto's Intrepid Records. With private financing and a distribution arrangement with Capitol-EMI of Canada, Intrepid has released critically acclaimed debuts from Rheostatics, The Bookroom, Meryn Cadell (now signed to Sire/Reprise outside Canada), Cottage Industry, and Stranger Than Fiction.

SURFING IN THE SHADOWS

"Intrepid has developed as a diversified music group for the simple reason that you can't survive in Canada based strictly on sales and airplay," explains Stuart Raven-Hill, Intrepid president. "Neither the infrastructure nor the market is here, particularly for alternative music. We're trying to develop that structure, but getting international licensing deals is absolutely crucial for the survival of Intrepid or any Canadian-owned label."

Two modern-rock distributors, Montreal-based Cargo Records and Toronto's Fringe Product, provide an irregular flow of Canadian releases to college radio. Fringe recently issued the debut of Toronto's Kurt Swinghammer, while Cargo has shipped "Dim the Lights, Chill the Ham," a second full-length album from surf-twang instrumental band Shadowy Men On A Shadowy Planet.

Finally, despite the success of Prairie Oyster with BMG and Michelle Wright with Arista, the domestic country music scene remains largely driven by independents. The largest of these, Brian Ferriman's Savannah Music Group, has opened a Nashville office to cement American interest in such label acts as Gary Fjellgaard, Anita Perras, and the Good Brothers.



Barenaked Ladies

Records, which champions homegrown roots music; BMG-distributed Latent Recordings, headed up by Michael Timmins of the Cowboy Junkies; Ivan Berry's rap label Boombastic Music Inc. (newly signed on with A&M); and Modern Records Canada, a division of Paul Fishkin's Atlantic-financed label staffed in Vancouver



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CANADA

(Continued from page C-10)

sustaining acts."

"If they [the American affiliates] just don't fall in love with it from the beginning, they'll usually want to watch what happens here," says Bob Jamieson, president BMG Music Canada. "Yet, with Crash Test Dummies, the U.S. got on the record ['The Ghosts That Haunt Me'] early and there was interest expressed out of the other markets in Europe. Now, Europe and Australia are beginning to work the record and, if they get it away in the new year, it's conceivable they could go back at it in the U.S. The album has sold 285,000 units in Canada to date.

TIGERS IN THE RIM

"When you work with Canadian country artists you need to have the U.S. involved early on. You've got to get a guaranteed release and their support. If you're just dealing in Canada, you're dead meat. There's no question that Prairie Oyster and Michelle have benefitted from having U.S. support."

After Virgin in the U.S. and U.K. declined the Northern Pikes' album "Snow In June," which was released here in May, 1990 and has since sold 200,000 units, Virgin Canada's head Doug Chappell spent a year knocking down doors at U.S. labels looking for a release before finding the Scotti Brothers label. The group's "She Ain't Pretty" broke onto Billboard's Hot 100 chart last January.

To increase world-wide awareness of Canadian artists with other affiliates, many of the multi-national labels here have developed or strengthened international departments.

In mid-December it was announced that Sony Music Canada, with an artist roster including Celine Dion, Kathleen, Barney Bentall, Fifty Four-40, Gowan, Mae Moore, Kevin Jordan and Francis Martin, will now report direct to Robert D. Summer, president, Sony Music International. "Previously, we were almost an independent," notes Paul Burger, "and, unfortunately, for the past decade, Canada was asleep within the CBS Records' constellation, Loverboy being the last significant act to come out of here for the company. With the success with Celine [Dion], not only has the company realized that it's possible to find talent in Canada, but we can have success with it on a global scale. Canadian repertoire has now been elevated to the same stature as UK-emanating repertoire and Australian repertoire. I'm convinced we'll never have as difficult struggle as we did with Celine."

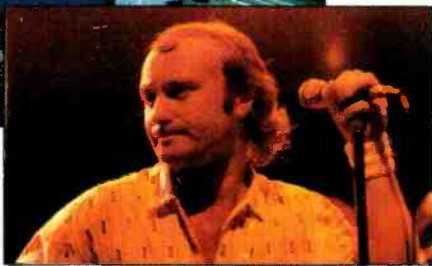
Since September 1991, Capitol Records-EMI Canada has become a participant in the multi-national's quarterly Communications Meetings consisting of EMI's predominately English-speaking five regional sectors. "We tended to be mostly represented by the U.S. previously," notes Deane Cameron. "We've been officially recognized within the EMI system as a repertoire owner/source of repertoire. Living proof of our new independent status is that, even without a U.S. release, we were able to secure a release of Glass Tiger's album in Scandinavia, continental Europe, U.K. and Australia, and the Pacific Rim. We had a Top 30 single in Britain and a top 40 single in Germany."

Such recognition may offer the most conclusive evidence yet of Canada's entry into serious international music-making. Expect to see lots more artists logging many more miles in search of their markets, and enjoying the rewards of their efforts.

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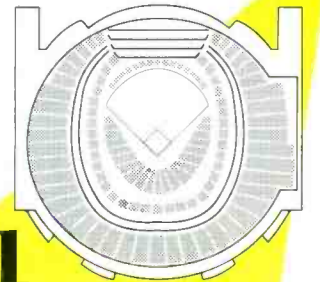


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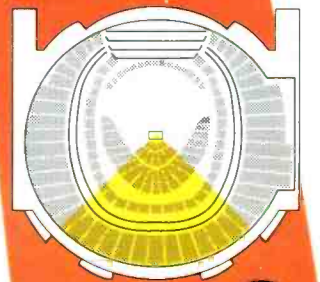
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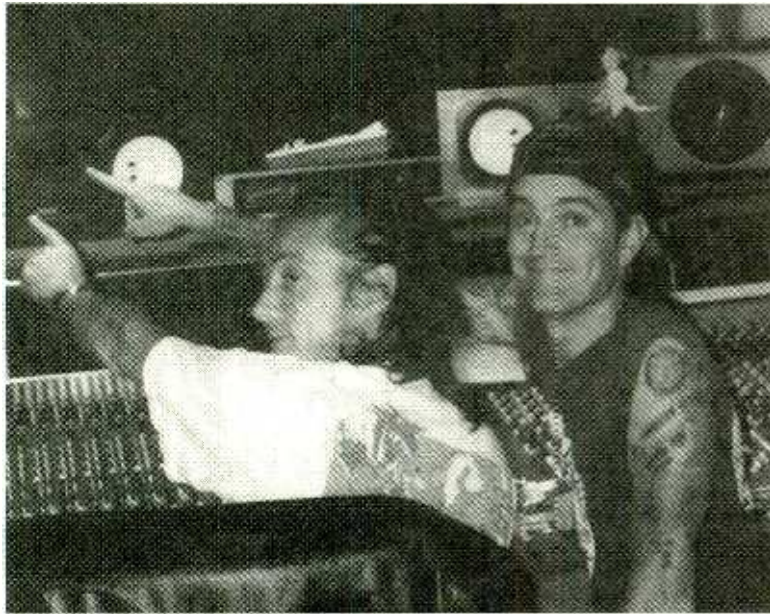
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Lovehogs. Anthrax producer Mark Dodson and Motley Crue's Tommy Lee point out their favorite pinup at Devonshire's Studio 1, where they are co-producing tracks for the Electric Lovehogs' debut album on PolyGram. The album was tracked and mixed at three of Devonshire's Neve-equipped rooms in North Hollywood, Calif.

Music Vets 'Cut' Out Nashville Niche New Studio Geared To Give Local Acts A Break

■ BY SUSAN NUNZIATA

NEW YORK—Four musical veterans have opened A Cut Above in Nashville, one of the first major, 24-track recording studios that is predominantly black-owned.

Producer Sanchez Harley, musician/band leader Jimmy Church, writer/producer Lloyd Barry, and studio manager/chief engineer Dan Wilburn teamed to open the facility, which is set up in a house. In addition to catering to Nashville's strong country music scene, the facility will handle all types of music, including gospel, R&B, pop, rock, and contemporary, according to Wilburn.

Harley has been busy mixing a variety of projects, including a new album for Benson recording artist Albertina Walker, and pre-production work for Russ Taff,

who appears as a guest vocalist on O'landa Draper's new Word Records album.

The facility is equipped with a Studer A827 24-track analog recorder, Harrison 2824 console, API preamps, Lexicon and Yamaha outboard gear, and a selection of microphones, including a Steven Paul modified Neumann U-87. A variety of MIDI and keyboard gear is also available.

Tannoy nearfield monitors and B&W main monitors are used in the control room, with Tannoy LGMs in the studio. Macintosh power amps are also used.

In addition, the studio houses a Roland A 80 keyboard with a Performance Plus piano module, which is "the closest thing we could get to a grand without setting a grand in here," says Wilburn.

The facility is geared toward mixing, overdubs, and tracking, but its philosophy is one of giving opportunities to area musicians, according to Wilburn.

One of the few facilities that is 75% black-owned, A Cut Above is geared toward giving local players a break. "There's a lot of guys around town that play a lot and they need a break in Nashville," says Wilburn. "We're trying to write songs and give them a place to work where they don't have to fight for respect. Everybody's down and relaxed here. We're not trying to prove anything."

Wilburn and other area sources note there is a strong black music scene in Nashville, spurred primarily by growth in gospel. Yet many of the city's black musicians and producers are having trouble gaining exposure.

"We're just trying to book out enough time to stay afloat and get our gear really snug and to be able to come out with custom projects, get enough that we can shop, and it won't cost us an arm and a leg," says Wilburn. "That's what we've been faced with, and that's what we're trying to do, help out people who don't have a full-scale budget."

The studio's four owners also make up its entire staff, and have worked together for many years.

Harley has worked with a number of country and R&B artists, including Marvin Gaye and the Commodores. In the early '70s, he was a founding member of Bottom And Company, the first R&B group from Nashville to sign a major recording contract with Motown.

Wilburn, whose late father Neil Wilburn was a prominent engineer and producer in Nashville, has worked in the music business all his life. He spent the last four years engineering, and also worked with his father in designing The Castle Studio in Franklin, Tenn.

Wilburn was responsible for setting up the equipment at A Cut Above, working closely with studio designer Steve Durr on acoustic design.

Church is the lead singer in the Jimmy Church band and worked with Harley, Barry, and Neil Wilburn for the past 25 years on various musical endeavors in Nashville. He was also a major part of "Night Train," the television program that showcased and launched the careers of many of Nashville's top black entertainers in the '60s and '70s.

Barry, a writer/arranger, producer, and MIDI programmer, won a gold record for his part as co-writer on the Chicago Bears' "Superbowl Shuffle," and also played most of the instruments on the song. He has worked closely with Harley, who started arranging and producing in 1973.

Quality's The Thing That Keeps Nimbus CDs Fine-Tuned

■ BY BEN CROMER

WYASTONE LEYS, Wales—Sitting in his office in a majestic manor house in the pristine Welsh countryside, music director Adrian Farmer describes Nimbus Records' credo for success. "It's quality. I think if we lost that then the company would be truly lost. Music and all the arts are extremely fragile creations and it's very easy to lose the very thing that you're chasing for."

Primarily a classical label that releases approximately 50 titles a year, the 20-year-old firm is also among the largest manufacturers of compact discs in the world. An early advocate of CD technology, Nimbus opened Britain's first CD manufacturing plant in 1984; two years later, it expanded to a much larger facility in nearby Cwmbran, Wales; in 1988, it opened a U.S. facility in rural Greene County, Va., near Charlottesville.

Nimbus also developed its own CD mastering process that earned it the Queen's Award for Technological Achievement in 1987. Moreover, deputy technical director Lyndon Faulkner says Nimbus' stringent quality control requires that its error corrections far exceed minimum standards set by Philips and Sony. "In effect, a Nimbus CD is virtually assured of playing without error on any CD player," Faulkner says.

John Town, preproduction manager of Nimbus' U.S. operation, says that plant has tripled its mastering and production output in the last two years with CD-ROM now

comprising 20% of its mastering business. "We have eight production lines now with the latest generation of CD manufacturing equipment and two mastering systems," Town explains. "We can make up to 80,000 discs a day."

The Virginia plant is a custom presser with 95% of its CDs manufactured for other labels. Sharon Karot-McCord, director of public relations for Nimbus in the U.S., calls the manufacturing component the financial backbone of the firm. "However, it is the label that has been the flagship," she says.

Nimbus has yet to enter the bur-

geoning laserdisc market, unsure of the long-term viability of the 12-inch format. "The 12-inch laserdisc is probably not going to last that much longer," says Farmer. "Compression technologies are coming along that will soon enable us to get an hour of video onto a 5-inch disc. I think our feeling at the moment is that rather than investing in very bulky laserdisc manufacturing technology, we'll wait and devote some of our own energies to discover how to increase the information density so that we can use small discs."

Despite those questions, Farmer

is convinced that the future of music will include video. "There's always going to be a market for sound-only products because you can listen to sounds at times when it's not possible to watch," he says. "But we are essentially in a visual part of the century. More people derive more pleasure by watching something than they do by just listening to it."

The manufacturing process for CD-size laserdiscs would be essentially the same; however, manufacturing tolerances for the new discs would be much finer. The next generation of CD-video disc combination players also would need slightly different lasers. At any rate, Nimbus is forging ahead. "Within the next 12 months, we will either take on laserdisc technology for manufacturing ourselves or use whatever medium will get us the widest audience whilst maintaining quality," says Farmer.

To create a new outlet for the arts in Britain, Nimbus is constructing a new, 550-seat performing arts center on the banks of the river Wye near the company's headquarters. Philip Moss, director of public relations with Nimbus in the U.K., says the auditorium is being designed with audio/video recording and broadcasting in mind. "What we seek to provide within the performing arts center is technology which can help producers of music and musicians to achieve the standards that they need," Moss explains.

Nimbus has established a separate nonprofit organization, the Nimbus Foundation, to operate the venue. "We feel very strongly there's an educational usage for the foundation as well and that involves passing on the skills of performance art to people entering a musical career," Moss says.

Nimbus Brings Ambisonic Recording Home

WYASTONE LEYS, Wales—Adrian Farmer, music director of Nimbus Records, is proud of another Nimbus achievement: Ambisonic recording.

Similar to binaural recording, Ambisonic recordings use a special microphone placed in the concert hall to capture reverberated sounds from the rear in addition to the orchestra from the front.

"When you listen to one of our records, you're not getting just the 50% of the performance that happened in front of the microphone, you're getting the 50% of the performance that happened behind the microphone as well," says Farmer.

The technique is best experienced with the addition of an Ambisonic decoder and rear speakers; however, normal stereo is also enhanced. "There's no question that recordings made ambisonically make better stereo. They are making a more natural attempt at a stereo recording sim-

ply because it's one microphone in one place. So, even if you don't have the decoder and the two back speakers you will still get a benefit," Farmer explains.

Ambisonics was developed for use in the home and is not a scaled-down version of theater systems such as Dolby Surround Sound. Moreover, Farmer claims there are no dead spots with Ambisonics. "You can actually sit or move around in the listening room almost anywhere and the ambisonic effect remains stable just as it would do if you were walking around the concert hall," he said.

"No recording engineer tries to pretend that you can get a symphony orchestra in your living room. Ambisonics is doing the opposite. It's saying, OK, your listening room is now transformed into the concert hall because the acoustics of your living room are now the acoustics of the concert hall." **BEN CROMER**

PRO
FILE

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN. 18, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	BLACK OR WHITE Michael Jackson/ M.Jackson B.Bottrell (Columbia)	TELL ME WHAT YOU WANT ME TO DO Tevin Campbell/ N.M.Walden (Qwest)	LOVE, ME Collin Raye/ J.Fuller, J.Hobbs (Epic)	MYSTERIOUS WAYS U2/ D.Lanios (Island)	CAN'T LET GO Mariah Carey/ W.Afanasieff (Columbia)
RECORDING STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Bill Bottrell	TARPAN (San Rafael, CA) David Frazer Marc Reyburn	BENNETT HOUSE (Franklin, TN) Gene Eichelberger	HANSA TON/ MOBILE STUDIO (Berlin, GERMANY) (Dublin, IRELAND) Flood, R.Adams	SKYWALKER SOUND/THE PLANT/ RIGHT TRACK (Marin, CA/ Sausalito, CA/NY) Dana Jon Chappelle
RECORDING CONSOLE(S)	Neve 8078 Custom	SSL 4000 G Series with Total Recall	Trident A-Range	Custom Neve	Neve VR60/SSL 4064 G series/ SSL 4064
MULTITRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Studer A-80	Studer A-800 MK III	Otari MTR-100	Sony 3348
STUDIO MONITOR(S)	Custom Oceanway	UREI 813B Yamaha NS10MS	Tannoy SGM 10B	Yamaha NS10	Oceanway Custom/ Tannoy Custom W/TAD Comp./ Tannoy
MASTER TAPE	Ampex 467	3M 996	Ampex 456	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Bill Bottrell	TARPAN (San Rafael, CA) David Frazer	FOOTPRINT SOUND (Sherman Oaks, CA) Brian Friedman	MOBILE STUDIO (Dublin, IRELAND) Flood, Edge, D.Lanios	RIGHT TRACK (New York) Dana Jon Chappelle
CONSOLE(S)	Neve 8078 Custom	SSL 4000 G Series With Total Recall	Trident Series B	Custom Neve	SSL 4064
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-86HS	Studer A-80	ATR-124	Otari MTR-100	Sony 3348
STUDIO MONITOR(S)	Custom Oceanway	UREI 813B Yamaha NS10MS	Yamaha NS10	Yamaha NS10	Tannoy
MASTER TAPE	Ampex 467	3M 996	Agfa 468	Ampex 456	Ampex 467
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Bernie Grundman	BERNIE GRUNDMAN Bernie Grundman	CAPITOL Wally Traugott	A&M Arnie Acosta	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing	Sony Manufacturing

© 1992, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

AUDIO TRACK

NEW YORK

PRIME CUTS' Studio A had Justin Strauss in overdubbing "Believe," his new EMI project by Keith Thompson. Shaun James engineered, with Eric Kupper programming. Producer Josh Thompson put down tracks for Virgin artist Kipper Jones' new album. Richard Van Benschoten engineered. In Studio B, editor Albert Cabrera worked on "Because Of You" by the Cover Girls for C&C Music Factory's new Columbia/Sony album.

Freddy Bastone completed production and mixes on "Walk Away" by Select Records artist Georgia Jones at Unique Recording. Richard Joseph engineered, with Plex programming. In Studio C, Bastone completed a dance remix of Color Sound's "Climb Higher" for RCA/UK. Tony Smalios engineered.

Daddy-O of Stetsasonic was in Baby Monster cutting live drums with engineer Mark Mandelbaum for a track on an upcoming album. Bryce Goggin assisted. URSA's Door (Zeena, Sarah, and Margaret Parkins, Ikue Mori, and Chris Cochrane) was in working on overdubs with Goggin. Scotland group Loveless, an alternative rock band, recorded and mixed a song for an upcoming Sub Pop compilation album. Don Fleming (Velvet Monkeys, B.A.L.L.) produced and Steve Burgh engineered and mixed.

LOS ANGELES

GARY RICHRATH of REO Speedwagon was in Sherwood Studios working on his album debut with his new band. Bill Cobb engineered, with Neil Norman of GNP Crescendo Records and Richrath producing. The album is scheduled for release late this month on GNP Crescendo.

Motown/Biv Entertainment's newest act, MC Brains, was in Studio A at Paramount working on tracks with producer Morris Rentie and engineers Mike Melnick and Barend January. Another Bad Creation was vocal guest on the project. Former Dire Straits guitarist Jack Sonni was in Studio C cutting tracks with engineer Peter Granet. Charles Pavlovsky produced.

Toto was in tracking for Sony Music with engineer Jess Sutcliffe and second Keith Kresge. The room features a Neve V3-60 console and a Studer 827 recorder. Roger Waters (Pink Floyd) was in with producer Patrick Leonard working on a solo project. Nick Griffiths engineered, assisted by Sean O'Dwyer. James Guthrie was mix engineer.

The Enterprise had producer Bob Ezrin in with engineer James Guthrie mixing Julian Lennon's new release, "Help Yourself." Marty Horenburg assisted at the controls. In Studio B, Terry Nelson mixed Kenny Loggins' self-produced "Leap Of Faith" project. John Whynot assisted.

NASHVILLE

RAZOR & TIE ARTIST Scott Kempner was in Treasure Isle mixing his upcoming solo album, "Tenebrent Angel," with Tom Harding. The album is scheduled for release in April.

McBride & the Ride were in Sound Stage working on tracks for MCA with producers Tony Brown and Steve Gibson. Bob Bullock engineered, assisted by Russ Martin. Pirates Of The Mississippi were in tracking for Capitol Nashville with producer Jimmy Bowen. John Kellon engineered, assisted by Tim Kish. Scenes Of Faith worked on material with producer Greg Nelson for Warner Bros. Bill Deaton engineered, assisted by Martin.

Jeff Chance was in the Music Mill working on overdubs and mixes for Mercury/PolyGram with producer Harold Shedd. Jim Cotton, Joe Scaife, and Grahame Smith engineered. Shelby Lynne was in self-producing tracks, overdubs, and mixes for Sony with producer Norman Ratner. Paul Goldberg and Smith engineered.

OTHER CITIES

PHIL NICOLO, MANUEL LeCuona, and Andy Kravitz engineered Soul Kitchen's debut project for Giant Records at Studio 4, Philadelphia. Randy Cantor produced. Jim "Jiff" Hinger worked on tracks with rap act Point Blank for Ruffhouse/Columbia. Phil and Joe "The Butcher" Nicolo worked on mixes of the upcoming Sony Music debut by the Wailing Souls.

Def Jam artist Alyson Williams was in Doppler Studios, Atlanta, tracking lead and background vocals for her upcoming release. L.A. Reid & Babyface produced, with Jim Zumpano at the board. Steve Schwartzberg assisted.

Canadian dance artist Sonya Papp worked on final mixes of her second album at Victor Studios in Montreal. Denis Lavigne supervised. The project is scheduled for release on Artiste Records.

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

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Update



'World' Music. Jambco Records recording artist Billy Falcon is congratulated backstage after his performance at New York's Academy Theater, where he played songs from his debut Jambco album, "Pretty Blue World." Shown, from left, are Peter Takiff, executive VP/GM, Mercury Records; Falcon; and Steve Pritchett, VP/GM, Jambco Records.

LIFELINES

BIRTHS

Girl, Kamali Adrienne, to **Keith and Avis Thompson**, Dec. 11 in Beverly Hills, Calif. He is associate director of artist development for Capitol Records.

Boy, John McLaughlin II, to **John and Susan Doelp**, Dec. 16 in New York. He is VP of A&R for Epic Records and Epic Associated.

Boy, Timothy Alec, to **Timothy and Cynthia Clott**, Dec. 23 in Los Angeles. He is executive VP, video division, of Paramount Pictures Corp.

Twin girls, Morgan and Monica, to **Ed and Liz Dorsey**, Dec. 26 in Atlanta. He is Southern rock promotion manager for Arista Records.

Girl, Anjelica Sharon, to **Larry and Darlene Michael**, Dec. 28 in Arlington, Va. He is director of sports for Westwood One.

Boy, Stefan Alexander, to **Peter and Lorena Fassler**, Dec. 29 in Fairfield, Conn. He is VP and controller for PolyGram Holding Inc.

Boy, Samuel Edward, to **Earl and Lori Porter**, Jan. 1 in Youngstown, Ohio. She is GM of Phar-Mor Music Entertainment.

Girl, Kirby Marie, to **Fred and Toni Croshal**, Jan. 1 in Dallas. He is sales manager for the Southwest region of Sony Music.

Boy, Tyler Thomas, to **Terry and Sharon Collie Smith**, Jan. 2 in Nashville. He performs with the Billy & Terry Smith country duo, most recently on Epic Records. She is the daughter of Biff Collie, a member of the Country Music Disc Jockey Hall of Fame.

Girl, Georgia May Ayeesha, to **Mick**

and **Jerry Jagger**, Jan. 12 in London. He is lead singer of the Rolling Stones.

Boy, Joshua Stefan, to **Peter and Suzanne Noble**, Jan. 12 in London. He is rental marketing manager at Palace Video Ltd. She is an independent television producer.

MARRIAGES

Jeffrey Peisch to Karen Schwarz, Jan. 12 in Alexandria, Va. He is VP of acquisitions and co-productions for Time-Life Video and Television.

DEATHS

Wayne Anton Brathwaite, 32, of complications related to cancer, Dec. 15 in New York. Brathwaite was a songwriter and producer whose credits include releases by Kenny G, Jennifer Holliday, Will Downing, Billy Ocean, A Flock Of Seagulls, Millie Jackson, Jonathan Butler, Samantha Fox, Stephanie Mills, George Benson, and numerous others. He began his career as a musician and progressed from playing bass in local New York groups to being a sideman for such artists as Stanley Jordan, Luther Vandross, Angela Bofill, Melba Moore, and Herbie Hancock. He next turned to writing and producing, working on Glenn Jones' "Show Me" and Kenny G's first album. During his short career, he earned more than 20 gold records, a number of platinum records, and one Grammy for "Future Shock" with Hancock. He is survived by his wife, Angeliq; his children, Kerrington and Lindsey; his father, Clyde Morris; his mother, Ula Webb; his brothers, Glenn, Larry, and Brian; and his sister, Lana.

William G. "Beaver" Harris, 55, of prostate cancer, Dec. 22 in New York. Harris was a jazz drummer and rhythmic innovator who initially gained prominence in avant-

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. 16-18, **1992 Nashville Music Extravaganza**, various locations, Nashville. Kay West, 615-227-1150.

Jan. 17-19, **1992 Winter NAMM International Music Market**, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 18-20, **Frankie Crocker/Martin Luther King Day Golf Classic**, benefit for several charities for children with AIDS, Merv Griffin Paradise Island Hotel, Nassau, the Bahamas. 212-878-1554.

Jan. 19-23, **MIDEM '92**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 22, **Mid-Winter Copyright Law Update**, Vanderbilt Plaza Hotel, Nashville. Tracie Albright, 615-726-5484.

Jan. 24, **Gospel Showcase 1992**, sponsored by Premier Entertainment Group, Holiday Inn Crowne Plaza, Washington, D.C. 202-398-4693.

Jan. 25-26, **SPARS 1992 California Business**

Conference: The Business of Operating a Recording Studio, UCLA, Los Angeles. 800-771-7727.

Jan. 25-29, **National Religious Broadcasters Convention**, Sheraton Washington, Washington, D.C. 201-428-5400.

Jan. 27, **19th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 29, **Second Annual Detroit A&R Showcase**, presented by the Chicago Chapter of NARAS, Club Mirage, Sterling Heights, Mich. 312-786-1121.

Jan. 29, **Mid-Winter Copyright Law Update**, JW Marriott at Century Center, Los Angeles. Sherie Johnson, 619-236-9401.

Jan. 29-Feb. 1, **Pollack Media Group Programming/Management Conference**, J.W. Marriott, Century City, Calif. Carol Holt, 310-459-8556.

Jan. 30-Feb. 1, **RAB Managing Sales Conference**, Opryland Hotel, Nashville. Laura Morandin, 212-254-4800.

Jan. 30-Feb. 2, **Miami Rocks, Too!**, various locations, Miami. 305-783-2124.

Jan. 30-Feb. 2, **The Folk Alliance Fourth Annual Conference**, Marlborough Inn, Calgary, Alberta. 919-542-3997.

Jan. 31, **New York State Bar Assn. Annual Meeting of the Entertainment, Arts, and Sports Law Section**, with panel discussions focusing on representing celebrities, Marriott Marquis, New

York. 518-463-3200.

FEBRUARY

Feb. 1, **American Jewish Committee Music and Video Division's Human Relations Award Black-Tie Dinner Dance**, honoring Musicland executive VP Arnie Bernstein, Sheraton Centre Hotel, New York. 212-751-4000, ext. 338.

Feb. 1, **Getting Serious About the Music Business**, seminar sponsored by Ready or Not Productions, Days Inn, Inner Harbor, Baltimore. 800-829-8007.

Feb. 1-2, **East Coast Music Forum**, Fountainbleau Hilton, Miami. 305-783-2124.

Feb. 2, **1991 Florida Jammy Awards**, honoring musicians from Florida, Tupperware Auditorium, Kissimmee, Fla. Darrel Massaroni, 407-767-8377.

Feb. 4, **Seminar: Negotiating Distribution Agreements in the Entertainment Industry**, Hyatt Carlton Tower, London. 011-44-71-824-8257.

Feb. 5-9, **The Urban Network Power-Jam**, Stouffer Concourse Hotel, Los Angeles. Steve Cummings, 818-843-5800.

Feb. 5-9, **IRTS 20th Annual Faculty Industry Seminar**, "Surviving in the 1990s: Is Broadcasting on Its Way Up or Out?" New York Marriott East Side, New York. 212-867-6650.

Feb. 6-9, **12th Annual Performance Summit**, San Diego Marriott Hotel & Marina, San Diego. Shelly Watkins, 817-338-9444.

Feb. 7-8, **Midwest Regional Conference of College Broadcasters**, Indiana Univ., Bloomington, Ind. 401-863-2225.

Feb. 8, **Genesis Music R&B Showcase**, Holiday Inn City Center, Chicago. 312-645-0300.

Feb. 12, **"From the Musical Idea to the Charts Hit"**, presented by the Assn. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-207-1793.

Feb. 12, **Brits Awards**, Hammersmith Odeon, London. 011-44-71-629-8642.

GOOD WORKS

IN MEMORY OF Freddie Mercury, the lead singer of **Queen** who died last November of AIDS-induced bronchial pneumonia, **Hollywood Records** has released a cassette single of "The Show Must Go On/Bohemian Rhapsody" in cooperation with the **Magic Johnson Foundation**. The label says it will donate all proceeds from the cassette to the foundation, created in the aftermath of the star basketball player's announcement that he was infected with the HIV virus. Hollywood, along with members and management of Queen, have also asked that fans wishing to make a donation in Mercury's honor send their contributions to the Magic Johnson Foundation, P.O. Box 32, Hollywood, Calif. 90302-0032.

RENTRAK GRANT: Ron Berger, president of **Rentrak**, has established a Rentrak Award for a minority student, which provides a one-time grant to the **Video Software Dealers Assn.** in 1992 in the amount of \$6,000. Rentrak joins **Fox, MGM/UA, RCA/Columbia, MCA/Universal, Starmaker**, and **Orion** in donating this grant. Scholarship recipients are selected by a committee of VSDA members, based on an individual's academic record and evidence of financial need.

siblings, including his brother Vincent, a former songplugger for Famous Music; and three grandchildren, Colleen, Christopher, and Caitlin.

Lewis Michael Friedman, 47, of AIDS, Jan. 3 in Cazadero, Calif. An accomplished pianist and composer, Friedman was a leading New York cabaret impresario in the '70s and '80s. He began in 1972 with the trend-setting cabaret **Reno Sweeney**, which he owned and operated until 1978. There he presented such performers as Melissa Manchester, Peter Allen, Patti Smith, Diane Keaton, and the Manhattan Transfer. In 1980, he opened the New York rock club **Snafu**, which he operated for four years. In 1984 he moved to California, where he owned and operated the **Sweet Life Cafe** in Santa Rosa. He is survived by his companion, Bruce Aukerman; his mother, Kit Friedman; and a sister, Sarann Friedman Rice.

Joseph J. Linhart, 72, of heart failure, Jan. 7 at Mount Sinai Hospital in New York. As chief of RCA Victor's show-album department from 1961-66, Linhart produced such cast albums as "Oliver!" "How To Succeed In Business Without Really Trying," "On A Clear Day You Can See Forever," and a 1965 Lincoln Center revival of "Carousel." Before his career at RCA Victor, Linhart was GM of Frank Loesser Music. His widow, Barbara, and two sons, Peter and Ted, survive.

A memorial service will be held for songwriter **Mort Shuman Monday** (20) at the Village Gate in New York.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

garde circles. His free, propulsive style of play fueled the group efforts of Albert Ayler, Archie Shepp, and Cecil Taylor, to name three of his most celebrated associates. In his later years he turned to more traditional modes of jazz swing, working alongside Doc Cheatham, Chet Baker, and Larry Coryell. His own group, the 360-Degree Music Experience, which he co-led with Dave Burrell and then Don Pullen, was an intense and experimental unit that used steel drums. He is survived by his wife, Glo; two daughters, Portia and Verna; a son, William; a brother, Earl; and two sisters, Vernita Griggs and Roslyn Curry.

Dorothy Talmadge, 74, of cancer, Jan. 1 in Larchmont, N.Y. She was the wife of music industry veteran Art Talmadge, who held executive positions at Mercury, United Artists, and Musicor Records.

Anthony "Del" Casino, 79, of leukemia, Jan. 3 in Danbury, Conn. In the early '30s, Casino fronted several popular dance bands, including the Charlie Barnet Band and Ted Fio-Rito Band. In the late '30s, he hosted a long-running coast-to-coast radio show and was responsible for introducing numerous hits to the national radio audience, among them "Begin The Beguine" and "Thanks For The Memories," before they became popularized by other artists. After serving in the Navy during World War II, he resumed his singing career, and in 1950 got his own television show, replacing Alan Dale. "The Del Casino Show" was broadcast throughout the major metropolitan area three times weekly. Perry Como later replaced Casino on the show. Casino is survived by his wife, Joy; his children, Anthony, Kiki, Patty, and Casey, an entertainment attorney for King and Ballou in Nashville; six

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Capitol Nashville

&



**CURTIS
STIGERS**

Courtesy of
Arista Records



Reception & Concert Hosted By
**Country Music Association
& Country Music Television**
THE KENTUCKY HEADHUNTERS
Courtesy of **Mercury Nashville**

General Session



**BUCKWHEAT
ZYDECO**

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Scholarship Dinner



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Dirty 'Secret': Ice Cube & Race-Baiting Book; L.A. Times' Winning 'A&R Crapshoot' Analysis

RAPPER'S READING LIST? Last Oct. 31, at the end of a press conference at the Univ. of Southern California about his then-new album "Death Certificate," Ice Cube held aloft a copy of a book titled "The Secret Relationship Between Blacks And Jews" and exclaimed, "Try to find this book!"

The Blitz took up Cube's best advice. The style and methodology of the book, prepared by the Historical Research Dept. of the Nation of Islam (of which Cube is an acolyte), will be familiar stuff to connoisseurs of race-baiting literature. The 334-page book is a full-blown work of virulent anti-Semitism, masquerading as a scholarly investigation.

"Deep within the recesses of the Jewish historical record is the irrefutable evidence that the most prominent of the Jewish pilgrim fathers used kidnapped Black Africans disproportionately more than any other ethnic or religious group in New World history and participated in every aspect of the international slave trade," the book's introduction says. Its heavily footnoted text, surveying a period from 1492 to the Civil War, basically holds Jews responsible for every aspect of what it calls the "Black African Holocaust."

If some of Ice Cube's defenders had bothered to take a gander at the literature the rapper espouses, they may not have been quite so quick to support his purportedly benign view of relations between Jews and African Americans. "The Secret Relationship Between Blacks And Jews" is a frightening and indefensible book; it's just as frightening and indefensible that Cube is recommending this racist text to his audience.

BIG-MONEY GAMBLERS: Los Angeles Times pop critic Robert Hilburn offered some food for thought about the A&R crapshoot in a Jan. 6 piece about Nirvana and Garth Brooks displacing Michael Jackson at the top of The Billboard 200.

Hilburn wrote, "The fact that you could have signed Brooks or Nirvana just a short time ago for a relative pittance is a reminder that finding talent in the record business is like playing roulette. Major labels place

their money—usually \$250,000 to \$750,000 a throw—on dozens of new acts a year, knowing they'll make a profit if even a fraction of them connects strongly with record buyers.

"When newcomers do connect, there's a rush to find more acts like them... [W]e're now going to see a lot of executives step up to the roulette wheel and place bets on a lot of acts that—guess what—offer the youthful alienation of Nirvana or the country dynamics of Brooks.

"It's not exactly healthy for pop music, but it's the way the business works. Anything else is considered just too dangerous."

In a Jan. 13 New York Times story about the Nirvana phenomenon, reporter Michael Lev cited industry executives' predictions of "a short-term stampede" to sign alternative bands. The modern rock gold rush is apparently on, and the more things change in the biz, the more they remain the same.

MEGABUCKS AT THE MOVIES: While it isn't about music, business, Julie Salamon's "The Devil's Candy" (Houghton Mifflin, \$24.95) can be read as a useful parable about money and power in the entertainment business.

Salamon, the Wall Street Journal film critic, was allowed near-total access to the cast and crew of the film "The Bonfire Of The Vanities," director Brian De Palma's disastrous 1990 flop based on Tom Wolfe's novel. Salamon's detailed, unsparing account, a deep study of the clash between artistic expression and commercial realities in the Dream Factory, will strike a resonant note with many a music mogul. It's already the talk of the town in Hollywood; the book has been riding the Los Angeles Times' best-seller list for several weeks.

DEPT. OF PLUGOLA: The Blitz has always been a sucker for a good reference book, so receipt of a copy of Billboard Books' "Rock Movers & Shakers" (\$19.95) was a welcome event. This newly revised edition, compiled by Dafydd Rees and Luke Crampton, runs to 585 pages, and contains a multitude of concise year-by-year bios of the most prominent international rock stars.

The Blitz



CHRIS MORRIS

BLUESLAND
Portraits Of Twelve Major
American Blues Masters
Edited by Pete Welding
and Toby Byron
(Dutton, \$26.95)

Considering the rekindling of interest in the blues witnessed in the last year, a primer on some of the music's important figures is a desirable work. But this unambitious book doesn't fill the bill for either novices or die-hard fans.

The dozen musicians profiled here by 10 writers all deserve attention, but the majority of the pieces rehash commonplace facts without offering fresh insights. Two chapters—Chris Albertson's on Bessie Smith and Helen and Stanley Dance's on T-Bone Walker—digest previously published book-length works.

Some of the writers attempt to work some imaginative wrinkles into the material. Al Young conjures up a fictitious "Robert Johnson Memorial Museum" to frame his study of the country bluesman, while Ed Ward spins a monolog inside Howlin' Wolf's head in his retrospective. But these maneuvers add little to the familiar history they recap.

The book is not without its merits. The two best chapters are notable for their personal reminiscences and sharp musicological observations: Albertson's recollections of Lonnie Johnson contain some warm stories about the writer's rediscovery of the guitarist, while Robert Palmer offers a lively portrait of pianist Professor

Longhair and an astute analysis of his music and its roots. Though penned in a rococo style, Murray and Arthur Kempton's tribute to blues shouter Big Joe Turner makes some intelligent points. And blues/R&B singer Etta James gets her due, thanks to new interview material by David Ritz.

Rounding out the book are a lifeless profile of Blind Lemon Jefferson by Alan Govanar, Welding's lamentably flat retreads about Muddy Waters and B.B. King, and a misplaced Bob Blumenthal take on rocker



Chuck Berry, whom few would characterize as a "blues master."

Perhaps the most disappointing element of "Bluesland" is its poor large-format design, which incorporates dimly reproduced, undated photos of artists and some generic shots, nearly all of which have been seen once too often.

A companion TV special is forthcoming on PBS. CHRIS MORRIS

13 Tomes Targeted For Gleason Award Nominations

LOS ANGELES—Thirteen books have been nominated for the third Ralph J. Gleason Music Book Awards, the annual prizes honoring distinguished writing about music sponsored by BMI, New York Univ., and Rolling Stone magazine.

The winners, who share \$5,000 in awards funded by Rolling Stone and BMI, will be announced in February. First prize is \$2,500, second prize is \$1,500, and third prize is \$1,000.

Gleason, the late jazz and pop critic and San Francisco Chronicle columnist, co-founded Rolling Stone in 1967.

This year's Gleason Awards nominees are "Between Thought And Expression: Selected Lyrics Of Lou Reed" by Lou Reed (Hyperion); "Big Beat Heat: Alan Freed And The Early Days Of Rock & Roll" by John Jackson (Schirmer); "Billboard's Hottest Hot 100 Hits" by Fred Bronson (Billboard); "Broadway: 125 Years Of Musical Theatre" by Hollis Alpert (Arcade); "Chicago Soul" by Robert Pruter (Univ. of Illinois Press); and "Dead Elvis: A Chronicle Of A Cultural Obsession" by Greil Marcus (Doubleday).

Also, "Good Rockin' Tonight: Sun Records And The Birth Of Rock 'N' Roll" by Colin Escott with Martin Hawkins (St. Martin's Press); "Hickory Wind: The Life And Times Of Gram Parsons" by Ben Fong-Torres (Pocket Books); "Jimi Hendrix: Electric Gypsy" by Harry Shapiro and Caesar Glebbeek (St. Martin's Press); "Lady Day: The Many Faces Of Billie Holiday" by Robert O'Meally (Ar-

cade); "Preservation Hall" by William Carter (Norton); "Stairway To Hell: The 500 Best Heavy Metal Albums In The Universe" by Chuck Eddy (Harmony); and "Unforgettable: The Life And Mystique Of Nat King Cole" by Leslie Gourse (St. Martin's Press).

TELEVISORY

Forthcoming television programming of note:

"Saturday Night Live," Sat., Jan. 18 (NBC, 11:30 p.m. EST): Robbie Robertson is the musical guest.

"Austin City Limits," Sat., Jan. 18 (PBS, check local listings): A "songwriter's special" featuring Nanci Griffith, Indigo Girls, Mary-Chapin Carpenter, and Julie Gold.

"Hot Country Nights," Sun., Jan. 19 (NBC, 8 p.m. EST): Brooks & Dunn, Holly Dunn, Lorrie Morgan, and Doug Stone co-host, with guests Mickey Gilley and Hal Ketchum.

"Austin City Limits," Sat., Jan. 25 (PBS, check local listings): Los Lobos and C.J. Chenier & the Red Hot Louisiana Band are featured.

"The NAACP Image Awards," Sat., Jan. 25 (NBC, 11:30 p.m. EST): Music honorees include entertainer-of-the-year Patti LaBelle and Image Hall of Fame award winners the Four Tops, the O'Jays, the Dells, and the Temptations.

"The American Music Awards," Mon., Jan. 27 (ABC, 8 p.m. EST): Hammer hosts the annual awards show.

ON THE TUBE



GARTH BROOKS

THIS IS GARTH BROOKS
(NBC, Jan. 17, 9 p.m. EST)

Given his massive popularity at the moment, few musicians deserve a TV special more than country luminary Brooks. But his fans deserve more than this humdrum concert film, shot at Dallas' Reunion Arena before a starstruck audience.

This record of Brooks' lavishly presented, frequently hyperactive live set couldn't have been mounted more elegantly. Covered with what appears to be dozens of cameras by director Budd Schaetzle (who also helmed the Judds' farewell pay-per-view special), luminously shot by cinematographer Toby Phillips (who photographed Madonna's "Truth Or Dare"), and sporting rich sound produced by Allen Reynolds, it's state-of-the-art TV.

For all its good looks, however, the show never transcends the clichés of the concert-movie genre. Audience reactions juice the proceedings *ad nauseam*, and the mandatory quick

editing does nothing to hype some already overcooked performances by Brooks and his band. By the show's conclusion, one seeks in vain for a hint of spontaneity on the part of both the star and the film makers.

Brooks himself is an amiable enough presence who still seems honestly bemused by his gargantuan success, but he is not served well by gushing interviews with his band mates and family members; we really don't need to hear what a humble, lovely, talented guy he is. And a couple of sequences in which the singer speaks directly to the camera, and at one point grabs it and grapples with it, are embarrassingly reminiscent of some of pitchman Ernest P. Worrell's goofier high jinks.

The hits are here—"Friends In Low Places," "The Dance," "Shameless," etc.—and that may be enough for the undemanding faithful. A more exciting context for Brooks' best-selling talents would have been appreciated.

CHRIS MORRIS

Radio

Country Outlets Vying For A Piece Of Branson Biz

BY SEAN ROSS

NEW YORK—It is a radio market where billing is up. A media capital with only one local AM/FM combo and no new stations under construction. A town of 3,700 with regular access to brand-name country talent.

Branson, Mo., has been covered everywhere from Time to USA Today to "60 Minutes" recently. While theaters featuring local country artists have drawn Ozarks visitors since the late '60s, new venues spotlighting everybody from Willie Nelson to Mickey Gilley to Conway Twitty have positioned Branson as a major attraction for country fans.

But until last September, Branson did not have its own country station. That was when the town's only commercial FM, KRZK, gave up AC to battle two nearby FMs: Great Empire's KTTS Springfield, Mo., 45 minutes north, and KHOZ Harrison, Ark., 35 minutes south.

OM Don Paul notes that KTTS has "always had a warm spot in our heart and a lot of enthusiasm for Branson and dedicated a respectable amount of our programming" to the town. Equipped with a Branson studio for artist interviews, KTTS is now providing material to its sister stations and is looking into further national syndication involving Branson.

Thus far, there has not been much jockeying for position between KTTS, KHOZ, and KRZK. The latter did not debut until the March-December tourist season was almost over. And KTTS, which usually refuses to co-promote, did share a Christmas Festival of Lights promotion with KRZK this year. But Paul says that will not happen next year.

The battle for Branson will not be fought in the ratings books. Arbitron doesn't measure Taney County. Birch pulled out even before getting out of radio altogether. (KRZK is commissioning its own research this year.) And revenue-wise, there are mostly winners so far. Stations say their billings were up last year (tourism accounting for roughly two-thirds of KRZK's revenue). The only sign of the ravages affecting radio in other markets is religious satellite outlet KLFC, which went dark last year and has no firm plans to return.

Playlists here are long. KRZK runs 40-50 titles. KHOZ, which PD Jerry Bowman considers the most researched of the area's outlets, plays 40-55. Rival KCWD plays 60 with another 10 or so titles in test rotation.

Artists with Branson theaters like Jim Stafford or Mel Tillis are still represented in gold libraries here, especially on KRZK, even if they have been exiled from country playlists nationally. KRZK also plays at least one cut an hour from local artists whose careers revolve primarily around their own theaters, e.g., the Presleys or Baldknobbers. (KTTS and KHOZ also play those acts occasionally.)

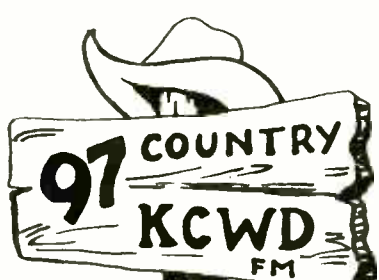
Here is a rundown of the Taney County radio dial:

KCOZ (90.5) Point Lookout: 40,000 watts; owner: College of the Ozarks; GM/PD: Kerry Cordray. "Public Radio 90" is the National Public Radio



and American Public Radio affiliate. It runs NPR's news shows in drivetime, classical music during the days, and jazz at night. On weekends there is blues, folk, and bluegrass.

KCWD (96.1) Harrison, Ark.: 8,000 watts; owner: Gulf Coast Broadcasting; GM: Tom Arnold; PD/mornings: Mitch Trigger. A country station for the last 10 years, KCWD moved from 97.1 to 96.1 and upped its effective radiated power from 3,000 to 50,000



watts last year. But its "97 Country" nickname was so well entrenched that it stayed. KCWD does some artist interviews, but focuses less on Branson than KHOZ because, Trigger says, local merchants don't like the notion of their shoppers going to Branson for anything besides music.

KHOZ-FM (102.9) Harrison: 100,000 watts; owner: New Century; GM: Zettie Johnson; PD: Jerry Bowman. Once an AC/top 40 hybrid, KHOZ went country in April 1990, calling itself the "Ozarks' Supersta-



tion." During tourist season, KHOZ's weekly show, "Live From Branson," spotlights both local and national acts. It also co-sponsored Willie Nelson's New Year's Eve show.

KKHT (98.7) Springfield: 100,000 watts; owner: Cole Media, GM: Kurt Boney, PD: Dave Alexander, mornings: Scott Innes. This longtime top 40 outlet switched handles last year from "99 Hit FM" to "The Heart" (short for "the heart of the Ozarks"). KKHT will occasionally give away a prize with one of the Branson shows or amusement parks. And morning man Innes has struck up an unlikely friendship with Boxcar Willie and may work on his next album.

KOMC (1220) Branson: 1,000 watts day, 53 watts night; owner: Turtle Broadcasting; GM: Carol Orr; OM/mornings: Greg Pyron. The only local AM, KOMC and sister KZRK both

went dark in the mid-'80s. The owners who returned them to the air included Rod Orr—who had been a partner with now-FCC commissioner Al Sikes in another Ozarks outlet. After an initial run at country, KOMC went adult standards three years ago, although it throws in an occasional Branson artist. A 1991 National Assn. of Broadcasters Crystal



Award winner for community service, KOMC does a swap-shop program—its most popular feature—and lake wind advisories.

KRZK (106.3) Branson: 8,700 (Continued on page 71)



Branson, Mo., regular Buck Trent, left, joins KTTS Springfield, Mo., OM Don Paul. KTTS, located 45 minutes from Branson, maintains a special Branson studio for interviews.

FALL '91 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copy-right 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'91	Sp	Su	Fa	Call	Format	'91	Sp	Su	Fa						
KANSAS CITY, MO.—(27)																	
WMVP	urban/AC	1.8	1.8	1.5	1.5	WDAF	country	14.1	10.3	10.4	12.7						
WEMP	oldies	1.4	1.3	1.0	1.1	KKFB	country	9.7	11.2	10.5	10.6						
KANSAS CITY, MO.—(27)																	
KYYS	album	7.1	9.0	9.2	7.8	KPNS	urban	6.1	6.1	6.2	7.5						
KPNS	urban	6.1	6.1	6.2	7.5	KBEQ	top 40	5.2	4.7	5.2	5.4						
KBEQ	top 40	5.2	4.7	5.2	5.4	KCFX	cls rock	4.8	3.9	4.8	5.0						
KCFX	cls rock	4.8	3.9	4.8	5.0	KMBZ	N/T	3.4	6.8	7.5	5.0						
KMBZ	N/T	3.4	6.8	7.5	5.0	KLTH	AC	6.0	4.5	3.2	4.7						
KLTH	AC	6.0	4.5	3.2	4.7	KCMO	N/T	4.7	4.9	4.2	4.6						
KCMO	N/T	4.7	4.9	4.2	4.6	KCMO-FM	oldies	5.3	3.8	4.7	4.1						
KCMO-FM	oldies	5.3	3.8	4.7	4.1	KMXX	AC	5.3	3.0	3.4	4.1						
KMXX	AC	5.3	3.0	3.4	4.1	KUOL	AC	4.0	3.9	4.0	3.2						
KUOL	AC	4.0	3.9	4.0	3.2	KXXR	top 40	3.4	3.7	4.0	2.9						
KXXR	top 40	3.4	3.7	4.0	2.9	KRVK	AC	2.5	4.7	3.6	2.4						
KRVK	AC	2.5	4.7	3.6	2.4	KXTR	classical	2.2	2.8	2.0	2.4						
KXTR	classical	2.2	2.8	2.0	2.4	KJLA	adult std	—	—	—	—						
KJLA	adult std	—	—	—	—	KJLA	oldies	1.8	2.3	1.4	1.6						
KJLA	oldies	1.8	2.3	1.4	1.6	WHB	album	.6	.6	.9	1.2						
WHB	album	.6	.6	.9	1.2	KBZR	jazz	2.2	1.4	2.1	1.2						
KBZR	jazz	2.2	1.4	2.1	1.2	KPRT	religious	4.1	1.1	1.3	1.1						
KPRT	religious	4.1	1.1	1.3	1.1	KCCV	country	.6	.5	.9	1.0						
KCCV	country	.6	.5	.9	1.0	KCNH	N/T	—	1.4	1.1	1.0						
KCNH	N/T	—	1.4	1.1	1.0	SACRAMENTO, CALIF.—(30)											
SACRAMENTO, CALIF.—(30)																	
KFBK	N/T	12.4	10.6	10.7	12.5	KRAK-FM	country	10.1	9.7	9.4	11.4						
KRAK-FM	country	10.1	9.7	9.4	11.4	KSPM	top 40/dance	7.3	6.7	6.3	7.7						
KSPM	top 40/dance	7.3	6.7	6.3	7.7	KXOA-FM	AC	7.2	4.6	5.6	6.7						
KXOA-FM	AC	7.2	4.6	5.6	6.7	KRXX	album	7.9	6.9	6.6	6.0						
KRXX	album	7.9	6.9	6.6	6.0	KSEG	cls rock	4.7	3.8	5.2	4.5						
KSEG	cls rock	4.7	3.8	5.2	4.5	KVMX	AC	4.7	4.9	5.7	4.4						
KVMX	AC	4.7	4.9	5.7	4.4	KWOD	top 40/modern	2.7	3.3	4.5	3.9						
KWOD	top 40/modern	2.7	3.3	4.5	3.9	KGBY	AC	3.7	3.8	4.4	3.4						
KGBY	AC	3.7	3.8	4.4	3.4	KHYL	oldies	3.4	4.8	5.5	3.4						
KHYL	oldies	3.4	4.8	5.5	3.4	KCTC	adult std	2.2	2.8	2.8	2.9						
KCTC	adult std	2.2	2.8	2.8	2.9	KZAP	adult alt	3.4	4.0	3.2	2.8						
KZAP	adult alt	3.4	4.0	3.2	2.8	KQPT	album	3.1	3.4	2.7	2.4						
KQPT	album	3.1	3.4	2.7	2.4	KRAK	country	3.3	2.4	2.9	2.2						
KRAK	country	3.3	2.4	2.9	2.2	KFRK	adult std	2.1	1.7	1.2	1.9						
KFRK	adult std	2.1	1.7	1.2	1.9	KRCX	Spanish	1.4	3.3	.7	1.7						
KRCX	Spanish	1.4	3.3	.7	1.7	KGO	N/T	1.7	1.7	1.7	1.3						
KGO	N/T	1.7	1.7	1.7	1.3	KSMJ	urban/AC	.6	.9	.8	1.2						
KSMJ	urban/AC	.6	.9	.8	1.2	KCBS	N/T	—	—	.4	1.1						
KCBS	N/T	—	—	.4	1.1	NORFOLK, VA.—(33)											
NORFOLK, VA.—(33)																	
WOWI	urban	10.9	8.2	9.3	11.4	WVOW	AC	7.3	6.8	8.1	8.7						
WVOW	AC	7.3	6.8	8.1	8.7	WCMS-FM	country	9.0	8.1	9.0	8.0						
WCMS-FM	country	9.0	8.1	9.0	8.0	WNOR-FM	album	7.0	7.4	8.8	7.6						
WNOR-FM	album	7.0	7.4	8.8	7.6	WNDE	AC	5.9	7.1	4.7	6.1						
WNDE	AC	5.9	7.1	4.7	6.1	WVNZ	top 40	6.9	6.1	4.3	5.2						
WVNZ	top 40	6.9	6.1	4.3	5.2	WVAX	cls rock	5.2	6.2	5.1	4.7						
WVAX	cls rock	5.2	6.2	5.1	4.7	WJQI-FM	AC	5.1	5.5	4.5	4.3						
WJQI-FM	AC	5.1	5.5	4.5	4.3	WVXN	top 40	4.6	4.3	5.0	4.0						
WVXN	top 40	4.6	4.3	5.0	4.0	WLTY	oldies	5.1	6.1	4.8	3.8						
WLTY	oldies	5.1	6.1	4.8	3.8	WGH-FM	country	2.2	4.2	3.1	3.7						
WGH-FM	country	2.2	4.2	3.1	3.7	WNIS	N/T	3.3	2.5	3.6	3.6						
WNIS	N/T	3.3	2.5	3.6	3.6	WPCE	religious	2.6	1.4	2.1	3.2						
WPCE	religious	2.6	1.4	2.1	3.2	WVYA	urban	—	1.3	5.0	3.0						
WVYA	urban	—	1.3	5.0	3.0	WKYC	AC	4.9	6.0	2.8	2.8						
WKYC	AC	4.9	6.0	2.8	2.8	WTAR	N/T	2.8	2.6	1.7	2.0						
WTAR	N/T	2.8	2.6	1.7	2.0	WBSK	urban	1.7	1.3	2.3	1.3						
WBSK	urban	1.7	1.3	2.3	1.3	WKOD	AC	1.3	1.6	1.5	1.2						
WKOD	AC	1.3	1.6	1.5	1.2	SAN ANTONIO, TEXAS.—(35)											
SAN ANTONIO, TEXAS.—(35)																	
KCVY	country	12.4	10.6	12.4	9.9	KTFM	top 40/dance	10.1	9.2	9.3	9.2						
KTFM	top 40/dance	10.1	9.2	9.3	9.2	KXTN	Spanish	3.9	7.4	9.7	7.5						
KXTN	Spanish	3.9	7.4	9.7	7.5	KAJA	country	6.0	5.3	6.3	6.9						
KAJA	country	6.0	5.3	6.3	6.9	KQXT	AC	5.6	5.2	5.0	5.5						
KQXT	AC	5.6	5.2	5.0	5.5	KSQA	album	4.8	5.2	4.1	4.9						
KSQA	album	4.8	5.2	4.1	4.9	KZEP-FM	cls rock	5.6	4.9	4.0	4.3						
KZEP-FM	cls rock	5.6	4.9	4.0	4.3	KKYX	country	4.2	4.3	4.6	4.2						
KKYX	country	4.2	4.3	4.6	4.2	KONO-FM	oldies	2.0	3.2	3.8	3.9						
KONO-FM	oldies	2.0	3.2	3.8	3.9	KCOR	Spanish	3.6	5.8	3.6	3.7						
KCOR	Spanish	3.6	5.8	3.6	3.7	(Continued on page 74)											

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J&R Music World

Cordially invite you to attend a Magical Evening
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Human Relations Award

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Nineteen Hundred and Ninety-two

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For information call Lenny Myron - (212) 751-4000, Ext. 338

Sample playlists from a rotating panel derived from the 122 top 40 and 110 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

WAVA 103.5 HOT 100 Washington, D.C. Playlist including 'Right Said Fred, I'm Too Sexy', 'Shanice, I Love Your Smile', 'Genesis, No Son Of Mine'.

Moto Radio 95.5 FM New York Playlist including 'Genesis, No Son Of Mine', 'Amy Grant, That's What Love Is For', 'Firehouse, Love Of A Lifetime'.

96.3 FM Detroit Playlist including 'Paula Abdul, Vibeology', 'Angelica, Angel Baby', 'Color Me Badd, All 4 Love'.

B94 FM Pittsburgh Playlist including 'Storm, I've Got A Lot To Learn About', 'Roxette, Spending My Time', 'Mariah Carey, Can't Let Go'.

KTMD 102.7 Los Angeles Playlist including 'Shanice, I Love Your Smile', 'Color Me Badd, All 4 Love', 'George Michael & Elton John, Don't Let Me Be This Way'.

KPLZ 98.5 Seattle Playlist including 'George Michael & Elton John, Don't Let Me Be This Way', 'Color Me Badd, All 4 Love', 'Genesis, No Son Of Mine'.

96.3 FM WTK Country Providence Playlist including 'Doug Stone, A Jukebox With A Country', 'Hal Ketchum, I Know Where Love Lives'.

Power 106 FM Los Angeles Playlist including 'PM Dawn, Set Adrift On Memory Bliss', 'Berlin, Take My Breath Away', 'Mariah Carey, Can't Let Go'.

WOOD Chattanooga Playlist including 'Alan Jackson, Dallas', 'Joe Diffie, Is It Cold In Here', 'Alabama, Born Country'.

KSSN Little Rock Playlist including 'Sammy Kershaw, Cadillac Style', 'Tracy Lawrence, Sticks And Stones', 'Pam Tillis, Maybe It Was Memphis'.

KFK Kansas City Playlist including 'Doug Stone, A Jukebox With A Country', 'Sammy Kershaw, Cadillac Style', 'Tracy Lawrence, Sticks And Stones'.

WYAT Atlanta Playlist including 'Tanya Tucker, (Without You) What Do I Do', 'Brooks & Dunn, My Next Broken Heart', 'Colin Raye, Love, Me'.

WQIK Jacksonville Playlist including 'Tanya Tucker, (Without You) What Do I Do', 'Doug Stone, A Jukebox With A Country', 'Ronnie Milsap, Turn That Radio On'.

KSSN Little Rock Playlist including 'Sammy Kershaw, Cadillac Style', 'Tracy Lawrence, Sticks And Stones', 'Pam Tillis, Maybe It Was Memphis'.

KFK Kansas City Playlist including 'Doug Stone, A Jukebox With A Country', 'Sammy Kershaw, Cadillac Style', 'Tracy Lawrence, Sticks And Stones'.

KOLT Albuquerque Playlist including 'Doug Stone, A Jukebox With A Country', 'Hal Ketchum, I Know Where Love Lives', 'Ronnie Milsap, Turn That Radio On'.

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HOT R&B PLAYLISTS Sample Playlists of the Nation's Largest Urban Radio Stations

Kiss 98.7 FM New York Playlist including 'Stevie Wonder, These Three Words', 'Keith Sweat, Keep It Comin'', 'Shanice, I Love Your Smile'.

Kiss 98.7 FM New York Playlist including 'Stevie Wonder, These Three Words', 'Keith Sweat, Keep It Comin'', 'Shanice, I Love Your Smile'.

Kiss 98.7 FM New York Playlist including 'Stevie Wonder, These Three Words', 'Keith Sweat, Keep It Comin'', 'Shanice, I Love Your Smile'.

Kiss 98.7 FM New York Playlist including 'Stevie Wonder, These Three Words', 'Keith Sweat, Keep It Comin'', 'Shanice, I Love Your Smile'.

WQIK Jacksonville Playlist including 'Tanya Tucker, (Without You) What Do I Do', 'Doug Stone, A Jukebox With A Country', 'Ronnie Milsap, Turn That Radio On'.

WQIK Jacksonville Playlist including 'Tanya Tucker, (Without You) What Do I Do', 'Doug Stone, A Jukebox With A Country', 'Ronnie Milsap, Turn That Radio On'.

WQIK Jacksonville Playlist including 'Tanya Tucker, (Without You) What Do I Do', 'Doug Stone, A Jukebox With A Country', 'Ronnie Milsap, Turn That Radio On'.

WQIK Jacksonville Playlist including 'Tanya Tucker, (Without You) What Do I Do', 'Doug Stone, A Jukebox With A Country', 'Ronnie Milsap, Turn That Radio On'.

POWER 99 FM 92-THE BEAT

Philadelphia Playlist including 'Shanice, I Love Your Smile', 'Keith Sweat, Keep It Comin'', 'Tevin Campbell, Tell Me What You Want'.

Philadelphia Playlist including 'Shanice, I Love Your Smile', 'Keith Sweat, Keep It Comin'', 'Tevin Campbell, Tell Me What You Want'.

Los Angeles Playlist including 'Jodeci, Forever My Lady', 'Fourplay Featuring El DeBarge, After', 'Boyz II Men, Uuh Aahh'.

Los Angeles Playlist including 'Jodeci, Forever My Lady', 'Fourplay Featuring El DeBarge, After', 'Boyz II Men, Uuh Aahh'.

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

Trade 'Ins': Tips On Getting Coverage Don't Nag, Lag, Or Send Incomplete Information

NEW YORK—Two weeks ago in this column, daily-newspaper reporters who cover radio offered tips for improving your station's coverage. This week's column addresses ways to improve trade-magazine coverage.

Like most trades, Billboard receives tons of press releases, so it is important to keep in mind that yours will be just one of several hundred a reporter receives in any given week. The key is not making the reporter jump through flaming hoops to cover your news or event.

Rarely do I receive a press release that answers all the questions it raises. They almost always involve at least one follow-up call. You should strive to include all relevant information in your release *and* make it as easy as possible for the reporter to follow up. Always include a contact name and phone number, including area code, on press releases. And don't list your GM or PD as the contact without clearing it with them. There is nothing more frustrating than when a contact either won't take the call, or asks, "What are you calling me for?"

Because you are mailing your release to reporters who hear from stations all over the country, your stationery should include your full address, phone number, and actual call letters, not just the logo. Lots of stations have similar slogans. Not having the calls, or at least a city to work from, makes it impossible to know which Q102 sent the release.

Short press releases are always best, with all the crucial information contained in the first two paragraphs. That is where most journalists will stop reading. Also, leave the quotes off the press releases. They almost never add to the story.

Identify everyone in your photos by correct name and affiliation. (One major label regularly sends pictures

Promotions & Marketing



by Phyllis Stark

to Billboard with stations listed with five call letters.) And send them promptly so we don't get Halloween pictures in early December.

When taking pictures, think visual. The picture's entertainment value is almost always more important in determining whether it gets used than the station jock or artist pictured. Whenever possible, stage pictures so they aren't the standard shots of the morning team flanking two band members, or the GM, GSM, and client holding a big check. Also consider making photos exclusive to certain publications, especially when you have a whole stack to choose from of a particular event. And 4-by-6-inch black-and-white photos are easiest for trades to work with.

There are also some things promotion directors can do that will almost guarantee they won't get coverage. Being too pushy is one. I actually have some people who call me to tell me they are sending something. Call again to see if I got it. Call a third time to see if I'm going to use it. And call yet again to see *when* I am going to use it.

There are a couple of little things that some stations do in press releases that are irksome, such as including an artist's chart position in another trade, or having the wrong contact name on the envelope.

As far as station news is concerned, trades are looking first for people and format changes at stations. Much like dairy products, these

have an expiration date. When there are personnel changes, call or fax the information rather than mailing it. Never wait for the photos of your new GM or PD to come back before sending the release.

For promotions, we're looking for something new. I'm interested in almost everything the first time it's done. But in radio, every good idea is eventually stolen. After one station recently launched an inflatable woman attached to helium balloons and offered a reward to the first listener to find it when it landed, there were a half-dozen similar stunts in the next three weeks.

Those promotions have been covered to death. For us to write about another house giveaway or dash for cash, there has to be a unique twist. Local reporters who are seeing something for the first time in their market may be more receptive than trade people who have seen 600 press releases for "outrageous contests" in the last three years.

Also unlike your local reporters, the trade press *will* cover stunts. The difference is that trade reporters appreciate when stunts are presented *as stunts*. We have little patience with someone who calls to discuss a Thanksgiving turkey drop and tries to convince us that live turkeys will actually be used.

Occasionally, you will be called upon to answer questions from the press about something you'd rather not discuss. For example, your morning man is arrested, or fired, the station van runs over somebody at an event, or someone files suit against the station.

Consultant Ed Shane gives the best advice on how to deal with this type of situation in his book "Up Your Profile": "On those dark days when you're the subject of scrutiny (Continued on page 73)

COUNTRY OUTLETS VYING FOR PIECE OF BRANSON BIZ

(Continued from page 68)

watts; owner: Turtle; GM: Carol Orr; OM: Greg Pyron; PD: Jessica James; mornings: Bob Cole. PD James had worked in both Harrison and Springfield before KRZK went country. The "Hometown station" prides itself on

based Southern Gospel Radio Network, KTRI did some talk shows from Branson last year with local merchants, civic leaders, and some secular country stars. This season, it will add a tie-in with the Grand Palace venue, which plans to bring in gospel acts this year.

KTTS-FM (94.7) Springfield: 100,000 watts; owner: Great Empire; GM: Curt Brown; OM: Don Paul; mornings: Mike Edwards. Like other Great Empire stations, KTTS-FM is half of a traditional AM/modern FM combo billed as "The Radio Ranch." Paul, citing WWVA Wheeling, W.Va.'s stewardship of "Jamboree U.S.A." as an inspiration, has been heavily involved with Branson since the early '80s. KTTS' several major yearly events there include a spring St. Jude's hospital benefit, in which each of the local shows performs for 10 minutes. This year, that benefit will serve as the season opener for Mel Tillis' new Branson theater.

KTXR (101.5) Springfield: 100,000 watts; owner: Meyer Communications; GM: Jane Meyer; OM: Lonnie King; mornings: Curt Merz. "The



1260 AM • Country • 94.7 FM

Gentle Giant of the Ozarks" has been easy listening since the '70s. It has taken busloads of listeners to Roy Clark's theater and may soon do the same with Andy Williams. It hasn't done remotes from Branson but may add them at some point.

KXUS (97.3) Springfield: 100,000 watts; owner: Demaree Media; GM: Mike Crowder; PD: Rick Moore; mornings: Jim Wesley. "The Ozarks' Home Of Rock & Roll," this Alan Sneed-consulted rocker probably has the fewest promotional ties with Branson of any Springfield FM, save an occasional theme park or water park tie-in. US97's major fall promotions were a Corvette giveaway with Dr Pepper and a big green Mercury full of electronics equipment and other prizes called "Santa's Sled."



high-profile personalities, and not being consulted.

KTRI (95.9) Mansfield: 3,000 watts; owner: Daybreak Broadcasting; GM: Terry Claar; PD/mornings: Dave Hutton. Mansfield is 75 miles away, but KTRI has a Branson translator that accounts for 30%-50% of its business. An affiliate of the Louisiana-

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				HOT SHOT DEBUT	
1	1	2	11	CAN'T LET GO COLUMBIA 38-74088	◆ MARIAH CAREY 2 weeks at No. 1
2	4	13	8	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	◆ G. MICHAEL
3	5	8	11	BEAUTY AND THE BEAST EPIC 34-74090	◆ CELINE DION/PEABO BRYSON
4	2	1	13	KEEP COMING BACK CAPITOL 44753	◆ RICHARD MARX
5	3	3	15	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART
6	7	6	16	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
7	6	4	18	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
8	8	11	13	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS
9	10	15	11	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
10	9	5	14	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	◆ PAULA ABDUL
11	16	17	10	SOMEWHERE, SOMEBODY A&M 1577	◆ AARON NEVILLE
12	13	10	14	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS
13	17	19	10	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
14	14	14	11	DREAMS TO DREAM MCA 54203	◆ LINDA RONSTADT
15	18	20	9	CHANGE ARISTA 1-2362	◆ LISA STANSFIELD
16	11	9	18	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST
17	15	12	17	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
18	12	7	22	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
19	33	—	2	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
20	20	21	11	SPENDING MY TIME EMI 50366	◆ ROXETTE
21	21	22	9	EVERY ROAD LEADS BACK TO YOU ATLANTIC 4-87572	◆ BETTE MIDLER
22	NEW ▶	1	1	MISSING YOU NOW COLUMBIA 38-74184	MICHAEL BOLTON
23	19	16	19	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
24	24	30	6	I KEEP COMING BACK TO YOU REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN
25	25	28	8	DON'T TURN AROUND COLUMBIA ALBUM CUT	◆ NEIL DIAMOND
26	28	39	6	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY
27	30	38	4	STARS ATCO EASTWEST 4-98636	◆ SIMPLY RED
28	23	24	9	BLACK OR WHITE EPIC 34-74100	◆ MICHAEL JACKSON
29	45	—	2	GOOD FOR ME A&M 1573	◆ AMY GRANT
30	31	37	6	HOLDING ON EPIC 34-73963	◆ BEVERLEY CRAVEN
31	22	18	14	SAVE UP ALL YOUR TEARS Geffen 19105	◆ CHER
32	27	33	7	MY GIRL EPIC 34-74108	◆ THE TEMPTATIONS
33	26	25	23	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
34	NEW ▶	1	1	YOUR SONG POLYDOR ALBUM CUT/PLG	ROD STEWART
35	38	40	6	LIGHT A CANDLE MERCURY 866 098-4	THE TRIPLETS
36	32	29	29	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
37	41	50	3	THE WAY I FEEL ABOUT YOU WARNER BROS. 4-19088	◆ KARYN WHITE
38	35	34	27	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
39	34	31	30	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
40	29	27	13	TRUE COMPANION ATLANTIC 4-87583	MARC COHN
41	46	—	2	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
42	36	35	31	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
43	NEW ▶	1	1	SAVE THE BEST FOR LAST WING 865 136-4/MERCURY	◆ VANESSA WILLIAMS
44	39	32	17	COPPERLINE COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
45	40	49	4	SHAMELESS COLUMBIA ALBUM CUT	BILLY JOEL
46	43	46	4	PLACES THAT BELONG TO YOU COLUMBIA ALBUM CUT	◆ BARBRA STREISAND
47	37	26	12	WHERE DID MY HEART GO WARNER BROS. 4-19197	JAMES INGRAM
48	NEW ▶	1	1	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
49	42	42	13	LOVE OF A LIFETIME EPIC 34-73771	◆ FIREHOUSE
50	49	45	33	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Radio

Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 90 MONITORED ALBUM ROCK STATIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 7 weeks at No. 1
2	2	2	25	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
3	4	6	8	I CAN'T DANCE ATLANTIC ALBUM CUT	GENESIS
4	8	9	6	KING'S HIGHWAY MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
5	6	7	13	LOVE & HAPPINESS MERCURY ALBUM CUT	JOHN MELLENCAMP
6	7	8	8	THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588	BRYAN ADAMS
7	5	5	7	SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT	EDDIE MONEY
8	18	22	9	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
9	12	13	13	SMELLS LIKE TEEN SPIRIT DGC 19050	NIRVANA
10	3	3	12	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
11	9	4	19	HEAVY FUEL WARNER BROS. 4-19094	DIRE STRAITS
12	10	12	9	TAKE A CHANCE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
13	14	11	17	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372	QUEENSRYCHE
14	16	17	13	THE UNFORGIVEN ELEKTRA 4-64814	METALLICA
15	11	14	30	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
16	15	15	18	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
17	26	37	3	TEARS IN HEAVEN REPRISE 4-19038	ERIC CLAPTON
18	13	10	15	ROLL THE BONES ATLANTIC ALBUM CUT	RUSH
19	19	20	11	CALL IT WHAT YOU WANT Geffen 19113	TESLA
20	17	16	18	I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/ATLANTIC	THE STORM
*** POWER TRACK ***					
21	24	30	7	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	OZZY OSBOURNE
22	22	26	12	WILD ON THE RUN EPIC ALBUM CUT	TALL STORIES
*** FLASHMAKER ***					
23	NEW ▶	1	1	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
24	23	23	19	NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC	OZZY OSBOURNE
25	20	18	19	INTO THE GREAT WIDE OPEN MCA 54131	TOM PETTY/HEARTBREAKERS
26	34	29	16	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
27	33	34	4	LEVON POLYDOR ALBUM CUT/PLG	JON BON JOVI
28	21	19	17	GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP
29	36	36	4	ALIVE EPIC ALBUM CUT	PEARL JAM
30	32	35	7	WASTED TIME ATLANTIC 4-87565	SKID ROW
31	35	42	4	PAINLESS IMAGO 25006	BABY ANIMALS
32	31	32	9	LOVE WALKED IN Geffen ALBUM CUT	THUNDER
33	40	47	3	THE BUG WARNER BROS. ALBUM CUT	DIRE STRAITS
34	NEW ▶	1	1	HIT BETWEEN THE EYES (FROM "FREEJACK") MORGAN CREEK ALBUM CUT/MERCURY	SCORPIONS
35	37	43	6	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
36	29	28	10	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
37	30	33	13	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING POLYDOR ALBUM CUT/PLG	THE WHO
38	42	40	8	ROCKIN' IS MA' BUSINESS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
39	27	21	13	NO SON OF MINE ATLANTIC 4-87571	GENESIS
40	41	44	3	THE SHOW MUST GO ON HOLLYWOOD 4-64794/ELEKTRA	QUEEN
41	NEW ▶	1	1	HEART OF SOUL SIRE ALBUM CUT/REPRISE	THE CULT
42	NEW ▶	1	1	AGAIN TONIGHT MERCURY 866 414-4	JOHN MELLENCAMP
43	38	39	3	STRANGER IN THIS TOWN MERCURY ALBUM CUT	RICHIE SAMBORA
44	39	25	10	ALL SHE WROTE EPIC 34-73984	FIREHOUSE
45	NEW ▶	1	1	COME AS YOU ARE DGC ALBUM CUT	NIRVANA
46	43	45	8	SWEET EMOTION COLUMBIA 38-74101	AEROSMITH
47	NEW ▶	1	1	TOUGH IT OUT PRAXIS ALBUM CUT/ZOO	WEBB WILDER
48	NEW ▶	1	1	SHOW ME THE WAY INTERSCOPE ALBUM CUT/ATLANTIC	THE STORM
49	NEW ▶	1	1	WHO'S GONNA RIDE YOUR WILD HORSES ISLAND ALBUM CUT/PLG	U2
50	45	46	19	DON'T CRY Geffen 19027	GUNS N' ROSES

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1992, Billboard/BPI Communications.

Radio Board Supports Ownership Proposal Also Votes To Move Away From Eureka Endorsement

BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters' radio board voted Jan. 14 to support a proposal outlining changes in FCC ownership policies.

The NAB radio board policy statement includes guidelines for local marketing agreements, support of FCC relaxed cross-ownership of media properties, and an end to the duopoly rule that limits owners to one AM and one FM per market.

The proposal, if passed by the joint board, will be forwarded to the FCC, which is currently sifting through public comments before voting on its own overhaul and reform of ownership rules.

The board also voted, as expected, to move away from supporting and licensing a DAB system made by the European maker, Eureka, which was the leading contender for an L-band system. Now that the U.S. will not offer L-band spectrum space for DAB use, critics of the NAB-sponsored Eureka deal convinced the board that the field for competing in-band systems should be level.

The radio board also endorsed an FCC freeze on new FM stations and a review of FM allocations and licensing policy. NAB believes there are too many FM'ers operating as a result of the commission's drop-in policy in the '80s.

The board also gave the cold shoulder to planned telephone company entry into fiber-optic audio and video broadband services to the home, not opposing actual entry but demanding equal access to all new technologies in their markets. NAB's radio board also opposes telephone company involvement in program content.



Looking Up. KLOS Los Angeles morning men Mark Thompson, left, and Brian Phelps, top, hosted a concert at the Palladium Hollywood that featured performances by Donny Osmond, center, Kenny Loggins, Meat Loaf, Mel Torme, and Marc Cohn. Also pictured is Palladium Hollywood co-owner Greg Lites, right.

NEW LMA GUIDELINES AT FCC?

FCC staffers in the Mass Media Bureau are in the discussion stage of proposing that all broadcasters must file their LMA deals with other sta-

the FCC has been lax in tracking and monitoring the practice to preserve high public-interest licensee standards. A pending house bill would cut down the percentages of air and ad time that stations can share, which, if passed in its current language, could jeopardize the recession-engendered survival practice.

Further, there is now concern at the commission that in some LMA situations, political ad sales to federal candidates are not being done, as the law requires, by separate station staffers.

Add all these elements together (plus NAB's about-to-be-offered comments to the FCC to OK correctly structured LMAs) and insiders say there are the makings of a commission full treatment of LMAs during the ownership-revision proceeding.

WASHINGTON ROUNDUP

tions.

Although FCC spokesman Bob Johnson says the commission has not yet "pulled out" LMA filings as a separate part of its upcoming radio ownership rules overhaul, "a lot of people in and out of the building think it's a good idea."

Those people also include several congressional lawmakers who feel

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 9 weeks at No. 1
2	2	8	6	SAX AND VIOLINS WARNER BROS. ALBUM CUT	TALKING HEADS
3	3	4	8	CARIBBEAN BLUE REPRISE 4-19089	ENYA
4	7	—	2	WHAT'S GOOD SIRE ALBUM CUT/WARNER BROS	LOU REED
5	4	5	9	STAR SIGN DGC ALBUM CUT	TEENAGE FANCLUB
6	9	25	4	HEAD ON 4.A.D. ALBUM CUT/ELEKTRA	PIXIES
7	5	3	11	BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE
8	8	2	19	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
9	13	—	2	GIRLFRIEND ZOO ALBUM CUT	MATTHEW SWEET
10	NEW ▶	1	1	WHAT ARE WE GONNA DO CHAMELEON ALBUM CUT	DRAMARAMA
11	22	—	2	FIRST WE TAKE MANHATTAN ATLANTIC ALBUM CUT/WARNER BROS	R.E.M.
12	20	—	2	COME AS YOU ARE DGC ALBUM CUT	NIRVANA
13	14	21	4	THROUGH AN OPEN WINDOW CRITIQUE ALBUM CUT	CLIFFS OF DOONEEN
14	16	20	4	ONE ISLAND ALBUM CUT/PLG	U2
15	12	13	4	FEAR (OF THE UNKNOWN) Geffen 2-21702	SIOUXSIE & THE BANSHEES
16	15	16	7	SUCK MY KISS WARNER BROS. ALBUM CUT	RED HOT CHILI PEPPERS
17	10	11	10	PLANET LOVE BEGGAR'S BANQUET ALBUM CUT/RCA	THE DYLAN'S
18	17	—	2	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 2-40196	ST. ETIENNE
19	24	—	2	COLD, COLD HEART RCA 62033	MIDGE URE
20	6	10	7	TELL YOUR SISTER CAPITOL ALBUM CUT	LLOYD COLE
21	NEW ▶	1	1	OPERATION SPIRIT RADIOACTIVE ALBUM CUT	LIVE
22	23	24	6	NOTHING NATURAL 4.A.D. 2-40231/REPRISE	LUSH
23	NEW ▶	1	1	ULTRA UNBELEIVABLE LOVE A&M ALBUM CUT	ROBYN HITCHCOCK
24	21	29	3	MESMERISE RCA 62151	CHAPTERHOUSE
25	NEW ▶	1	1	ALIVE EPIC ALBUM CUT	PEARL JAM
26	27	14	13	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
27	18	17	9	#1 DOMINATOR ISLAND ALBUM CUT/PLG	TOP
28	25	—	2	ON A PLAIN DGC ALBUM CUT	NIRVANA
29	19	15	8	HEY THAT'S NO WAY TO SAY GOODBYE ATLANTIC ALBUM CUT	IAN MCCULLOCH
30	11	7	16	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM

○ Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.



Hits! in Tokio

Week of January 5, 1992

- 1 Black Or White Michael Jackson
- 2 I Want You Jody Watley
- 3 Change Lisa Stansfield
- 4 Can't Let Go Mariah Carey
- 5 The Fly U2

- 6 I Love Your Smile Shanice
- 7 Keep It Comin' Keith Sweat
- 8 Every Road Leads Back To You Bette Midler
- 9 Caribbean Blue Enya
- 10 Keep Coming Back Richard Marx

- 11 Blowing Kisses In The Wind Paula Abdul
- 12 When A Man Loves A Woman Michael Bolton
- 13 No Son Of Mine Genesis
- 14 Stars Simply Red
- 15 (Everybody) Get Up Roger

- 16 That's What Love Is For Amy Grant
- 17 The Way I Feel About You Karyn White
- 18 Tell Me What You Want Me To Do Tevin Campbell
- 19 What A Fool Believes Matt Bianco
- 20 Mysterious Ways U2

- 21 If You Were With Me Now Kylie Minogue & Keith Washington
- 22 Did Friends Everything But The Girl
- 23 Your Song Rod Stewart
- 24 Giving You All My Love Chris Walker
- 25 You Never Know Ringo Starr

- 26 Don't Let The Sun Go Down On Me George Michael & Elton John
- 27 All 4 Love Color Me Badd
- 28 Justified & Ancient The KLF
- 29 In My Life Bette Midler
- 30 It Should Have Been Me Adeva

- 31 Save The Best For Last Vanessa Williams
- 32 Emotions Mariah Carey
- 33 Don't Dream It's Over Paul Young
- 34 You're The Rhythm Matt Bianco
- 35 It All Begins With You Jody Watley

- 36 Johnnys Ni Todokanai Yumi Matsutoya
- 37 Set The Night To Music Roberta Flack & Maxi Priest
- 38 Dreams To Dream Linda Ronstadt
- 39 When You Wish Upon A Star Billy Joel
- 40 Can't Stop This Thing We Started Bryan Adams

- 41 Stand By My Woman Lenny Kravitz
- 42 Struggle Keith Richards
- 43 Home Is Where The Hurt Is J.C. Lodge
- 44 It's So Hard To Say Goodbye To Yesterday Boyz II Men
- 45 Daniel Wilson Phillips

- 46 Never Stop The Brand New Heavies
- 47 Heal The World Michael Jackson
- 48 You Said, You Said Jermaine Jackson
- 49 Something Got Me Started Simply Red
- 50 Carry On Patti Austin

J-WAVE
81.3FM

PROMOTIONS

(Continued from page 71)

for a situation gone awry, don't dodge the bullets. Be as truthful and forthright as you can within the corporate bounds you are allowed."

IDEA MILL: LOVE AND LUST

WYHY (Y107) Nashville organized a "Tennessee tea party" to protest a proposed state income tax. Listeners were invited to a dumping of tea in the Cumberland River where p.m. driver **Jerry Jeff Walker** was broadcasting live. To give listeners a sense of what a tax would be like, Y107 began deducting 3% of the winnings from all its cash prizes.

CJWW Saskatoon, Saskatchewan, is offering a Valentine's Day "love and lust weekend," with two prize packages. The love package is a hotel room, dinner, and a limousine. The lust package has separate his and hers cab rides to a motel, meals from room service or delivered from a fast-food restaurant, a set of dark glasses, and a trench coat.

WERQ (92Q) Baltimore teamed up with a local tree company for a post-Christmas "tree-cycling" weekend. Listeners who brought their Christmas trees to a designated recycling center had them chipped into mulch that they could take home or donate to the city's parks department. Refreshments and children's entertainment were provided.

XHTZ (Z90) San Diego hosted five New Year's Eve bashes at local clubs, attended by more than 8,000 people. It also sent a "party posse" out in the station van to "crash" private parties with champagne and party favors. The next day, Z90 distributed New Year's Day survival packs, including Pepto Bismal, Alka Seltzer, Tylenol, Visine, and T-shirts "to keep you warm on the bathroom floor."

Six stations have teamed up with GRP Records to send contest winners to the grand opening of Keystone Mountain in Colorado, where GRP act the **Rippingtons** will be performing. Participating stations are WQCD New York, KACE Los Angeles, WNUA Chicago, KKSF San Francisco, WJZE Washington, D.C., and KJZS Houston.

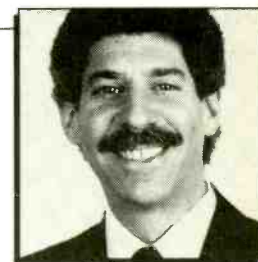
PRO-MOTIONS

Classical WNCN New York AE **Joni Challenor** is upped to promotion director, replacing **Leah Hyman**. . . **WHTZ** (Z100) New York promotion assistant **Dave Demer** segues to co-owned WEGX (Eagle 106) Philadelphia as assistant promotion director. . . Former WNOR Norfolk, Va., marketing director **Jeremy Coleman** joins WJFK Washington, D.C., as promotion director.

Sue Schalvey has been named marketing coordinator at WWRX Providence, R.I. She was previously with an accounting firm and had been a station intern. . . **Juli Agacinski** is named promotion director at WOOD Grand Rapids, Mich. She was promotion assistant at cross-town WOTV-TV. . . **WABB-FM** Mobile, Ala., promotion director **Deile Cherry** exits. PD **Dusty Hayes** assumes her duties indefinitely.

Billboard's PD of the week

David Bernstein
WBZ Boston



MOST PDs who went into legendary full-service AC WTIC Hartford, Conn., in the mid-'80s would have worried about what was going to happen when legendary morning man **Bob Steele** retired after 53 years. But then-PD **David Bernstein** went to WTIC specifically because "I knew Bob was planning to retire and somebody had to put together a game plan to make it [work]."

Bernstein's decision speaks volumes about what has happened at his subsequent employer Group W's WBZ Boston since his arrival in April 1990. When the Gulf war began, WBZ dropped the music from its full-service AM format and went N/T. Early this year, WBZ announced more changes. To fill the void created by rival WEEI's fall switch from news to sports, a.m. and p.m. drives have gone all-news. Morning talk host **Tom Bergeron** has moved to a midday shift; two other midday talk hosts are out.

It also says something that these changes were announced a day before Boston's fall Arbitron came back, showing WBZ at No. 1 overall, up 5.5-7.5, and ahead of longtime all-talk powerhouse WRKO, which was off 8.3-6.4. In mornings, the rise was even more pronounced. WBZ went 8.9-11.5 while WRKO was off 8.1-7.4.

WEEI's format change probably had a lot to do with WBZ's fall rise. So did a news-heavy fall that included the Clarence Thomas hearings and the William Kennedy Smith trial. But the drive toward a news-based format really began when Bernstein arrived at WBZ and found "a very chatty station. People would call in with light talk between the records—pie recipes, bird feeders, not news-intensive topics but lifestyle phone calls.

"When I did my research project, I found that people were using WBZ for news. They were waiting through the other stuff, but it was primarily considered a news-oriented station."

Bernstein's first step was to switch from lifestyle to issue talk. Then, when WBZ decided to go all N/T after the Gulf war, Tom Kennedy, who had been a music host, left and was replaced by **Steve Martorano**, who was working afternoons on all-talk rival WHDH. WBZ also added the slogan "Boston's News Station," which has recently been modified to "New England's News and Information Station."

When WEEI finally changed after several months of rumors in the local press, WBZ welcomed its former listeners on the air. And the topics became even more "front-page-news oriented," Bernstein says. "I thought I would have the opportunity to pick up the WEEI listeners if I changed the focus of the station without changing the format." Newscasts now ended with the liner, "WBZ is committed to bringing you the latest news 24-hours-a-day. When we're not reporting the news, we're

talking about it."

By doing issue talk, WBZ was pitting itself squarely against not only WRKO, but also WHDH, which had also gone from full-service AC to lifestyle talk to harder topics. Although WBZ instructed its hosts not to be combative—something WRKO hosts are known for—or to take sides in last year's gubernatorial election, the prospect of being the third issue talk outlet also influenced the decision to move further toward all-news.

So did the fact that **John Spinola**, manager of co-owned WBZ-TV, added GM duties for the radio station during the fall, something that led to a lot of cross-promotion between the radio and TV news operations. When WBZ does its noon news hour, midday host **Bergeron** goes to the TV side for a half-hour talk show whose guests, if appropriate, may then join him when he returns to the radio side. But while Bernstein talks about "synergy" between the stations, WBZ wasn't just looking to consolidate staffs. The AM is still hiring editors, writers, and producers, and it is one of the few stations in recession-ravaged New England that is still hiring, Bernstein says.

In its news blocks, WBZ uses a 30-minute cycle, not the more frenetic 22-minute rotation used by sister Group W outlets like WINS New York and KFVB Los Angeles. The surviving talk-segments are based around interviews, not phone calls, although night host **David Brudnoy** does do some caller-driven talk at night.

Here's WBZ's a.m.-drive clock: News at :00, traffic at :03, spots at :04, news at :05, spots at :08, lottery numbers and financial news at :09, weather at :10, a news discussion segment at :11, promos at :12, traffic at :13, a spot at :14, sports at :15, another spot at :17, news at :18, weather at :20, another spot at :22, traffic at :23, a feature with host **Peter Meade** at :24, then **Charles Osgood** at :25. (WBZ is an ABC affiliate, but also carries that CBS show, making it a rare station with both Osgood and **Paul Harvey**.) The second half of the hour is similarly structured, except that Meade does a longer newsmaker interview at :54-58.

With **Brudnoy** under contract for another five years, WBZ won't be making a transition to "all news, all the time," like WINS anytime soon. But Bernstein thinks WBZ can still have the all-news franchise and hold onto the fall listeners who were talk fans. "I'm a realist, but this isn't going to be the kind of station where people only come in to find out what's going on, then move on to another radio station. WBZ is so ingrained in the community, now it's focused on things that affect their life every day. It's less likely to lose listeners than stations that make similar changes."

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Radio

ARBITRON RATINGS

(Continued from page 68)

Call	Format	'91	'91	'91	'91
KSMG	oldies	4.8	4.4	3.4	3.7
WOAI	N/T	6.2	6.3	4.4	3.7
KSRR	AC	3.1	3.2	3.9	3.5
KTSA	N/T	3.3	2.8	2.0	2.9
KMMX	AC	2.5	3.0	2.9	2.3
KRIO-FM	country	—	1.1	2.4	2.1
KSAH	Spanish	—	1.6	1.7	2.0
KSLR	religious	1.4	1.2	1.3	1.2
KEDA	Spanish	2.2	1.2	2.1	1.0
KZVE	Spanish	1.3	1.1	1.3	1.0
SALT LAKE CITY—(36)					
KKAT	country	11.1	13.9	11.0	10.8
KSL	N/T	8.3	5.3	4.4	8.4
KBER	album	4.6	6.4	5.3	7.9
KSOP-AM-FM	country	5.2	7.6	8.2	7.5
KSFI	AC	9.0	8.8	6.6	6.7
KLZX	cls rock	7.1	6.7	7.3	6.0
KISN-FM	top 40	5.7	3.9	5.5	4.8
KUTQ	top 40	2.4	2.8	4.1	3.6
KCPX	AC	2.2	3.7	3.6	3.2
KJQN-FM	modern	3.7	3.7	3.1	3.0
KRSP	album	3.3	3.4	2.4	3.0
KBCX	country	1.6	2.6	1.5	2.3
KMGR-FM	AC	2.8	2.3	3.5	2.3
KTKK	N/T	1.7	1.6	2.5	2.3
KZHT	top 40	2.6	2.8	3.2	2.3
KBZN	adult alt	1.6	1.3	2.2	2.2
KDYL	adult alt	3.2	2.3	2.2	2.2
KALL	N/T	2.4	3.0	3.3	1.9
KALL-FM	oldies	1.6	2.1	1.8	1.8
KSOS	oldies	1.2	1.7	1.1	1.6
KQOL	easy	—	5.9	8.1	1.5
KISN	top 40	7.1	1.4	8.1	1.2
INDIANAPOLIS—(37)					
WFBO	album	10.6	13.4	12.1	15.0
WIBC	AC	13.4	14.9	11.5	12.4
WFMS	country	13.1	11.0	12.4	10.8
WZPL	top 40	11.6	10.4	9.9	6.7
WENS	AC	8.0	7.4	6.9	6.7
WTLN	AC	9.2	7.4	8.2	6.6
WTPI	AC	7.3	6.8	6.5	5.6
WKLR	oldies	5.5	5.9	7.2	4.8
WFXX-FM	cls rock	4.1	4.7	5.1	4.4
WTUX	adult std	3.0	3.8	3.5	4.4
WHHH	top 40/dance	—	—	—	2.2
WNDE	N/T	1.5	1.5	1.5	2.0
WKKG	country	—	6.4	1.1	1.2
WTTT	album	1.0	6.1	1.1	1.1
CHARLOTTE, N.C.—(38)					
WPFG	urban	10.9	12.5	13.5	12.7
WSDC-FM	country	15.2	11.4	14.8	12.7
WRFX	album	6.6	8.3	7.3	8.6
WBT	AC	6.7	6.0	5.4	7.8
WEZC	AC	3.8	6.0	5.2	6.3
WTDK	country	5.8	6.2	6.5	5.4
WBT-FM	AC	5.7	5.0	5.8	5.0
WCKZ	top 40/dance	7.5	7.3	6.5	5.0
WMXZ	AC	4.1	5.2	4.5	5.0
WXRC	album	2.5	3.1	3.2	3.7
WWMG	oldies	4.3	4.8	4.1	3.0
WFGW/WMIT	religious	1.2	1.1	1.3	1.3
WAOQ	top 40	—	5.8	1.6	1.2
WGSP	religious	8.1	1.5	1.0	1.2
NEW ORLEANS—(39)					
WWL	N/T	10.9	8.0	8.1	11.4
WQUE-AM-FM	urban	10.3	10.8	10.1	10.3
WYLD-FM	urban	11.1	10.7	10.8	9.2
WNOE-FM	country	7.2	8.2	7.4	8.5
WEZB	top 40	8.5	9.3	8.1	7.4
WLTS	AC	6.7	5.1	4.2	5.0
WLMG	AC	5.0	6.4	5.4	4.8
WMXZ	AC	2.4	3.8	5.3	3.6
WBOK	religious	4.1	3.4	3.2	3.5
WCKW-FM	cls rock	3.3	4.0	4.6	3.5
WBYU	adult std	3.5	3.3	3.8	3.4
WRNO	album	4.0	2.4	3.3	3.3
KMEZ	urban/AC	1.1	1.7	1.9	3.2
KQLD	oldies	4.0	3.8	4.2	3.0
WYLD	religious	1.2	1.9	2.9	2.9
WNOE	country	6.1	1.3	8.1	1.0
MEMPHIS—(43)					
WGKX	country	10.4	9.8	11.7	15.7
WHRK	urban	13.5	12.0	11.7	11.5
WDIA	urban/AC	9.7	9.7	11.3	10.1
WMC-FM	top 40	6.8	7.9	6.7	8.7
KJMS	urban	4.1	7.9	9.7	8.5
WEGR	album	11.2	8.0	8.3	7.7
WRVR	AC	9.1	6.9	5.3	5.9
KPYR	oldies	4.9	4.8	3.7	3.6
WLOK	religious	5.5	5.5	5.0	3.6
WMC	N/T	4.1	2.7	3.9	3.2
WEZI	AC	3.4	3.4	2.2	2.7
WREC	adult std	2.2	2.7	2.3	1.7
WCRV	religious	1.0	1.2	2.0	1.5
NASHVILLE—(45)					
WSM-FM	country	8.3	9.0	11.9	12.6
WSIX	country	11.2	12.2	10.1	11.6
WKDF	album	6.9	7.6	7.3	9.2
WYHY	top 40	10.4	9.9	11.0	9.1
WGFX	cls rock	4.4	4.6	4.9	6.5
WZEZ	AC	8.1	7.8	7.2	6.1
WQOQ	urban	7.5	6.0	7.9	6.0
WLAC-FM	AC	7.4	7.9	6.1	5.2
WSM	country	3.8	4.3	3.6	3.7
WLAC	N/T	5.1	2.5	2.2	3.5
WRMX	oldies	3.8	5.1	4.0	3.1
WVOL	urban/AC	2.4	3.1	2.6	2.2
WBVR	country	1.1	2.2	1.8	2.0
WAMB-AM-FM	adult std	2.5	1.7	1.5	1.7
WRLT	album	1.1	1.2	1.6	1.7
WMBD	urban	9.6	6.4	2.4	1.6
WYQC	country	—	6.1	1.1	1.5
WNTN	adult alt	—	6.7	1.2	1.2
WENO	religious	8.7	—	—	1.1
ROCHESTER, N.Y.—(46)					
WCFM	album	16.2	18.6	15.2	16.2
WHAM	N/T	15.0	11.5	11.7	15.2
WBEE-FM	country	10.5	12.5	11.8	10.3
WPXY	top 40	9.5	10.4	9.7	9.5
WRM-FM	AC	6.6	6.2	6.0	7.2
WVOR	AC	8.1	6.6	5.9	6.9
WKLX	oldies	4.9	6.6	6.5	6.1
WDKX	urban	4.6	4.3	5.2	5.4
WBBF	adult std	2.2	3.8	3.5	3.9
WZSH	AC	3.6	3.2	2.4	2.1
DAYTON, OHIO—(47)					
WHKO	country	10.5	9.7	9.3	10.7
WHIO	N/T	8.8	6.9	6.4	8.0

Call	Format	'91	'91	'91	'91
WGTV	top 40	8.5	9.2	9.7	7.5
WTUE	album	6.0	8.5	7.5	6.8
WWSN	AC	7.5	6.6	6.2	6.8
WLW	AC	6.8	5.5	5.6	5.9
WVUD	AC	5.0	6.5	4.8	5.8
WAZU	album	4.6	5.8	4.1	5.5
WYMJ	oldies	5.5	4.5	5.6	4.6
WDAO	urban	4.5	4.5	6.3	3.7
WONE	country	3.3	4.0	2.6	3.6
WPFB-FM	country	1.3	2.5	2.2	2.4
WZRZ	album	1.4	1.2	1.0	1.7
WIZE	AC	1.2	1.3	1.4	1.6
WCLR	easy	3.4	2.5	2.3	1.5
WLSN	easy	—	—	5.3	1.3
WBJZ/WDJK	top 40	9.7	7.7	7.2	1.2
WFJZ	religious	8.1	2.4	1.4	1.2
WRUO	urban	—	—	—	1.2
WING	oldies	1.1	1.2	1.1	1.1
WPFZ	adult std	1.4	6.1	1.4	1.1
WFFX	cls rock	1.5	1.5	1.5	1.0
WEST PALM BEACH, FLA.—(49)					
WEAT-AM-FM	easy	13.6	16.2	16.1	13.1
WRM	AC	8.3	7.9	8.1	10.5
WIRK	country	6.4	5.2	5.7	7.5
WJNO	N/T	8.9	8.5	9.2	7.0
WNGR	album	4.7	6.9	5.8	5.6
WVOV	top 40	5.1	5.5	3.7	4.2
WIOD	N/T	2.1	2.6	2.1	3.9
WNGS	AC	2.0	2.0	2.7	2.9
WOLL	oldies	1.5	2.3	3.3	2.7
WSHE	album	1.9	1.6	2.4	2.5
WEDR	urban	3.5	4.3	2.5	2.2
WYFX	urban	9.1	1.9	2.8	2.2
WQOT	urban	3.2	2.9	2.5	1.8
WDBF	adult std	1.7	1.8	1.6	1.7
WLYF	AC	1.7	2.1	2.2	1.7
WXMJ	oldies	9.1	1.4	2.2	1.7
WZZR	album	—	—	4.1	1.6
WKIS	country	1.1	1.2	2.3	1.5
WPOW	top 40/dance	2.6	2.3	1.0	1.5
WYHI	top 40	1.4	2.6	1.3	1.4
WNRZ	adult std	1.2	1.5	7.7	1.2
WLVE	adult alt	8.9	1.0	1.0	1.0
JACKSONVILLE, FLA.—(50)					
WQJF-FM	country	11.4	13.7	10.4	11.9
WAPE	top 40	9.5	10.2	9.6	11.7
WEJZ	AC	6.4	6.5	7.4	9.8
WYVY-FM	album	9.5	7.2	8.1	8.2
WQOL	oldies	4.5	6.3	6.6	6.7
WROO	country	5.7	5.0	5.7	5.4
WHJX	urban	7.4	5.9	7.6	5.1
WIVY	AC	5.4	7.1	7.0	4.8
WOKV	N/T	4.5	3.5	3.2	3.7
WVIA	album	1.9	2.5	3.1	3.1
WVGL	religious	2.8	2.1	1.5	1.6
WJBT	urban	3.1	3.4	1.4	1.6
WOKV-FM	N/T	8.3	1.1	1.5	1.5
WVSE	religious	1.9	2.1	2.1	1.4
WPOQ	N/T	1.2	8.8	6.1	1.2
LOUISVILLE, KY.—(51)					
WAMZ	country	17.1	19.5	17.9	22.9
WHAS	AC	17.3	14.3	14.3	14.5
WDJX	top 40	6.8	8.9	8.0	7.6
WQMF	album	8.4	7.8	10.4	7.1
WVEZ	AC	7.6	6.5	6.9	6.4
WGBZ	urban	6.3	6.7	5.8	5.9
WRKA	oldies	6.9	4.9	6.7	5.0
WLRS	AC	2.8	3.4	4.6	4.8
WZKS	top 40	3.9	5.0	3.5	3.7
WAVG	adult std	2.3	2.1	2.2	3.1
WLIO	urban/AC	3.7	2.7	3.1	2.5
WVXW	adult std	2.3	1.5	1.5	2.5
OKLAHOMA CITY—(52)					
KXXY-AM-FM	country	15.7	18.0	18.6	18.4
KJYO	top 40	9.0	9.8	10.6	9.9
KEBC	country	6.9	7.4	7.4	8.0
KATT	album	11.1	8.4	8.7	7.7
KTOK	N/T	8.0	6.9	6.8	7.6
KRXO	cls rock	6.9	8.1	6.3	6.8
KMGL	AC	6.2	7.6	7.0	6.4
KOOL	oldies	5.			



***massive
attack***

***the new
single***

***be thankful for
what you've got***

Going for adds January 20th. From the critically acclaimed album Blue Lines.

Produced and mixed by Massive Attack and Johnny Dollar. Management: Cherry Bear Organisation. ©1992 Virgin Records America, Inc.



HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

COLOR ME BADD HITS No. 1, as "All 4 Love" (Giant) dislodges Michael Jackson's "Black Or White" (Epic) on a combination of No. 1 airplay (for the fourth week) and steadily increasing sales (up to No. 4). "Can't Let Go" by Mariah Carey at No. 2 and "Don't Let The Sun Go Down On Me" by George Michael at No. 3 (both Columbia) will challenge "All" for No. 1 next week, with the former having the edge in airplay (No. 2 vs. No. 6) while "Sun" is ahead in sales (No. 5 vs. No. 8). "Smells Like Teen Spirit" by Nirvana (DGC) goes to No. 1 in sales but lags in airplay (No. 51). Although 100 of the 122 monitored stations are playing "Spirit," it is restricted to evening hours on most stations. A similar situation affects both of Hammer's two current hit singles.

THREE RECORDS TAKE AMAZING jumps. "I'm Too Sexy" by U.K. band Right Said Fred (Charisma) leaps all the way from No. 31 to No. 10, caused by the huge sales of the cassette single, which just hit stores recently. (Initially, only the CD single and 12-inch vinyl were available.) "Sexy" debuts at No. 10 in sales, registering the largest sales increase by far on the Hot 100, and also jumps 19-12 in monitored airplay. The Power Pick/Sales (the largest sales gainer below No. 20) is "To Be With You" by Mr. Big (Atlantic). It zooms from 63-33 in sales, and jumps 52-29 on the Monitor, for an overall 27-place jump to No. 23. "Good For Me" by Amy Grant (A&M) wins the Power Pick/Airplay, with a huge jump (61-21) on the Monitor fueling a 37-place jump on the Hot 100 to No. 32.

TWO IMPORTANT RULE CHANGES go into effect this week on the Hot 100. First, the conversion to piece-count technology means that we can no longer have separate listings for A and B sides of singles. Both sides sell as one unit, so for the sales chart and the Hot 100 both sides of a single must share one slot. The first single affected is No. 69 this week, "Pride (In The Name Of Love)" / "A Deeper Love" by Cole & Clivilles (Columbia). The latter side is now crossing from the Dance Club Play chart, where it's already No. 7, to dance-leaning top 40 radio. The two sides will be listed separately on the Monitor—only the A side has charted so far—but airplay for both sides will be combined for the Hot 100. The second change is that the 20/20 recurrent rule becomes 20/40: No title will be taken off the Hot 100 and moved to the recurrent chart until it has fallen below the top 40. Titles below the top 40 will be moved to the recurrent chart in their 21st week. The 20/20 rule continues for the Hot Country Singles, Album Rock Tracks, and Radio Monitor charts.

QUICK CUTS: Two new artists make their Hot 100 bows, both female singers from New York. Erin Cruise debuts at No. 90 with "Cold Shower" (Critique), while Giggles enters at No. 96 with "What Goes Around Comes Around" on indie label Cutting. "Live And Let Die" by Guns N' Roses (Geffen) is not dead despite a backward move from No. 41 to No. 48. Sales surged strongly for this and all titles during the holiday season, and since then records with a high percentage of sales points have slipped. Radio airplay growth continues, however, and "Live" may rebound next week on the chart.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	3	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
2	2	4	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)
3	3	2	EMOTIONS	MARIAH CAREY (COLUMBIA)
4	7	4	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
5	4	4	ROMANTIC	KARYN WHITE (WARNER BROS.)
6	6	6	HOLE HEARTED	EXTREME (A&M)
7	5	9	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
8	8	9	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)
9	12	8	GOOD VIBRATIONS	MARLY MARK (INTERSCOPE/ATLANTIC)
10	9	9	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
11	10	8	WITH YOU	TONY TERRY (EPIC)
12	—	1	I WONDER WHY	CURTIS STIGERS (ARISTA)
13	13	9	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
14	15	9	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
15	14	8	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
16	11	3	ENTER SANDMAN	METALLICA (ELEKTRA)
17	17	9	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
18	20	9	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
19	18	9	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
20	22	9	CRAZY	SEAL (SIRE/WARNER BROS.)
21	16	7	I ADORE MI AMOR	COLOR ME BADD (GIANT)
22	24	9	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
23	19	6	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)
24	25	5	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
25	—	4	UNBELIEVABLE	EMF (EMI)
26	23	9	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
27	21	9	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
28	29	6	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
29	27	8	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
30	28	5	BABY BABY	AMY GRANT (A&M)
31	32	10	NO SON OF MINE	GENESIS (ATLANTIC)
32	31	15	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
33	63	3	TO BE WITH YOU	MR. BIG (ATLANTIC)
34	24	16	RING MY BELL	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)
35	30	21	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
36	34	11	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)
37	44	4	STAY	JODECI (UPTOWN/MCA)
38	40	13	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
39	43	9	BROKEN ARROW	ROD STEWART (WARNER BROS.)
40	36	13	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
41	37	21	EMOTIONS	MARIAH CAREY (COLUMBIA)
42	35	30	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
43	51	9	CHANGE	LISA STANSFIELD (ARISTA)
44	46	9	KEEP COMING BACK	RICHARD MARX (CAPITOL)
45	45	3	I WANNA BE YOUR GIRL	ICY BLU (GIANT)
46	56	3	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
47	39	22	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)
48	42	8	HOME SWEET HOME	MOTLEY CRUE (ELEKTRA)
49	54	4	SPENDING MY TIME	ROXETTE (EMI)
50	47	30	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
51	41	14	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)
52	38	16	CAN'T TRUSS IT	PUBLIC ENEMY (DEF JAM/COLUMBIA)
53	50	26	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./CHIBAN)
54	49	7	ALL SHE WROTE	FIREHOUSE (EPIC)
55	58	8	INSATIABLE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
56	60	8	ALL THROUGH THE NIGHT	TONE-LOC (DELICIOUS VINYL/PLG)
57	48	25	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
58	—	1	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
59	55	21	ROMANTIC	KARYN WHITE (WARNER BROS.)
60	64	6	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
61	59	7	SAVE UP ALL YOUR TEARS	CHER (Geffen)
62	52	14	NO MORE TEARS	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
63	—	1	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
64	66	3	GIVE IT AWAY	RED HOT CHILI PEPPERS (WARNER BROS.)
65	53	29	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
66	—	1	OOCHIE COOCHIE	M.C. BRAINS (MOTOWN)
67	62	16	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)
68	—	9	THE FLY	U2 (ISLAND/PLG)
69	57	23	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
70	69	8	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)
71	71	24	CRAZY	SEAL (SIRE/WARNER BROS.)
72	75	19	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
73	67	17	POP THAT COOCHIE	THE 2 LIVE CREW (LUKE/ATLANTIC)
74	—	1	IN MY DREAMS	THE PARTY (HOLLYWOOD/ELEKTRA)
75	74	30	3 A.M. ETERNAL	THE KLF (ARISTA)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 40.

HOT 100 A-Z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	2	8	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
2	1	10	2 LEGIT 2 QUIT	HAMMER (CAPITOL)
3	3	7	ADDAMS GROOVE	HAMMER (CAPITOL)
4	5	9	ALL 4 LOVE	COLOR ME BADD (GIANT)
5	7	6	DON'T LET THE SUN GO DOWN ...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
6	4	10	BLACK OR WHITE	MICHAEL JACKSON (EPIC)
7	6	11	WILDSIDE	MARLY MARK (INTERSCOPE/ATLANTIC)
8	10	9	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
9	9	12	FINALLY	CE CE PENISTON (A&M)
10	—	1	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
11	8	18	DON'T CRY	GUNS N' ROSES (Geffen)
12	15	11	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WB)
13	17	8	I LOVE YOUR SMILE	SHANICE (MOTOWN)
14	11	23	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
15	19	4	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
16	12	19	CAN'T STOP THIS THING WE ...	BRYAN ADAMS (A&M)
17	16	8	THE UNFORGIVEN	METALLICA (ELEKTRA)
18	14	20	MIND PLAYING TRICKS ON ME	GETO BOYS (RAP-A-LOT/PRIORITY)
19	22	7	UHH AHH	BOYZ II MEN (MOTOWN)
20	26	7	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
21	25	4	LIVE AND LET DIE	GUNS N' ROSES (Geffen)
22	18	11	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)
23	28	11	KISS YOUR BACK	DIGITAL UNDERGROUND (TOMMY BOY)
24	21	24	ENTER SANDMAN	METALLICA (ELEKTRA)
25	13	21	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)
26	23	17	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
27	27	14	ANGEL BABY	ANGELICA (ULTRA/QUALITY)
28	33	9	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
29	20	13	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)
30	29	16	FOREVER MY LADY	JODECI (UPTOWN/MCA)
31	32	10	NO SON OF MINE	GENESIS (ATLANTIC)
32	31	15	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
33	63	3	TO BE WITH YOU	MR. BIG (ATLANTIC)
34	24	16	RING MY BELL	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)
35	30	21	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
36	34	11	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)
37	44	4	STAY	JODECI (UPTOWN/MCA)
38	40	13	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
39	43	9	BROKEN ARROW	ROD STEWART (WARNER BROS.)
40	36	13	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
41	37	21	EMOTIONS	MARIAH CAREY (COLUMBIA)
42	35	30	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
43	51	9	CHANGE	LISA STANSFIELD (ARISTA)
44	46	9	KEEP COMING BACK	RICHARD MARX (CAPITOL)
45	45	3	I WANNA BE YOUR GIRL	ICY BLU (GIANT)
46	56	3	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
47	39	22	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)
48	42	8	HOME SWEET HOME	MOTLEY CRUE (ELEKTRA)
49	54	4	SPENDING MY TIME	ROXETTE (EMI)
50	47	30	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
51	41	14	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)
52	38	16	CAN'T TRUSS IT	PUBLIC ENEMY (DEF JAM/COLUMBIA)
53	50	26	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./CHIBAN)
54	49	7	ALL SHE WROTE	FIREHOUSE (EPIC)
55	58	8	INSATIABLE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
56	60	8	ALL THROUGH THE NIGHT	TONE-LOC (DELICIOUS VINYL/PLG)
57	48	25	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
58	—	1	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
59	55	21	ROMANTIC	KARYN WHITE (WARNER BROS.)
60	64	6	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
61	59	7	SAVE UP ALL YOUR TEARS	CHER (Geffen)
62	52	14	NO MORE TEARS	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
63	—	1	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
64	66	3	GIVE IT AWAY	RED HOT CHILI PEPPERS (WARNER BROS.)
65	53	29	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
66	—	1	OOCHIE COOCHIE	M.C. BRAINS (MOTOWN)
67	62	16	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)
68	—	9	THE FLY	U2 (ISLAND/PLG)
69	57	23	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
70	69	8	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)
71	71	24	CRAZY	SEAL (SIRE/WARNER BROS.)
72	75	19	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
73	67	17	POP THAT COOCHIE	THE 2 LIVE CREW (LUKE/ATLANTIC)
74	—	1	IN MY DREAMS	THE PARTY (HOLLYWOOD/ELEKTRA)
75	74	30	3 A.M. ETERNAL	THE KLF (ARISTA)

Billboard.

FOR WEEK ENDING JANUARY 25, 1992

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
38	40	13	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
39	43	9	BROKEN ARROW	ROD STEWART (WARNER BROS.)
40	36	13	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
41	37	21	EMOTIONS	MARIAH CAREY (COLUMBIA)
42	35	30	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
43	51	9	CHANGE	LISA STANSFIELD (ARISTA)
44	46	9	KEEP COMING BACK	RICHARD MARX (CAPITOL)
45	45	3	I WANNA BE YOUR GIRL	ICY BLU (GIANT)
46	56	3	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
47	39	22	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)
48	42	8	HOME SWEET HOME	MOTLEY CRUE (ELEKTRA)
49	54	4	SPENDING MY TIME	ROXETTE (EMI)
50	47	30	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
51	41	14	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)
52	38	16	CAN'T TRUSS IT	PUBLIC ENEMY (DEF JAM/COLUMBIA)
53	50	26	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./CHIBAN)
54	49	7	ALL SHE WROTE	FIREHOUSE (EPIC)
55	58	8	INSATIABLE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
56	60	8	ALL THROUGH THE NIGHT	TONE-LOC (DELICIOUS VINYL/PLG)
57	48	25	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
58	—	1	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
59	55	21	ROMANTIC	KARYN WHITE (WARNER BROS.)
60	64	6	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
61	59	7	SAVE UP ALL YOUR TEARS	CHER (Geffen)
62	52	14	NO MORE TEARS	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
63	—	1	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
64	66	3	GIVE IT AWAY	RED HOT CHILI PEPPERS (WARNER BROS.)
65	53	29	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
66	—	1	OOCHIE COOCHIE	M.C. BRAINS (MOTOWN)
67	62	16	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)
68	—	9	THE FLY	U2 (ISLAND/PLG)
69	57	23	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
70	69	8		

Single Reviews

EDITED BY LARRY FLICK

POP

► **MICHAEL JACKSON** *Remember The Time* (4:00)
PRODUCERS: Teddy Riley, Michael Jackson
WRITERS: T. Riley, M. Jackson, B. Belle
PUBLISHERS: Donril/Zomba/WB/B-Funk, ASCAP; Mijac/Warner-Tamerlane, BMI
Epic 74200 (c/o Sony) (cassette single)

Second offering from MJ's opus, "Dangerous," shows the King of Pop downplaying his signature whoops and shrieks in favor a decidedly soulful and affecting vocal performance. Insinuating new-jack grooves work well, encasing an immediately memorable hook. No need to predict single's future, it has already amassed enough radio airplay for a healthy Hot 100 debut. The sprint to No. 1 should be fast and furious.

► **THE KLF** *Justified & Ancient* (no timing listed)
PRODUCERS: The KLF
WRITERS: J. Cauty, W. Drummond, R. Lyte
PUBLISHERS: E.G., BMI; Warner-Chappell/WB/BMG Songs, ASCAP
Arista 2403 (c/o BMG) (cassette single)

The decision to enlist country music queen Tammy Wynette for the lead vocal was a stroke of pure genius. Her distinctive style provides a weird-but-appealing contrast to the British dance duo's electro/hip-hop instrumental noodlings. Sort of sounds like the theme to a space-age spaghetti western. A sure-fire club smash, look for this gem to reignite top 40 interest pronto.

► **CURTIS STIGERS** *You're All That Matters To Me* (no timing listed)
PRODUCER: Glen Ballard
WRITERS: C. Stigers, G. Sutton, S. Peiken
PUBLISHERS: Sony Tunes/C. Montrose, ASCAP; Irving/Doolittle/Sushi Too/Hidden Pun, BMI
REMIXERS: Steve Thompson, Michael Barbiero
Arista 2391 (c/o BMG) (cassette single)

Stigers follows his breakthrough hit "I Wonder Why" with another thoroughly satisfying blues-inflected pop ballad. Light horn fills and rich harmonies add an appropriate retro vibe. Should have no trouble building momentum at top 40 and AC radio.

► **ANOTHER BAD CREATION** *My World* (3:50)
PRODUCER: Dallas Austin
WRITERS: D. Austin, K. Wales
PUBLISHER: not listed
Motown 1018 (cassette single)

Youthful act offers a well-phrased message of peace and hope within a glistening pop/new-jack arrangement. Charming vocals and contagious hook will keep growing legion of fans at several formats in tow.

★ **ONE 2 ONE** *Peace Of Mind (Love Goes On)* (3:57)
PRODUCER: Leslie Howe
WRITERS: L. Howe, L. Reny
PUBLISHER: EMI-April/One Toone, ASCAP; EMI-Blackwood/Two Toone, BMI
A&M 7325 (c/o PGD) (cassette single)

Duo occasionally evokes images of Wilson Phillips on this glossy, acoustic-framed pop gem. Warm and optimistic lyrics are given depth by intricate harmonies, while sing-along chorus will sound great on the radio. Bodes well for the upcoming "Imagine It" album.

JOHN MELLENCAMP *Again Tonight* (3:18)
PRODUCER: John Mellencamp
WRITER: J. Mellencamp
PUBLISHER: not listed
Mercury 616 (c/o PolyGram) (cassette single)

Mellencamp's signature is scrawled all over this classic, no-frills rocker. Commercial and radio-friendly track evokes all the universal imagery inherent in the anticipation associated with another night on the town.

MAGGIE'S FARM *Glory Road* (3:32)
PRODUCER: Cliff Magness

WRITERS: A. MacLeod, M. Etzioni
PUBLISHERS: not listed
JRS 807 (c/o BMG) (cassette single)

Highly produced power ballad is emotional and explosive. MacLeod's lead vocals are passionate and expressive, and the band supports her intense performance with its own impressive dynamics. AC and pop radio programmers should find a niche for this one.

THE GET FRESH GIRLS *Pump It Up (Get Busy)* (4:37)
PRODUCER: Nathan Moss
WRITERS: K. Bryant, R. Bailey
PUBLISHERS: Whooping Crane/Breakaround/Joeyboy, BMI
Breakaway 6004 (c/o Pandisc) (cassette single)

The Get Fresh Girls display their potential as leaders of one fly aerobics class on this energetic and frenetic call to action. Pumping rhythms and spirited lyrics make for an irresistible invitation to the dancefloor.

R & B

► **BUBBA** *I Like Your Style* (4:52)
PRODUCER: Teddy Riley
WRITERS: T. Riley, L. Drakeford, A. Davidson
PUBLISHER: not listed
Motown 1017 (cassette single)

Singer from Today smolders with sensuality and charisma on this bass-dominated new-jack/funk jam. Lifted from the soundtrack to the film "House Party II," this winner will, let's hope, be the first fruits of a whole solo project by Bubba. Essential for urban formats, though popsters should take heed, too.

★ **DEFINITION OF SOUND** *Moira Jane's Cafe* (3:55)
PRODUCERS: The Red King, DonOne
WRITERS: Clark, Weekes, Brough
PUBLISHERS: Complete, PRS; Incomplete, BMI; In The U.S.A./PolyGram International, ASCAP
REMIXERS: E-Smoove, Maurice Joshua
Cardiac 4023 (12-inch single)

U.K.-based rap duo dips into its fine debut album and pulls out a kinetic funk/hip-hopper. Empowered with dope rhymes and skittish guitars, track would fit several formats, though first home should be at urban radio. Club punters should investigate smooth remixes by E-Smoove and Maurice Joshua.

SMOOVE *(Meanwhile) Back At The Ranch* (3:48)
PRODUCER: The Mix
WRITERS: Smoove, Boiler Room, The Mix
PUBLISHERS: Another Fine Mix, BMI; So So Smoove/Middletown Sound, ASCAP
EastWest 4365 (c/o Atlantic) (cassette single)

The melody from the cowboy classic "Oh Susannah" weaves in and out of

NEW & NOTEWORTHY

N/MOTION *Love Is Not A Dinosaur* (3:45)
PRODUCERS: Jeff Barry, Richard Goldsmith
WRITERS: J. Barry, D.C. Getschal
PUBLISHERS: Steeple Chase/Hook Moster, BMI; Getsch Y'All Songs, ASCAP
Warner Bros. 5304 (c/o Warner Bros.) (cassette single)

Ultra-commercial rock ballad seems perfectly poised for a place in the land where teen-dream soundtracks are made. Classic, love-story lyrics follow a girl who's "lookin' for a reason, something to believe in." And, well, eventually she believes in him (the dude singing), they kiss, and the track crescendos into the perfect happy ending. Unique tour with Ringling Bros. and Barnum & Bailey Circus should help generate widespread media attention.

an arrangement that pumps a tough funk bass line and rousing percussion. Smoove's seductive vocals are the cherry on top of this deliciously sweet urban radio treat. Look for the forthcoming "Smoove With A Ruffness" set.

COUNTRY

► **VINCE GILL** *Take Your Memory With You* (2:34)
PRODUCER: Tony Brown
WRITER: V. Gill
PUBLISHER: Benefit, BMI
MCA 54282 (c/o Uni) (7-inch single)

Gill delivers a solidly '50s-style country sound on this one. Track comes complete with a striding bass and weeping steel. His voice is magical.

► **DESERT ROSE BAND** *Twilight Is Gone* (3:15)
PRODUCER: Tony Brown
WRITERS: C. Hillman, S. Hill
PUBLISHERS: Bar None/Bug, BMI
Curb/MCA 54316 (c/o Uni) (7-inch single)

While tugging at the heartstrings, harmonies explode with color. Lush melody and pristine performance keep all ears pinned.

MARTIN DELRAY *Who, What, Where, When, Why, How* (2:58)
PRODUCERS: Blake Mevis, Nelson Larkin
WRITER: J. Crossan
PUBLISHER: Honest To Goodness, BMI
Atlantic 87537 (7-inch single)

Rumors are flying, she has been placed under the magnifying glass for scrutinizing, and he wants the details. Amusing, romping, and full-sounding.

CEE CEE CHAPMAN *A Winter's Night* (2:59)
PRODUCERS: Austin Roberts, Charlie Black, Bobby Fischer
WRITERS: B. Fischer, C. Black, A. Roberts
PUBLISHERS: Bobby Fischer/MCA/Five-Bar-B, ASCAP
Curb 089 (CD promo)

A feast of imagery and acoustic instrumentation. Chapman is a remarkably sensitive and powerful vocalist.

STONEY EDWARDS *Dixie Sundown* (2:28)
PRODUCER: Billy Joe Kirk
WRITER: B.J. Kirk
PUBLISHERS: Motex/HCR, BMI
MCR 1996 (7-inch single)

Edwards' wonderfully resonant and attentive voice has been missing from country music for too long. This song's theme is old hat, but its imagery and Edwards' delivery make everything fresh. Contact: 512-398-7441.

DANCE

► **THE SHAMEN** *Make It Mine* (no timing listed)
PRODUCERS: The Shamen
WRITERS: Angus, Shamen, West
PUBLISHER: Amokshasong, PRS
Epic 74176 (c/o Sony) (12-inch single)

Follow-up to the No. 1 megahit "Move Any Mountain" retains the futuristic electro vibe of its predecessor. Underneath all of the heavy production lies a simple, brain-embedding pop melody that should help band transcend club base and establish a deserved spot on pop radio. From the cool "En-Tact" album.

★ **URSULA** *By Your Side* (no timing listed)
PRODUCER: Chris Payne
WRITERS: not listed
PUBLISHER: not listed
REMIXER: James Bratton
111 East 0008 (12-inch single)

Divin-in-waiting reveals impressive range and an assertive style as she rises above a multilayered groove that is covered with festive trumpet lines. An essential addition to peak-hour programs that would sound equally

fine on the radio. Be aware. Contact: 212-925-0065.

★ **SUPEREAL** *Body Medusa* (7:35)
PRODUCERS: Supereal
WRITERS: Fregard, Morris
PUBLISHER: EMI
REMIXERS: Leftfield, Supereal, Karl Bonnie
Guerrilla/Tribal America 13849 (c/o CEMA) (12-inch single)

Hardcore techno workout has a sturdy, clipped beat, which is a good anchor for spacious keyboards and ethereal vocal passages. Jam on the live percussion breaks on Leftfield's A-side remix!

IMAGINARY CRITICISM FEATURING TAMMY MICHELLE *A Man Is What I Need* (8:20)
PRODUCERS: John Copeland, Yuri Z.
WRITERS: J. Copeland, L. Guinn, T. Gilbert, Yuri Z.
PUBLISHER: In The Studio, BMI
Studio 3711 (12-inch single)

Michelle takes no guff on this familiar-sounding houser. Track could use a more imaginative and fleshier remix, though the vocals make any version worth checking out—this is one fierce woman! Step back!

A C

► **PAUL YOUNG** *What Becomes Of The Brokenhearted* (3:50)
PRODUCER: Arthur Baker
WRITERS: J. Dean, P. Riser, W. Weatherspoon
PUBLISHER: not listed
MCA 2106 (c/o Uni) (cassette single)

Young is on the verge of becoming the King of Covers as he once again uses his unique voice to interpret a retro-soul classic. This time, Jimmy Ruffin's evergreen is given a shimmering pop treatment. Although any chance to hear Young is an opportunity worth taking, it sure would be nice to hear him taken on something a bit more challenging. Regardless, AC radio is likely to take an instant shine to this cut featured on the soundtrack to "Fried Green Tomatoes."

★ **THE WILLIAMS BROTHERS** *Can't Cry Hard Enough* (3:12)
PRODUCER: David Kerchenbaum
WRITERS: D. Williams, M. Etzioni
PUBLISHERS: PSO/Blue Saint/Sky Garden/Prophet Sharing, ASCAP
Warner Bros. 19326 (cassette single)

Sibling duo gets another chance to click at AC radio with this mournful acoustic ballad. Haunting violin lines and lilting harmonies will bring a tear to the eye of many a programmer—and, we hope, find its way onto many playlists.

ROCK TRACKS

WARREN ZEVON *Searchin' For A Heart* (4:15)
PRODUCER: Waddy Wachtel
WRITER: W. Zevon
PUBLISHERS: Donna Dijon/Zevon Music, BMI
Giant 5171 (c/o WEA) (CD promo only)

Plaintive, melancholy tune is featured in the new Lawrence Kasdan film "Grand Canyon" as well as his own current "Mr. Bad Example" album. Twangy, elastic guitar lends a panoramic sprawl to the straightforward rhythms and easy-listening vocals. Both album and AC radio programmers should find a spot for this one.

THE BADLEES *Back Where We Came From (The Na Na Song)* (3:26)
PRODUCERS: Bret Alexander, The Badlees
WRITER: B. Alexander
PUBLISHER: Bretlee, ASCAP
Rite-Off 1065 (cassette single)

Quintet serves up a bare-bones acoustic-rock rave that reveals its knack for crafting refreshing and contagious melodies. Sparse-but-crisp

production also nicely showcases fine musicianship and vocal prowess. Track deserves immediate album rock and alternative radio attention—as does the "Diamonds In The Coal" album. Contact: 201-309-2240.

THE 27TH CITY *Dance The Narcissus* (no timing listed)
PRODUCER: not listed
WRITERS: The 27th City
PUBLISHER: not listed
Cracked Mirror 001 (CD single)

Postmodern, techno-dance number is driven by engaging bass line and snapping drums. Deep, throaty vocals evoke a dark and mysterious narcissism named in the title. Club crawlers and alternative rock programmers will be hard-pressed to resist the razor-sharp grooves and fuzzy guitar.

THINK TREE *Abbreviated* (1:55)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Caroline 0001 (CD promo)

Disjointed, experimental, and "conceptual" track mixes myriad sounds, rhythms, samples, and vocals in this truly bizarre and somewhat psychotic audio landscape. The track is so alternative that it's like an in-joke with a mysterious punchline.

RAP

► **SALT-N-PEPA** *You Showed Me* (3:23)
PRODUCERS: Excalibur & The Invincibles
WRITERS: R. McGuinn, G. Clark
PUBLISHER: Tickson, BMI
REMIXERS: Hurby Luv Bug, Quicksilver
Next Plateau 50165 (maxi-cassette single)

Rap divas refuse to let this flame surround their fine "Blacks' Magic" album die down. On this house-inflected jam, they drop serious lyrical science. Cool for purists, though urban and pop radio will likely climb aboard, too. Contact: 212-541-7640.

YOUNG & RESTLESS *Yoke The Damn Thing (Locomotion)* (3:10)
PRODUCER: Clay D.
WRITERS: G. Goffin, C. King
PUBLISHER: Screen Gems-EMI, BMI
Pandisc 072 (cassette single)

Classic Gerry Goffin/Carole King tune gets an updated electronic twist in this up-tempo rap revision. "Yoke The Damn Thing" is the name of a "brand new dance" and the Young & Restless rip it up in a good-natured, "let's party" mode. Fast and furious fun.

CAPITAL E FEATURING DJ GET SMART *Must Get Dissed* (2:53)
PRODUCERS: D. Crutcher, E. Perry
WRITERS: E. Perry, D. Crutcher
PUBLISHER: Birth Creators/Moving Up, BMI
Birth Star 01 (cassette single)

It's payback time, as rapping duo answers back nay-saying critics who "must get dissed." Hypnotic, swirling rhythms lay the bed for Cinderella success story of the rappers who wouldn't take no for an answer.

THE INDESTRUCTIBLE MC *Changed Man* (4:50)
PRODUCER: The Indestructible MC
WRITERS: M. Keller, L. Wilson, E. Townsend
PUBLISHERS: New Ideas/Cherritown, BMI
Perfect 10002 (cassette single)

Smooth, melodic rap tune explores the "never too late to change" theme through hip, forward-thinking lyrics. Track clips along in a well-defined storyline, as rapper examines his womanizing, gangsta past in an effort to finally get himself together.

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.

THE Billboard 200

TOP ALBUMS

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



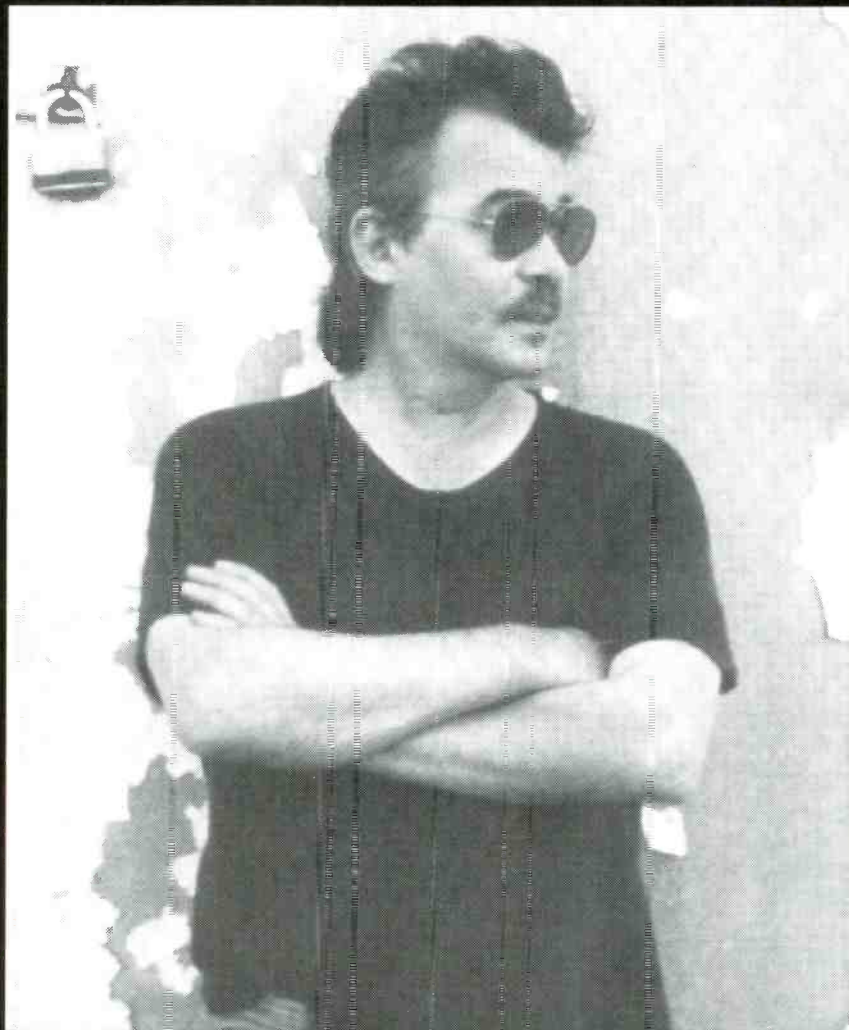
FOR WEEK ENDING
JANUARY 25, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ NO. 1 ★ ★						
1	2	2	17	GARTH BROOKS ▲ ³ CAPITOL 96330* (10.98/16.98) 10 weeks at No. 1	ROPIN' THE WIND	1
2	2	5	7	MICHAEL JACKSON EPIC 45400 (10.98 EQ/16.98)	DANGEROUS	1
3	3	3	11	HAMMER ▲ ³ CAPITOL 98151 (10.98/16.98)	TOO LEGIT TO QUIT	2
4	4	1	16	NIRVANA ▲ ² DGC 24425/GEFFEN (9.98/14.98)	NEVERMIND	1
5	6	10	38	MICHAEL BOLTON ▲ ⁴ COLUMBIA 46771 (10.98 EQ/16.98)	TIME, LOVE AND TENDERNESS	1
6	7	4	8	U2 ISLAND 10347/PLG (10.98 EQ/16.98)	ACHTUNG BABY	1
7	5	9	22	METALLICA ▲ ³ ELEKTRA 61113 (10.98/16.98)	METALLICA	1
8	8	6	35	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98/14.98)	COOLEYHIGHHARMONY	3
9	9	11	17	MARIAH CAREY ▲ ² COLUMBIA 47980 (10.98 EQ/16.98)	EMOTIONS	4
10	12	16	71	GARTH BROOKS ▲ ⁶ CAPITOL 93866* (9.98/14.98)	NO FENCES	4
11	14	15	15	PRINCE & THE N.P.G. ▲ PAISLEY PARK 25379*/WARNER BROS. (10.98/16.98)	DIAMONDS & PEARLS	3
12	10	7	17	GUNS N' ROSES ▲ ³ GEFFEN 24420 (10.98/16.98)	USE YOUR ILLUSION II	1
13	15	24	16	BRYAN ADAMS ▲ ² A&M 5367* (10.98/16.98)	WAKING UP THE NEIGHBOURS	6
14	13	13	25	COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98/16.98)	C.M.B.	3
15	11	8	17	GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/16.98)	USE YOUR ILLUSION I	2
★★★TOP 20 SALES MOVER★★★						
16	18	17	29	BONNIE RAITT ▲ ² CAPITOL 96111 (10.98/16.98)	LUCK OF THE DRAW	2
17	16	12	31	NATALIE COLE ▲ ³ ELEKTRA 61049 (13.98/17.98)	UNFORGETTABLE	1
18	17	14	9	GENESIS ▲ ATLANTIC 82344* (10.98/16.98)	WE CAN'T DANCE	4
19	20	18	12	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/16.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
20	19	20	35	PAULA ABDUL ▲ ² CAPTIVE 91611*/VIRGIN (10.98/16.98)	SPELLBOUND	1
21	22	23	45	AMY GRANT ▲ ² A&M 5321 (9.98/16.98)	HEART IN MOTION	10
22	21	22	25	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/16.98)	MUSIC FOR THE PEOPLE	21
23	24	31	15	REBA MCENTIRE ● MCA 10400* (10.98/16.98)	FOR MY BROKEN HEART	13
24	23	21	15	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/17.98)	DECADE OF DECADENCE	2
25	27	33	7	KEITH SWEAT ● ELEKTRA 61216* (10.98/16.98)	KEEP IT COMIN'	19
26	30	26	20	JODECI ▲ MCA 10198* (9.98/14.98)	FOREVER MY LADY	25
27	33	36	8	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/15.98)	BEAUTY & THE BEAST	26
28	28	28	17	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/16.98)	NO MORE TEARS	7
29	35	37	8	ENYA REPRISE 81842* (10.98/16.98)	SHEPHERD MOONS	29
30	25	42	33	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/16.98)	IT'S ALL ABOUT TO CHANGE	22
31	34	30	44	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98/16.98)	OUT OF TIME	1
32	31	38	90	GARTH BROOKS ▲ ³ CAPITOL 90897 (9.98/14.98)	GARTH BROOKS	22
33	32	32	15	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/16.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
34	26	19	16	HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ/16.98)	BLUE LIGHT, RED LIGHT	19
35	29	40	55	C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ/16.98)	GONNA MAKE YOU SWEAT	2
36	36	29	11	ICE CUBE ▲ PRIORITY 57155 (10.98/16.98)	DEATH CERTIFICATE	2
37	40	48	45	VINCE GILL ▲ MCA 10140* (9.98/14.98)	POCKET FULL OF GOLD	37
38	39	25	10	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 47390 (9.98 EQ/14.98)	SKY IS CRYING	10
39	38	27	19	NAUGHTY BY NATURE ● TOMMY BOY 1044* (9.98/15.98)	NAUGHTY BY NATURE	16
40	42	46	14	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/16.98)	WHENEVER WE WANTED	17
41	37	39	30	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/16.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
42	43	34	9	BETTE MIDLER ● ATLANTIC 82329* (10.98/16.98)	MUSIC FROM "FOR THE BOYS"	22
43	44	61	27	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/14.98)	HOMEBASE	12
44	46	35	16	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/16.98)	BLOOD SUGAR SEX MAGIK	14
45	41	60	35	ALAN JACKSON ▲ ARISTA 8681* (9.98/14.98)	DON'T ROCK THE JUKEBOX	17
46	102	—	2	GEORGE STRAIT MCA 10450* (10.98/16.98)	TEN STRAIT HITS	46
47	51	45	42	ROD STEWART ▲ WARNER BROS. 26300* (9.98/16.98)	VAGABOND HEART	10
48	48	82	28	TRISHA YEARWOOD ● MCA 10297* (9.98/14.98)	TRISHA YEARWOOD	31
49	45	44	47	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/14.98)	FIREHOUSE	21
50	52	49	15	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/14.98)	OF THE HEART, THE SOUL & THE CROSS	49
51	47	43	71	QUEENSRYCHE ▲ ² EMI 92806 (9.98/16.98)	EMPIRE	7
★★★POWER PICK★★★						
52	174	—	2	SOUNDTRACK UPTOWN 10462*/MCA (10.98/16.98)	JUICE	52
53	49	62	83	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ/16.98)	MARIAH CAREY	1
54	55	104	28	TANYA TUCKER ● CAPITOL 95562* (9.98/14.98)	WHAT DO I DO WITH ME	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	54	47	27	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98/15.98)	WE CAN'T BE STOPPED	24
56	58	57	20	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98/16.98)	THE FIRE INSIDE	7
57	53	55	10	RICHARD MARX CAPITOL 95874* (10.98/16.98)	RUSH STREET	39
58	50	51	59	EXTREME ▲ A&M 5313 (9.98/16.98)	EXTREME II PORNOGRAFFITI	10
59	70	85	9	LISA STANSFIELD ● ARISTA 18679* (10.98/16.98)	REAL LOVE	57
60	78	99	9	COLLIN RAYE EPIC 47468* (9.98 EQ/14.98)	ALL I CAN BE	60
61	60	63	8	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98/16.98)	T.E.V.I.N.	60
62	59	64	97	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/14.98)	SHAKE YOUR MONEY MAKER	4
63	61	59	19	RUSH ● ATLANTIC 82293* (10.98/16.98)	ROLL THE BONES	3
64	64	41	15	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/16.98)	NEW MOON SHINE	37
65	57	75	18	THE JUDDS ● CURB 61018*/RCA (9.98/14.98)	GREATEST HITS VOL. TWO	54
66	65	53	18	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/16.98)	ON EVERY STREET	12
67	56	98	34	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/14.98)	BACKROADS	23
68	68	54	9	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/16.98)	PERFORMS ANDREW LLOYD WEBBER	54
69	71	69	61	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/20.98)	THE IMMACULATE COLLECTION	2
70	67	83	31	SKID ROW ▲ ATLANTIC 82242* (10.98/16.98)	SLAVE TO THE GRIND	1
71	62	52	28	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/16.98)	INTO THE GREAT WIDE OPEN	13
72	92	88	14	SOUNDGARDEN A&M 5374 (9.98/14.98)	BADMOTORFINGER	72
73	63	66	62	CLINT BLACK ▲ ² RCA 2372* (9.98/14.98)	PUT YOURSELF IN MY SHOES	18
74	72	90	28	HEAVY D. & THE BOYZ ● UPTOWN 10289/MCA (9.98/14.98)	PEACEFUL JOURNEY	21
75	83	72	10	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98/16.98)	AIN'T NO DOUBT ABOUT IT	72
76	75	50	99	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
77	66	67	20	BELL BIV DEVOE ● MCA 10345 (10.98/16.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
78	87	89	16	A TRIBE CALLED QUEST JIVE 1418* (9.98/14.98)	LOW END THEORY	45
79	73	58	37	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/16.98)	POWER OF LOVE	7
80	77	106	14	ALABAMA RCA 61040* (9.98/14.98)	GREATEST HITS, VOL. 2	72
81	69	73	132	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/16.98)	SOUL PROVIDER	3
82	79	96	41	ROXETTE ▲ EMI 94435* (10.98/16.98)	JOYRIDE	12
83	81	65	20	SOUNDTRACK ● MCA 10286* (10.98/16.98)	THE COMMITMENTS	8
84	82	97	18	TESLA ● GEFFEN 24424 (9.98/16.98)	PSYCHOTIC SUPPER	13
85	74	87	62	SCORPIONS ▲ ² MERCURY 846908 (9.98 EQ/16.98)	CRAZY WORLD	21
86	107	141	4	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ/14.98)	CYPRESS HILL	86
87	76	84	28	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/16.98)	ROBIN HOOD: PRINCE OF THIEVES	5
88	89	79	14	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/16.98)	SPORTS WEEKEND	22
89	94	91	139	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/16.98)	NICK OF TIME	1
90	84	68	55	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/15.98)	BLACK'S MAGIC	38
91	80	105	20	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/16.98)	HIGH LONESOME	43
92	85	102	71	REBA MCENTIRE ▲ MCA 10016 (9.98/14.98)	RUMOR HAS IT	39
93	90	86	50	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/16.98)	INTO THE LIGHT	5
94	91	—	12	SOUNDTRACK SBK 97722* (10.98/16.98)	COOL AS ICE	89
95	105	135	3	SOUNDTRACK COLUMBIA 48627* (10.98 EQ/16.98)	THE PRINCE OF TIDES	95
96	86	71	13	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/17.98)	SONS OF THE P	44
97	96	162	21	DOUG STONE EPIC 47357* (9.98 EQ/14.98)	I THOUGHT IT WAS YOU	82
98	134	—	2	TRACY LAWRENCE ATLANTIC 82326* (9.98/14.98)	STICKS & STONES	98
99	200	—	2	LIVE RADIOACTIVE 10346* (9.98/14.98)	MENTAL JEWELRY	99
100	115	125	28	SEAL ● SIRE 26627*/WARNER BROS. (9.98/14.98)	SEAL	24
101	99	95	87	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
102	148	—	11	CURTIS STIGERS ARISTA 18660* (9.98/14.98)	CURTIS STIGERS	102
103	123	127	11	2ND II NONE PROFILE 1416 (9.98/15.98)	2ND II NONE	103
104	141	154	7	BLACKSHEEP MERCURY 848368 (9.98 EQ/14.98)	A WOLF IN SHEEP'S CLOTHING	104
105	104	181	36	LORRIE MORGAN ● RCA 3021* (9.98/14.98)	SOMETHING IN RED	71
106	158	143	4	PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/14.98)	TEN	106
107	145	175	13	GERALD LEVERT ATCO EASTWEST 91777* (10.98/16.98)	PRIVATE LINE	107
108	117	140	21	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ/16.98)	THE COMFORT ZONE	84

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices are labels' suggested list. All CD prices, and tape prices marked EQ, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, Inc. and SoundScan, Inc.

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THE MISSING YEARS Produced by Howie Epstein

Member of
NAIRD

FOR WEEK ENDING JANUARY 25, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	95	124	43	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ/14.98)	EAGLE WHEN SHE FLIES	24
110	93	122	47	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98/14.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
111	101	76	14	GEORGE WINSTON WINDHAM HILL 11107 (10.98/16.98)	SUMMER	55
112	88	78	9	POISON CAPITOL 98046* (15.98/30.98)	SWALLOW THIS LIVE	51
113	142	138	15	PATTI LABELLE MCA 10439 (9.98/14.98)	BURNIN'	78
114	103	115	94	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98/14.98)	WILSON PHILLIPS	2
115	116	176	33	DIAMOND RIO ARISTA 8673* (9.98/14.98)	DIAMOND RIO	84
116	108	94	58	NINE INCH NAILS TVT 2610 (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
117	133	147	6	AMG SELECT 21642* (9.98/16.98)	BITCH BETTA HAVE MY MONEY	117
118	110	120	4	SOUNDTRACK EPIC ASSOCIATED 48732*/EPIC (10.98 EQ/16.98)	MY GIRL	110
119	119	142	30	CHER ● GEFEN 24369* (10.98/16.98)	LOVE HURTS	48
120	112	92	9	YANNI PRIVATE MUSIC 82093* (9.98/14.98)	IN CELEBRATION OF LIFE	60
121	100	103	49	JESUS JONES ▲ SBK 95715* (9.98/16.98)	DOUBT	25
122	118	137	48	ENIGMA ▲ CHARISMA 91642* (9.98/14.98)	MCMXC A.D.	6
123	98	110	99	HAMMER ▲ 10 CAPITOL 92857 (9.98/14.98)	PLEASE HAMMER DON'T HURT 'EM	1
124	153	183	15	SIMPLY RED ATCO EASTWEST 91773* (10.98/16.98)	STARS	79
125	114	77	69	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ/15.98)	IN CONCERT	35
126	178	152	18	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/14.98)	LEAP OF FAITH	71
127	147	144	40	MARC COHN ATLANTIC 82178* (9.98/14.98)	MARC COHN	49
128	165	136	4	NIRVANA SUB POP 34 (8.98 EQ/14.98)	BLEACH	128
129	121	113	132	DON HENLEY ▲ 3 GEFEN 24217 (9.98/16.98)	THE END OF THE INNOCENCE	8
130	120	128	19	STEVIE NICKS MODERN 91711*/ATLANTIC (10.98/16.98)	TIMESPACE: BEST OF STEVIE NICKS	30
131	126	109	16	FOURPLAY WARNER BROS. 26656* (9.98/16.98)	FOURPLAY	97
132	109	93	33	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98/15.98)	EFIL4ZAGGIN	1
133	151	145	20	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ/16.98)	LOVESCAPE	44
134	113	167	76	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/14.98)	COUNTRY CLUB	70
135	128	117	62	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/21.98)	SERIOUS HITS...LIVE!	11
136	143	171	18	KARYN WHITE WARNER BROS. 26320* (10.98/16.98)	RITUAL OF LOVE	53
137	106	112	35	EMF ▲ EMI 96238 (9.98/16.98)	SCHUBERT DIP	12
138	111	119	69	L.L. COOL J ▲ 2 DEF JAM 46888/COLUMBIA (9.98 EQ/14.98)	MAMA SAID KNOCK YOU OUT	16
139	144	169	31	THE KLF ● ARISTA 8657* (9.98/14.98)	WHITE ROOM	39
140	132	81	196	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273/PLG (17.98 EQ/34.98)	PHANTOM OF THE OPERA	33
141	129	111	158	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98/16.98)	BEACHES	2
142	131	107	13	ERASURE SIRE 26668*/REPRISE (10.98/16.98)	CHORUS	29
143	130	166	96	ALAN JACKSON ▲ ARISTA 8623 (9.98/14.98)	HERE IN THE REAL WORLD	57
144	163	190	10	RESTLESS HEART RCA 61041* (9.98/14.98)	BEST OF RESTLESS HEART	144
145	140	116	78	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/16.98)	GREATEST HITS	76
146	122	150	43	GEORGE STRAIT ● MCA 10204* (9.98/14.98)	CHILL OF AN EARLY FALL	45
147	125	121	70	VINCE GILL ▲ MCA 42321 (9.98/14.98)	WHEN I CALL YOUR NAME	67
148	146	151	12	TINA TURNER CAPITOL 97152* (13.98/21.98)	SIMPLY THE BEST	113
149	170	164	3	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (9.98 EQ/14.98)	GOD FODDER	149
150	124	100	80	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/16.98)	WE ARE IN LOVE	22
151	138	130	138	CLINT BLACK ▲ 2 RCA 9668 (9.98/14.98)	KILLIN' TIME	31
152	97	56	8	AEROSMITH ● COLUMBIA 46209* (36.98 EQ/52.98)	PANDORA'S BOX	45
153	150	114	14	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98/15.98)	MR. SCARFACE IS BACK	51
154	176	153	31	AARON NEVILLE A&M 5354* (9.98/14.98)	WARM YOUR HEART	44
155	NEW	1	1	PAM TILLIS ARISTA 8642* (9.98/14.98)	PUT YOURSELF IN MY PLACE	155

★★★ TOP DEBUT ★★★

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
156	183	—	2	SHANICE MOTOWN 6319* (9.98/14.98)	INNER CHILD	156
157	139	158	69	AC/DC ▲ 2 ATCO EASTWEST 91413 (9.98/16.98)	THE RAZORS EDGE	2
158	149	80	14	ERIC CLAPTON DUCK 26420*/REPRISE (23.98/32.98)	24 NIGHTS	38
159	137	118	23	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ/14.98)	GLOBE	76
160	127	108	10	QUEENSRYCHE EMI 97048* (40.98/46.98)	OPERATION: LIVECRIME	38
161	182	—	14	BROOKS & DUNN ARISTA 18658* (9.98/14.98)	BRAND NEW MAN	107
162	180	161	74	YANNI ▲ PRIVATE MUSIC 2067* (9.98/14.98)	REFLECTIONS OF PASSION	29
163	168	—	34	MARK CHESNUTT ● MCA 10032* (9.98/14.98)	TOO COLD AT HOME	132
164	135	129	171	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98 EQ/14.98)	FOREVER YOUR GIRL	1
165	173	180	10	PET SHOP BOYS EMI 97097* (13.98/21.98)	DISCOGRAPHY - COMPLETE SINGLES COLLECTION	111
166	171	168	66	CHRIS ISAAK ▲ REPRISE 25837 (9.98/14.98)	HEART SHAPED WORLD	7
167	164	160	15	QUEEN LATIFAH TOMMY BOY 1035 (9.98/15.98)	NATURE OF A SISTA'	117
168	136	74	10	PAUL SIMON WARNER BROS. 26737* (24.98/32.98)	PAUL SIMON'S CONCERT IN THE PARK	74
169	RE-ENTRY	4	4	JODY WATLEY MCA 10355 (10.98/16.98)	AFFAIRS OF THE HEART	158
170	172	—	17	RATT ATLANTIC 82260* (10.98/16.98)	RATT & ROLL '81 - '91	57
171	NEW	1	1	SAMMY KERSHAW MERCURY 510161* (9.98/14.98)	DON'T GO NEAR THE WATER	171
172	162	132	110	KENNY G ▲ 2 ARISTA 8613 (13.98/18.98)	LIVE	16
173	177	173	107	UB40 ▲ VIRGIN 91324 (9.98/14.98)	LABOUR OF LOVE II	30
174	160	149	68	BETTE MIDLER ▲ 2 ATLANTIC 82129 (9.98/16.98)	SOME PEOPLE'S LIVES	6
175	152	123	27	NAT KING COLE CAPITOL 93590* (7.98/12.98)	COLLECTOR'S SERIES	86
176	186	165	32	CANDY DULFER ● ARISTA 8674* (9.98/14.98)	SAXUALITY	22
177	155	101	8	LINDA RONSTADT ELEKTRA 61239* (10.98/16.98)	MAS CANCIONES	88
178	RE-ENTRY	8	8	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/14.98)	THE STORM	145
179	159	163	39	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/14.98)	FACELIFT	42
180	181	134	28	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/16.98)	DIFFERENT LIFESTYLES	74
181	196	—	38	DWIGHT YOAKAM ● REPRISE 26344* (9.98/14.98)	IF THERE WAS A WAY	96
182	185	—	2	SOUNDTRACK EPIC 48888* (10.98 EQ/16.98)	HOOK	182
183	157	126	10	INXS ATLANTIC 82294* (14.98/21.98)	LIVE BABY LIVE	72
184	169	131	111	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ/14.98)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
185	166	195	91	SOUNDTRACK ▲ 3 EMI 93492 (10.98/16.98)	PRETTY WOMAN	4
186	RE-ENTRY	10	10	PATTY LOVELESS MCA 10336* (9.98/14.98)	UP AGAINST MY HEART	151
187	154	133	34	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98 EQ/12.98)		20
188	RE-ENTRY	7	7	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98/16.98)	ACT LIKE YOU KNOW	102
189	161	188	25	ANTHRAX ● MEGAFORCE 848804/ISLAND (9.98/14.98)	ATTACK OF THE KILLER B'S	27
190	NEW	1	1	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/16.98)	SKANLESS	190
191	188	179	35	MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ/14.98)	SHOOTING STRAIGHT IN THE DARK	104
192	175	157	25	SHABBA RANKS EPIC 47310 (9.98 EQ/14.98)	AS RAW AS EVER	89
193	187	—	7	STEVE WARINER ARISTA 18691* (9.98/14.98)	I AM READY	180
194	189	—	11	THE PARTY HOLLYWOOD 61225*/ELEKTRA (9.98/16.98)	IN THE MEANTIME, IN BETWEEN TIME	77
195	197	187	40	LENNY KRAVITZ ● VIRGIN 91610* (9.98/14.98)	MAMA SAID	39
196	RE-ENTRY	10	10	ROBERTA FLACK ATLANTIC 82321* (10.98/16.98)	SET THE NIGHT TO MUSIC	110
197	179	172	12	SOUNDTRACK MCA 10397 (10.98/16.98)	HOUSE PARTY II	55
198	190	139	58	SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ/16.98)	DANCES WITH WOLVES	48
199	167	—	30	VANILLA ICE ● SBK 96648* (10.98/16.98)	EXTREMELY LIVE	30
200	RE-ENTRY	4	4	LITA FORD RCA 61025* (9.98/14.98)	DANGEROUS CURVES	132

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 88	Cher 119	Firehouse 49	Lenny Kravitz 195	Nirvana 4, 128	Roxette 82	The Prince Of Tides 95	Two Rooms: Songs Of E. John & B. Taupin 19
2nd II None 103	Mark Chesnutt 163	Roberta Flack 196	L.L. Cool J 138	ORIGINAL LONDON CAST	Rush 63	Robin Hood: Prince Of Thieves 87	Stevie Ray Vaughan & Double Trouble 38
Paula Abdul 20, 164	Eric Clapton 158	Lita Ford 200	Patti LaBelle 113	Phantom Of The Opera 140	Salt-N-Pepa 90	Lisa Stansfield 59	
AC/DC 157	Marc Cohn 127	Fourplay 131	Tracy Lawrence 98	Phantom Of The Opera Highlights 76	Scarfaced 153	Rod Stewart 47	
Bryan Adams 13	Natalie Cole 17	Kenny G 172	Gerald Levert 107	Ozzy Osbourne 28	Scorpions 85	Curtis Stigers 102	Steve Wariner 193
Aerosmith 152	Nat King Cole 175	Genesis 18	John Mellencamp 40	Queen Latifah 167	Seal 100	Doug Stone 97	Jody Watley 169
Alabama 80	Phil Collins 135	Geto Boys 55	Madonna 69	Pearl Jam 106	Bob Seger & The Silver Bullet Band 56	The Storm 178	Karyn White 136
Alice In Chains 179	Color Me Badd 14	Vince Gill 37, 147	Marky Mark & The Funky Bunch 22	Pet Shop Boys 165	Shabba Ranks 192	George Strait 46, 146	Vanessa Williams 108
AMG 117	Harry Connick, Jr. 34, 150, 184, 187	Amy Grant 21	Richard Marx 57	Tom Petty & The Heartbreakers 71	Shanice 156	Keith Sweat 25	Wilson Phillips 114
Another Bad Creation 110	Michael Crawford 68	Guns N' Roses 12, 15	Reba McEntire 23, 92	P.M. Dawn 50	Paul Simon 168	James Taylor 64	BeBe & CeCe Winans 180
Anthrax 189	Cypress Hill 86	Hammer 3, 123	MC Lyte 188	Poison 112	Simply Red 124	Tesla 84	George Winston 111
Bell Biv DeVoe 77	D.J. Jazzy Jeff & The Fresh Prince 43	Heavy D. & The Boyz 74	Prince 11	Public Enemy 33	Skid Row 70	Tanya Tucker 54	Yanni 120, 162
Big Audio Dynamite II 159	Diamond Rio 115	Don Henley 129	Hi-C Featuring Tony A 190	Queen Latifah 167	Soundgarden 72	Tina Turner 148	Randy Travis 91
The Black Crowes 62	Neil Diamond 133	Ice Cube 36	Michael Jackson 2	Queensryche 51, 160	SOUNDTRACK	U2 6	A Tribe Called Quest 78
Blacksheep 104	Digital Underground 96	INXS 183	Alan Jackson 45, 143	R.E.M. 31	Beaches 141	UB40 173	Travis Tritt 30, 134
Clint Black 73, 151	Dire Straits 66	Chris Isaak 166	Jesus Jones 121	Ronnie Mait 16, 89	Beauty & The Beast 27	Van Halen 41	Tanya Tucker 54
Michael Bolton 5, 81	D.J. Magic Mike & M.C. Madness 75	Motley Crue 24	Jodeci 26	The Party 194	The Commitments 83	Ricky Van Shelton 67	Tina Turner 148
Boyz II Men 8	Candy Duffer 176	N.W.A 132	Erasure 142	Pearl Jam 106	Cool As Ice 94	Luther Vandross 79	Tina Turner 148
Brooks & Dunn 161	EMF 137	Naughty By Nature 39	Gloria Estefan 93	Pet Shop Boys 165	Dances With Wolves 198	Vanilla Ice 199	Tina Turner 148
Garth Brooks 1, 10, 32	Enigma 122	Ned's Atomic Dustbin 149	Extreme 58	Tom Petty & The Heartbreakers 71	Hook 182	Various Artists	Tina Turner 148
Tevin Campbell 61	Enya 29	Aaron Neville 154		Tom Petty & The Heartbreakers 71	House Party II 197		Tina Turner 148
Mariah Carey 9, 53	Erasure 142	Stevie Nicks 130		Tom Petty & The Heartbreakers 71	Juice 52		Tina Turner 148
Mary-Chapin Carpenter 191	Gloria Estefan 93	Nine Inch Nails 116		Tom Petty & The Heartbreakers 71	My Girl 118		Tina Turner 148
Carreras - Domingo - Pavarotti 125	Extreme 58			Tom Petty & The Heartbreakers 71	Pretty Woman 185		Tina Turner 148
C&C Music Factory 35				Tom Petty & The Heartbreakers 71			Tina Turner 148

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Sweeping Up. This week, the top of the Heatseekers chart is more competitive than the bottom of The Billboard 200, as best proved by Ned's Atomic Dustbin. While sales on the band's "God Fodder" earn the group a hearty 170-149 leap on the latter chart, it holds at No. 6 on Heatseekers. The title earns top 25 reports in all eight regions.



Sweeping Success. His album is called "High And Dry," but the title hardly describes the status of country rookie Marty Brown, who bolts 36-27 on Heatseekers while re-entering the Top Country Albums list at No. 65. MCA Nashville has gotten fans acquainted with Brown through a unique series of in-store shows at Wal-Mart.



Sheep Sweep. For the second week in a row, Blacksheep holds a lock on the East Coast, retaining its status as the No. 1 Heatseeker act in the Northeast, Middle Atlantic, and South Atlantic regions. The album moves 141-104 on The Billboard 200, and the track "Ain't Gonna Hurt Nobody," moves 13-9 on the Hot Rap Singles chart.

GRADUATION: After just a one-week stay, Radioactive's Live graduates from Heatseekers with a quantum 200-99 leap on The Billboard 200. As mentioned in this column three weeks ago, the band has been paving the road for its January album—with a series of concerts with Fatima Mansions and the release of a four-song EP—since the fall. A prime spark plug for Live's drive is MTV play, which started in December.

Live makes the 101-place jump on a 39% increase in sales, and its album's immediate success supports the often-stated contention, which has been uttered by many industryites, that some titles that were released during the glutinous fourth quarter would have fared better on the charts if they had been held for January or February street dates.

SALES FOR MOST OF THE established artists who are riding on The Billboard 200 have softened greatly since the gift-shopping season, as one would expect, and that trend is allowing several developing acts to make great headway. With debuts this week by **Sammy Kershaw** and **Hi-C Featuring Tony A**, the top 10 acts on the 40-position Heatseekers list each appear on The Billboard 200.

Furthermore, the first four Heatseeker artists stand an excellent chance to graduate in the next week or two, as No. 1 Heatseeker **Curtis Stigers** moves 148-102, **2nd II None** runs 123-103, **Blacksheep** leaps 141-104, and **Pearl Jam** jumps 158-106.

Artists are removed from Heatseekers if a title reaches the top half of The Billboard 200. Graduation also occurs if an act hits the top 25 of Top R&B Albums or Top Country Albums charts, or the top five of one of our other popular-format album charts.

WAL-MARTY: You might not think that Wal-Mart department stores would be a likely concert venue. But the mar-

keting staff at MCA Nashville has been winning fans for **Marty Brown** with shows throughout the giant discount chain in a venture arranged through the cooperation of rackjobbers The Handleman Co. and Wal-Mart-owned Western Merchandisers (Billboard, Nov. 2). Brown re-en-

tered Heatseekers last week, despite continuing resistance from country radio. The traditionally oriented performer was recently profiled in Us magazine.

FROM DUSTBIN TO BUZZ BIN: Ned's Atomic Dustbin has enjoyed regional success throughout its 14-week Heatseekers run, but now its influence has spread to a national audience. Its "God Fodder" appears on top 25 reports from all eight regions. The set stands at No. 3 in both the Northeast and Middle Atlantic regions, and ranks in the top 10 in the South Atlantic, East North Central, and Pacific regions.

MTV has its "Grey Cell Green" clip in Buzz Bin rotation. The commercial version of its new single, "Kill Your Television," is an EP that contains two previously unreleased tracks, plus an acoustic version of the "Kill" track.

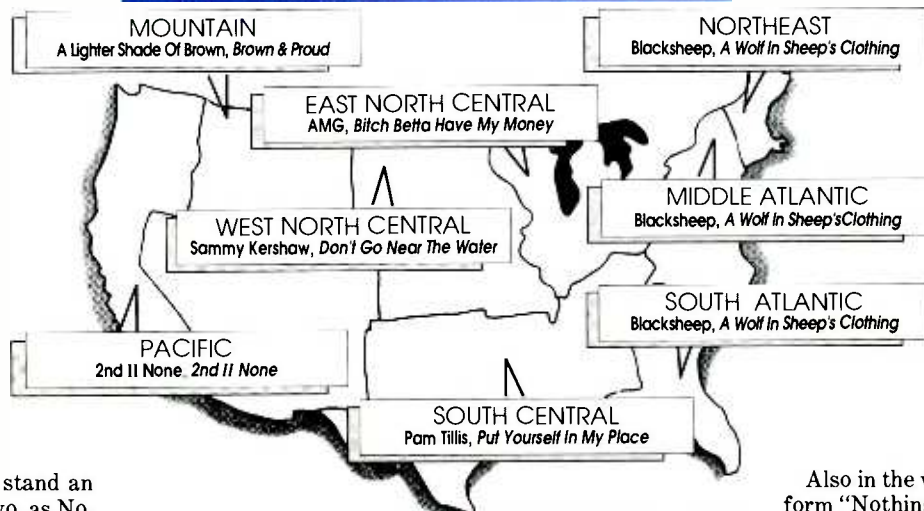
Dustbin is revisiting, as a headliner, the clubs and small theaters it played opening for **Jesus Jones**. It has scored recent sell-outs in Boston and New York; it sold out The Palace in Los Angeles in just one hour.

Also in the works is the U.S. release, on SMV, of the long-form "Nothing Is Cool" home video, which was previously a top seller in its native U.K.

ON THE OFF-ROAD: **Dillinger**, the hard-driving JRS band, was scheduled to play at the Motorsport Expo, adjacent to the Anaheim Stadium, just prior to the Mickey Thompson Off-Road Championship Gran Prix. The label claims the band and its second single, "Home For Better Days," will be featured in a movie that premieres this spring.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH ATLANTIC
1. 2nd II None, 2nd II None	1. Pam Tillis, Put Yourself In My Place
2. Hi-C Featuring Tony A, Skanless	2. The Shamen, En-Tact
3. AMG, Bitch Betta Have My Money	3. Sammy Kershaw, Don't Go Near The Water
4. Pearl Jam, Ten	4. Curtis Stigers, Curtis Stigers
5. A Lighter Shade Of Brown, Brown & Proud	5. Hal Ketchum, Past The Point Of Rescue
6. Blacksheep, A Wolf In Sheep's Clothing	6. AMG, Bitch Betta Have My Money
7. Curtis Stigers, Curtis Stigers	7. Pearl Jam, Ten
8. Ned's Atomic Dustbin, God Fodder	8. Nemesis, Munchies For Your Bass
9. Raw Fusion, Live From The Styletron	9. Blacksheep, A Wolf In Sheep's Clothing
10. Angelica, Angel Baby	10. 2nd II None, 2nd II None

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	4	14	CURTIS STIGERS ARISTA 18660* (9.98/14.98)	CURTIS STIGERS
2	1	13	2ND II NONE PROFILE 1416 (9.98/15.98)	2ND II NONE
3	3	12	BLACKSHEEP MERCURY 848368 (9.98 EQ/14.98)	A WOLF IN SHEEP'S CLOTHING
4	5	13	PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/14.98)	TEN
5	2	7	AMG SELECT STREET 21642/SELECT (9.98/16.98)	BITCH BETTA HAVE MY MONEY
6	6	14	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6.98 EQ/14.98)	GOD FODDER
7	8	8	PAM TILLIS ARISTA 8642* (8.98/14.98)	PUT YOURSELF IN MY PLACE
8	—	1	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/14.98)	DON'T GO NEAR THE WATER
9	9	14	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/14.98)	THE STORM
10	10	4	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/16.98)	SKANLESS
11	11	13	HAL KETCHUM CURB 77450* (9.98/14.98)	PAST THE POINT OF RESCUE
12	19	3	THE SHAMEN EPIC 48722 (9.98 EQ/14.98)	EN-TACT
13	13	9	NATURAL SELECTION ATCO EASTWEST 91787* (10.98/16.98)	NATURAL SELECTION
14	12	10	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/16.98)	BROWN & PROUD
15	21	11	SUZY BOGGUSS CAPITOL 95847* (9.98/14.98)	ACES
16	14	14	TRACIE SPENCER CAPITOL 92153 (9.98/14.98)	MAKE THE DIFFERENCE
17	—	1	TEENAGE FANCLUB DGC 24461*/Geffen (9.98/14.98)	BANDWAGONESQUE
18	15	9	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ/14.98)	PENICILLIN ON WAX
19	20	14	BUDDY GUY SILVERTONE 1462* (9.98 EQ/14.98)	DAMN RIGHT I'VE GOT THE BLUES
20	18	14	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH

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	17	13	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/14.98)	PLAGUE THAT MAKES YOUR BOOTY
22	16	14	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/14.98)	SAILING THE SEA OF CHEESE
23	22	14	NEMESIS PROFILE 1411 (9.98/15.98)	MUNCHIES FOR YOUR BASS
24	27	7	BLUR SBK 97880* (9.98/16.98)	LEISURE
25	30	4	TECHMASTER P.E.B. NEW TOWN 2208* (9.98/15.98)	BASS COMPUTER
26	25	13	CHRIS LEDOUX CAPITOL 96499* (9.98/14.98)	WESTERN UNDERGROUND
27	36	12	MARTY BROWN MCA 10330* (9.98/14.98)	HIGH AND DRY
28	23	14	SCHOOL OF FISH CAPITOL 94557 (9.98/14.98)	SCHOOL OF FISH
29	29	8	THE OCEAN BLUE SIRE 26550*/REPRISE (9.98/14.98)	CERULEAN
30	—	1	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/14.98)	MEANT TO BE MINT
31	26	14	TONY TERRY EPIC 45015 (9.98 EQ/14.98)	TONY TERRY
32	31	3	PRIMAL SCREAM SIRE 26714*/WARNER BROS. (9.98/14.98)	SCREAMADELICA
33	35	3	RAW FUSION HOLLYWOOD BASIC 61236/ELEKTRA (10.98/16.98)	LIVE FROM THE STYLETRON
34	40	2	BETH NIELSEN CHAPMAN REPRISE 26172* (9.98/14.98)	BETH NIELSEN CHAPMAN
35	28	14	M.C. BREED & D.F.C. S.D.E.G. 4103*/MICHIBAN (9.98/16.98)	M.C. BREED & D.F.C.
36	—	1	DAVIS DANIEL MERCURY 848291* (9.98 EQ/14.98)	FIGHTING FIRE WITH FIRE
37	32	5	MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/14.98)	CAROUSEL
38	—	1	UGLY KID JOE STAR DOG 68823*/R.E.D. (6.98/11.98)	AS UGLY AS THEY WANT TO BE
39	24	9	VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98/15.98)	BACK TO HAUNT YOU
40	—	1	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/14.98)	NOBODY SAID IT WAS EASY

'FIEVEL' GOES SELL-THROUGH IN 2ND QUARTER

(Continued from page 1)

Many industry observers were anticipating that Walt Disney Home Video would have the only high-profile sell-through release with the animated "101 Dalmatians." It arrives in stores April 10 (Billboard, Jan. 18).

"We weren't expecting the title," says Vicky Mehring, video product manager at Sacramento, Calif.-based Tower Video, "but it's great news for sell-through." The animated film opened theatrically before Christmas and has grossed \$18 million to date.

In addition to a cross-promotional tie-in with the U.S. Postal Service in the form of "Western Americana" stamped envelopes, the studio is also offering a \$5 consumer rebate when consumers purchase "An American Tail: Fievel Goes West" and one other title from a group of 20 MCA/Universal Home Video titles.

Among those titles are "An American Tail," "The Land Before Time," "Parenthood," "Twins," "Field Of Dreams," "Kindergarten Cop,"

"Problem Child," and the "Back To The Future" trilogy.

Multimillion-dollar marketing support also includes substantial national advertising with spot, cable, and network TV, as well as print. In-store materials will also be extensive, including floor and counter displays/merchandisers, posters, and banners.

According to Andrew Kairey, VP of marketing for MCA/Universal Home Video, the decision to release "An American Tail: Fievel Goes West" was based on multiple strategic considerations—including theatrical patterns, the growth of the family-oriented sell-through business outside the fourth quarter, and expanding classes of retail sites, such as supermarkets, which are becoming more aggressive in sell-through.

Theatrically, according to Kairey, the movie "got hurt" by both Paramount's "The Addams Family" and Disney's "Beauty And The Beast." The latter title, which opened the same day as "Fievel Goes West," has grossed about \$90 million to date. "The Addams Family" has gone over the \$100 million mark.

Kairey says, "In talking with mass merchants, key retailers, and racks,

it became apparent that stores were starving for product for the first quarter. There was a great opportunity and we felt we should take advantage of it. It certainly is a retail-friendly strategy."

Kairey also agrees that, unlike a year or two ago, the supermarket business for sell-through has come on strong, yet another factor supporting release outside the fourth quarter.

Analysts suggest that about 7,500 supermarkets are now in both the video rental and sell-through business with perhaps as many as 15,000-20,000 supermarket locations actively looking to get into the video sell-through business.

'A WONDERFUL ADDITION'

Adds Tower's Mehring: "You get used to Disney's release schedule so '101 Dalmatians' wasn't a surprise. But no one was expecting 'An American Tail: Fievel Goes West' to come out this soon. We're thrilled, though. The price is decent and it's going to be a wonderful addition to the spring.

"Last year some of the studios got a little gun-shy about bringing out sell-through titles in the first quar-

ter," she says. The only major title to carry a sell-through price in its initial release in the first half of 1991 was Disney's "The Jungle Book."

"But children's product will sell," Mehring continues. "R-rated or PG-13 product may be softer. 'An American Tail: Fievel Goes West' is being released just prior to Easter vacation. You'll have a lot of parents with kids at home who will be seeing the commercials, which say it's available."

Observes Amy Innerfield, sell-through analyst for New York-based Alexander & Associates: "Based on the growth of the sell-through market, if there is a quality theatrical title released outside of the fourth quarter, consumers will buy it." She adds that family-oriented or children's titles will have a decided edge over R-rated or PG-13 action/adventure films.

"Disney has opened such a window, in May," she continues, "when it has been releasing its [sell-through] titles. It's not that consumers come to expect or not expect movies to be released at low prices in the spring, but if they see a quality film like 'An American Tail: Fievel Goes West' they will buy it. And, of course, it will be repromoted next Christmas."

She also agrees the MCA/Universal release strategy plays right into the hands of the burgeoning supermarket sell-through business.

"We haven't completed all our data on outlet tracking [of sales] during the last fourth quarter but... we expect to see more drugstores, supermarkets, and toy stores as part of the mix as well," she says.

The MCA/Universal Home Video rebate offer will apply to cassettes purchased by consumers from March 16, 1992, through Sept. 30, 1992. The studio is also noting that the title will be available through Jan. 31, 1993, only. There will be no pay-TV, pay-per-view, or free TV availability through Jan. 31, 1993.

The studio is not offering sales projections for the title but observers say it could hit the 2 million-4 million range.

DCC TECHNOLOGY IS HOT TOPIC AT WINTER CES

(Continued from page 5)

that balance of hardware and software."

However, it is unclear why that balance would not have occurred in June. According to Schmetz, there are no delays in either hardware or software development, and the pending royalty legislation in the U.S. was not a factor in the decision to hold off until September.

According to Jennifer Bendall, director of congressional relations with the Recording Industry Assn. of America, the royalty bill is scheduled for a Feb. 19 House of Representatives subcommittee hearing.

EXPERTS PONDER DEMO

Demonstrations of DCC technology were offered at the show, and many industry observers felt that the format, which uses a digital data compression technology, was virtually indistinguishable from CD. However, some experts noted a discernible difference.

After sitting in on BASF's CD/DCC listening comparison, which featured a variety of material including a Dire Straits cut, Mark Boddeker, director of manufacturing/quality control with Windham Hill Records, Burbank, Calif., said, "Definitely, in the A/B test, I heard a difference in the texture of [Mark Knopfler's] voice and with overall ambience which sounded like the DCC was veiled in comparison. It didn't have the depth of image that the CD did."

According to BASF, the price of 90-minute blank DCCs will be \$8-\$9, rather than the \$5-\$6 originally reported, and the prerecorded software—originally reported at about \$10—is expected to be closer to CD prices.

According to Michael Aguilar, VP

and GM of Panasonic/Technics, Matsushita will roll out a Technics home DCC deck and a Technics portable unit in the second half of 1992. The units will be available "well before Christmas," said Aguilar, declining to reveal pricing.

Tandy and Marantz introductions will also follow the Philips launch, and Philips is planning to debut auto-sound and portable units in early 1993.

"If product is delivered in 1992, and it should be, we'd be happy if the industry sold 40,000-50,000 decks [in the first year]," says Aguilar. "I see no problem hitting that number." The initial product will play back analog but will record only digital. Schmetz said future decks will have analog record capability as well, but he would not comment on why this feature is absent from the first-generation units.

Schmetz also had no comment on initial sales projections.

Most of the manufacturing of DCC hardware is being done at Philips' Marantz plant and Matsushita's factory in Japan.

Conspicuous in its absence from the show floor was Sony Corp., which is slated to introduce its mini disc format in the last quarter of 1992.

According to Shari Haber, director of Sony Corporate Communications, "everything is on schedule" with Sony's plans for a mini disc introduction in the fourth quarter of 1992.

Aside from the CD 10th-anniversary celebration it co-sponsored with Hachette Publications during the convention (Billboard, Jan. 18), Sony's only other presence at the show was felt through advertisements it placed in show dailies depicting "Justice" wearing a DAT Walkman. On her scales were balanced a DAT cassette and a CD, and ad copy read, "The only tape recorder that does justice to CD's is DAT."

DAT decks are priced between \$500 and \$700, and Sony is "renewing our efforts in support of DAT because we really believe it is the ultimate recording format for personal recording use," says Haber.

In other developments, the DCC Group of America elected officers and board members during its Jan. 11 meeting, which was attended by representatives of approximately 45 companies.

Heading the group is chairman Aguilar. A consortium of hardware and software concerns, the group's officers include representatives from five of the six major record companies. Time Warner's Geoffrey Holmes is the DCC group's vice chairman, PolyGram's Gary Rockhold serves as secretary, EMI's Bud O'Shea is assistant secretary, and Randy Miller of MCA is VP of promotions. The board also includes BMG's Jorg.

BLOCKBUSTER RIVALED IN BID FOR CITYVISION

(Continued from page 1)

ment's \$135 million bid. The move would keep the chain independent under a restructured board.

The two businessmen planning a counterproposal previously were affiliated with Cityvision. They are Ray Hipkin, who devised the concept for Cityvision's Ritz stores, and Philip Crane, who sold another chain to the company.

Blockbuster, based in Fort Lauderdale, Fla., made its proposal to buy Cityvision, which runs 862 stores mainly under the Ritz name, in late November. Under that offer, shareholders have a choice of tendering their shares for 48 pence [86 cents] in a straight cash deal, or take a mixture of cash and Blockbuster stock. If shareholders chose to take a mixture, the maximum number of shares that would be offered is 4 million.

The current Cityvision board is recommending the Blockbuster offer, which shareholders must vote on by Wednesday (22).

Cityvision's financial adviser—the merchant banking firm of Schroders—says that the current management has received no rival offer for the company or any other "tangible proposal." Hipkin and Crane's plan has, though, been widely publicized in the British financial press.

Using a tactic dubbed a "management vote-in," Hipkin and Crane will propose that Cityvision shareholders vote them onto the board and apparently keep the chain independent, allowing stockholders to retain their ownership in the company. Their proposal is said to be backed by institutional investors in Cityvision who say that a letter is being prepared and will be sent to shareholders this week.

Some industry observers speculate that such a counteroffer is merely a ploy to get Blockbuster to increase its offer.

Blockbuster vice chairman and chief financial officer Steven Berrard says he has only read about the proposed counteroffer in the newspaper and wouldn't comment on it. But he adds, "We have no intention of anteing up more money. The offer we

have on the table is fair."

If Blockbuster receives more than 51% of the shareholders, vote on Jan. 22, then Cityvision stockholders have 14 days to tender their shares, according to Berrard. Blockbuster has made its deal conditional on shareholders tendering at least 90% of the shares. "If we get less, we can extend the period shareholders have to tender or we can terminate the offer," he says. "We made our deal conditional on getting 90%."

Another part of the Blockbuster offer has moved forward, according to Berrard. Philips, the giant Dutch electronics company, which may act as a joint venture partner in the acquisition, paid Blockbuster the agreed-upon \$66 million on Jan. 15. Now, Philips has until about March 15 to decide if it wants that \$66 million to be used in the joint venture or to be used to buy 6 million Blockbuster shares.

If the Blockbuster bid is successful, the Florida retailer plans to turn larger Ritz stores into its superstore concept, and retain the Ritz logo for the smaller stores.

In his counterproposal, Hipkin plans to add his own retail holdings to Cityvision. Those holdings include 13 stores directly owned by Hipkin, as well as an undisclosed number of other stores in which he has an ownership position. Moreover, the counterproposal, according to published reports, also will include an upgrading of the Ritz outlets and a possible introduction of a revenue-sharing scheme with suppliers.

Some speculate that in addition to luring Blockbuster to raise its bid, the rival proposal is aimed at investors who have been outraged by moves by directors to improve their contracts.

According to London's respected Sunday Telegraph, the offer document says that the board voted to improve severance terms from two to two-and-a-half times earnings around the time the board was talking to Blockbuster, and that Schroders said that the vote was taken at a time when talks had stalled.

RETAILERS THREATENED

(Continued from page 5)

not stock the movie," says Mike Wilcox, an owner of American Video, one of 14 such affiliated outlets.

The second letter, which Wilcox regards as a hoax, is from a group calling itself Militant League for Appreciation and Advancement of the Diversity of the Human Race.

In the original letter, decorated with a swastika, a person identifying himself as Dennis Holland, president of the Rhode Island White Aryan Resistance, writes, "'Jungle Fever' is a sick film with a nigger and a greaseball race-mixing... If you do not cancel your order of 'Jungle Fever' by the 16th of January, our Ku Klux Klan friends will light crosses in front of the video stores [in six markets]... We skinheads will, without apology, destroy the stores along with 'Jungle Fever.'"

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Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 122 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	25	17	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
1	1	16	ALL 4 LOVE	COLOR ME BADD (GIANT) 4 weeks at No. 1	39	56	2	PAPER DOLL	P.M. DAWN (GEE STREET/ISLAND/PLG)
2	2	14	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	40	29	12	FOREVER MY LADY	JODECI (MCA)
3	5	11	I LOVE YOUR SMILE	SHANICE (MOTOWN)	41	34	13	SPENDING MY TIME	ROXETTE (EMI)
4	7	7	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	42	41	16	WILDSIDE	MARKY MARK (INTERSCOPE/ATLANTIC)
5	4	19	FINALLY	CE CE PENISTON (A&M)	43	40	9	SAVE UP ALL YOUR TEARS	CHER (Geffen)
6	6	8	DON'T LET THE SUN GO DOWN ...	GEORGE MICHAEL/E. JOHN (COLUMBIA)	44	28	17	I WDNDR WHY	CURTIS STIGERS (ARISTA)
7	3	10	BLACK OR WHITE	MICHAEL JACKSON (EPIC)	45	48	13	2 LEGIT 2 QUIT	HAMMER (CAPITOL)
8	10	9	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)	46	43	7	IN PARADISE	LAISSEZ FAIRE (METROPOLITAN)
9	9	17	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	47	35	10	I WANNA BE YOUR GIRL	ICY BLU (GIANT)
10	8	21	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)	48	47	4	MOVE ANY MOUNTAIN	THE SHAMEN (EPIC)
11	11	12	NO SON OF MINE	GENESIS (ATLANTIC)	49	55	4	THERE WILL NEVER BE ANOTHER ...	BRYAN ADAMS (A&M)
12	19	6	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)	50	31	15	STREET OF DREAMS	NIA PEEPLES (CHARISMA)
13	14	9	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	51	58	6	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
14	16	12	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WB)	52	38	8	ADDAMS GROOVE	HAMMER (CAPITOL)
15	17	10	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)	53	69	2	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
16	12	17	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	54	57	7	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
17	13	17	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)	55	42	20	CAN'T STOP THIS THING WE ...	BRYAN ADAMS (A&M)
18	15	15	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)	56	33	18	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
19	20	12	BROKEN ARROW	ROD STEWART (WARNER BROS.)	57	51	9	I WANT YOU	JODY WATLEY (MCA)
20	22	11	LOVE ME ALL UP	STACY EARL (RCA)	58	46	18	WHISPERS	CORINA (CUTTING/ATCO EASTWEST)
21	61	2	GOOD FOR ME	AMY GRANT (A&M)	59	59	7	SEND ME AN ANGEL	SCORPIONS (MERCURY)
22	23	12	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)	60	49	12	ANGEL BABY	ANGELICA (ULTRA/QUALITY)
23	44	3	VIBEOLOGY	PAULA ABDUL (CAPTIVE/VIRGIN)	61	45	8	THE COMFORT ZONE	VANESSA WILLIAMS (WING/MERCURY)
24	21	13	KEEP COMING BACK	RICHARD MARX (CAPITOL)	62	50	3	PRIDE (IN THE NAME OF LOVE)	CLIVILLES & COLE (COLUMBIA)
25	18	17	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)	63	60	3	TAKE MY BREATH AWAY (REMIX)	TERRI NUNN (DGC)
26	53	3	MASTERPIECE	ATLANTIC STARR (REPRISE)	64	70	4	HOLD ON (TIGHTER TO LOVE)	CLUBLAND (GREAT JONES/PLG)
27	26	8	I'VE GOT A LOT TO LEARN ...	THE STORM (INTERSCOPE/ATLANTIC)	65	62	6	HOME SWEET HOME	MOTLEY CRUE (ELEKTRA)
28	24	13	CHANGE	LISA STANSFIELD (ARISTA)	66	—	1	UNTIL YOUR LOVE COMES BACK ...	RTZ (GIANT)
29	52	3	TO BE WITH YOU	MR. BIG (ATLANTIC)	67	73	3	THE RUSH	LUTHER VANDROSS (EPIC)
30	72	2	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	68	75	2	WHAT GOES AROUND COMES ...	GIGGLES (CUTTING)
31	36	4	I'LL GET BY	EDDIE MONEY (COLUMBIA)	69	71	3	BUTT NAKED	CHARM (ATLANTIC)
32	27	11	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	70	64	13	TOP OF THE WORLD	VAN HALEN (WARNER BROS.)
33	32	7	HEARTS DON'T THINK (THEY FEEL)	NATURAL SELECTION (ATCO EASTWEST)	71	65	8	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)
34	30	10	IN MY DREAMS	THE PARTY (HOLLYWOOD/ELEKTRA)	72	68	3	LEVON	JOHN BON JOVI (POLYDOR/PLG)
35	54	4	UHH AHH	BOYZ II MEN (MOTOWN)	73	67	19	A DAY IN MY LIFE (WITHOUT YOU)	LISETTE MELENDEZ (FEVER/COLUMBIA)
36	39	7	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)	74	63	14	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)
37	37	15	TENDER KISSES	TRACIE SPENCER (CAPITOL)	75	—	1	COLD SHOWER	ERIN CRUISE (PURPLE HEART/CRITIQUE)

Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	5	4	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)	14	12	11	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
2	2	6	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	15	18	22	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
3	7	10	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M)	16	16	15	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
4	4	3	HOLE HEARTED	EXTREME (A&M)	17	20	9	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
5	3	4	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)	18	15	3	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)
6	1	2	ROMANTIC	KARYN WHITE (WARNER BROS.)	19	19	4	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
7	9	7	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)	20	17	26	BABY BABY	AMY GRANT (A&M)
8	8	2	EMOTIONS	MARIAH CAREY (COLUMBIA)	21	—	1	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
9	11	2	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	22	22	36	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
10	6	7	WITH YOU	TONY TERRY (EPIC)	23	21	12	EVERY HEARTBEAT	AMY GRANT (A&M)
11	10	10	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	24	—	17	UNBELIEVABLE	EMF (EMI)
12	13	22	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	25	23	34	SOMEDAY	MARIAH CAREY (COLUMBIA)
13	14	16	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)					

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

SOME SEE NEW OPENNESS FOLLOWING NIRVANA'S SUCCESS

(Continued from page 12)

focused on Seattle's entries, some say that the success of Nirvana may signal a new openness to alternative hard rock, no matter where it originates from.

"There is a unique opportunity out there," says MTV senior VP of music and talent Abbey Konowitch. "Music is breaking from the streets now. Not just from the black/urban side but from the college/alternative side.

"This is a very different kind of hard rock," Konowitch adds. "It's from the alternative side, not the metal side. There is not a show-biz message ... It's hard to call it metal because there is not a lot of posing or satanism ... but it does have as much or more attitude as any music that is out there. Young people can find a music they can own again."

Nirvana's success is also part of a trend in which acts that were once thought to be alternative—such as Suicidal Tendencies, the Red Hot Chili Peppers, and Faith No More—are gradually accepted by the heavy metal audience.

"The metal audience has opened up," says Ray Farrell, who heads sales for DGC and Geffen. "They are not as rigid as they used to be. A lot of things that come off as energetic now can get into that audience. In a way there has been a closing of the gap between alternative and metal. It was only a matter of time before they would cross."

Radio has also been forced to take notice. The record industry session at the annual Pollack Media Group programming/management conference, to be held Jan. 29-Feb. 1 in Century City, Calif., is titled "The Increasing

Impact of Alternative Music." Pollack is considered the pre-eminent album rock consultant, with a client roster that includes KQLZ (Pirate Radio) Los Angeles, KLOL Houston, and KSHE St. Louis.

And it is not only Pollack stations that have noted the trend. KNAC Los Angeles PD Gregg Steele says, "KNAC is a hard rock station and usually alternative acts are a no-no, but the intensity of bands like Nirvana has allowed us to cross that line from alternative to hard rock. Now that line is very thin. We are getting back into real honest music."

Greg Stevens, PD of album rock KIOZ San Diego, concurs. "We are definitely seeing a growing acceptance of those types of bands," he says. Although Stevens admits that it is difficult for his station to program alternative acts, because of the presence of modern rock XETRA (91X) San Diego, he says he is playing some alternative acts, but "it has to sound like hard rock."

Meanwhile, modern rock programmers have also noted Nirvana's success, and are hopeful it may help other similar acts. "Logically [Nirvana] will pave the way for some of the other artists, such as Pearl Jam," says modern rock KUKQ Phoenix PD Jonathan Rosen. "I would love to see it pave the way for Social Distortion."

Longtime supporters of alternative hard-rock are also optimistic. "If Nirvana continues to turn people on to bands like the Melvins or L7, maybe that will change things," says Farrell. "There is a whole other scene, which the mainstream ignores. That is where Nirvana may have an influ-

ence by bringing people along on the wagon train."

DGC director of alternative music Mark Kates concurs, adding that it is important, as far as Nirvana is concerned, to "pave the way for the same kind of bands, such as Jesus Lizard, Urge Overkill, Mudhoney, and Tad."

Yet Farrell's optimism is guarded. "We all keep our fingers crossed that punk rock finally made it, but I don't think most people that buy Nirvana see it as punk rock. They see it as just another record."

Others suggest Nirvana may help revive the independent rock scene. "It may encourage someone to start an independent label with good distribution," says David Gottlieb, Epic associate director of national retail promotion and marketing.

Yet Nirvana's success could create problems. According to Farrell, Sonic Youth singer/guitarist Thurston Moore recently joked that someone will start a new label called "N.N.—Next Nirvana Records," a reference to the A&R hunt for similar acts.

Kates also is not sure what Nirvana's success will mean to other acts. "It feels like Soundgarden is benefiting from Nirvana, but they are also benefiting from opening up for Guns N' Roses," he says. "It feels like more album rock programmers are looking for more of these records, but not too many others. We will never know for sure, or by the time we do, something else will be cool."

Nirvana strikes a chord and the media react. See stories, pages 14 and 67.

4 TOWNS LOSE THEIR MTV, GET VJN INSTEAD

(Continued from page 6)

son. "Having subscribers pay extra for us is not the business we're in."

Wilson says the decision was also motivated by a survey conducted by Sammons that showed patrons who watched MTV did so mainly for the videos, not the other programs on the channel. MTV has discounted the survey, saying the methodology was unsound.

"MTV has a lot of nonvideo programming, whereas The Jukebox Network is strictly music videos, so we're trying to give our customers who like music videos more of them," Wilson says.

According to Robinson, what the people want is their MTV. The network has been helping disgruntled viewers get in touch with each other via grass-roots movements started in the four communities. Additionally, MTV is fanning the flames with local TV and radio spots in the canceled markets featuring artists such as Paula Abdul urging viewers to call the cable company and complain. The cancellations also have been reported on MTV's daily news program.

On Jan. 12, Philadelphia top 40 radio station WEGX held an "I Want My MTV" rally outside of Sammons' Bensalem offices that drew 600. MTV brought VJ Julie Brown to the rally and held auditions for its new game show, "Lip Service."

While WEGX PD Sam Milkman concedes that without Brown and the auditions the rally may have attracted only half as many people, he says the town is abuzz about the issue and that the station is continuing to collect petitions from upset viewers.

MTV says similar action is taking

place in all the affected cities. Sammons denies this.

"This is a dead issue, it's gone, it's over and out," says Sammons Cable president Mark Webber.

Still, the issue has been complicated because at the same time Sammons was taking MTV off systems, it was adding up to \$2 to subscribers' monthly fees. "People feel that Sammons is lying to them with this notion that they took MTV off to keep rates down because they increased rates," Robinson says.

Sammons paid MTV 16 cents a subscriber per month to carry it. That rate was scheduled to increase to 17 cents in 1993. The Jukebox Network reportedly pays Sammons an undisclosed set rate per subscriber as well as a percentage of its money earned from viewers who can watch the channel for free but have the option of paying up to \$3 to request videos.

However, Webber claims the rate was not an issue. "As far as what we get from The Jukebox Network, it's

very little. The issue here was offering MTV a la carte."

Viewers have combined the two issues by complaining about increased rates for decreased services. In Vineland, N.J., a meeting on the matter attracted 150 people. The local mayor said he asked Sammons to put MTV back on the system twice and it had declined.

The Jukebox Network's VP of programming, Les Garland, says he believes the viewers are giving his channel a chance, and that he is not receiving many complaints about the switch. "The issue is between MTV and Sammons; I didn't expect to find ourselves in the middle of this," he says. "It was never our negotiating strategy to have MTV removed."

In the meantime, Sammons is continuing to look at its contracts with MTV in its remaining 51 systems.

Wilson acknowledged that the action stirred up in the four communities could impact future decisions.

American Gramophone In Distrib Deal

NEW YORK—American Gramophone Records has pacted with BMG Aris Ariola for distribution throughout Europe and South Africa.

The agreement includes John Denver's Windstar Records and Paul Winter's Living Music for the areas in Europe for which American Gramophone has production and distribution rights.

Previously, American Gramophone had been distributed by Germany-based CTE.

Under the terms of the new agreement, high-volume titles will be pressed at Sonopress, a pressing plant in Germany that is owned by Bertelsmann, BMG's parent. Other releases will be exported from American Gramophone's warehouse in Omaha, Neb.

MUSIC INDUSTRY'S AIDS VICTIMS SUFFER SILENTLY

(Continued from page 1)

many in the music industry are HIV-positive. However, the Atlanta-based Centers For Disease Control estimates that between 200 and 500 people involved in the business have succumbed to the disease in the last 10 years. Total AIDS-related deaths in the U.S. during the period are estimated at 200,000. The CDC further estimates that there are currently 1.5 million people who are HIV-positive in the U.S., while approximately 140,000 people have AIDS.

Among industry figures who died last year of complications due to AIDS were Jacques Morali, Tom Richardson, Marc Watkins, Michael Sansevere, Marty Blecman, Howard Ashman, Scooter Beardon, Haoui Montag, and Mike Gaffney. Within the dance community alone, nearly 100 club DJs, remixers, engineers, and artists are believed to have succumbed to AIDS last year.

"[Dance music] is such a gay-dominated part of the industry, that it should not come as a surprise that it has lost so many people," says one major-label executive. "That may sound like a gross generalization, but it's true."

Many observers note that the music industry as a whole may never totally recover from the blows dealt it by the epidemic.

"AIDS is wiping us out in more ways than one," says dance music impresario Bob Caviano, who is battling the disease himself. "Aside from the pure loss of life, how are we going to fill in the creative gaps left behind? People are dying at an increasingly rapid rate. It's terrifying."

In a recent Billboard Commentary, Caviano called for the music industry "to organize a foundation to offer basic assistance and advice on how to obtain essential services . . . and a clearinghouse for information on such things as prescriptions, doctors, and emotional support groups" (Billboard, Dec. 14).

THE MAJORS RESPOND

The U.S. music industry has not been silent on this crisis: Major labels have put their marketing muscle behind several fund-raising and consciousness-raising efforts, notably Arista's "That's What Friends Are For" concert and TV special of 1990, which raised an estimated \$2 million,

and the Chrysalis release of the "Red Hot + Blue" album, which together with an Arista video has brought in more than \$4 million. The T.J. Martell Foundation, the industry's champion for cancer and leukemia research, has also taken up the cause.

Major artists such as Madonna, Jody Watley, and Sinead O'Connor are continually active in the battle against the disease. Madonna, in particular, has been visible in the fight. She has regularly donated concert proceeds, and appeared in numerous radio and TV public-service announcements. Most recently, she purchased the back page of Billboard to enlist financial assistance for various AIDS relief and research organizations.

From an artistic perspective, the AIDS epidemic has inspired numerous recordings. Most recently, Salt-N-Pepa's safer-sex anthem, "Let's Talk About Sex," on Next Plateau, enjoyed moderate mainstream pop and urban success, while LaTour's "People Are Still Having Sex" on Smash topped Billboard's Club Play chart. It is a far cry from the reaction to Gwen Guthrie's late-'80s single, "Can't Love You Tonight," which many say faltered in clubs and on radio because the term AIDS was prominent in the lyrics.

Other artists who have recorded songs dealing with AIDS include Crystal Waters, Olivia Newton-John, LaTour, Erasure, and Jimmy Somerville. Somerville has had success throughout Europe with several AIDS-related singles.

The dance music community has long been at the forefront in raising

money for AIDS research and relief. Some of the earliest club benefits date as far back as 1988 in San Francisco. In 1991, the American Foundation For AIDS Research and the Gay Men's Health Crisis each report that more than \$1 million has been raised by dance-oriented events.

NO INDUSTRYWIDE INITIATIVE

Despite all of the fund-raising efforts, the music industry has been slow to develop support services for its artists and employees. Observers note that other branches of the entertainment world have taken more of a leadership role in this area.

"It's very odd that there has not been more of an industrywide initiative taken by the music industry on this issue," says Rodger McFarlane, executive director of Broadway Cares, an AIDS resource and fund-raising organization for the theater community. "You need more than just Madonna to get the point across. The film and television industries seem to have done so much more on a long-term basis than the music industry."

MusiCares, the philanthropic arm of NARAS, the recording academy, does provide financial assistance to people with AIDS. But MusiCares is not exclusively an AIDS-relief organization.

More assistance for AIDS victims is clearly a must. To that end, an unofficial support network is quietly forming among those who are either HIV-positive or suffering from an AIDS-related disease.

Still, it appears that only those who are suffering from the disease—

have personally been witness to its horrors—are prepared to acknowledge the proportions of this crisis.

"Living with AIDS on a day-to-day basis is something no one who hasn't experienced it can truly relate to," says David Diebold, GM of Megatone Records in San Francisco. Diebold issued a press release in December announcing that he has AIDS. "When you look beyond the politics and the headlines, it's all about living your life with no regrets and sticking together. I think a lot of us are doing that."

Organizations Offering Services

NEW YORK—The following organizations offer a variety of services for people who are either HIV-positive or have AIDS.

American Foundation for AIDS Research
1515 Broadway
Suite 3601
New York, N.Y. 10036
212-719-0033

Gay Men's Health Crisis
129 W. 20 St.
New York, N.Y. 10011
212-807-6655

AIDS Coalition To Unleash Power (ACT-UP)
135 W. 29 St.
New York, N.Y. 10001
212-564-2437

National AIDS Hotline
Box 13827
Research Triangle Park, N.C. 27709
800-342-AIDS (2437)

AIDS Project Los Angeles
6721 Romaine St.
Los Angeles, Calif. 90038
213-962-1600

God's Love, We Deliver
895 Amsterdam Ave.
New York, N.Y. 10025
212-865-4800

AIDS Resource Center (ARC)
275 Seventh Ave.
12th Floor
New York, N.Y. 10001
212-633-2500

BETWEEN THE BULLETS



by Geoff Mayfield

AND STILL CHAMPION: Garth Brooks' "Ropin' The Wind," like most of the titles on The Billboard 200, experiences a decline in sales, but still leads the pack, which earns him a 10th week at No. 1. But, the gap between Brooks and Michael Jackson has narrowed. Last week, Brooks led by a 7% margin; this week the gap has been reduced to 3%. Can the king of pop dethrone the king of country? Stay tuned.

TUBE WARS: An interesting wrinkle in this battle is that both Brooks and Jackson were featured in Jan. 17 network specials, with Jackson's airing on CBS and Brooks' running on NBC. An advantage for Jackson, though, might be found in his new single, "Remember The Time." The video for the new track, like "Black Or White," will see a multinetwide debut.

BUNCHING UP: Last week, there was a significant gap between Hammer at No. 3 and Nirvana at No. 4, but Nirvana is hanging tough. In the previous chart, the power trio trailed the pop rapper by approximately 65,000 units, but now Nirvana trails by only 7,000 pieces. And, any benefit that Nirvana will see from its Jan. 11 appearance on "Saturday Night Live" will impact next week's chart more than this week's, because chart reporters close their weeks on either Saturday or Sunday.

HIGH JUMPERS: The post-Christmas decline in sales volume is as much a factor on this week's chart as on last week's. That means the few new titles released in the last couple of weeks can gain a lot of ground on the chart with even minimal sales increases. Live bolts ahead 101 places on a gain of less than 4,000 units; Curtis Stigers picks up a 148-102 sprint with a tiny increase that practically holds him flat with last week's tally.

BIG GAINERS: On a 51% increase in sales, country vet George Strait zooms 102-46. Another title from the house of MCA, the multi-artist soundtrack from "Juice," earns this week's Power Pick and a 122-place jump. A reminder about two of the awards that have been added to the chart: The Top 20 Sales Mover goes to the top 20 title that earns the largest unit increase, while the Power Pick designates the album under No. 20 that has the largest unit gain. These features, and the Top Debut, were introduced in the Jan. 4 issue.

MICHAEL'S MARCH: For whatever reason, it seems a lot of consumer-press critics love to pick on Michael Bolton. But, the people who really count, the ones who go to the record store and plunk down their hard-earned cash, think he's doing something right. Bolton enjoyed a robust chart run during the holiday selling season, thanks in part to an appearance on Oprah Winfrey's talk show, a tour swing in the Northeast, and a run at No. 1 on the Hot 100 Singles chart with "When A Man Loves A Woman." He also garnered exposure for the album's first single, "Love Is A Wonderful Thing," in a spot he cut for a jewelry chain. And, Bolton's climb didn't end with Christmas. He's back in the top five again, having moved up four spaces last week, and one more place this week.

ROCK HALL SALUTES RICH R&B ROOTS, GUITAR

(Continued from page 10)

New Orleans pianist Professor Longhair, inducted by Aaron Neville, and nonperformers such as the late songwriter Doc Pomus, given tribute by Phil Spector.

In a late addition to the inductee slate, pioneering concert promoter Bill Graham, who had served as stage manager at all previous hall of fame dinners before his death last October, was honored in comments by John Fogerty and with an impassioned performance of "Gypsy" by Carlos Santana.

A full helping of Memphis Soul Stew was on the menu this year with the induction of Booker T. & the MG's by Stax Records' co-founder Jim Stewart, Sam & Dave by Billy Joel, and Bobby "Blue" Bland by B.B. King. Johnny Cash, who first recorded at Sun Studios in Memphis and represents the longtime link between rock'n'roll and country music, was inducted by Lyle Lovett.

The inductions of influential bluesman Elmore James by Robbie Robertson, and the late Leo Fender, in-

ventor of the solid-body electric guitar, by Keith Richards, set the stage for the night's celebration of the rock guitar.

The Rolling Stones guitarist called Fender "the armorer of rock'n'roll. He gave us the weapons."

Among those who wielded those instruments to powerful effect were Jimi Hendrix, inducted along with Jimi Hendrix Experience band members Mitch Mitchell and Noel Redding by Neil Young; and the Yardbirds, including Jimmy Page, Jeff Beck, and the absent Eric Clapton, inducted by U2 guitarist The Edge.

CHINA HEARS U.S. PLEA

(Continued from page 6)

join the organization in October. China has also said it will join the international Geneva Phonograms Convention in June 1993.

In addition to facing imminent trade retaliation by the U.S. if it fails to accede to copyright demands, China would lose something it very much wants: a Bush administration promise of "Most Favored Nation" trading status.

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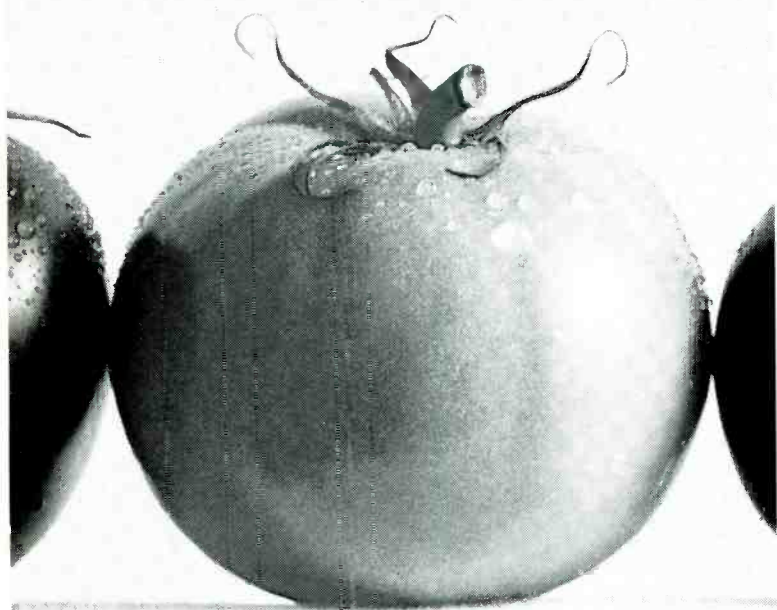
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The Billboard Bulletin...

EDITED BY IRV LICHMAN

IFPI ANTI-PIRACY LAWYER'S NEW TIES

Ian Haffey, deemed one of the world's top anti-piracy lawyers, is apparently leaving his post as senior legal adviser at IFPI, the global label trade group, to link with **Willhelm Mittrich**, whose activities have been challenged under copyright legislation. Mittrich and others settled out-of-court for an undisclosed sum in 1987 when an international legal action accused them of illegal importation of recordings within the European Community. Neither Haffey nor Mittrich could be reached for comment.

LAYOFFS AT CONCRETE MARKETING

Major metal/hard rock marketing firm **Concrete Marketing** laid off five full-time staffers and one part-timer Jan. 10. Employees cut included publicity director **Larry Getlen** and **Patti Tateo**, managing director of Concrete's annual convention, Foundations Forum. New York-based Concrete's Los Angeles office, headed by director of West Coast operations **Mindy Glasberg**, remains open. The cuts were a "precautionary measure" against flattening first-quarter business in 1992, according to one source. The layoffs, which leave a staff of about 30, will apparently have no impact upon the company's '92 convention, set for Oct. 1-3 in L.A.

GELLER IS WB'S FIRST REISSUE CHIEF

Even with years of CD-inspired reissue programs, **Warner Bros. Records** has never had an executive in

charge of reissues releases from its massive vaults. Now, Bulletin has learned, that big vacuum has been filled in the person of former **RCA** and **Columbia** executive **Gregg Geller**, who in recent years has gained recognition in the reissues field. Geller recently assembled the **Aerosmith** retrospective "Pandora's Box" for **Columbia**. At **EMI Records Group North America**, former **Atco A&R** director **Karen Dumont** will be a West Coast-based "superscout" for the recently formed group, reporting to senior VP of A&R **Fred Davis**. Also, two **EMI** label A&R staffers, **Michael Barackman** and **Bob Knickman**, have left the organization.

ANTHRAX SEEN IN ELEKTRA DEAL

Hard-rock act **Anthrax** is reported angling for a multimillion-dollar deal with **Elektra Entertainment**, but despite reports that value the deal at \$10 million, sources reached at press time contend no deal has been finalized. Anthrax earned five gold records during a seven-year pact with **Island Records**, whose contract with the group has just ended. Officials at **Elektra**, **Island**, and **Crazed Management** (which represents Anthrax) decline comment.

MCA ENDS PARADOX TIES

MCA Records has confirmed that it has ended its two-year association with **Paradox Records**, the New Jersey-based imprint operated by former **Jem Records** president

Marty Scott. During its tenure at **MCA**, **Paradox** released only four titles, by **Marshall Crenshaw**, the **Roches**, and **Richard Barone**; the **Roches** and **Barone** reportedly will remain at **MCA**. The label was funded by **MCA**, which also handled manufacturing and marketing of its product. **Scott** is seeking a new alliance with another label.

RHINO TO CROSS TO ATLANTIC

Word has it that **Rhino** will wrap up its distribution agreement with **Atlantic Records** this week. The deal will have all **Rhino** and **Rhino/Atlantic** releases distributed through **WEA** and **WEA International**.

TOWER AT THE END OF THE RAINBOW

West Sacramento, Calif.-based **Tower Records** is "pretty close" to acquiring three of the remaining **Rainbow Music** stores in California, according to **Stan Goman**, senior VP of retail operations at **Tower**. **Goman** declines to reveal details of the negotiations, but Bulletin hears the **Rainbow** locations in question are in **Emeryville**, **Fremont**, and **Larkspur**. At **Rainbow**—which has dwindled from a peak of 36 outlets two years ago to its current level of seven—officials could not be reached for comment by press time.

'PRIME TIME' ON SEXUAL HARASSMENT

Expect **ABC's "Prime Time Live"** to air an investigation of sexual harassment in the music industry, possibly as soon as **Thursday (23)**.

'Juice' Powers Its Way Up Billboard 200

'JUICE' is shaping up as this year's "New Jack City." The rap-dominated soundtrack vaults from No. 174 to No. 52 in its second week on The Billboard 200. Significantly, the soundtrack exploded prior to the film's Jan. 17 opening and before the album spawned any hit singles.

Hank Shocklee and the **Bomb Squad** produced the soundtrack, which includes tracks by such top rappers as **Big Daddy Kane**, **Eric B. & Rakim**, **EPMD**, **Salt-N-Pepa**, **Too Short**, and **Naughty By Nature**. The soundtrack—on **MCA**-distributed **S.O.U.L. Records**—also includes a duet by **Teddy Riley & Tammy Lucas** and the solo debut of **Aaron Hall**, Riley's colleague in **Guy**.

At the rate it's going, "Juice" is likely to overtake "Beauty And The Beast" as the hottest soundtrack on the chart. There's a switch: reality beating fantasy.

The **Paramount** film, which features **Tupac Shakur** of **Digital Underground** and **Omar Epps** from the **R&B** group **Vision**, is a drama about crime, violence, and survival in the inner city. It was directed by **Ernest Dickerson**, the cinematographer of **Spike Lee's "Do The Right Thing"** and "Jungle Fever."

Incidentally, **Color Me Badd**, which broke as a result of its exposure on the "New Jack City" soundtrack, this week lands its second straight No. 1 single on the **Hot 100** with "All 4 Love."

FAST FACTS: **Garth Brooks'** "Ropin' The Wind" logs its 10th week at No. 1 on The Billboard 200, and is closing in fast on the 11 weeks on top enjoyed last year by "Mariah Carey." There the similarity ends.

The four singles from **Carey's** album all reached No. 1 and logged a combined total of 86 weeks on the **Hot 100**. **Brooks**, on the other hand, has yet to crack the chart. Extraordinary.

Michael Jackson's "Remember The Time" is the top new entry on the **Hot 100** at No. 53. The **Dangerous One** co-wrote the song with **Teddy Riley** and **Bernard Belle**. It's the fourth time in the past decade that **Jackson** has collaborated on a hit single. He teamed with **Lionel Richie** to write "We Are The World," with **Mick Jagger** and **Randy Hansen** on "State Of Shock," and with **Paul McCartney** on "Say Say Say."

Who needs superstars? Two of the hottest singles on the **Hot 100** are by breaking acts. **Right Said Fred's** "I'm Too Sexy" vaults from No. 31 to No. 10; **Mr. Big's** "To Be With You" surges from No. 50 to No. 23.

Barbra Streisand's lavish boxed set "Just For The Record..." drops off The Billboard 200 after a 15-week run. That's not bad considering the set's hefty price tag (\$80.98 suggested-list equivalent for CDs). There is some consolation for the diva: The soundtrack to her Oscar-primed "The Prince Of Tides" jumps to No. 95 in its second week.

U2's "Mysterious Ways" logs its seventh week at No. 1 on the **Album Rock Tracks** chart, equaling a record set last year by **Sting's** "All This Time." The **U2** hit also jumps to No. 9 on the **Hot 100**, becoming the band's fourth top 10 pop hit. (Thanks to **Anthony Colombo**, manager of the album rock chart.)

Keith Sweat lands his fourth No. 1 hit on the **Hot R&B Singles** chart with "Keep It Comin'." The song also jumps from No. 26 to No. 19 on the **Hot 100**.

**CHART
BEAT**



by Paul Grein

Juice

(mca-10462)

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the album

**sales exploding nationwide
gold in three weeks**

the message

**a soundtrack from
hank shocklee
and the bomb squad
for a film by
ernest dickerson**

the music

**eric b. & rakim
performing the title track
and first single
"juice (know the ledge)" mca 54333
plus aaron hall,
naughty by nature,
big daddy kane,
too \$hort, epmd,
salt n'pepa,
cypress hill and more**



**executive producers:
hank shocklee and kathy nelson
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