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NEWSPAPER

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Portable People Meters,
Starting In 1994**

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Yule Reggae Concerts**

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 19, 1992

ADVERTISEMENTS

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Billboard

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Local Music Awards**

PAGE 15



Industry Ponders Roads Not Taken *Did Bypassing Tours Impact Top Acts' Sales?*

■ BY CRAIG ROSEN
and ED CHRISTMAN

LOS ANGELES—While several superstars have recently chosen not to tour the U.S. in support of new albums, industry observers are divided



R.E.M.

Garth, U2 Top Billboard Awards Winners List

■ BY CRAIG ROSEN

LOS ANGELES—For the second consecutive year, Garth Brooks was a dominant force at the Billboard Music Awards.

The country superstar topped his five-award run at 1991's show by roping in seven trophies at the show, which was broadcast live on the Fox Broadcasting Co. from the Universal Amphitheatre here Dec. 9.

Brooks took honors for No. 1 Pop Artist, No. 1 Billboard 200 Album (for the 8 million-seller "Ropin' The Wind"), No. 1 Billboard 200 Artist, No. 1 Country Artist, No. 1 Hot Country Singles Artist, No. 1 Hot Country Album (also for "Ropin'"), and No. 1 Country Albums Artist.

(Continued on page 75)

Seattle Station Staffers Quit In P'gramming Row

■ BY ERIC BOEHLERT

NEW YORK—Schisms between volunteers and paid staffers at community radio stations are not unusual. The battle over the future direction of KCMU Seattle, though, is shaping up to be a monumental one.

For those fighting for control of KCMU, one of the most influential commercial-free stations in the country, as well as the launching pad for local acts such as Nirvana, Mudhoney, and Soundgarden, a defining moment came one night early last month.

That was when station volunteer announcer Dick Burton was suspended after he reported on-air that a group of fellow volunteers had united to protest KCMU programming
(Continued on page 63)

on whether or not their avoidance of the concert circuit has hurt their record sales.

Among those who have decided not to tour this year are R.E.M., Mariah Carey, and Madonna. In addition, Michael Jackson, who recently ended his European concert swing due to ill health, has no plans to tour the U.S.

German Authors Society Bans Composers Of Neo-Nazi Songs

This story was prepared by Dominic Pride in London, Mike Hennessey in Frankfurt, and Wolfgang Spahr in Hamburg.

LONDON—In an unprecedented step, the German authors' rights society, GEMA, has declared that it will not handle material by composers who produce neo-Nazi songs and lyrics. The major labels belonging to German industry federation BPW applauded the GEMA stand and agreed not to sign skinhead bands, whose lyrics are said to incite racial hatred.

GEMA took its decision Dec. 8-9 at a board meeting in Munich. The orga-

nization said it will "distance itself from the combination of composers, lyricists, and publishers" of neo-Nazi music groups, who produce works "which contradict the constitutional principles of freedom and democracy."

The rights body has also made it known that it will refuse to grant membership to artists who are conveying neo-Nazi sentiments in their music. So far, this situation has not arisen because none has applied for membership.

GEMA spokesman Gabriel Steinschulte says the organization is taking
(Continued on page 75)

Swiss See Higher \$ Peaks With New Copyright Ruling

■ BY MIKE HENNESSEY

ZURICH—Switzerland is among Europe's most lucrative music markets on a per-capita basis. But, due to legal uncertainties that were resolved only a year ago, it has also been one of the continent's leading markets for record pirates and bootleggers.

Switzerland is not a signatory of the Rome Convention on neighboring rights, and its

copyright law has no provision for secondary rights. Until recently, it was also unclear about the status of sound carriers that were out of copyright in such countries as Italy and Luxembourg and were being imported for sale in Switzerland.

However, the uncertainty that has made Switzerland an easy target for pirate and bootleg product was swept away Dec. 20, 1991, when the com-
(Continued on page 42)



New & Old Fans 'Plug' In To Hit Eric Clapton Set

■ BY LARRY FLICK
and THOM DUFFY

NEW YORK—With sales of his current "Unplugged" album fast approaching the 7-million-



CLAPTON

mark world-wide, veteran guitar hero Eric Clapton is hot.

A consistent sales draw throughout his decade-plus solo career, Clap-

ton is now enjoying the best-selling album of his career. After three months on The Billboard 200, "Unplugged," which is No. 6 on this week's chart, has sparked cross-generational consumer interest, and its weekly sales regularly match the out-of-the-box performance of numerous new platinum-level releases.

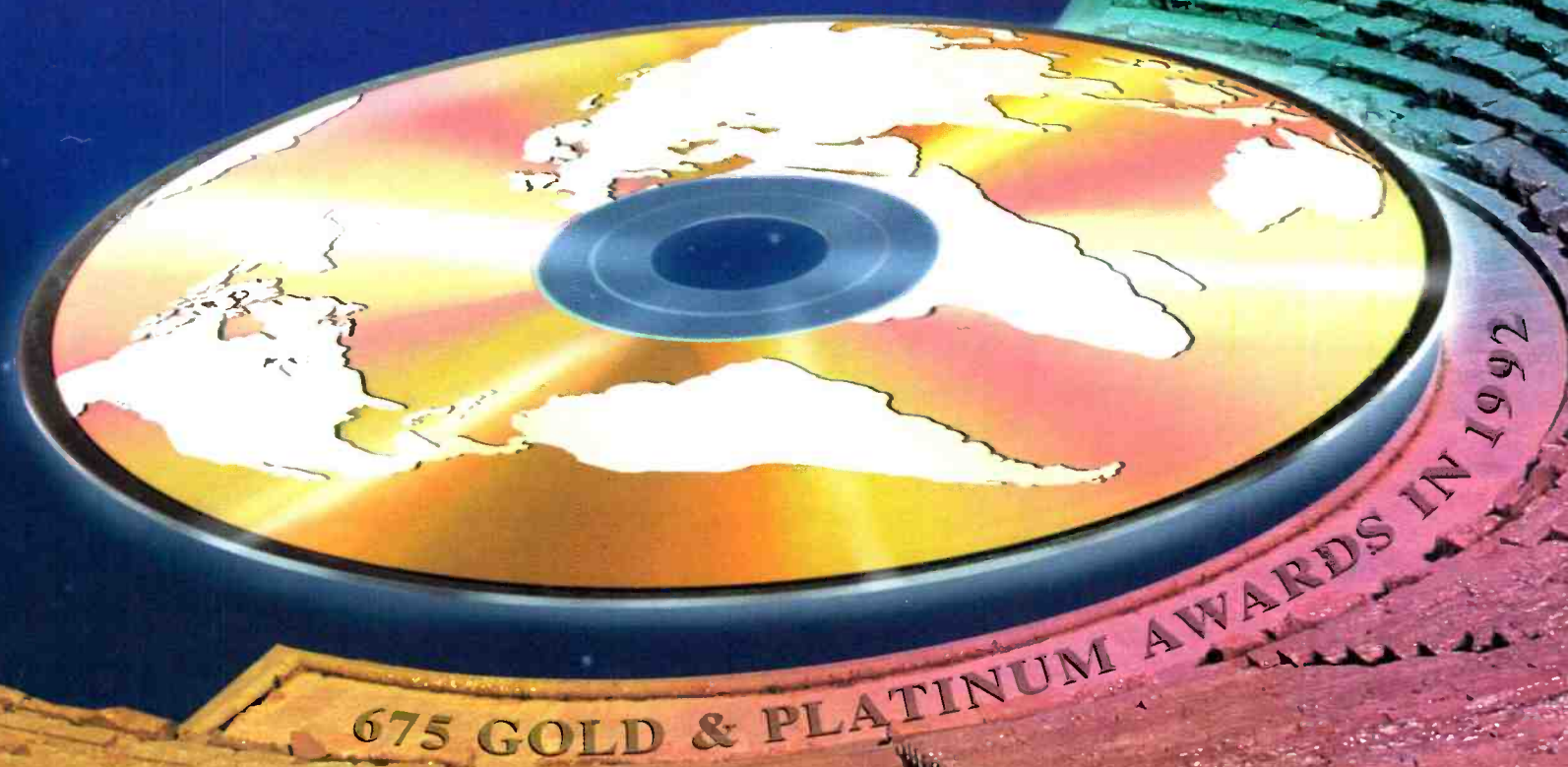
According to Lou Dennis, se-
(Continued on page 81)

No. 1 IN BILLBOARD

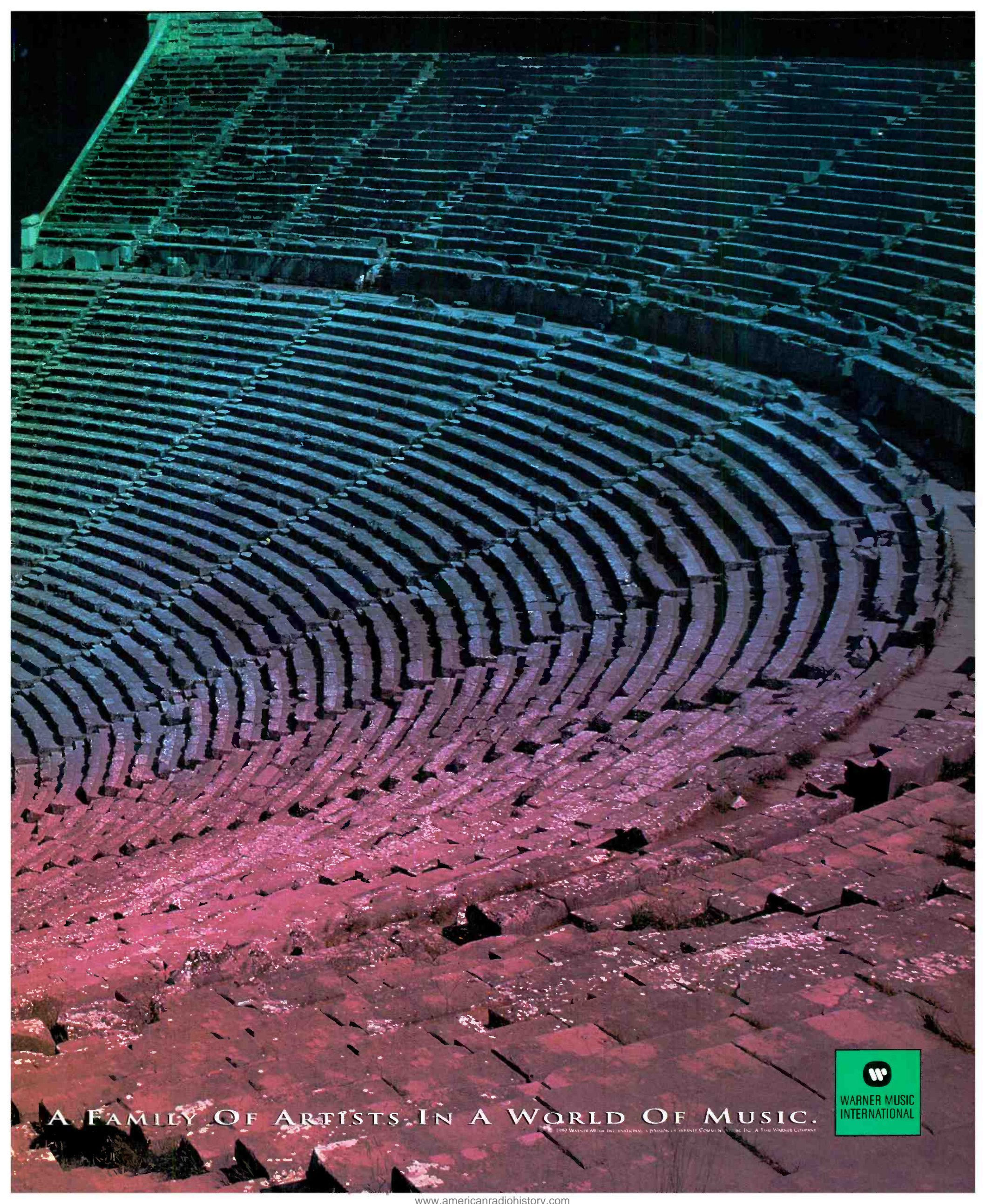
HOT 100 SINGLES		
★ I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	(ARISTA)
THE BILLBOARD 200		
★ THE BODYGUARD	SOUNDTRACK	(ARISTA)
HOT R&B SINGLES		
★ I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	(ARISTA)
TOP R&B ALBUMS		
★ THE BODYGUARD	SOUNDTRACK	(ARISTA)
HOT COUNTRY SINGLES		
★ SHE'S GOT THE RHYTHM (AND I GOT THE BLUES)	ALAN JACKSON	(ARISTA)
TOP COUNTRY ALBUMS		
★ THE CHASE	GARTH BROOKS	(LIBERTY)
HOT DANCE CLUB PLAY		
★ LEASH CALLED LOVE	THE SUGARCUBES	(ELEKTRA)
HOT DANCE SALES		
★ EROTICA	MADONNA	(MAVERICK/SIRE)
HOT RAP SINGLES		
★ NOT GONNA BE ABLE TO DO IT	DOUBLE XX POSSE	(BIG BEAT)
HOT ADULT CONTEMPORARY		
★ I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	(ARISTA)
HOT LATIN TRACKS		
★ CASTILLO AZUL	RICARDO MONTANER	(TH-RODVEN)
TOP VIDEO SALES		
★ BEAUTY AND THE BEAST	(WALT DISNEY HOME VIDEO)	
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Rebel Rebel

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ERIC CLAPTON

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London Calling

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Smoking Gun

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Suite: Judy Blue Eyes

DEEP PURPLE

Knocking At Your Back Door

DEF LEPPARD

Armageddon It

DIRE STRAITS

On Every Street

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Like A Rolling Stone

EMERSON, LAKE & PALMER

Lucky Man

MELISSA ETHERIDGE

Like The Way I Do

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Do You Feel Like We Do (live)

FREE

All Right Now

GRAND FUNK RAILROAD

Closer To Home/I'm Your Captain

HEART

Straight On

INXS

What You Need

JETHRO TULL

Aqualung

ELTON JOHN

Funeral For A Friend/Love Lies Bleeding

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Nobody Told Me

LOVE

You Set The Scene

BOB MARLEY & THE WAILERS

Redemption Song

JOHN MAYALL

Room To Move (live)

JOHN MELLENCAMP

Pink Houses (live)

FREDDIE MERCURY

My Love Is Dangerous

THE MOODY BLUES

I Know You're Out There Somewhere

NAZARETH

Love Hurts

PINK FLOYD

Comfortably Numb

THE POLICE

Message In A Bottle (live)

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Arbitron Designing 'Pocket People Meter' Pager Device Will Track Radio & TV Listening

■ BY PHYLLIS STARK

NEW YORK—Radio-audience measurement has gone high-tech with the announcement from The Arbitron Company that it is developing a device known as the Pocket People Meter for use in U.S., Canadian, and Australian markets.

Although the device is still in development, it is expected to be about the size of a small pager and will track both radio and television listening. Unlike the current method, in which participants record their radio listening in diaries, the Pocket People Meter will require little effort on the part of the respondent, who would only have to wear or carry the device.

In order to be measured by the meter, a station would embed a unique, inaudible digital code into its broadcast signal. To identify stations being heard, the Pocket People Meter would read the codes using technology originally developed for military use. The device could pick up a signal from across an average-sized room.

At the end of the survey period, the respondent would either mail in the device or transmit the data directly to Arbitron's computer system via a modem provided to participating households.

The current timetable calls for a prototype of the meter to be developed by early 1993 and the testing of the device in two markets by the end of 1994.

Because of its portability, the device is considered an improvement on technology currently used by both Arbitron and rival A.C. Nielsen to measure television viewing. Both services use a combination of people meters and "set meters" attached to televisions to record viewing. The people meters must be turned on by the viewer and can automatically track both what is being watched and who is watching. The set meters record only what is being watched.

According to Arbitron executives, use of the Pocket People Meter would increase the accuracy of listening information, since it would register all radio broadcasts the respondents were exposed to, not just the listening they would remember when filling out a diary. At a Dec. 8 press conference, Arbitron executive VP/sales and marketing Ken Wollenberg said this would produce "better, more economical ratings for the industry... It eliminates any media research burden that has been imposed on the respondent."

NO NEW COST TO CLIENTS

While Arbitron representatives wouldn't discuss development costs of the project, they did note that the new technology would not mean increased cost to clients.



Relief Is In Store. More than two dozen artists, together with music industry executives, turned out Dec. 6 for CounterAid, a fund-raiser for LIFEbeat, the music industry organization to fight AIDS. The artists helped raise more than \$25,000 by selling T-shirts, buttons, posters, and autographs at four different New York music stores: HMV (East Side), Tower (Downtown), Sam Goody (West 34th Street), and J&R Music World. In the photo at left, Meat Loaf and Martha Wash take charge of the cash registers at J&R Music World; at right, Foreigner's Mick Jones rings up CounterAid contributions at HMV. (Photos: Chuck Pulin)



THIS WEEK IN BILLBOARD

DANIELA MERCURY RISING

Described by Billboard's John Lannert as "perhaps the ultimate crossover artist," Bahian vocalist Daniela Mercury cast her spell on Brazil recently, beguiling the concert audience at what turned into a romp-and-stomp love-in between performer and crowd. All the details, and more, in Latin Notas. **Page 32**

GET BACK: DISPUTED BEATLES DISCS HALTED

German authors' society GEMA has ordered a company to halt manufacture and distribution of a four-CD set of Beatles tracks on the ground it infringes the rights of the authors. The move, a first for the society, has cheered record companies, which see it as the first step toward stamping out lucrative "protection gap" recordings. Mike Hennessey reports. **Page 38**

INDIES MAXIMIZE MINIDISC POTENTIAL

Banking on MiniDisc becoming big business, some enterprising independent labels are joining Sony and other majors in rolling out software for the new format. Chris Morris has the scoop in Declarations of Independents. **Page 50**

VID SUPPLIERS RIDING FILMS' COATTAILS

The feature film "JFK" begat more than a spate of video documentaries about the assassination—it also seems to have spawned a trend. As Jim McCullaugh reports, the release of related videos that dovetail with major box-office titles has gained steam recently. He traces the trend, and looks ahead to tie-ins in the works. **Page 51**

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West Coast Vid Plans Expansion

Roars Out Of Bankruptcy With Franchise Strategy

■ BY EARL PAIGE

LOS ANGELES—Retailer West Coast Video says it is emerging from bankruptcy with a vengeance. President Elliot Stone anticipates the chain will grow from 516 franchisees by year's end—it was 508 two months ago—to 1,000 outlets in 1995.

Independents are expected to convert to the cause, a strategy that Stone acknowledges appears "unworkable" to many. West Coast hopes to make it work with the creation of West Coast Services, a distribution company; revival of its own

programming label; organization of a more meaningful franchisee council; and the structuring of a new management team.

More realistic franchise fees, Stone says, will help as well. Stone admits West Coast went overboard, hiking the cost "about \$2,500 a quarter" from \$7,500 in 1985 to \$60,000 in 1990. The present fee is \$25,000 for the first location and \$5,000 for each additional store, unlike the previous schedule, which charged owners "what you paid the last time," he says. Royalties are basically unchanged—5% plus two 1% advertis-

ing fees. Stone says, "We're going to have to live with those numbers."

One number he expects will disappear is the unsecured debt of \$27 million that ballooned total claims against the company to \$34.6 million. Stone says categorically that \$25 million "will be thrown out of court" at the next appearance in 30-40 days.

The claims, he says, were made against two limited partnerships no longer in existence and have nothing to do with West Coast. In fact, the claims were the reason West Coast declared bankruptcy, according to Stone, who maintains Chapter 11 was the only way to protect the company from huge legal costs. Stone believes that when the court is finally finished with the case, unsecured creditors will wind up "probably around \$2 million."

West Coast has agreed to pay 25 cents on the dollar as long as the total unsecured claims remain below \$2.5 million. Because the court must still determine exact amounts, few creditors will comment on what's due them. Handleman CFO Lou Kircos says the stated figure of \$463,769 "is close enough for us to be comfortable with that."

Meanwhile, a lawsuit that Illinois filed in early 1991 charging alleged

(Continued on page 79)

Jacksons Miniseries A Rental

1st For Motown Vid, PolyGram

■ BY JIM McCULLAUGH

LOS ANGELES—"The Jacksons: An American Dream"—the recent four-hour miniseries about the Jackson family that aired on ABC-TV—will be the first entry into the rental marketplace for Motown Home Video and distributor PolyGram Video. Street date is set for Feb. 23.

The double-cassette title will carry a suggested list of \$79.95. To date, both Motown and PolyGram have issued music-based or nontheatrical sell-through product.

Motown and PolyGram Filmed Entertainment jointly control all home video rights to the title, as well as worldwide TV syndication, merchandising, and book publishing rights.

According to Joe Shults, president of PolyGram Video, the show, which was on the evenings of Nov. 15 and 18, was the highest-rated two-part telemovie on any network in nearly 2½ years.

Says Bill Sondheim, VP of sales for PolyGram Video, "Each hour as the show progressed, the ratings and share continued to grow. At the end

(Continued on page 79)

MuchMusic Vet

John Martin Exits Canadian Channel

■ BY LARRY LeBLANC

TORONTO—The announcement Dec. 8 that John Martin, who conceived and pioneered video programming in this country, had resigned as director of music programming of the 24-hour national video network MuchMusic, effective Jan. 1, has sent a shock wave through the music industry here.

"John is one of the great innovative pioneers of music video worldwide," says Bernie Finkelstein, president of True North Records. "His contribution and dedication to the Canadian music scene is unparalleled."

"John can take credit for abolishing the regionalism that ran rampant in our industry since its inception," says manager Bruce Allen. "He made the music of the country available to everyone through his stewardship of this most important medium."

Under Martin's direction, MuchMusic, which moved to basic cable in 1989, has had considerable musical latitude, playing dance, metal, rap, alternative rock, and pop hits. It has championed a great many domestic acts which Canadian radio had initially shied away from, such as Bare Naked Ladies, Blue Rodeo, k.d. lang & the Reclines, Jane Siberry, the North

(Continued on page 40)



Lisa Swings Over To Pendulum. Recording artist Lisa Lisa, center, signs with Pendulum Records. Congratulating her, from left, are David Glinert, Pendulum head of business affairs; Pendulum president/CEO Ruben Rodriguez; Richard Diegez, personal business attorney for Lisa; and David Chidekel, attorney for Lisa. Lisa Lisa and her band, Cult Jam w/Full Force, previously released three albums—their platinum self-titled debut, the gold "Straight To The Sky," and the double-platinum "Spanish Fly." Lisa's Pendulum debut is due in August 1993.

Cable Moves May Cue Video On Demand

■ BY SUSAN NUNZIATA

NEW YORK—Cable and telecommunications companies are continuing to develop compression technology that would allow pay-per-view movies to be available virtually on-demand. In the latest step toward expanding PPV, Denver-based Tele-Communications, Inc., plans to deploy a new technology that would give it 200-500 channels and the ability to offer PPV titles every 10-15 minutes.

TCI signed a letter of intent to begin using a new 10:1 video compression technique that has been jointly

developed by AT&T and General Instruments.

Time Warner is also developing a new, 500-channel system that would offer movies virtually on demand, and Bellcore is developing a video-on-demand service designed to operate over existing phone lines (Billboard, Nov. 21).

TCI will begin offering expanded-channel service to users of satellite dishes in mid-1993, with cable customers in selected cities to be offered expanded service in 1994. A large percentage of the additional channels would be used to transmit a wider va-

Virgin Proposes Megastores

In At Least Eight U.S. Cities

■ BY CHRIS MORRIS

LOS ANGELES—Virgin Retail founder Richard Branson said the company would build megastores in eight U.S. markets in the foreseeable future, although he didn't specify a time frame.

Branson made the announcement Dec. 3 at a "high tea" for the press at Virgin's new 30,000-square-foot megastore on Sunset Boulevard in West Hollywood, Calif. Hundreds of industry guests attended a party on the site that evening, and the store opened its doors Dec. 4.

Branson said Virgin would open two more stores in Los Angeles.

While he did not say which markets were next on the agenda and offered no specific timetable for the openings, Branson said stores in the 15,000-50,000-square-foot range would be opened in San Francisco, Phoenix, Boston, New York, Washington, Chicago, Seattle, and Miami. He estimated that two new U.S. outlets could be open by next September.

Branson introduced Blockbuster Entertainment chairman/CEO H. Wayne Huizenga to the press as "our new partner." The video retail-

ing giant, continuing its aggressive move into the music business, has offered to buy half of Virgin's European retail holdings and a 75% stake in its future U.S. operations (Billboard, Nov. 28).

In discussing Virgin's expansion, Branson said, "Many of these stores will have Blockbuster involvement." However, Branson added that no decision has been made about whether signage on future stores would incorporate the Blockbuster name.

Although the construction of the new Los Angeles store predates Blockbuster's involvement with Virgin, it does feature a second floor devoted to home video and video games. That floor now has a Blockbuster sign on it.

Even at 30,000 square feet, the Los Angeles outlet is short on space, according to Ian Duffell, president of Virgin Retail Group Asia/Pacific.

Duffell said there was not enough space for video game rentals (which Blockbuster views as a promising profit center) at the L.A. location. He added that soon the store will have to equip itself for

(Continued on page 81)

CBS/Fox Keeping It Clean

With Feb. Sell-Thru Titles

■ BY SETH GOLDSTEIN

NEW YORK—CBS/Fox Video has pegged February releases for two high-powered special-interest programs that promote clean living and clean underwear.

"Weight Watchers Easy Shape-Up" and "Michael Jordan Air Time," backed by Hanes Underwear, promise initial delivery of 250,000 and 500,000 cassettes, respectively, according to sports and fitness director Kevin Conroy. These projections are indicative of the strength of nontheatrical programming when there's brand and star power and a \$19.98 suggested list.

CBS/Fox, based in New York and distributed by its Los Angeles affiliate, FoxVideo, knows the impact a personality can have. Jordan's previous two basketball instructional have generated sales of 1.5 million units, Conroy says, about equal in volume to the pair of Cher exercise videos re-

leased over the past two years.

A little notoriety doesn't hurt special-interest demand, either. PolyGram Video's "Pro Football's Hottest Cheerleaders" arrived in New York to the accompaniment of a Dec. 9 New York Post sports column headlined, "Blame NFL For Sexist Video." Writer Phil Mushnick castigated the NFL for condoning "a skimpy bikini" tape, while acknowledging his criticism "might serve as a great boost" to sales. NFL thought it was defusing adverse publicity when it earlier requested something other than "The NFL's Sexist Cheerleaders," says a trade source.

CBS/Fox's three-cassette "Weight Watchers" series, the first of several from the H.J. Heinz subsidiary, gets a more positive boost from Time Life Video in Alexandria, Va. TLV produced the programs and introduced them to consumers via direct response in March. Reversing its distribution-only role, TLV met with suppliers at the July Video Software Dealers Assn. convention in Las Vegas to announce it was licensing original product for retail release. "Weight Watchers" is the first such deal, says new business VP Dan Markim.

TLV, which continues to offer the tapes, might have retained a direct-response exclusive had the series done better. "They have been marginally successful," Markim comments. "Otherwise, they would have been a lot more visible. We think [the series] is a far better retail product."

Markim will support CBS/Fox to the extent of coordinating relations with Weight Watchers Inc., but says, "I would not do anything that would walk on my new partner's efforts."

(Continued on page 79)

AS 1992
DRAWS TO A CLOSE,
THE EXPLOSION
OF A NEW
DOMINANT FORCE IN
CONTEMPORARY MUSIC
BECOMES STRIKINGLY
CLEAR.

"ARISTA Is OFFICIAL

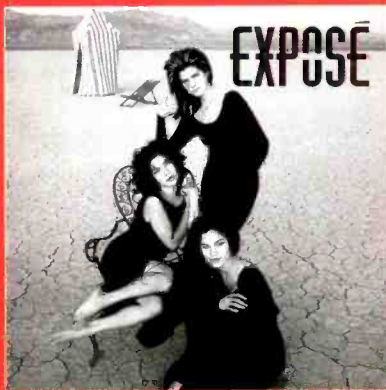


WHITNEY HOUSTON
THE BODYGUARD
ORIGINAL SOUNDTRACK ALBUM
 Starring the biggest-selling female artist of our time. This #1 album has already sold over 3 million copies! It features 6 stunning new songs by WHITNEY HOUSTON including the #1 all-time hit "I Will Always Love You," the first record in more than 20 years to jump to #1 from outside the Top 10!

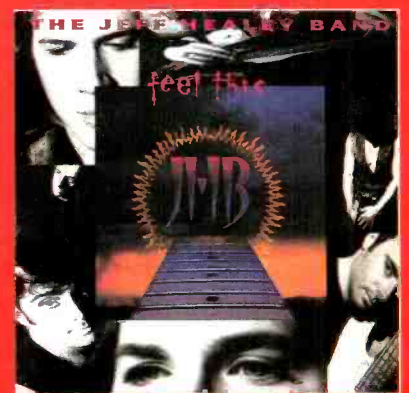


ANNIE LENNOX
DIVA
 The critics are calling it "The Album of the Year!" Her PLATINUM solo debut album includes the award-winning hit "Why" and the Top 10 smash "Walking On Broken Glass."

EXPOSÉ
 They're back with the biggest album of their career! Contains the smash hit "I Wish The Phone Would Ring." The **NEW YORK POST** hails it as "Their top album to date."



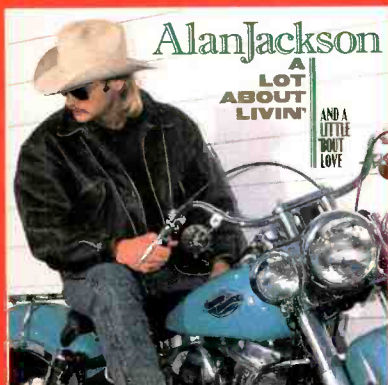
THE JEFF HEALEY BAND
FEEL THIS
 The feel of real Rock power! The follow-up to their GOLD and PLATINUM albums *See The Light* and *Hell To Pay* features the #1 Rock track "Cruel Little Number" plus "Heart Of An Angel," "Lost In Your Eyes" and more future Rock classics.



HOME ALONE 2
LOST IN NEW YORK
ORIGINAL SOUNDTRACK ALBUM
 The soundtrack with something for everyone features the holiday hit "All Alone On Christmas" by DARLENE LOVE plus more all-star music by BETTE MIDLER, ALAN JACKSON, TLC, ATLANTIC STARR, LISA FISCHER and more.



NEW ALBUMS FROM THESE



ALAN JACKSON
A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)
 Already certified PLATINUM, the acclaimed new album from Country's newest superstar featuring the first smash "She's Got The Rhythm (And I Got The Blues)" and many more hits to come. From the singer **ENTERTAINMENT WEEKLY** calls "One of Country's real honky-tonk heroes."

DIAMOND RIO
CLOSE TO THE EDGE
 Their debut album went PLATINUM. The new album from the award-winning VOCAL GROUP OF THE YEAR is well on its way, powered by the first smash "In A Week Or Two," with many more hits to come.



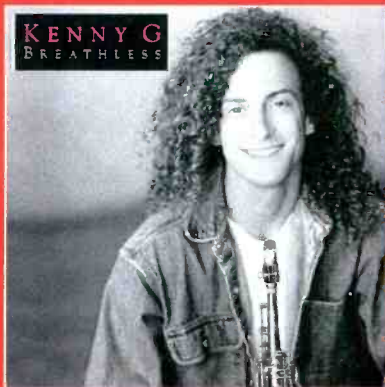
LOOK FOR THE EAGERLY AWAITED NEW ALBUM FROM TAYLOR DAYNE AND THE BLAZING

LY NUCLEAR."

-VARIETY November, 1992

KENNY G BREATHLESS

The #1 Instrumental Artist of the Decade. His first studio album in 4 years is already Top 10, soaring over the PLATINUM mark in only 2 weeks. Includes his record-breaking new hit "Forever In Love" plus "Sentimental" and memorable duets with Aaron Neville and Peabo Bryson.



BOOMERANG ORIGINAL SOUNDTRACK ALBUM

The legend of BOOMERANG continues with #1 hit after #1 hit: "End Of The Road" by BOYZ II MEN, "I'd Die Without You" by PM DAWN and "Love Shoulda Brought You Home" by TONI BRAXTON. This LaFace home run has just soared past DOUBLE PLATINUM.



LaFace

TLC OOOOOOOHHH... ON THE TLC TIP

The hottest new group of 1992! Their LaFace debut album now nearing DOUBLE PLATINUM includes the 3 #1 hits: "What About Your Friends," "Baby-Baby-Baby" and "Ain't 2 Proud 2 Beg."



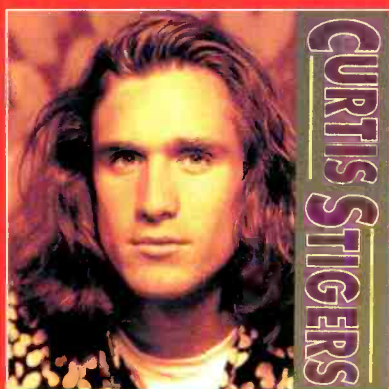
BARRY MANILOW THE COMPLETE COLLECTION AND THEN SOME...

The definitive collection! A spectacular box set containing 4 CDs/Cassettes, a 65-page deluxe collector's booklet and a 1-hour performance video. All his hits - past, present and future - never before heard like this!



CURTIS STIGERS

PLATINUM in the UK. PLATINUM in Germany. Over 1.2 million copies worldwide and still selling, Curtis Stigers' breakthrough debut album celebrates its 61st consecutive week in the Top 10 of Billboard's Heatseekers' chart. An impressive beginning for a sensational new artist.

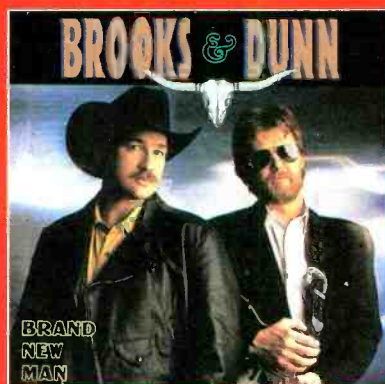


Don't Miss
ARISTA'S GALLERY OF STARS: 1993
A 30-Minute TV Special
Airing On Major TV Stations
Coast-To-Coast

#1 COUNTRY ARTISTS!

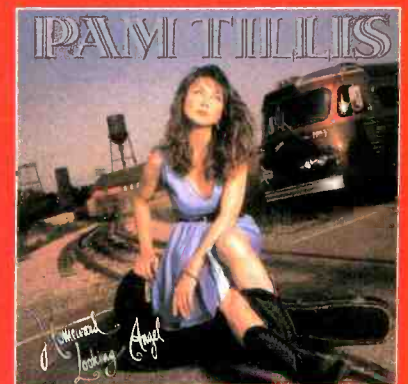
BROOKS & DUNN BRAND NEW MAN

The DOUBLE PLATINUM debut album from Country's DUO OF THE YEAR contains no less than 5 #1 hits: "Brand New Man," "My Next Broken Heart," "Boot Scootin' Boogie," "Neon Moon" and "Lost And Found."



PAM TILLIS HOMEWARD LOOKING ANGEL

BILLBOARD says "She is unmatched by anyone of either sex in Modern Country." Her powerful new album includes the #1 hit "Shake The Sugar Tree."



DEBUT BY THE S. O. U. L. S. Y. S. T. E. M. - COMING SOON

ARISTA © 1992 Arista Records, Inc., a Bertelsmann Music Group Company

Commentary

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BRAZIL: A DREAM UNFULFILLED

Music Market Still Has Great Potential

■ BY NEHEMIAS GUEIROS JR.

Despite the economic woes of Brazil, where music sales plummeted in 1992, the country is still a very large market with much untapped potential.

Boasting prerecorded music volume in excess of \$200 million in 1991, the local industry is right now undergoing great changes. Almost all of the acting GMs of Brazil's five major record companies are stepping down, while their management abroad is reassessing the market's prospects.

Apart from the "big five" multinational companies, Brazil has two other relatively large labels: Som Livre, the recorded-music division of the powerful Globo Television Network, and Continental, a São Paulo-based label that currently dominates the music market in northeastern Brazil with a 60-artist roster.

Recently in financial trouble, Continental has been negotiating the sale of its entire catalog, which boasts a majority of the *sertaneja* acts that are the Brazilian version of U.S. country singers. Warner Music has bid for this catalog but there is no confirmation of a deal yet.

Som Livre is currently Brazil's healthiest label in financial terms. Buoyed by effective TV advertising campaigns, the company has been very successful for the past 20 years. It addresses the Brazilian popular mainstream with compilation records, especially soap-opera soundtracks, and with big sellers such as those of kid superstar Xuxa (more than 13 million records sold to date). Soap operas are very hot with the Brazilian public, and Som Livre's A&R staff made a clever move by creating carefully chosen soundtracks for each show that include both local and international repertoire.

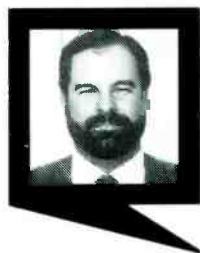
Among the smaller labels in Brazil are Leblon Records, Visom, and Rio de Janeiro-based CID, which handles instrumental and popular music and has a mail-order business.

The vinyl record is still the sales leader in Brazil, with about 50% of the market, compared with 20% for cassette and 30% for CD. Compact-disc sales have almost tripled in the last three years. The major labels are investing heavily in CD manufacturing, with three plants already operational and a fourth scheduled to open in 1993.

Brazil is a longtime signatory of both the Berne Copyright Convention and the Rome Convention on neighboring rights. But its copyright and public-performance monitoring and collection systems are antiquated. ECAD, the central collection organization, is responsible for administering rights related to sound-carrier sales and airplay; it dispenses the proceeds to the more than 10 existing authors' and per-

formers' societies. Until recently under government control, ECAD has now been turned into a private organization.

On the music publishing side, EMI, Warner/Chappell, CBS Songs, and a myriad of smaller houses try their best to cope with soaring inflation rates that average 25% monthly; but it is difficult for them to manage their budgets without jeopardizing payments to songwriters and other publishers. Royalty accounting in Brazil is ef-



'The local industry is now undergoing great changes'

Nehemias Gueiros Jr. is an entertainment business attorney based in Rio de Janeiro.

fectured on a quarterly basis, but is regularly paid 60 days after the end of each calendar quarter, when the money due has already been ravaged by inflation.

Artists and composers have struggled for years against the curtailment of royalty payments, but it is difficult for record companies to cope with a market in which they must offer 45-day payment terms to some dealers, who even then do not always honor their obligations. As usual, the artist comes last in line.

In Brazil, as in richer countries, label staffs are being repositioned to deal with ever-increasing recording and promotion costs and the recessive economic climate. The value of the Brazilian market has plummeted almost 40% in 1992, already considered the worst year since the record industry set foot in this country some 80 years ago.

Piracy is rampant in our country. According to Dr. João Carlos Muller and Marcos Andre Martinez, acting executive secretary and attorney, respectively, for the Brazilian Recording Industry Assn., a recent crackdown has inflicted substantial losses on the pirates, who sell in excess of a million cassettes per month, almost the amount sold by the legitimate companies in Brazil. But the country's huge, continental size and irregularly populated areas make it difficult for law enforcement agencies to raid the scores of thriving illegal duplication facilities. So far, there have been no signs of counterfeit CDs in Brazil, and pirate LPs are seldom seized.

The Brazilian music industry has some unique aspects, such as the recoupment clauses in artists' contracts. Unlike in the U.S., where recording costs are deemed advances against future royalties and break-even points are contained in regular contract clauses, in our country those costs are entirely borne by record companies. Hit acts get sig-

nificant advances, and big write-offs are normal.

Distribution is faltering in Brazil, whose 150 million inhabitants are scattered across 5.7 million square miles. Apart from the national distribution systems of BMG Ariola, PolyGram, and Sony, there are very few organizations capable of meeting the delivery standards set by labels, retailers, and artists, who are eager to see their albums on store shelves in time to catch the sales peaks of those titles. From

time to time, independent labels try to establish their own distribution structures, but they invariably succumb to poor organization and bad connections throughout the country.

Direct-mail sales and record clubs are

not very popular in Brazil, partly because inflation bars any chance of profit from reduced-price sales. Also, the record companies have exerted a powerful lobby against the rise of such operations. And the postal system is not well enough organized to guarantee door-to-door delivery to consumers on a national basis.

Despite sluggish sales and many structural problems, Brazil is still a very young and promising market. New talent continues to be uncovered, and state-of-the-art recording studios are booked full-time with musicians and performers who dream of making a mark in the universe of Brazilian music. New labels from abroad have been settling here in great numbers, and dozens of license deals are struck each year with the aim of selling Brazilian records abroad. Japanese companies have been very active in this regard, licensing scores of local popular music hits of the '50s and '60s for CD releases in Japan.

The size of the local market is underlined by the fact that gold and platinum record awards are given here for sales of 100,000 and 250,000 units, respectively, more than in most other countries.

Unlike the fiercely competitive, established First World markets, Brazil is waiting to be discovered by entrepreneurs who wish to cash in on an exotic musical landscape, flush with new acts of worldwide potential. Record and CD manufacturing costs, although affected by inflation, will probably continue to fall, due to the growing numbers of pressing plants here. While the LP is unlikely to be a factor here for more than another decade, CDs are increasing their market share by about 30% a year.

With Brazil's new government instituting an ambitious growth plan, we all hope the economy will rebound by 1993-94. If that happens, the Brazilian music market will also have a good deal of growth potential.

LETTERS

DODGING BULLETS

As a music and chart fanatic since the mid-'70s, I always read your magazine with interest. I have also noted the new method of calculating The Billboard 200 chart and am pleased to see it placing more emphasis on actual sales.

However, from time to time I still do not understand what I see in your charts. In your Nov. 28 issue, for instance, there is only one bullet in the top 10 of The Billboard 200; it goes with Garth Brooks' "The Chase," which moved back to No. 1 from No. 2. A "bullet" is defined as representing albums with the greatest sales gains in a week. However, Geoff Mayfield, in his column "Between The Bullets," states that the only artist to record a sales gain was Billy Ray Cyrus, who moved from No. 6 to No. 4. But he does not have a bullet!

Please explain.

D.P. Towers
Burbage, Wiltshire
United Kingdom

Geoff Mayfield replies: An album gets a bullet automatically the first week it moves to No. 1; since Garth Brooks moved back to No. 1, he earned a bullet. Although Billy Ray Cyrus' sales did increase that week, the gain was not large enough to warrant a bullet.

MARKET SEGMENTATION

Regarding Terrence O'Kelly's "Don't Blame Cassette Decline On The CD" (Billboard, Nov. 21), I believe that, though the recession does have some bearing on the music-sales decline, his unanswered questions about market segmentation may be more to the point.

How so? I recently read an article in which radio was aptly named "audio valium," due to the lack of variety heard on stations across the country. Each station plays a format, such as album rock, MOR, or top 40. The formats rarely diverge from the norm, and, if they do, it is usually during the late-night off-peak hours. Thus the listener hardly ever hears new material.

This impacts both the station and the record company. The station suffers by not gaining new listeners, and the record company suffers by not selling the product. What is bad for the listener is also bad business.

The music industry suffers from market segregation when an act that has gigantic potential never gets off the ground. This could have happened to the Spin Doctors, a band that I've been listening to since their demo days. Luckily it didn't. The division of music into strict categories restricts what people hear and therefore what they buy.

Andrew Hermann
Union City, N.J.

WRONG PARTY

In the article, "German Government Moves Against Racist Rockers" (Billboard, Dec. 12), Wolfgang Spahr referred to the Christian Democratic Union (CDU) as "Germany's main opposition party." This is wrong. The main opposition party is the Social Democratic Party (SPD). Chancellor Helmut Kohl is chief of the CDU, which is in power in Germany.

Thomas Woellhaf
Bavarian Broadcasting
Woodland Hills, Calif.

AUSSIE CONSUMERS' VIEW

Regarding Glenn A. Baker's article about CD prices in Australia (Billboard, Nov. 21), Australians have waited a long time for CD tags to fall to an affordable level. The top \$A28 price level has always been unreasonable, and the current discounting is a welcome relief for the consumer. It has not resulted in "confusion," but rather in good competition. A wise consumer will always shop around for the best price. If I can buy an album in a particular store for 40% less than elsewhere, then surely it is to my advantage to do so.

From a consumer viewpoint, the Australian music market did not hit the skids a year ago, after a Prices Surveillance Authority investigation. The truth is, the body's report, which correctly revealed Australian CD prices to be too high in relation to other world markets, scared the pants off the major retail record chains, leading to the current wave of discounting.

Justin L. Cash
Victoria
Australia

CANADA'S LISTENING

I read Phyllis Stark's "PD of the Week" article about Eric Faison of WBLK Buffalo, N.Y. (Billboard, Nov. 28) with great interest. As this station is my principal source of urban music in Toronto, I was greatly disappointed that Faison neglected to mention his faithful listeners north of the border in southwestern Ontario.

If one were to listen to the station at any given time, the listener would think the station targets the southwestern Ontario market, since the principal source of its advertising revenue appears to be from users in our region.

Unfortunately, since many consumers do not read your magazine, they will not be aware of Faison's oversight. However, once again, it seems that our neighbors to the south do not appreciate or recognize our contributions to their growth and the industry.

Mark Lynch
Motion Picture/Television/Video
Licensing
CMRRA Ltd.
Toronto

Artists & Music

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



RCA Gets LOUD. RCA Records celebrates the closing of a label and production deal with Los Angeles-based LOUD Records. RCA will distribute all LOUD product, including the upcoming release of the group Madkap. The label (not to be confused with the Marina Del Ray, Calif.-based Loud label, distributed by WEA Latina) was formed in October 1991. It evolved from the Steven Rifkind Co., which was founded in 1986 as a marketing and promotion company specializing in hip-hop music. LOUD principals are Rifkind, president, and Richard Isaacson, GM. Celebrating the deal, from left, are Ron Urban, senior VP of operations, RCA; Rifkind; Joe Galante, president, RCA; and Skip Miller, senior VP, black music, RCA.

Christmas Album Sales Sparkling Grant, Garth Sets Among Hot Sellers

■ BY PAUL VERNA

NEW YORK—The halls of music stores are decked with holiday shoppers buying up Christmas albums like never before.

Four holiday records—Amy Grant's "Home For Christmas," A&M's superstar "A Very Special Christmas 2," Neil Diamond's "Christmas Album," and Garth Brooks' "Beyond The Season"—are in the top 10 of The Billboard 200, compared with none last year at this time. In fact, only three Yule-themed releases cracked the chart last year, all of them in the lower half, while this year 11 such albums are on The Billboard 200. Two years ago this week, eight Christmas records hit the chart, but only one in the top 40.

Retail executives surveyed by Billboard say this year's Christmas crop is by far the most impressive in recent memory. While some are baffled by the phenomenon, others note the abundance of new Yule records by superstars may explain why consumers

are flocking to stores to buy holiday music.

Sandy Bean, VP of advertising at 34-unit Harmony House Records & Tapes in Detroit, says, "We're puzzled. We're not merchandising Christmas albums any differently in our stores than we usually do; we have all of them together, like we do every year."

Stewart Trusk, director of purchasing at The Record Shop, a 30-store chain based in Sausalito, Calif., is also at a loss for an explanation. "We're kind of surprised by it," he says. "I guess people are into listening to Christmas music this year. There doesn't seem to be an explanation."

However, Al Wilson, senior VP of merchandising at Milford, Mass.-based Strawberries, with 138 stores, says one reason for the success of the top Christmas sellers is the artists' high visibility.

He notes that Grant—top among the Christmas artists at No. 5 this week—has had a banner year, having successfully crossed over from her

contemporary Christian base to the pop mainstream with her triple-platinum, Grammy-nominated A&M album, "Heart In Motion."

Brooks is also coming off a stellar year. Sales of his albums have topped the 27-million-unit mark, while his tour, TV special, and awards track record were equally staggering.

DIAMOND SPECIALS

Diamond has benefited from a TV special of his own, a Christmas special, and other high-profile TV appearances, according to retailers.

A&M's second installment of its "Very Special Christmas" benefit series for the Special Olympics features a blue-ribbon panel of superstars, including Jon Bon Jovi, Michael Bolton, Run-D.M.C., and Cyndi Lauper & Frank Sinatra.

By contrast, last year at this time there were few new high-profile Christmas recordings. The three that charted were Take 6's "He Is Christmas," GRP's "Christmas Collection" (Continued on page 80)

Deck The Dancehall: Reggae Genre Big At Christmas

■ BY MAUREEN SHERIDAN

KINGSTON, Jamaica—Like Jonkannoo dancers and sorrel juice, live dancehall reggae has become a Jamaican Christmas tradition. Competition is fierce: "This year, about 20 shows are scheduled for the holiday period compared with the normal yearly average of one per month," says Reality Promotions' Oliver Llewellyn, whose Reggae Ram Jam is set for Christmas Eve at the Den-high Show Grounds.

Other scheduled shows include Shocking Vibes' Ghetton Splash, Tuesday (15) in Craigtown Square; Supreme Promotions' Sting, Dec. 26 at the National Stadium; and Tappa Productions' Reggae Heroes On Parade, New Year's Day at Coney Park.

Many of the island's Christmas concerts feature repetitive lineups of local artists, a phenomenon partially attributable to the high foreign-currency cost of importing acts. However, says Llewellyn, "the fees that Jamaican artists charge are going up so quickly that they will soon equal the international rate."



REID

Llewellyn adds that the escalating cost of talent is "putting pressure on the promoters to keep increasing the gate price." Another contributing factor to high admission charges is the package of 30-odd artists per bill that dancehall

fans have come to expect.

The spiraling admission prices—which this year hit a high of \$220 Jamaican (U.S. \$10)—are approaching the country's minimum weekly wage of \$300 Jamaican (U.S. \$13.50). That is an ironic turn of events, given that high ticket costs accounted for the mid-'80s decline in the number of live events and the corresponding increase in popularity of "sound systems" (portable discos). At that time, the Jamaican masses rebelled against high prices and ingeniously devised an affordable alternative.

The result was dancehall, the DJing over revved-up reggae rhythm that has given reggae a new and potent world presence. But with success has come legitimacy, and concerts and costly tick-

ets are back.

"Artists need shows to make a living," says popular show MC and manager Tommy Cowan. "The local return on record sales is so small that they could never live off that. A hit record is more promotion than anything else. A hot-selling song increases an act's worth to concert promoters."

Cowan, who manages Gee Street/PolyGram signee Carlene Davis and Junior Tucker, also points out that what started out as inexperienced promoters "trying a thing" has evolved into a number of "well-produced calendar events." Cowan adds that, "for its size, Jamaica probably has more shows than anywhere else, even if it is the same artists over and over." (Continued on page 62)

Warner's Midani Emotes On Latin American Music

■ BY JOHN LANNERT

MIAMI—How does André Midani, Warner Music International VP of Latin America, currently evaluate the sounds coming out of his region?

"In my opinion," answers Midani, "at this moment Latin music is certainly the most fun music there is in the business. And when I say 'fun,' I refer to several things: quality, variety, good humor, and the full range of emotions."

"I'm not saying that other countries don't do good music," adds Midani quickly. "I'm just saying that people in a different world might not express themselves with the same spontaneity."

Aside from the music, Midani is also optimistic about the future prospects of the Latin industry, primarily because of international exchanges of artists and the region's improving economy. "I think the crossover between Latin countries is going to increase day after day," comments Midani. "We are looking at the consolidation of media—basically television—and also magazines and radio, which I think bit by bit will diminish the barriers which existed between Latin countries to a certain extent." (Continued on page 34)



MIDANI

Brooks To Play Bowl Benefits

■ BY CARRIE BORZILLO

LOS ANGELES—Garth Brooks will team with the National Football League to stage two concerts to benefit a community youth project in South Central L.A. as part of the events leading up to Super Bowl XXVII.

In addition, Brooks will sing the National Anthem at the game Jan. 31 at the Rose Bowl in Pasadena, Calif., and appear on "Super Bowl Saturday Night," which will be broadcast on Turner Network Television, it was announced at a (Continued on page 80)

Signature Sound To Promote P'Gram Catalog Clearing Co. Plugging Music For Use By Ad Agencies

NEW YORK—PolyGram's newly created Special Markets division (Billboard, Dec. 5) has signed music clearing company Signature Sound to promote PolyGram's catalog to advertising agencies for use in commercials.

"We were getting inquiries from the advertising industry about using our repertoire for commercials and realized that we were getting this business almost by accident," says Bob Bell, senior VP of PolyGram Special Markets. "We felt we could build this business by taking a more aggressive, proactive approach."

Doreen Cardinale, PolyGram Special Markets' manager of synchronization licensing, will work with Signature Sound to place songs.

Signature Sound has a long record of dealing with music licenses and ad agencies. Signature president Elliot Schragar began as a composer and producer of music for game shows, soap operas, and network sports and news broadcasts. The company then moved into royalty administration, later expanding to include music clearance and licensing for advertising agencies, movies, and television shows.

"Typically, an ad agency would call us and say they'd like to use a particular tune. We would act as the middleman and contact the publisher and record company," says Schragar. With the new deal, the company will actively shop the PolyGram catalog

to the ad industry, he says.

"A lot of agencies don't realize how broad a range this catalog has, from jazz to classical to ethnic to contemporary," Schragar says. "We'll be introducing the PolyGram catalogs to our established client base, both in general terms and specifically for projects they might have."

The deal with Signature Sound does not affect PolyGram's agreement with Los Angeles-based Music Works, which represents the catalog to film and television companies.

Both Signature Sound and Music Works deal with recording rights only; song copyright licenses are handled by music publishers.

TRUDI MILLER

Latifah Label Brings Rap Flavor To Epic

■ BY HAVELOCK NELSON

NEW YORK—The first product is ready to ship from Queen Latifah's Flavor Unit Records, a New Jersey-based label that will be distributed worldwide by Epic Records.

Flavor Unit's initial release will be the free-style, chorus-line-fashion single "Roll Wit The Flava," due in late January/early February. The cut was produced by D-Nice and will feature Heavy D., Fu-Schnickens, Freddie Foxxx, Naughty By Nature, Black Sheep, and Latifah. An extended version will include verses by others, including Bigga Sistas.

"Roll Wit The Flava" will be added

to a compilation album, due in February, that will feature tracks by the acts on the single and others, including Apache, Nikki D., Le Shaun, Chill Rob G, Simple Pleasure (vocalists on Latifah's "Fly Girl"), and D-Nice.

Tommy Boy recording artist Latifah is CEO of the label, which was formed last January but not announced until now. Her personal manager, Shakim, is COO, and Charm Warren-Celestine, a former director of black music promotion at Tommy Boy, is president.

"I'm about two weeks away from hiring a college promotions person and a radio promotions person," says Warren, who projects that Flavor Unit's staff will be skeletal. Publicity director Keith Forest is already in place, and Warren says she plans to add only a small sales department and a production coordinator.

Richard Griffith, executive VP of

Epic and president of Epic Associated Labels, says, "Flavor Unit will be responsible for getting projects off the ground." After that, he says, Epic will handle promotion and marketing.

Warren says, "We will maintain our strength in the street, while utilizing Epic's distribution and promotion machine for everywhere else. We have the ability to start a record. Epic has the ability to boost a record from the 250,000-unit stage on."

Flavor Unit's street muscle is based on its affiliation with 3-year-old Flavor Unit Management, whose constellation of stars includes Jive's D-Nice and Fu-Schnickens, Def Jam's Nikki D., Mercury's Black Sheep, Tommy Boy's Naughty By Nature and Apache, Wild Pitch's UMCs and Chill Rob G, and producer Pete Rock.

Currently, the Flavor Unit label has four artists on its roster: Latee, Bigga Sistas, Brooklyn Assault

Team, and Foxxx (who previously released one album on MCA Records).

"Our initial focus will be rap," says Warren, "but we certainly hope to become a full-service label in '93." She adds that one of her primary tasks will be to get some of the company's well-known management clients to help showcase its new acts, as on "Roll Wit The Flava."

Griffith, who signed the Flavor Unit deal with Epic, says he was talked into meeting with Latifah and Shakim by Epic product manager Awanda Booth. "I was impressed with their ideas and the way they carried themselves," he says, adding that Sony Music president Tommy Mottola also liked them. The pact was finalized last January, he says.

"It's a long-term deal," Griffith continues. "It could run to five years. We've agreed to put out three or four artists next year, but I expect that amount will grow and build. I have tremendous confidence in Latifah and Shakim."

"Epic hasn't ventured that deep into rap," he adds. "We've been looking for people to be our partners as experts. I think no one has a better understanding of the music than Charm, Latifah, and Shakim."

NARAS Names 9 As This Year's Special Honorees

LOS ANGELES—Six recording artists and three industry pioneers will be recipients of the 1992-93 Lifetime Achievement Awards and Trustees Awards of the National Academy of Recording Arts and Sciences.

This year's Lifetime Achievement honorees, who will be feted for their artistic contributions in recorded music, are the versatile guitarist/producer Chet Atkins; rock'n'roll pianist/singer Little Richard; jazz pianist/composer Thelonious Monk; mandolinist and bluegrass pioneer Bill Monroe; folk singer Pete Seeger; and jazz pianist/vocalist Fats Waller.

The Trustees Awards for "outstanding contributions in a non-performing capacity" will go to Atlantic Records founder Ahmet Ertegun; "father of the blues" W.C. Handy; and jazz writer/producer George Simon.

The awards will be presented at the 35th annual Grammy Awards ceremony Feb. 24 at the Shrine Auditorium in L.A.

Stars Help Cheer Rights Honorees

■ BY GREG REIBMAN

BOSTON—Peter Gabriel, Michael Stipe of R.E.M., Yo-Yo Ma, Joan Baez, Cybill Shepherd, and others helped draw a capacity crowd to the fifth annual Reebok Human Rights Awards at the Hines Convention Center here Dec. 9. But it was the four human-rights activists being honored who stole the show.

The honorees were recognized for improving human-rights conditions across the globe. Each artist presented a \$25,000 award to a different activist who, in turn, detailed his or her struggles and triumphs. Each recipient's story was more horrifying and inspiring than the next.

Recipients were Stacey Kabat, for helping battered women in Boston; Martin O'Brien, for establishing a nonpartisan human-rights organization in Northern Ireland; Floribert Chebeya Bahizire, founder of "Voice

(Continued on page 79)



Did He Review This Show? Van Morrison, right, performs at a roast and jam session honoring Joel Selvin, reviewer of the San Francisco Chronicle for the past 20 years. Proceeds from the event, held at Bimbo's 365 Club, went to benefit Thunder Road, an Oakland, Calif.-based teenage drug and alcohol treatment program. Shown singing backup, from left, are singer Tamara Champlin, wife of Bill Champlin of the band Sons Of Champlin; recording artist Bonnie Raitt; and Keta Bill, Selvin's wife. Also appearing were Huey Lewis, Sammy Hagar, Booker T. Jones, Todd Rundgren, Chris Isaak, Charles Brown, Bill Champlin, members of the Grateful Dead, and other stars.

Landy Fined For Contacting Brian Wilson

■ BY CHRIS MORRIS

LOS ANGELES—After admitting that he had violated a court order by making contact with Brian Wilson on his birthday this year, Dr. Eugene Landy, the musician's former psychologist and co-producer, was cited for contempt of court and fined \$1,000 Dec. 4 in Superior Court in Santa Monica, Calif.

In ordering Landy to pay the maximum fine allowable for the offense, Judge David M. Rothman sternly warned Landy that future violations of the order would result in jail time. Landy could have received a maximum of five days in jail for contempt.

The contempt hearing was the first

public proceeding to reveal details of the Wilson conservatorship settlement; all previous hearings had been held in private, and the files on the case remain sealed. Lawyers for Landy and the conservator had unsuccessfully asked that the contempt hearing be held privately.

A Feb. 3 court order—part of the climactic proceeding that named a conservator for the troubled onetime leader of the Beach Boys—forbade Landy from having any contact with his former patient. Several members of Wilson's family had charged that Landy had undue influence over the musician.

"The separation order was a re-

(Continued on page 79)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ian Grenfell is appointed head of international for EastWest Records U.K. in London. He was marketing manager for Warner Music Europe.

Mercury Nashville names **Steve Miller** VP of marketing and **Sandy Neese** VP of communications. They were, respectively, regional label director for RCA Records and national director of communications at Mercury Nashville. In other appointments, **Sandy Zuniga** is named Northeast regional promotion manager for Mercury in New York. She was Northeast promotions manager for Up-town Entertainment.

Brett Boal is appointed director of special projects for Sony Music Entertainment in New York. He was senior manager in Price Waterhouse's Management Consulting Group.

Rhino Records in Santa Monica, Calif., promotes **Faith Raphael** to director of product management and



GRENFELL



MILLER



NEESE



BOAL



RAFAEL



ZUNIGA



MILLER



GRENFELL

direct response marketing and names **Mark Pinkus** director of licensing. They were, respectively, senior product manager for Rhino and manager of special products for Priority.

Duane Oliver Taylor is appointed national director of R&B publicity for the EMI Records Group North America in New York. He was R&B publicity manager at Virgin Records.

Arista Records in New York promotes **Evan Jahn** to national sales and marketing coordinator and **Jim Powers** to production coordinator. They were, respectively, an adminis-

trative assistant for Arista's sales department and an administrative assistant for the production department.

Karen Durkot is named Northeast regional promotion and marketing manager for Def American in Boston. She was Northeast regional promotion and marketing manager for Geffen.

PUBLISHING. Tom Sturges is promoted to president of the Chrysalis Music Group, USA in Los Angeles. He was senior VP/GM.

Linda Livingston is appointed di-

rector of film/TV relations for BMI in Los Angeles. She was head of the music division at MCEG Music Management.

RELATED FIELDS. Mark Siegel is named president of the music retailing division of Blockbuster Entertainment, which includes Sound Warehouse and Music Plus, in Fort Lauderdale, Fla. He was executive VP of Shamrock Holdings, the former owner of the two chains.

Tom Weyl has joined the board of directors at Musicland Stores Corp.

in Minneapolis. He is president and chief creative officer of Minneapolis-based Martin/Williams Advertising.

West Coast Video Enterprises in Philadelphia names **Ken Graffeo** executive VP and **Steven Apple** VP of communications and new business development. They were, respectively, VP of marketing for West Coast Video Enterprises and executive editor of Video Insider Magazine.

Salli Frattini is promoted to executive in charge of production for MTV: Music Television in New York. She was staff production manager.

Texas Tornados' Full-Blown Mktg. Plan Warner Sketches 'Colorful' Promo Ideas

BY JIM BESSMAN

NEW YORK—Though all involved agree that the Texas Tornados' third album, "Hangin' By A Thread," is the group's best yet, everyone also concedes that the disc requires a marketing effort as singular as the Warner/Reprise band itself.

"With guys so diverse and unique, you can't get country radio and 2,000-seaters and immediately sell huge records," says Chris Palmer, Warner Bros./Nashville's GM of progressive music, referring to the divinely varied Freddy Fender, Flaco Jimenez, Augie Meyers, and Doug



TEXAS TORNADOS: Flaco Jimenez, Augie Meyers, Freddy Fender, and Doug Sahm.

Sahm.

"They're not country enough for country radio, not young and spike-haired, so there's little alternative appeal. And there's only a couple of Latin singles on the album. So out of necessity, we need some unique and colorful ideas for exposing them."

Avenues for exposure include building upon the country/rock/Tex-Mex band's recent Billboard Music Video Award for best duo or group/Latin for "La Mucara" from its second album, "Zone Of Our Own." The first single from the new album, "Tus Mentiras," has gone out to Hispanic radio, with "A Mover El Vote" set to follow. An alternative single and video also are planned for the new year, with "One And Only" the likely choice.

More novel, however, are the activities surrounding another potential single, "Guacamole." The American Comedy Network has used Meyers' piquant tune in scripting a parody of the group for radio use, which Palmer hopes to piggyback along with a special Tornados guacamole recipe book and other giveaways, not only to country radio but to Country Music Television's radio tie-ins.

Meanwhile, the band has signed a national media and tour sponsorship deal with Miller Lite, primarily tar-

geting the Southwest, with standups, posters, and tent cards supporting 40-odd tour dates.

Touring plans also include a Texas swing through December, then the rodeo circuit in February: "Our meat and potatoes," says Sahm. But while the Tornados' live performances are legendary, translating them to record, especially considering all the band's influences, remains problematic.

"Their diversity in concert is a positive, but it becomes negative when assessing which one of the facets to capitalize on at retail, radio, and video," says Cameron Randall of Refugee Management, which represents the band. "They have a coalition of listeners drawing from the traditional country quarter, holdover Freddy Fender fans of the '70s, aging hippies who were into Doug and Augie from their Sir Douglas Quintet days, the conjunto crowd brought in by Flaco, and yuppie/college types

(Continued on page 15)



L.A. Witnesses World Domination. World Domination/Capitol bands Low Pop Suicide, Shriekback, and Sky Cries Mary relax backstage after their show at The Palace in Hollywood, one stop on the label mates' "World Domination Tour." The bands previewed material from Low Pop Suicide's "On The Cross Of Commerce," due out in February, and Sky Cries Mary's "A Return To The Inner Experience," due in March. Shown in back row, from left, are Barry Andrews, Shriekback; Ron Stone, president, World Domination; and Tim Devine, VP of A&R, Capitol. In front, from left, are Catherine Evans and Martyn Barker, Shriekback; Hale Milgrim, president/CEO, Capitol; Dave Allen of Shriekback and Low Pop Suicide; and Art Jaeger, executive VP, Capitol.

Thelonious Monster Sinks Claws Into Capitol Debut

BY CRAIG ROSEN

LOS ANGELES—All is still not well for Bob Forrest and Thelonious Monster, despite the fact that the band's major-label debut, "Beautiful Mess," was recently released by Signal/Capitol, and it managed to pull off a recent showcase here without falling apart.

"Our gas got turned off," says Forrest. "We have no hot water." While that might seem like an unpleasant situation for most, Forrest has been through worse.

Ever since the release of the band's 1986 debut album "Baby... You're Bumping My Life Out In A Supreme Fashion," issued on the independent Epitaph label, Los Angeles scribes have been proclaiming the band as the next big thing. Unfortunately, Forrest's self-destructive behavior, which included alcohol, drug, and record-label abuse, zapped the Monster every time the group gained momentum.

Following two critically acclaimed albums for Relativity (1987's "Next Saturday Afternoon" and 1989's "Stormy Weather"), Thelonious Monster was signed to RCA Records.

"New music was supposed to explode, so they figured they would sign a new music act like us," Forrest says. "They didn't know what to think. They kept thinking I was going to write a hit song, but I kept trying to tell them I was not going to write a hit song."

In the middle of the turmoil, the band broke up, but Forrest continued to record as a solo artist, cutting 29

songs over the course of two years in four cities.

Forrest squandered his big advance, and, he adds, "went through new presidents at the record company and about four A&R guys."

"The long learning experience ended" when RCA rejected the album that Forrest recorded with a reunited Monster. "They liked the overproduced slop, the shit, more than they like the Monster stuff, but they were never satisfied with anything," Forrest says. The finished tracks included a song that featured the rapping of longtime friend Anthony Kiedis of the Red Hot Chili Peppers.

After being dropped by RCA, Thelonious Monster played an L.A. showcase gig attended by "every record company in the world, but we didn't rehearse, so they all passed," Forrest re-

(Continued on next page)



THELONIOUS MONSTER: Pete Weiss, Dix Denney, Bob Forrest, and Chris Handsome.

McCartney's New Deal Getting Off Ground; Drumming Up Funds For Porcaro Family

SIGN ON THE DOTTED LINE: Paul McCartney has signed with Capitol-EMI "for the rest of his recording career," according to Capitol Records president/CEO Hale Milgrim. The first record included in the deal will be the Feb. 9 release "Off The Ground." At a Dec. 3 luncheon previewing the new album, it was also announced that the record will be launched with the Jan. 18 release of first single "Hope Of Deliverance." The cassette single/CD-5 will also include three tracks not included on the new rock-oriented album. To promote the disc, McCartney has taped an hour-long "Arsenio Hall Show" special; additionally, he taped a concert for MTV, dubbed "Up Close," Dec. 11. The special, which will air in February, will include new and old material, as well as selected covers.

GIVE THE DRUMMER SOME: An all-star benefit to establish an education trust fund for Jeff Porcaro's children will be held Monday (14) at Los Angeles' Universal Amphitheater. The drummer, who died of cardiac arrest in August, leaves behind three children, Christopher, Miles, and Nico. Among those slated to play are Don Henley, Donald Fagen, Michael McDonald, Boz Scaggs, Eddie Van Halen, and, of course, Toto. The group has released a new album, one of Porcaro's last efforts, in Europe, and is negotiating for a U.S. deal. Tickets for the benefit are \$50 and \$35.

BLOWN TO SMITHEREENS: Bar band deluxe the Smithereens played four unannounced dates at New York dive Kenny's Castaways Nov. 19-22, joined by such guests as Chris Spedding, Mark Johnson, and Kenny Margolis. In addition to treating the packed club to selections from its four albums, the band previewed several songs—including "John Gotti," "Afternoon Tea," "Everyday World," and "You Can't Go Home Anymore"—from its forthcoming Capitol project, scheduled to be recorded next spring with Nirvana producer Butch Vig at the board.

HOW GREAT THOU ART: Peter Gabriel commissioned 11 artists from around the world to interpret tracks from his Geffen album "US." Their works will be on display at the "Us Project" exhibit at Art 93, London's contemporary

art fair, which takes place Jan. 21-24.

SHINING LIGHT: PBS will begin airing a new series of prime-time pop music specials called "In The Spotlight" in March. Produced by New York's WNET, the debut program will be "The Bob Dylan 30th Anniversary Celebration." It will be followed by an Elton John concert special. Subsequent programs will air throughout the year. The series, designed to appeal to the 30-to-49-year-old demographic, is executive-produced by David Horn, who has also worked on the network's Great Performances program.

ANNUAL TRADITION: Eric Clapton has set the dates and theme for his yearly stint at London's Royal Albert Hall. The 12 blues shows will take place between Feb. 21 and March 7. Playing with Clapton will be Andy Fairweather Low, as well as new recruits Little Feat drummer Richie Hayward, bassist Duck Dunn, harmonica player Jerry Portnoy, and keyboardist Chris Stainton.

THIS AND THAT: Bill Wyman has officially left the Rolling Stones. According to Mick Jagger, the band is looking for a new bassist... Depeche Mode is working on the follow-up to 1990's "Violator." The new record, produced by the band and Flood, will be out in March... Queen guitarist Brian May will embark on his first U.S. solo tour in February opening for Guns N' Roses. Hollywood Records will release the guitarist's solo debut, "Back To The Light," earlier in the month... Selected paintings by John Mellencamp are on display through the end of the month at Cincinnati Art Galleries... Ralph Rieckermann has replaced Scorpions bassist Francis Buchholz. The German band is working on a new album, "Face The Heat," which will be released this spring... The Southeastern Music Conference, slated for April 29-May 2 in Tampa, Fla., is accepting submissions for its showcases through Jan. 15.

Assistance in preparing this column was provided by Paul Verna and Craig Rosen.

Black 47 Satisfies Thirst For Unique Sound Band's SBK Debut Fuses Celtic Flavor, Street Beats

■ BY CATHERINE APPELFELD

NEW YORK—Forget about album sales and sold-out gigs. Black 47 front man Larry Kirwan has his own gauge to determine whether the band's charged performance of Celtic-flavored, street-inspired rock will fly in a given market: "If there's beer there, then we're fine," he says.

This formula isn't so far-fetched for an act that has been packing Manhattan watering hole Paddy Reilly's twice weekly for more than a year, has successfully marketed its

own album, and has inspired "Rocky Horror"-type interaction among its cult following.

Along with guitarist/singer/songwriter Kirwan, the band includes ex-Dexy's Midnight Runner Geoffrey Blythe on saxophones, Fred Parcells on trombone and tin whistle, percussionist Thomas Hamlin, David Conrad on bass, and New York police officer Chris Byrne on uilleann pipes and tin whistle.

The resultant hybrid sound caught the attention of Pete Ganbarg, director of A&R at SBK, who helped woo

the band to the EMI Records fold. "There's a trend going back to real music, live performance," he says. "And that's just what these guys are."

Ganbarg says he was "blown away" when he listened to Black 47's demo tape last spring and consequently went to see a live performance. "After listening to loads of tapes that sound exactly the same, it really perks your ears up" to hear something so unique, he says, describing the band's aural assault of traditional Irish instruments, a drum machine, power chords, soulful horns, and occasionally rapped lyrics.

"It went from being the most bizarre, different, weird thing to the most obvious band that we needed to sign in a matter of a couple days," says Ganbarg.

SBK released the five-song EP "Black 47" last month and plans to have a full-length album, "Fire Of Freedom," out by mid-February. Both projects were co-produced by Kirwan and Ric Ocasek.

"Pete was very important to our relationship with SBK," says Kirwan. "A lot of people [at SBK/EMI] were so fanatical about the music. I'd wake up in the morning and these people would be at the foot of my bed! At one time we were thinking of not going with any major label . . .

(Continued on page 16)



BLACK 47: Thomas Hamlin, Fred Parcells, David Conrad, Larry Kirwan, Chris Byrne, and Geoffrey Blythe. (Photo: Kurt Mundahl)

W/C Creative VP Shows A Talent For Finding Talent

IF YOU CAN MAKE It Here . . . From Largs, a small Scottish town, to the Big Apple is quite a contrast in culture and decibel count. Yet for Warner/Chappell VP of creative services Kenny MacPherson, the New York fit is comfortable—and good for business. (Other native sons of Largs include Stuart Hornall, who operates Rondor Music, and Graham Lyle, who produced and wrote many of Tina Turner's hits.) MacPherson, who started out in management in the U.S. 14 years ago, is charged with finding a wide spectrum of contemporary talent to further drive Warner/Chappell's revenues.

Prime on MacPherson's wish list when he came aboard nearly three years ago was an expansion of the New York offices as a desirable environment for songwriters. This was accomplished by a move late last year to new New York headquarters. Now, 15 staffers sift the marketplace for new acts that could be lured to the publisher by the presence of a state-of-the-art eight-track studio there. "We used to be perceived as nothing more than a satellite of the Los Angeles office. With the merger [of Chappell and Warner Bros. Music] there was a scramble to find space."

With support from the company's management team in Los Angeles—and, in particular, of New York office chief Frank Military, a senior VP of legendary music publishing stature—MacPherson got his wish. MacPherson notes that Military, who also shepherds the fortunes of the publisher's treasure-trove of Broadway writers past and present, has proved a personal asset in that "he gave me a lot of guidance in walking me through the dark woods of corporate structure."

MacPherson says a substantial New York base also enables him to deal with greater speed and efficiency with European markets to facilitate talent reviews and decision-making. As for the New York setting itself, MacPherson says, "There are as many major labels based in New York as there are in Los Angeles."

After the creative viability of a new act is established, says MacPherson, deal-making must address "economic value. Each deal is different and goes as high as supply and demand dictate."

"For every \$35,000 you give an act, you've got to sell 100,000 copies of an album in order to recoup—and you'd surely be lucky to do it the first time out."

Competitive as the contemporary talent search might be among his peer companies, MacPherson calls for the sharing of more information among publishers and the encouragement of writer collaborations that cross publisher lines. "I'd rather have

50% of something than 100% of nothing," he says.

"We publishers have to create our own projects," he adds. "I find it just amazing that we're in the communication business and yet people don't pick up the phone to ask about something. You can't have blinders on and think you can do it on your own."

Among the artists and/or producer/writers MacPherson is currently working with are Helmet, White Zombie, Suzanne Vega, Ween, Momentum Music, Pantera, Alan Gorrie, Steve Jordan, Blue Nile, Gerry DeVeaux, Tommy Stinson, Jenni Muldaur, Garland Jeffreys, Walter Afanasieff, and Danny Kortchmar.

Besides Frank Military, MacPherson's other New York-based associates are David Stamm, creative manager; Don Paccione, director of creative services; and Allan Tepper, creative manager for special projects.

As for MacPherson's views on other aspects of industry practices, don't get him started on the controlled composition clause.

DATES WITH JUDY: In her 40th year in the world of entertainment, most of them in music publishing, Judy Hicks has retired—her last post having been as Los Angeles-based senior director of publishing at BMG Music Publishing. Starting out on the staff of "The Tennessee Ernie Ford Show" in 1952, she has also held posts, also in Los Angeles, at Frank Music, Metromedia Music, New York Times Music, and Interworld Music Group.

"When the ['Tennessee Ernie Ford Show'] went off the air [in 1954] I was offered a secretarial job with Frank Music, going from secretary to West Coast manager before they closed the office in 1962," she says. "At that time, all employees of music publishing companies who 'plugged' songs had to be a member of the songpluggers' union. They didn't want a female plugger, but Frank forced me upon them in order for me to go out among music people. The guys hated it so much, they never informed me when and where the union meetings were being held. Over the years, we have laughed about it, but at that time the men were very serious about keeping us girls out of their world."

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Megadeth, Countdown To Extinction
2. Classic Queen
3. Best Of Red Hot Chili Peppers—What Hits!?
4. Vince Gill, I Still Believe In You
5. Black Crowes, Southern Harmony & Musical Companion.



by Irv Lichtman

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THELONIOUS MONSTER'S CAPITOL DEBUT

(Continued from preceding page)

calls.

Down but not out, Forrest passed a Monster tape to a friend at a Dodger game; that tape ultimately landed the group its deal with Signal/Capitol.

"At that point I thought we were dead in the water," Forrest recalls. "But we just kept playing, because I didn't know what else to do."

Forrest and the Monster have finally found an apparently happy home with Capitol. "It's not life or death if we don't sell half a million copies of the first record," Forrest says.

Capitol director of artist develop-

ment Rob Gordon says the label is "taking the street approach" to breaking Thelonious Monster.

"We're going to break the band from the road," he says, pointing out that it played 15 dates with Soul Asylum in late September and early October, before "Beautiful Mess" was released. Gordon adds the band will play 75-100 dates in the next few months, from club shows to acoustic sets at retail outlets and one-stops.

College and alternative radio outlets, MTV's "120 Minutes," The Box, and local and regional video shows will also play a role in the marketing plan, Gordon says.

Meanwhile, Forrest, who attacks ex-girlfriend Julie Ritter of Mary's Danish in the album cut "Song For A Politically Correct Girl From The Valley," continues to offend some people in the industry. In recent live performances he has taken to changing the words of Thelonious Monster's "Sammy Hagar Weekend" to "Perry Farrell Weekend."

"I'm going to record that, I think," Forrest says. "It's not a cut on him, it just shows that I partied 15 years ago in parking lots to Sammy Hagar, Van Halen, and Black Sabbath, and there are kids partying now to Pearl Jam and the Chili Peppers."

Might the song affect Thelonious Monster's chances of landing a spot on the prestigious Lollapalooza tour (masterminded by Farrell) next year? "Probably," Forrest laughs. "But I've never claimed to be the sharpest businessman in show business."

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**REBA McENTIRE
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REBA McENTIRE'S last Gotham concert, at Carnegie Hall five years ago, is justifiably regarded as a turning point for country music in this city. Her sold-out two-night Radio City stand was also a major event (the second was screened on the Times Square Jumbotron monitor and simulcast on WYNY-FM) and, if anything, she topped herself.

Of course, with her latest MCA album "For My Broken Heart" becoming the first solo studio album by a female country singer to go double-platinum, McEntire is riding higher than ever. And she's also developed into quite an actress, as demonstrated by her movie roles and highly acclaimed videos. Not surprisingly then, movies and video were key to the suc-

cess of her live show.

Climactic clips of her movie roles were projected on the big screen above the stage during costume changes, with McEntire emerging in the same garb as she wore in the projected shoot-'em-up scene in "The Gambler IV." Her gutsy triumph over the giant worm in "Tremors," meanwhile, proved a suspenseful lead-in to her cover version of "Respect." Two other covers, "Cathy's Clown" and "Fancy," were accompanied by their videos, the latter her encore, for which she also came out in the same outfit.


Otherwise, video was used brilliantly to focus on a concert production that pulled out all the stops. In terms of staging, McEntire's band floated about the stage on mobile platforms, beneath clouds of blue and green laser light. The effects were so spectacular that during "Somebody Up There Likes Me," one half expected to see angels flying down from above.

Performance-wise, McEntire's regal countenance filled the screen with heroic poses, as if begging for cries of "Diva!" And she might have gotten them if she'd shown a little vulnerability—and lost the Oklahoma girl accent.

Second-billed Brooks & Dunn turned in a hit-filled, high-energy set made more remarkable by the fact that the duo has come so far on the strength of its Arista debut. But Kix Brooks and Ronnie Dunn also won the house over with a fun attitude, their high-five exchange at the end of the set-closing "Boot Scootin' Boogie" lifting much of the crowd out of their seats.

Matthews, Wright & King also went over well in their brief opening turn. The harmony-rich vocal trio, composed of Raymond Matthews, Woody Wright, and Tony King, offered acoustic-oriented material from their debut Columbia album, "The Power Of Love," as well as well-chosen covers like "Last Train To Clarksville" and

(Continued on next page)

<div>  AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES </div>					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 BIG AUDIO DYNAMITE II	Sports Palace Mexico City	Nov. 21-22, 24-25	\$4,148,756 (13,035,390,000 Mexican pesos) \$51/ \$22	83,068 four sellouts	Ogden Presents Ocesa
U2 PRIMUM DISPOSABLE HEROES OF HIPHOPRIST	British Columbia Place Stadium Vancouver	Nov. 3-4	\$2,143,567 (\$2,671,956 Canadian) \$34.50	77,448 83,000, two shows	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
SIMPLY RED	Sheffield Arena Sheffield, England	Nov. 26-27, 29-30, Dec. 1	\$1,916,275 (1,140,640 British pounds) \$33.60/ \$30.24	58,425 five sellouts	MCP Promotions Ltd.
GRATEFUL DEAD	Compton Terrace Phoenix	Dec. 5-6	\$1,253,839 \$23.50/ \$22.50	55,356 two sellouts	Bill Graham Presents Evening Star Prods.
KENNY ROGERS COLLIN RAYE	Fox Theatre Detroit	Dec. 1-6	\$965,617 \$29.75/ \$24.75/ \$15.75	36,827 eight sellouts	Brass Ring Prods.
BARRY MANILOW	ULTRA Football Stadium Manila, Philippines	Nov. 18	\$596,000 (14,542,400 pesos) \$48/ \$28/ \$12	25,000 46,000	Firstasian Entertainment
GARTH BROOKS MARTINA MCBRIDE	Thompson-Boling Assembly Center & Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	Dec. 4	\$428,213 \$17	25,551 sellout	Varnell Enterprises
BARRY MANILOW	Football Grounds Univ. of Southern Philippines Manila	Nov. 20-21	\$391,000 (9,540,400 pesos) \$22/ \$12	23,000 30,000, two shows	Firstasian Entertainment
GARTH BROOKS MARTINA MCBRIDE	Arena, The Omni Atlanta	Dec. 3	\$300,384 \$18	17,035 sellout	Varnell Enterprises
BRUCE SPRINGSTEEN	St. Louis Arena St. Louis	Dec. 3	\$282,325 \$25	12,415 19,184	Contemporary Prods.

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Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

WASHINGTON, D.C.: Established artists such as Shirley Horn and Mary-Chapin Carpenter walked away with their share of awards, but emerging artists such as R&B trendsetter Basehead (Imago) and country singer Cleve Francis (Liberty) also got their chance in the spotlight at the recent annual Washington Area Music Assn. Awards. WAMA artist of the year was Pete Kennedy, who's on the road with Nanci Griffith between solo stints. Instrumentalist of the year was leonine tenor man Ron Holloway, best known for his sax work with Dizzy Gillespie but also a leader on his own, as well as an occasional sideman for Deanna Bogart, the rollicking area pianist/singer/sax player now on Blind Pig Records, who copped several WAMMIES in the blues and roots categories. WAMA balloters jumped boundaries to give nods to favorites. Soul and roots vocalist Tommy Lepson got male blues vocalist, and sometimes vocal soul mate Mary Ann Redmond took one home for, oddly, female jazz vocalist. Brooks Tegler and his cooking Hot Jazz group got squeezed into the Dixie category. John Jennings, area renaissance man (singer/songwriter/guitarist/producer), picked up the contemporary-male-folk-artist award. Former Commander Cody guitarist Bill Kirchen, whose group Too Much Fun has become a bar band of choice, landed one of the longest-titled awards: best country/roots rock, artist/group. Guitarist Nils Lofgren was inducted into the WAMA Hall of Fame.

BILL HOLLAND

NEW YORK: For up-and-coming musician/vocalist Vladimir, the journey from Czechoslovakia to Manhattan has been filled with musical enlightenment and education. Although he has lived in the U.S. only since 1988, Vladimir has evolved into an urban/techno composer and performer. By filtering dance music through his cultural background, he is concocting accessible dance music with an assortment of unexpected twists. For example, the single-worthy "Dancin' Dreamers" combines caustic keyboard riffs and frenetic beats with classical strings and R&B-spiced vocal chants. "My wish is to explore both techno and soul music, and mold them into different forms and find interesting ways to mix them together," the 26-year-old says. Vladimir is shopping a six-song tape that combines instrumentals with more alternative radio-friendly tunes like "The Rain" and "Going Away." So far, response is strong and a label deal appears imminent. He is also putting together a live act that will tentatively begin gigging around in early 1993. "I'm excited at the idea of proving that dance music can be strong on the stage in a live situation," he says.



VLADIMIR

LARRY FLICK

ST. LOUIS: Pop band Fairchild captured seven awards at St. Louis' first-ever Music Awards Ceremony, making the club mainstay the big winner at the Nov. 24 awards. Sponsored by The Riverfront Times, the awards were based on the newspaper/arts & entertainment weekly's yearly readers' poll. In the same year it released its indie debut on Blueberry Hill Records, "Extreme Reunion," Fairchild won best local musical artist, as well as best recording by a local artist. Vocalist Connie Fairchild won best female vocalist, and her husband and bassist Dave Torretta won best songwriter. Michael Newman, Michelle Isam, and Benet Schaeffer, making up the rest of Fairchild, won best guitarist, best horn player, and best drummer, respectively. Other awards of merit were collected by Pale Divine for best alternative music artist, the Urge for best funk artist, Lexx Luthor for best metal artist, D'Reo Love for best rap artist, Reggae At Will for best world-beat artist, and metal band Dirty Pictures for best new musical artist. Two blasts from the past, Oliver Sain and Jules Blattner, took best R&B/soul artist and best rock'n'roll artist awards, respectively. A perennial favorite, Ralph Butler, won best male vocalist. On a sad note, the winner of best blues artist, Rondo's Blues Deluxe, broke up on the weekend prior to the awards. Performances by Three Merry Widows, Fairchild, and Reggae At Will punctuated the presentation, while a late-night jam led by the Heaters took the festivities into the wee hours.

BRIAN Q. NEWCOMB

ARTIST DEVELOPMENTS

FAILURE'S SUCCESS

There aren't many similarities between the music of the Doors and Failure, but the lead singers of these L.A. bands, Jim Morrison of the '60s unit and Ken Andrews of the contemporary modern rock group, share a similar career left turn—out of film school into rock'n'roll.

"I wanted to go to school for the heck of it, and film was the least objectionable major," says Andrews, who was enrolled in California State Univ.-Los Angeles' film program two years ago.

But Andrews got together with bassist Greg Edwards, an old friend from San Diego, and began auditioning drummers ("usually in large groups—it was pretty awful," Andrews recalls). Skin man Robert Gauss completed the lineup.

And Failure "sorta happened," according to its leader, and become one of the more talked-about bands on the L.A. club scene, attracting attention with its roiling, bottom-heavy sound.

For its Slash Records debut album, "Comfort," the band sought the production services of Steve Albini, the former mastermind of the noisy Chicago-based group Big Black. It was an unlikely collaboration: Andrews cites such unusual inspirations as the Cars, AC/DC, and Van Halen, and wasn't a Big Black fan "until way late in the game."

"We liked two records he had done,

Jesus Lizard and the Breeders' 'Pod,'" Andrews adds.

But Albini succeeded in focusing Failure's rumbling, almost grunge-style sound in the studio. "A lot of the real acoustic lowness comes off the way Steve records the drums," Andrews says. "He makes a conscious effort to do that."

Failure has recently been supporting "Comfort" with a national club tour, opening for Darling Buds and Mary's Danish. The trio will begin another two- to three-month jaunt in late January.

Slash president Bob Biggs anticipates that a round of European touring will follow the release of "Comfort" overseas in February.

"America is really the most formatted place going," Biggs says. "What I would like to do with this band is have them playing in front of people where formats are not important."

Part of Biggs' plans for Failure echoes the strategy the label used to break Faith No More: "We're trying to allow the natural audience for the band to show itself."

While Biggs indicates the label may make a video for Failure at some point, former film student Andrews balks at the opportunity to direct it himself.

"I don't want to deal with it—look through the camera at myself," he says.

CHRIS MORRIS

ARTISTS IN CONCERT

(Continued from preceding page)

"Midnight Flyer."

JIM BESSMAN

PETER HIMMELMAN

Wow Hall, Eugene, Ore.

ROCKER Peter Himmelman played to a capacity crowd of 300 at Eugene's Wow Hall on the opening night of his 40-city U.S. tour. The cross-country outing promises to be a successful one for the songwriter, due in part to radio support for his song "Untitled," better known by some as "the taxi song."

Himmelman's six-piece band consisted of an electric guitar (skillfully covering mandolin parts on a Strat), bass, keyboards, drums, and a background vocalist, with Himmelman playing acoustic and electric guitar, and occasional percussion.

Known and admired for his spontaneity, Himmelman never prepares a set list, and has been known to lead an entire audience outside the theater

onto the roof to play under the stars. At this show, the band romped through a joyously impromptu 2½-hour set (with a half-hour break), taking requests from the audience and working out some tricky arrangements on the spot.

The set opened with "Flown This Acid World," a song that sparked recognition in most of the audience, who sang along with the choruses. Throughout the show, Himmelman's lyrics were punctuated by enthusiastic outbursts from the crowd, as he touched on themes ranging from hope to dissolution, disillusion, and despair. In particular, the crowd recognized the Elvis Costello-like "You Know Me Better Than I Do," and sang along during an a cappella breakdown of the chorus.

Himmelman introduced an older piece, "The Eleventh Confession," by describing it in his usual deadpan as "a big hit—I'm surprised you don't know it." As the band launched into the open-

ing chords, Himmelman learned that the percussionist's shaker was lost and, following some banter about how it was probably going to cost him 20 bucks to replace it, suggested that his background singer play spoons during the intro instead. Coaching her good-naturedly on the proper rhythm and part, he waited until the intro sounded the way he wanted it before beginning to sing.

One of many musical high points of the set was a version of "I Feel Young Today," in which the bass player executed African rhythms in a line reminiscent of Paul Simon's "Graceland." Himmelman's voice took on a variety of personae during the evening, from balladeer to pop rocker, from gravelly bluesman to political commentator.

Half an hour into the show, Himmelman asked the audience for requests. An El Salvadorean man with a self-described "Hebrew-sounding name" requested a dance song and the band burst into a 15-minute rendition of "Havah Negila" with a Latin beat. The whole room danced the horah as the keyboardist called out the chords to the rest of the band. At one point, a bearded, middle-aged "neo-Hasid" took the stage and sang three choruses of the song utilizing Middle Eastern scales, after which Himmelman rapped spontaneously over the Havah Negila progression about El Salvador, Eugene, and other contemporary matters.

The show was sponsored by popular Eugene radio station KAVE 95.3, a station whose playlist is as eclectic as Himmelman's repertoire. Wow Hall's acoustics tend to be slightly cavernous, which gave the band a good, solid, and grungy edge.

DANIEL LEVITIN

BLACK 47 SATISFIES THIRST FOR UNIQUE SOUND

(Continued from page 14)

but the business end of it was taking up too much time."

SBK's plan, then, is to take care of business so Kirwan and company can continue to do exactly what they've been doing, but on a broader scale and with greater financial support.

"We're going to get them out on the road playing in pubs," says Ganbarg. "What's happening here can happen in every other city." First single "Funky Ceili" (pronounced "kay-lee") is getting play on college and alternative outlets, and the band has just wrapped a video for that song, featuring Kirwan's son Jimmy in a cameo. That video was shot by George Seminara in Paddy Reilly's.

Ganbarg says another promotional plus is the close-knit nature of the Irish pub community and dedication of Paddy Reilly's owner Steve Dugan. "He's calling pubs in cities all over the country and they work out some kind of barter system."

Describing Black 47's brew as a marriage of traditional Irish music and "the downtown sound," Kirwan says he has always been fascinated by this blend. "Historically, the Irish and blacks are very connected," he says. "When they first came to this country, both of them were underclass. So I figured they must have met, even if it was in fighting."

"The music I play is what I hear on the street, and basically hip-hop and dancehall is what you hear," he continues. "The Irish comes because we started playing Irish bars in the Bronx and I'm from Ireland and we decided to write about certain subjects."

Subject matter, beer-hall tales of working-class life in both Ireland and New York, includes everything from berating worker exploitation to crashing an ex-girlfriend's wedding. Kirwan, who is a family man, says most of the stories are true, "but I take extra things and put them in there." The band's political bent is even reflected in its name, taken from the worst year of the Irish potato famine.

Kirwan's writing extends to the stage. Among his many works is "Liverpool Fantasy," a play staged in New

York and Dublin about life if the Beatles had never made it big. He was also a founding member of rock act the Major Thinkers.

Keeping Black 47's sound fresh is important to Kirwan and partially stems from his disillusionment with the status quo of mainstream rock'n'roll. "Why bother listening to R.E.M. when you can listen to the Byrds? It's all fourth, fifth generation. It's like with any other art form. If it is going to get recycled and copied all the time, it really doesn't interest me."

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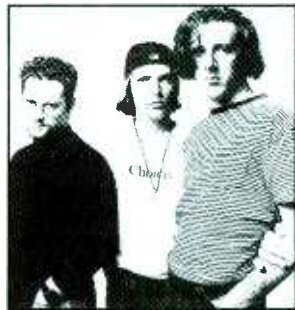


Good Golly. Miss Molly & the Whips are one of four bands to receive one-year sponsorships from Anheuser-Busch beer brands. The Whips, two-time winners of the Houston Press Music Awards, have toured extensively through Texas and Louisiana. In February, they will support their self-titled album with dates in Eastern, Western, and Midwest markets.



in the Pacific, Mountain, and West North Central regions. On New Year's Eve, the Pilots will fill the warmup slot on a tour with Megadeth that will play at least nine dates.

Pilots Fly. A headline tour of smaller venues and MTV Stress rotation on its "Sex Type Thing" video are building a fan base for Stone Temple Pilots, who ride a 37% sales gain for an 18-12 jump on Heatseekers. The band is a top-10 Heatseeker



Dizzy. The buzz on dada began on the West Coast, when Los Angeles rock station KLOS placed "Dizz Knee Land" in heavy rotation. Listeners responded immediately to the track, and the Pacific region—where "Puzzle" jumps 21-4 among Heatseekers—remains the band's strongest territory. Sales are also growing in Mountain stores.

JACKED UP: Jackyl, bolstered by MTV play and the opening slot on the **Damn Yankees/Slaughter** tour, rides a 17% increase to the top of the Heatseekers list.

The 34-city North American tour began Dec. 1, but prior to that, it seems the Atlanta-based Jackyl had trouble finding compatible road mates. A press release says the band "got reprimanded by Lynyrd Skynyrd" in September; when it was requested that it stop playing two of its songs—including "The Lumberjack," which features a chainsaw solo—Jackyl left that tour. The release also claims **Bon Jovi**—citing offensive language and singer **Jesse James Dupree's** penchant for disrobing on stage—declined to take Jackyl on its tour.

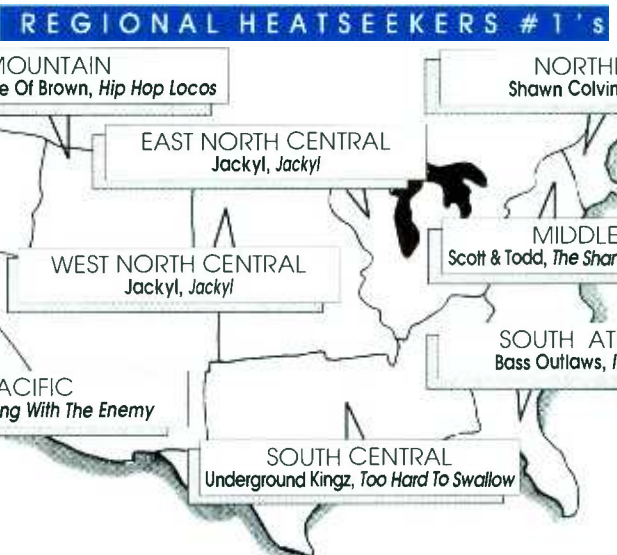
In January, when the current tour ends, Jackyl heads off to Japan with **Damn Yankees**.

HAPPY HOLIDAYS: The gift-shopping rush at stores is beginning to benefit Heatseekers. Unit sales on this chart stand 11% ahead of last week, and all but three of the 40 titles show sales increases over the previous week. Last week's chart, despite the Thanksgiving weekend, showed only a 6.5% gain in volume.

BEING SEEN: **Lemonheads'** much-publicized "Mrs. Robinson" has been added to MTV. Also added: **dada's** "Dizz Knee Land," **Dream Theater's** "Pull Me Under," **Jude Cole's** "Tell The Truth," the **S.O.U.L. S.Y.S.T.E.M.'s** "It's Gonna Be A Lovely Day," and **Jeremy Jordan's** "Right Kind Of Love" ... **Biohazard's** "Punishment" is on MTV's "Headbangers Ball" ... The next **Common Sense** single, "Breaker 1/9," will be released in January. A video of that song was lensed by director Michael Lucero in San Francisco ... Virgin's the **Wallflowers** just finished an 18-city run with **10,000 Maniacs** ... Capitol's **Dave Koz** brought his sax to "The Arsenio Hall Show" Dec. 3.

DOUBLE TROUBLE: Twins **Mary Kate & Ashley Olsen** are already entertainment veterans at age 6, with a hit sitcom in

ABC's "Full House" and current Heatseekers title, "Brother For Sale." The night of Dec. 6 saw the premiere of the twosome's first made-for-TV film, "To Grandmother's House We Go," and the ABC special—which co-starred Rhea Perlman and Jerry Van Dyke—scored impressive ratings.



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Jackyl, Jackyl	1. Bass Outlaws, Illegal Bass
2. Paris, Sleeping With The Enemy	2. Silk, Lose Control
3. Soul Asylum, Grave Dancers Union	3. Confederate Railroad, Confederate Railroad
4. Izzy Stradlin, Izzy Stradlin	4. Kool G Rap & D.J. Polo, Live And Let Die
5. Bass Outlaws, Illegal Bass	5. Izzy Stradlin, Izzy Stradlin
6. Silk, Lose Control	6. Soul Asylum, Grave Dancers Union
7. Kool G Rap & D.J. Polo, Live And Let Die	7. Jackyl, Jackyl
8. Curtis Stigers, Curtis Stigers	8. Trey Lorenz, Trey Lorenz
9. Screaming Trees, Sweet Oblivion	9. MC Nas-D & DJ Fred, It's My Cadillac
10. Portrait, Portrait	10. Home Team, Via Satellite From Saturn

A 16.9 rating and a 25 share placed the program 10th for the week out of 97 shows. The first hour trailed "60 Minutes," but the second half won the 8:00 hour. The exposure should yield increased sales for the twins' album.

THIS BUD'S FOR YOU: The Anheuser-Busch national In-Concert program has awarded four up-and-coming acts a full year's sponsorship. The promotion, which supports 64 new and developing musicians in 25 major markets, received entries from thousands of artists (Popular Uprisings, July 18). The four that made the grade: Atlanta bluesman **Reddog**, Houston R&B act **Miss Molly & the Whips**, and two Chicago rockers, the **Remainders** and the **Farmers**.

The Remainders, two-time winners in Musician magazine's Best Unsigned Band Contest, are working in the studio now; the band says it is negotiating a deal with an independent label. Miss Molly & the Whips, back-to-back winners of the Houston Press Music Awards, have already released a self-titled independent album. The Farmers expect to complete "Sand," a collection of 14 original songs, in January. Reddog's band—also called Reddog—has released four albums on Survival, including 1992's "Broken Dreams," and plans to tour Europe in '93.

LOS ANGELES BLITZ: A flurry of activity in Southern California helped **Neneh Cherry** promote "Homebrew," her latest. The singer appeared on the radio show "Love Line" on KROQ Los Angeles the night of Dec. 9. The following day she visited public station KCRW during Chris Douridas' "Morning Becomes Eclectic"; that night, the Virgin artist did an in-store at the new Virgin Megastore.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Brett Atwood, Roger Fitton, and Silvio Pietrolungo.

BILLBOARD'S HEATSEEKERS™ ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING DEC. 19, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			*** No. 1 ***	
1	2	17	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL
2	1	9	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION
3	5	2	PARIS SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY
4	3	8	IZZY STRADLIN AND THE JU JU HOUNDS GEFEN 24490* (10.98/15.98)	IZZY STRADLIN
5	12	7	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT
6	7	6	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
7	6	3	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (WARNER BROS. (10.98/16.98)	LIVE AND LET DIE
8	8	3	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL
9	4	10	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
10	10	3	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
11	17	32	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD
12	18	3	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)	CORE
13	9	61	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
14	21	4	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE
15	16	6	DREAM THEATER ATCO EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS
16	13	13	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
17	15	12	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC
18	11	15	UTAH SAINTS LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD
19	14	13	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
20	22	3	MARY KATE & ASHLEY OLSEN ZOOM EXPRESS 35016*/BMG KIDZ (9.98/13.98)	BROTHER FOR SALE

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	30	32	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND
22	24	6	MOODSWINGS ARISTA 18619* (9.98/13.98)	MOODFOOD
23	38	3	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE
24	20	24	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
25	19	15	LEMONHEADS ATLANTIC 82397*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY
26	27	34	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
27	23	51	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
28	33	3	DAN BAIRD DEF AMERICAN 26999*/WB (9.98/15.98)	LOVE SONGS FOR THE HEARING IMPAIRED
29	31	4	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW
30	29	10	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
31	25	7	A LIGHTER SHADE OF BROWN PUMP 19114*/QUALITY (9.98/14.98)	HIP HOP LOCOS
32	35	4	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME
33	28	11	K.W.S. NEXT PLATEAU/LONDON 828368*/PLG (9.98 EQ/13.98)	PLEASE DON'T GO
34	32	33	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
35	34	34	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
36	36	26	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
37	—	6	MUDHONEY REPRISE 45090*/WARNER BROS. (10.98/15.98)	PIECE OF CAKE
38	26	14	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT
39	—	4	LEE ROY PARNELL ARISTA 186884* (9.98/13.98)	LOVE WITHOUT MERCY
40	39	60	PRIMUS INTERSCOPE 91659*/AG (9.98/13.98)	SAILING THE SEAS OF CHEESE

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— Billboard's Janine McAdams

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rebirth of slick (cool like dot)



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R&B

ARTISTS & MUSIC

Charting Effects Of POS Data; It's Hammer Time; Elias Alert

CHART CHAT: It is the third week of the new chart system incorporating point-of-sale data, and the R&B Hot Singles and Top R&B Albums charts are certainly interesting to watch. Because of publication deadlines, my column closes two days before the charts are compiled, so I am never able to comment on chart positions for titles during the same week.

Of note recently is the continuing reign of black-music soundtrack tunes. Last week, Whitney Houston held the top position with a pop ballad penned by Dolly Parton, "I Will Always Love You," from "The Bodyguard" soundtrack (Arista). Who says romance is dead (or that Houston has lost touch with the R&B audi-

ence)? Meanwhile, the platinum-selling "End Of The Road" by Boyz II Men, another soundtrack tune (from LaFace's "Boomerang"), which broke records by becoming the longest-running No. 1 pop tune since the '50s, is still so immensely popular that last week it remained in the top 20. At the same time, the group's a cappella remake "In The Still Of The Nite," from the Motown soundtrack to the TV miniseries "The Jacksons: An American Dream," bulleted at No. 7 last week.

Among those with new records on the chart last week was S.O.U.L. S.Y.S.T.E.M., a group of rappers and singers, with their version of the Bill Withers gem "It's Gonna Be A Lovely Day," another track from the No. 1-charting "Bodyguard" soundtrack. This Arista group is the brainchild of Robert Cliviles & David Cole, the producers who brought us C&C Music Factory. Included on "The Bodyguard," it is already a top-10 club-play smash. Members are Michelle Visage, Octavia Lambertis, Gary Michael Wade, and Tommy Never.

As my colleague Terri Rossi says, change is always difficult. But 1993 should prove exciting as the industry rises to the challenges presented by the new reporting system and learns to adapt.

CAN'T TOUCH THAT: Hammer gave a press conference Dec. 4 at his home in Fremont, Calif., to announce the formation of Roll-Wit-It Entertainment, his new artist/sports management, production, and video company. Though Roll-Wit-It will negotiate recording deals for its acts, one thing it won't be, Hammer insists, is a record company. In the meantime, Capitol and Hammer are meeting to determine just what will happen to the acts

that were signed to Bust It.

THIS & THAT: Don't miss "The Winans' Real Meaning Of Christmas," the two-hour syndicated TV special set to air at various times in different markets through December. Besides the considerable talents of this large family, the show features appearances by Jasmine Guy, Tevin Campbell, Debbie Gibson, After 7, Ricky Van Shelton, Sounds of Blackness, Gladys Knight, Levert, the O'Jays, Sinbad, Weird Al Yankovic, Kenny Loggins, Michael McDonald, and more...

Murray Elias, former A&R director for Profile Records, is now a dancehall promotion and marketing consultant and is seeking an

A&R post or a production deal for his stable of dancehall producers and artists, including Cutty Ranks, whose current album, "From Mi Heart," is being distributed by Shanachie, where Elias is a consultant. Labels interested in dancehall can call him in New York... Tour sponsor Budweiser has announced that Bobby Brown will do 50 dates with Mary J. Blige and Shabba Ranks, beginning Dec. 29 in Charleston, W.Va... Texas Rangers outfielder José Canseco got into a fracas Dec. 4 at Chicago's China Club, punching out a club rep. Why? The high-paid ballplayer wasn't on the list to see George Clinton & the P-Funk All Stars and refused to pay his way! Seems Clinton heard about it and decided to send Canseco an all-access pass to any P-Funk show he cares to see.

YEAR-END NOTES: As 1992 draws to a close, I've had time to reflect on the mechanics of manning this desk. Because I am my own department and this is indeed a desk, the things that drive me to distraction are suddenly very clear.

1. **VINYL.** There's no turntable at the desk or at home. 2. **VIDEO-TAPE.** There's no VCR at the desk, either. Unless I ask, or unless it's a longform, music clips just pile up under my desk and get kicked around. I catch clips on BET or MTV or the Box, thanks. 3. **PACKAGES.** Frequently packages are sealed like Fort Knox with duct tape and industrial staples, yet when ultimately opened produce crunched CDs or smashed cassettes because of poor insulation. If no amount of razor slashing, ripping, or pulling gets a package open within two minutes, I've been known to toss it. You didn't want me to open it, anyway.

Next week: Year-end wrap-up.

**The
Rhythm
and the
Blues**



by Janine McAdams

Danes Doing Great In U.S. Foray Solid Productions Crew Is In Demand

BY JANINE McADAMS

NEW YORK—Every day, the soulful beat of R&B/rap music inspires thousands of aspiring producers to take to a studio and create something new. But how many of them come from Denmark and make good in the competitive American marketplace?

Meet Solid Productions, an eight-member production and songwriting company from Copenhagen that consists of principal Willer Carsten, Dr. Jam, Phase 5, Yo Akim, and the four-man team known as Madness 4 Rio. With tracks produced on both hardcore rap and mainstream R&B acts, a publishing deal with MCA Music Publishing last year, and multiple projects lined up for 1993, Solid Productions is laying a foundation as stable as its name.

Carsten started as a concert promoter, particularly of rap shows by acts like EPMD and the Jungle Brothers, and was a regular in the small but growing Copenhagen hip-hop scene, where he met partner Dr. Jam, a music student with an impressive hip-hop and R&B record collection. Solid made its U.S. connections in 1987, when an omnibus rap tour came to Copenhagen, featuring acts EPMD and Original Concept. Touring with the group was Dave "Funkenklein" Klein, A&R director for Hollywood Basic Records. Funkenklein listened to a demo, and helped introduce the production team's hard-edged rap and R&B sound to A&R director Dave Gossett, then at Mercury Records and now senior A&R director for EMI. After doing some rap remixes for the Jungle Brothers, Queen Latifah, and Tone Loc, Funkenklein engaged Solid to perform production chores—behind bars at Rahway State Prison in New Jersey—for tracks on the successful debut album by the Lifers Group, a compendium of death row inmates who rap about their experiences.

"Funkenklein knew we had to be disciplined in the prison and we had limited time in there—nine days to do 16 cuts," says Carsten. "When he told

me about the project, of course we wanted to do it, but being in prison to do it was something. We definitely saw another America. We were all scared when we got in there, because when you pass the third gate, in the state of New Jersey, you are on your own if anything happens."

The collaboration was so successful that Solid was called back to work on the Lifers Group's second album, currently being completed for a '93 release.

In addition, Solid was tapped by Gossett to produce four tracks and remix the title tune for Vanessa Williams' platinum "Comfort Zone" album on Mercury. Other Mercury projects include work on Third World's "Committed" album, Brian McKnight's eponymous album, and Ultramagnetic MC's album. They have also done remixes for A Tribe Called Quest's "Can I Kick It," Queen Latifah's "Wrath Of My Madness," Zimbabwe Legit's "Doin' Damage," and Queen's "Another One Bites The Dust."

Carsten and Jam say the fact that they are white Europeans doing African-American-style music has not been a problem for them or for the acts they work with. "When we got into prison the first time [for the Lifers Group project, the group] thought, What the fuck these white guys gonna produce us for? But we've got attitude," explains Carsten. "We're not American white, we're pretty open-minded, and we don't have the average American white attitude. Once they see that, we loosen them up."

"We don't produce Danish rap acts because we [Danes] have a heavy accent," says Dr. Jam. "And what would a rapper from Copenhagen talk about? There is no crime, no unrest, no underground. We want to do hardcore street music."

Carsten adds that being outsiders who pay little attention to what's at the top of the charts keeps Solid members true to their artistic vision. "We go back and forth to Europe and L.A. and New York all the time. We don't want

to lose the European feel, we don't want to become just another American producer. We don't hear all the stuff on radio, we don't see all the MTV videos, and that's why we can fiddle around in the studio."

Currently in Los Angeles, the members of Solid are busy working in the studio and fielding offers. Among their projects are tracks for singer Johnny Kemp, new rap act Last Acoustic Remains on Hollywood Basic, hardcore gangsta rapper Eazy-E, singer Cheryl Pepsii Riley, fledgling group the Girls for Epic, rapper Redhead Kingpin, and hip-hop act Organized Konfusion.



Lonette's Crew. 40 Acres & A Mule Music Works/Columbia recording artist/actress Lonette McKee is congratulated by friends and associates at a recent performance of tunes from her album "Natural Love" at B. Smith's Rooftop Cafe in New York. From left are Milton Allen, producer; McKee; Steve Williams, MD of WQCD New York; Pat Prescott, air personality, WQCD New York; and Spike Lee, president, 40 Acres & A Mule Music Works.

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EXAMPLE:

THIS DAY IN MUSIC for April 1, 1993 from BPI ENTERTAINMENT NEWS WIRE

- 1992—Singer Jimmy Buffet and wife Jane Slagsvol have their second child, which they name Sarah Delaney, in Nashville, Tenn.
- 1992—Billy Idol is fined \$2,000 by a Beverly Hills, Calif., judge after pleading no contest to charges he hit a woman in the face as they left a restaurant together the previous October.
- 1984—Marvin Gaye is shot to death by his father during an argument, one day before his 45th birthday.
- 1974—No. 1 Billboard Hit: "Hooked on a Feeling." Blue Suede. The song is originally a hit in 1969 for B.J. Thomas, who hit No. 1 with "Raindrops Keep Fallin' on My Head."
- 1969—The Beach Boys sue Capitol Records, claiming unpaid royalties and production fees.
- 1956—A Paramount Studios screen test by Elvis Presley leads to a three-film contract guaranteeing \$450,000.
- 1939—Rudolph Isley of the Isley Brothers is born in Cincinnati.
- 1932—Singer/actress Debbie Reynolds is born in El Paso, Texas. Her biggest pop hit is "Tammy" in 1957.

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Solid Productions and MCA Music Publishing celebrate the platinum success of Vanessa Williams' "The Comfort Zone" album on Mercury. From left are Dr. Jam, Solid; James Jackson, manager, creative services, MCA Music; Willer Carsten, Solid; Merril Wasserman, VP, international acquisitions, MCA Music; and Nicholas Kvaren, Solid.

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING DEC. 19, 1992

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
					★ ★ ★ NO. 1 ★ ★ ★	
1	1	2	3	SOUNDTRACK	ARISTA 18699* (10.98/15.98) 2 weeks at No. 1	THE BODYGUARD 1
2	2	1	4	ICE CUBE	PRIORITY 57185 (10.98/15.98)	THE PREDATOR 1
3	3	3	5	SADE	EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE 3
4	4	5	19	MARY J. BLIGE ▲	UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411? 1
5	5	4	3	KENNY G	ARISTA 18646* (10.98/15.98)	BREATHLESS 4
6	6	—	2	WRECKX-N-EFFECT	MCA 10566 (9.98/15.98)	HARD OR SMOOTH 6
7	7	6	15	BOBBY BROWN ▲	MCA 10417 (10.98/15.98)	BOBBY 1
8	8	7	23	SOUNDTRACK ▲	LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG 1
9	9	9	36	ARRESTED DEVELOPMENT ▲	CHRYSAUS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
10	12	12	40	TLC ▲	LAFACE 26003*/ARISTA (9.98/13.98) OOOOOHHH...ON THE TLC TIP	3
11	10	8	8	PRINCE AND THE NEW POWER GENERATION	PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀ 8
12	13	14	37	EN VOGUE ▲ 2	ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS 1
13	11	13	10	SHABBA RANKS	EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED 11
14	14	10	11	DA LENCH MOB	STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THE MIST 4
15	32	39	5	VARIOUS ARTISTS	QWEST/REPRISE 26980*/WARNER BROS. (12.98/17.98) HANDEL'S MESSIAH: A SOULFUL CELEBRATION	15
16	16	—	2	SOUNDTRACK	SIRE 26978/WARNER BROS. (10.98/15.98)	TRESPASS 16
17	15	11	9	REDMAN	RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM 5
18	20	25	36	KRIS KROSS ▲ 3	RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT 1
19	17	17	19	HOUSE OF PAIN ●	TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN 17
20	21	27	81	BOYZ II MEN ▲ 4	MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY 1
21	18	19	3	KOOL G RAP & D.J. POLO	COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE 18
22	29	—	2	STEPHANIE MILLS	MCA 10690 (10.98/15.98)	SOMETHING REAL 22
23	23	—	2	PARIS SCARFACE	100 (5.98/8.98)	SLEEPING WITH THE ENEMY 23
24	42	38	5	BOB MARLEY ▲	TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM 24
25	28	20	8	LO-KEY?	PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT? 18
26	31	40	9	CHANTE MOORE	SILAS 10605/MCA (9.98/15.98)	PRECIOUS 23
27	51	86	3	SOUNDS OF BLACKNESS	PERSPECTIVE 9000*/A&M (9.98/13.98) THE NIGHT BEFORE CHRISTMAS... A MUSICAL FANTASY	27
28	19	15	11	AL B. SURE!	WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS 2
29	22	16	7	GRAND PUBA	ELEKTRA 61314 (10.98/15.98)	REEL TO REEL 14
30	26	18	4	PATTI LABELLE	MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE! 18
31	25	24	15	AFTER 7	VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME 8
32	24	23	3	SOUNDTRACK	QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)	MALCOLM X 23
33	38	33	5	PORTRAIT	CAPITOL 93496* (9.98/13.98)	PORTRAIT 33
34	34	32	3	SILK	KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL 32
35	49	51	50	NATALIE COLE ▲ 4	ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE 5
36	30	21	10	COMPTON'S MOST WANTED	ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY 20
37	33	30	45	R. KELLY & PUBLIC ANNOUNCEMENT ●	JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S 3
38	35	26	13	MAD COBRA	COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY 17
39	27	28	12	MIKI HOWARD	GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE 7
40	44	46	21	MARIAH CAREY ▲	COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP 16
41	43	36	78	JODECI ▲ 2	UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY 1
42	37	34	11	CHUCKII BOOKER	ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WILD 13
43	36	22	10	BUSHWICK BILL	RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN 15
44	41	31	4	GETO BOYS	RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UNCUT DOPE 31
45	39	29	24	N2DEEP	PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL 29
46	45	43	63	CYPRESS HILL ●	RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL 4
47	40	44	9	GEORGE DUKE	WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT 40
48	47	45	33	SPICE 1	TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1 14
49	59	62	52	MICHAEL JACKSON ▲ 4	EPIC 45400 (10.98 EQ/15.98)	DANGEROUS 1

50	56	37	4	UNDERGROUND KINGZ	BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW 37
51	46	48	5	MAXI PRIEST	VIRGIN 86500 (9.98/13.98)	FE REAL 46
52	52	47	67	VANESSA WILLIAMS ▲	WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE 1
53	54	42	21	TOO SHORT ●	JIVE 41467 (10.98/15.98)	SHORTY THE PIMP 11
54	53	54	4	BASS OUTLAWS	NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS 53
55	58	60	18	EAST COAST FAMILY	BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE 12
56	62	64	17	HI-FIVE	JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON 9
57	60	50	35	DAS EFX ●	ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS 1
58	61	71	8	RACHELLE FERRELL	MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL 34
59	66	70	6	SWV	RCA 66074* (9.98/13.98)	IT'S ABOUT TIME 38
60	65	61	16	DAVID SANBORN	ELEKTRA 61272* (10.98/15.98)	UPFRONT 60
61	48	35	9	TREY LORENZ	EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ 32
62	55	59	15	FATHER M.C.	UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU 34
63	64	53	12	PUBLIC ENEMY ●	DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES 10
64	57	49	17	FREDDIE JACKSON	CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE 7
65	71	57	20	DJ QUIK ●	PROFILE 1430* (10.98/15.98)	WAY 2 FONKY 13
66	68	66	42	SIR MIX-A-LOT ▲	DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY 19
67	70	55	19	EPMD ●	RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL 5
68	69	67	22	NAJEE	EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION 25
69	67	58	12	WILLIE D	RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER 27
70	78	77	20	LORENZO	ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO 24
71	76	87	21	BEASTIE BOYS	CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD 37
72	63	65	22	BRIAN MCKNIGHT	MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT 20
73	72	69	42	CECE PENISTON ●	A&M 5381* (9.98/13.98)	FINALLY 13
74	75	85	3	JADE	GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX 74
75	74	72	55	TEVIN CAMPBELL ●	QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N. 5
76	88	83	27	LIONEL RICHIE ▲	MOTOWN 6338* (10.98/15.98)	BACK TO FRONT 7
77	77	63	26	PETE ROCK & C.L. SMOOTH	ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER 7
78	50	41	5	VARIOUS ARTISTS	MOTOWN 6356* (10.98/15.98)	THE JACKSONS: AN AMERICAN DREAM 41
79	97	91	3	VARIOUS ARTISTS	MOTOWN 6312* (39.95/49.95)	HITSVILLE USA: THE MOTOWN SINGLES COLLECTION 79
80	80	80	5	D.J. JIMI	AVENUE 9105* (9.98/14.98)	IT'S JIMI! 80
81	85	79	5	POSITIVE K	ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS 79
82	87	—	2	THE PHARCYDE	DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE 82
83	82	84	29	SUPER CAT	COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA 37
84	90	75	54	KEITH SWEAT ▲	ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN' 1
85	NEW ►	1		R.B.L. POSSE	IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED 85
86	94	99	5	VARIOUS ARTISTS	TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2 86
87	95	82	4	BIG BUB	ATCO EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA 30
88	99	89	5	BOB JAMES/EARL KLUGH	WARNER BROS. 26939* (10.98/15.98)	COOL 88
89	RE-ENTRY	68		MARIAH CAREY ▲ 6	COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY 3
90	RE-ENTRY	4		ROBERT CRAY	MERCURY 51721* (10.98 EQ/15.98)	I WAS WARNED 90
91	NEW ►	1		THE RONETTES	ABKCO 7212* (9.98/15.98)	THE BEST OF THE RONETTES 91
92	79	76	11	EVERETTE HARP	MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP 54
93	RE-ENTRY	5		O'JAYS	EMI 96420*/ERG (10.98/16.98)	HOME FOR CHRISTMAS 78
94	86	—	14	SHABBA RANKS	EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1 24
95	73	52	9	NORMAN BROWN	MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US 51
96	81	73	3	HOWARD HEWETT	ELEKTRA 61393* (10.98/15.98)	ALLEGIANCE 73
97	91	78	21	MILES DAVIS	WARNER BROS. 26938* (10.98/15.98)	DOO-BOP 28
98	RE-ENTRY	24		MEN AT LARGE	ATCO EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE 24
99	RE-ENTRY	41		MARIAH CAREY ▲ 3	COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS 6
100	96	88	33	ICE CUBE ▲	PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE 1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications.

ARTIST DEVELOPMENTS

HOME TEAM SCORES

Part of Luke Records' Miami sound machine, but rougher in texture and cleaner in text than other artists on Luther Campbell's label, Home Team and its frothy brand of ghetto-speak has been rewarded with two hot spots in Billboard. "Pick It Up," the crew's party-starting first release, has been bulletted on the Hot R&B Singles chart; it has also been climbing the Hot Rap Singles chart for five weeks.

Fred Held, VP of distribution and

marketing at Luke, says the company started building a buzz on Home Team with grass-roots campaigns at retail, record pools, clubs, and one-stops. Following early reaction in the Southeast, Southwest, and North Central regions, "Pick It Up" got a lift in other areas, including New York.

Radio took heed, and Held says urban programmers have been "very supportive" of "Pick It Up" and are "pounding away." Meanwhile, he adds, "CHRs are coming in." Among the top

40/rhythm outlets adding the record are WHYT Detroit, WIOQ Philadelphia, KHTZ Atlantic City, N.J., and WPOW Miami.

Though Home Team admits some aficionados of hardcore rap might still be slow to embrace the group because of its label affiliation, the duo's Debonair, 20, says, "Our aim is to break them." His 21-year-old brother Druggie adds, "They will come around because the single and the rest of our album, 'Via Satellite From Saturn,' is all roughneck business. It's straight boogie-down rippin', and if you like hip-

hop you'll have to agree our stuff is phat. At first some people might think we sound like [Miami stylists], but that definitely ain't the case."

Indeed, tracks like "Back To The Bronx" and "Get A Refill" acknowledge rap is the music of sweaty Harlem jams and crowded parks.

Since being released Oct. 1, "Via Satellite From Saturn" has sold 180,000 units, according to Held.

Druggie and Debonair first appeared on Luke Records as part of Poison Clan. After escaping to Miami from New York three years ago with their

parents, the pair entered a local rap contest and won the ears of executives at the label. "They decided to make us a part of Poison Clan," says Druggie. "That was cool," adds Debonair, "but me and Druggie always had that real hip-hop flavor."

The brothers grew up in Brooklyn, observing rap before there were records. Then they were inspired to perform after hearing seminal songs by Eric B. & Rakim, Run-D.M.C., and others. "We feel like we're hip-hop music's home team," says Druggie.

HAVELOCK NELSON

DR. DRE

THE CHRONIC



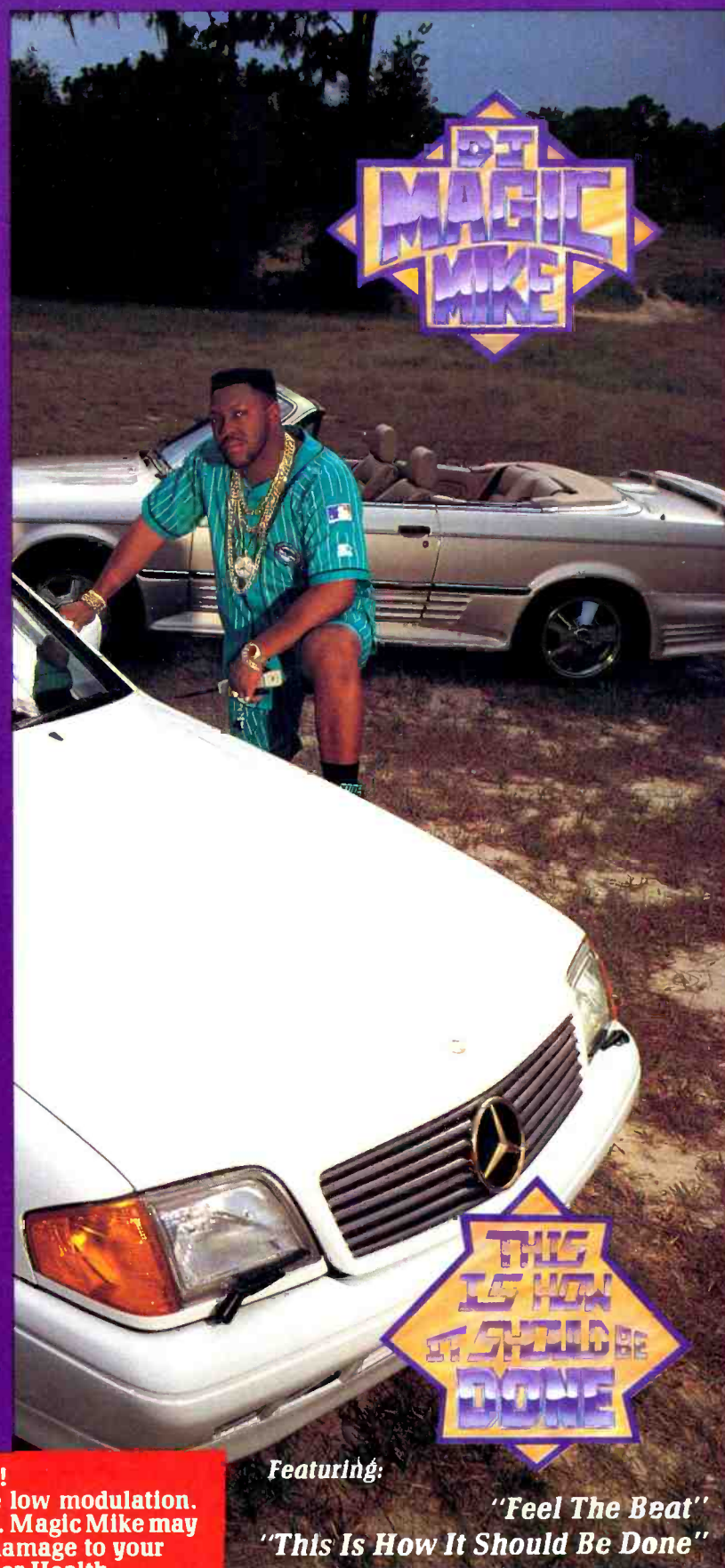
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R&B Radio Monitor

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★
①	2	6	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)
2	1	11	IF I EVER FALL IN LOVE SHAI (GASOLINE ALLEY/MCA)
3	3	19	LOVE SHOULD A BROUGHT YOU ... TONI BRAXTON (LAFACE/ARISTA)
④	5	12	HERE WE GO AGAIN! PORTRAIT (CAPITOL)
⑤	6	15	RUMP SHAKER WRECKX-N-EFFECT (MCA)
6	4	21	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)
⑦	7	11	SLOW AND SEXY SHABBA RANKS/JOHNNY GILL (EPIC)
⑧	11	14	BABY I'M FOR REAL/NATURAL ... AFTER 7 (VIRGIN)
⑨	10	20	PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSLIS)
⑩	14	15	I GOT A THANG 4 YA! LO-KEY? (PERSPECTIVE/A&M)
⑪	12	14	GOOD ENOUGH BOBBY BROWN (MCA)
12	8	14	GAMES CHUCKI BOOKER (ATLANTIC)
13	9	16	WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)
14	13	9	NO ORDINARY LOVE SADE (EPIC)
⑮	21	2	SWEET THING MARY J. BLIGE (UPTOWN/MCA)
⑮	17	12	LOVE'S TAKEN OVER CHANTE MOORE (SILAS/MCA)
17	18	13	FLEX MAD COBRA (COLUMBIA)
18	16	25	END OF THE ROAD BOYZ II MEN (BIV 10/MOTOWN)
⑰	24	6	REMINISCE MARY J. BLIGE (UPTOWN/MCA)
⑰	26	8	HEY LOVE (CAN I HAVE A WORD) MR. LEE/R. KELLY (JIVE)
⑰	25	18	THERE U GO JOHNNY GILL (LAFACE/ARISTA)
⑰	23	7	QUALITY TIME HI-FIVE (JIVE)
23	22	18	AIN'T NOBODY LIKE YOU MIKI HOWARD (GIANT/REPRISE)
⑰	28	10	ALL I SEE CHRISTOPHER WILLIAMS (UPTOWN/MCA)
25	19	8	IN THE STILL OF THE NITE BOYZ II MEN (MOTOWN)
⑰	32	5	GIVE IT UP, TURN IT LOOSE EN VOUE (ATCO EASTWEST)
⑰	37	5	DON'T WALK AWAY JADE (GIANT/REPRISE)
⑰	33	6	HAPPY DAYS SILK (KEIA/ELEKTRA)
⑰	34	7	ALL DAY, ALL NIGHT STEPHANIE MILLS (MCA)
30	29	16	INSIDE THAT I CRIED CECE PENISTON (A&M)
31	30	18	RIGHT NOW AL B. SURE! (WARNER BROS.)
32	31	11	RIGHT HERE SWV (RCA)
⑰	44	5	GET AWAY BOBBY BROWN (MCA)
⑰	35	7	ALL RIGHT NOW PATTI LABELLE (MCA)
35	27	16	WORK TO DO VANESSA WILLIAMS (WING/MERCURY)
36	38	19	SWEET NOVEMBER TROOP (ATLANTIC)
⑰	45	6	DAMN U PRINCE & THE N.P.G. (PAISLEY PARK/WB)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

R&B RADIO RECURRENT MONITOR

1	—	1	SLOW DANCE (HEY MR. DJ) R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
2	—	1	ALONE WITH YOU TEVIN CAMPBELL (QWEST/WB)
3	1	5	GIVE U MY HEART BABYFACE/T. BRAXTON (LAFACE/ARISTA)
4	—	1	SHE'S PLAYING HARD TO GET HI-FIVE (JIVE)
5	2	8	I'VE BEEN SEARCHIN' GLENN JONES (ATLANTIC)
6	—	1	I'M STILL WAITING JODECI (UPTOWN/MCA)
7	3	3	I COULD USE A LITTLE LOVE ... FREDDIE JACKSON (CAPITOL)
8	4	7	BABY-BABY-BABY TLC (LAFACE/ARISTA)
9	6	8	KEEP ON WALKIN' CECE PENISTON (A&M)
10	7	10	YOU REMIND ME MARY J. BLIGE (UPTOWN/MCA)
11	5	4	I WANNA LOVE YOU JADE (GIANT/REPRISE)
12	8	11	COME & TALK TO ME JODECI (UPTOWN/MCA)
13	9	11	MR. LOVERMAN SHABBA RANKS (EPIC)
14	12	14	GIVING HIM SOMETHING HE ... EN VOUE (ATCO EASTWEST)
15	15	11	THE BEST THINGS IN LIFE ARE FREE L. VANDROSS/J. JACKSON (PERSPECTIVE)
16	11	19	MY LOVIN' (YOU'RE NEVER ...) EN VOUE (ATCO EASTWEST)
17	20	16	HONEY LOVE R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
18	19	24	I LOVE YOUR SMILE SHANICE (MOTOWN)
19	10	3	MY KINDA GIRL RUDE BOYS (ATLANTIC)
20	16	4	YOU CAN MAKE THE STORY RIGHT CHAKA KHAN (WARNER BROS.)
21	13	5	MONEY CAN'T BUY YOU LOVE RALPH TRESVANT (PERSPECTIVE/A&M)
22	17	12	TENNESSEE ARRESTED DEVELOPMENT (CHRYSLIS)
23	14	24	BABY HOLD ON TO ME GERALD LEVERT (ATCO EASTWEST)
24	24	18	PLEASE DON'T GO BOYZ II MEN (MOTOWN)
25	22	24	BREAKIN' MY HEART MINT CONDITION (PERSPECTIVE/A&M)

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

R&B SINGLES A-Z

TITLE (Publisher — Licensing Org.) Sheet Music Dist.			
72 360 DEGREES (Rushdown/ASCAP)			
35 AIN'T NOBODY LIKE YOU (Virgin, BMI/Bufalo Music Factory, BMI) HL/WBM			
27 ALL DAY, ALL NIGHT (MCA, ASCAP/Geffen Again, BMI/Music Corp. Of America, BMI)			
21 ALL I SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Babydon, ASCAP) WBM			
32 ALL RIGHT NOW (Whole Nine Yards, ASCAP/Avid One, ASCAP/Mizmo, BMI/Casadda, ASCAP/EMI Virgin, BMI/Designee Of Kenneth Karlin, BMI/Fabby Minny, ASCAP)			
33 ALONE WITH YOU (Al B. Sure!, ASCAP/Willarie, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL/WBM			
10 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP			
37 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)			
58 BLOW YOUR MIND (Funky Noble, BMI/Takin' Care Of Business, BMI/Saja, BMI/Troutman's, BMI)			
91 CLEAN UP MAN (N-The Water, ASCAP/Longitude, BMI)			
92 COME A LITTLE CLOSER (Big Giant, BMI/Count Chuckula, BMI/Seventy-Ninth Street, BMI)			
86 COME IN OUT OF THE RAIN (Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radidio, BMI)			
48 CONFUSED (Willarie, ASCAP/Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)			
95 CRAZY LOVE (By George You've Got It, BMI/O'Hara, BMI/Music Corp. Of America, BMI/IDG, ASCAP)			
53 DAMN U (Controversy, ASCAP/WB, ASCAP)			
64 DAZEY DUKS (Giglio Chez, BMI/Alvert, BMI)			
34 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)			
26 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP			
36 EVERYTHING'S GONNA BE ALRIGHT (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/EMI Blackwood, BMI/Flow Tech, BMI) HL/WBM			
9 FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows Int'l, BMI)			
78 FREE YOUR MIND (Two Tuff-Enuff, BMI/Sony Songs, BMI/Irving, BMI) CPP			
15 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM			
90 GANGSTA BITCH (Forked Tongue, ASCAP)			
28 GANGSTA (Hip City, ASCAP/H. Frost, ASCAP)			
29 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP			
57 GO AHEAD AND CRY (Trycep, Willesden, /Ramal, Cleveland's Own, Rude News, BMI) CPP			
7 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)			
68 GROOVIN' IN THE MIDNIGHT (Def Mix, ASCAP/EMI, BMI/Maxi, BMI/Virgin, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP) WBM			
24 HAPPY DAYS (E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Wokie, ASCAP)			
77 HEAD BANGER (Paricken, ASCAP/WB, ASCAP)			
88 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI/Hudmar, ASCAP) WBM			
44 HELL OF A SITUATION (Stanton's Gold, BMI/April Joy, BMI)			
93 HERE IT COMES/BACK TO THE GRILL (Def Jam, ASCAP/Mind Squad, ASCAP/Totally Mental, ASCAP)			
5 HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/HL			
18 HEY LOVE (CAN I HAVE A WORD) (Zomba, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) CPP			
50 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL			
25 I'D DIE WITHOUT YOU (MCA/ASCAP) HL			
54 I DON'T MIND (Down Low, Davone Ravone Lee, BMI)			
2 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI)			
41 I GOT A MAN (Step Up Front, BMI)			
11 I GOT A THANG 4 YA! (New Perspective, ASCAP)			
75 I'M CALLING YOU (DO-PO-LIDDLE-LO-LE-YEAH!) (Kharatroy, ASCAP/B.Black, ASCAP/Chrysalis, ASCAP/Fair-Elm, ASCAP)			
94 I MISSED THE BUS (So So Def, ASCAP/Fergell, BMI/Sunset Plaza, BMI/EMI April, ASCAP) WBM			
61 I'M OVERJOYED (Gimme 1/2, ASCAP/Leftover Soupped, BMI/ATV, BMI/Welbeck, ASCAP)			
46 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM			
40 INSIDE THAT I CRIED (Urban Tracks, BMI/Mainlot, BMI/Donoyo, BMI)			
6 IN THE STILL OF THE NITE (Lee, BMI) HL			
73 IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP)			
80 IT MUST BE LOVE (Careers-BMG, BMI/Hudnall, BMI/In Flight, ASCAP)			
69 IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)			
76 IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Golden Withers, ASCAP) HL			
63 I WANT TO LOVE YOU DOWN (Keith Sweat, /E/A, WB, Wokster, ASCAP) WBM			
97 I WANT (All Nations, ASCAP/Donessa's, ASCAP/Music Corp. Of America, BMI/Bright Light, BMI/Babyface, BMI/Nuttin' Butt Cuttin', BMI/MCA, BMI)			
1 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP			
47 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP)			
87 LOST IN THE STORM (ADRA, BMI/Getaloadoffatso, BMI/Trakmasterz, BMI/Tisaka, ASCAP/MCA, ASCAP)			
8 LOVE SHOULD A BROUGHT YOU HOME (FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP			
16 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM			
23 MAKE LOVE 2 ME (Peljo, BMI/Scottsville, BMI/Walter Simmons, BMI)			
82 M.A.D.R.N.F. (MY MAMA DIDN'T RAISE NO FOOL) (Ma'Phil, ASCAP)			
74 MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI)			
81 NATALIE (Al B. Sure!, EMI April, /Willarie, /Across 110th Street, ASCAP) WBM			
98 NICE 'N' SLEAZY (P-Blast, Zomba, ASCAP) CPP			
12 NO ORDINARY LOVE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)			
52 NO RHYME, NO REASON (Mycenae, ASCAP)			

R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★
①	1	5	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)
2	2	10	IF I EVER FALL IN LOVE SHAI (GASOLINE ALLEY/MCA)
3	3	14	RUMP SHAKER WRECKX-N-EFFECT (MCA)
④	4	2	IN THE STILL OF THE NITE BOYZ II MEN (MOTOWN)
⑤	5	15	FLEX MAD COBRA (COLUMBIA)
⑥	6	9	SLOW AND SEXY SHABBA RANKS/JOHNNY GILL (EPIC)
7	8	9	GOOD ENOUGH BOBBY BROWN (MCA)
8	7	12	I'D DIE WITHOUT YOU P.M. DAWN (GEE STREET/LAFACE/ARISTA)
⑨	9	15	WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)
⑩	17	10	HERE WE GO AGAIN! PORTRAIT (CAPITOL)
⑪	12	10	LOVE SHOULD A BROUGHT YOU ... TONI BRAXTON (LAFACE/ARISTA)
12	11	10	I GOT A THANG 4 YA! LO-KEY? (PERSPECTIVE/A&M)
13	10	24	BACK TO THE HOTEL N2DEEP (PROFILE)
⑮	14	13	GAMES CHUCKI BOOKER (ATLANTIC/AG)
15	15	19	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)
⑮	18	7	SAVING FOREVER FOR YOU SHANICE (GIANT/REPRISE/WB)
⑮	26	7	BABY I'M FOR REAL/NATURAL ... AFTER 7 (VIRGIN)
⑮	20	5	EVERYTHING'S GONNA BE ALRIGHT FATHER M.C. (UPTOWN/MCA)
19	13	24	JUMP AROUND HOUSE OF PAIN (TOMMY BOY)
20	16	19	PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSLIS)
⑰	21	8	NO ORDINARY LOVE SADE (EPIC)
22	19	11	SOMEONE TO HOLD TREY LORENZ (EPIC)
⑰	27	6	PUNKS JUMP UP TO GET ... BRAND NUBIAN (ELEKTRA)
24	22	17	RIGHT NOW AL B. SURE! (WARNER BROS.)
⑰	25	4	REMINISCE MARY J. BLIGE (UPTOWN/MCA)
⑰	40	3	QUALITY TIME HI-FIVE (JIVE)
27	23	4	GANGSTA BELL BIV DEVOE (MCA)
⑰	34	5	ALL I SEE CHRISTOPHER WILLIAMS (UPTOWN/MCA)
29	28	6	WICKED ICE CUBE (PRIORITY)
⑰	36	5	MAKE LOVE 2 ME LORENZO (ALPHA INT'L/PLG)
⑰	—	1	EROTICA MADONNA (MAVERICK/SIRE/WB)
32	30	19	SLOW DANCE (HEY MR. DJ) R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
⑰	42	6	DAZZEY DUKS DUICE (TMR/BELLMARK)
34	24	21	END OF THE ROAD BOYZ II MEN (BIV 10/MOTOWN)
⑰	53	5	HEY LOVE (CAN I HAVE A WORD) MR. LEE/R. KELLY (JIVE)
36	31	20	I'M STILL WAITING JODECI (UPTOWN/MCA)
⑰	45	3	I GOT A MAN POSITIVE K (ISLAND/PLG)

○ Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

96 NDT GONNA BE ABLE TO DO IT (Headcracker, ASCAP/CRK, ASCAP)			
17 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM			
99 PERSONALITY (Rich, ASCAP/GY2, ASCAP/Baj, ASCAP/Hitmakers, ASCAP)			
60 PICK IT UP (Zig-Zag-Zig, BMI/Yuddah Saks, BMI/Pac Jam, BMI) WBM			
51 PUNKS JUMP UP TO GET BEAT DOWN (Def Jam, ASCAP/Dusty Fingers, BMI)			
56 PUSH (Melody Girl, BMI/LA Iunz, BMI)			
19 QUALITY TIME (Willesden, BMI/R.Kelly, BMI) CPP			
14 REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL			
84 REBIRTH OF SLICK (COOL LIKE DAT) (Wide Grooves, BMI/Giro, BMI)			
79 RELEASE ME (Coffey, Nettlesbey, BMI)			
20 REMINISCE (Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP)			
49 REVOLUTION (FROM MALCOLM X) (EMI Blackwood, BMI/Arrested Development, BMI) WBM			
22 RIGHT HERE (Bam Jams, BMI)			
31 RIGHT NOW (Al B. Sure!, ASCAP/Willarie, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL/WBM			
3 RUMP SHAKER (EMI April, /D. Wynn, /Zomba, /Abdur Rahman, ASCAP) WBM/PPP			
70 SAVE YOUR SEX FOR ME (Gratitude Sky, /Make It Big, /WB, /E/A, /Christopher's Rainey Daze, /EMI April, ASCAP)			
43 SAVING FOREVER FOR YOU (Realsongs, ASCAP) WBM			
89 SHAMROCKS AND SHENANIGANS (Tee Girl, /Irish Intellect, /Immortal, /BMG, BMI) HL			
85 SHOOOP SHOOOP (Norcal Atlanta, BMI)			
4 SLOW AND SEXY (Flyte Tyme, ASCAP/Sony Songs, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Songs Of PolyGram, BMI/Ixat, BMI/EMI Virgin, ASCAP/EMI April, ASCAP) HL/WBM/PPP			
30 SLOW DANCE (HEY MR. DJ) (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)			
65 SO ALONE (Trycep, BMI/Ramal, BMI/Willesden, BMI)			
39 SOMEONE TO HOLD (Rye Songs, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP/Smitty's Son, BMI) WBM			
59 SO WHAT! (Avante Garde, ASCAP)			
83 STRAIGHTEN IT OUT (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)			
66 STRAIGHT OUT THE SEWER (EMI Blackwood, /Sewer Slang, /Cellar To Addict, /Fat Wax, BMI)			
45 SWEET NOVEMBER (Kear, BMI/Sony Epic/Solar, BMI)			
67 TRUST IN ME (Full Swing, ASCAP/AACI, ASCAP)			
13 WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, /Tizbiz, /EMI April/ASCAP)			
38 WHERE DO WE GO (Pleasure, ASCAP)			
62 A WHOLE NEW WORLD (ALADDIN'S THEME) (Wonderland, BMI/Walt Disney, ASCAP)			
55 WICKED (Gangsta Boogie, ASCAP/WB, ASCAP/One In The Chamber, ASCAP) WBM			
42 WORK TO DO (Ronnie Runs, ASCAP/EMI April, ASCAP/Bovina, ASCAP)			
71 WOULD I LIE TO YOU? (Virgin, BMI)			
100 YEAH, YEAH, YEAH! (Voices, BMI)			

Roc & Kato Shaking Up The Deep-House Sound

YOU MIGHT NOT be instantly familiar with the names **Roc & Kato**, but you may be familiar with their work as producers and editors—particularly if you subscribe to the sound of the East Coast deep-house underground.

Over the past six months, **Ray Roc**

month.

Besides the duo's past singles, the first volume features two virtually flawless, hit-bound gems, "You Got To Move" and "You Believed In Me." Somewhat reminiscent of early **Steve Hurley** productions, both cuts dabble in retro-soul influences, and sport rich and vampy vocal passages. "You Got To Move," which is the more traditionally structured song, hints at the duo's potential to pen major pop/urban hits. The second volume has a slightly tougher underground vibe, and derives its strength from the dancehall-spiced "Jamaican Jump" and the anthem "Give Me Some Bass Now."

Roc & Kato's history as a duo stems back to 1989, when they began DJ'ing in New York nightclubs like **1018** and **Fokus** as the **Blade Runners**. The creation of their own track edits and remix reels led to 12-inch editing and postproduction work for a variety of labels, including **A&M**, **Warlock**, and **Atlantic**. Eventually, they formed **Digital Dungeon Records**, an indie label distributed and promoted by **Metropolitan**. "Jungle Love" was actually only their second single resulting from that deal. Seemingly within minutes, the **Sony**-distributed **SoHo Sounds** came to the table.

Though the immediate future of Roc & Kato is now in the hands of club denizens and the DJs who serve them, the level of determination they have already exhibited is as impressive as the music itself. We always tip our hat to anyone brave enough to try to create an alternative to the same four or five producers and remixers. You should, too.

THE SINGLE LIFE: Stereo MC's help us end 1992 on a resoundingly



ROC & KATO: Juan Kato and Ray Roc

and **Juan Kato** have been working many a nerve with two dark'n'delicious singles, "Jungle Love" and "Shake It." Both tracks deftly build hard beats around fluid horns, ambient keyboards, and assorted vocal loops, the former featuring snippets of **Grace Jones**. With an ardent cult following secured, the duo is poised for a national breakthrough with its **SoHo Sounds** debut, "Live & Direct From The Digital Dungeon."

But there is a twist to the way this project is being promoted. The album will be released in two parts on vinyl over the next eight weeks. The six-cut "Volume One" has just hit the streets, while the second volume waits in the wings for its late-January 1993 release. Cassette and CD formats containing both sets will be available next



by Larry Flick

high note with "Connected" (**Gee Street**), an instantly insinuating hip-hop/funk workout. A shuffling groove supports cool horns and a contagious chorus that is phattened by nifty femme vocal chants. In its current form, "Connected" is a sturdy precursor to an evening or a fine way to wind down into daylight. Imminent remixes by **Leftfield** hold promise for peak-hour play. Don't miss the band's upcoming album of the same name—it's slammin'.

Happy Mondays are poised to match their recent No. 1 smash "Stinkin' Thinkin'" with "Sunshine & Love" (**Elektra**), which benefits again from the reconstructive hands of up-and-coming producer **Terry Farley**. Bits and pieces of vocals from the original album version are dispersed throughout an invigorating house groove. The "Junior" mix has a dreamy trance tone for appropriate

gle, "Betcha'll Never Find," a more radio-conscious jam, will be released on **I.D./RCA** in February 1993.

Keith Thompson, a forceful baritone from New York, makes an impressive debut on "Believe" (**Level 10 Music Works/Emotive**, New York), a spirited garage/houser that also heralds the return of the long-absent **Justin Strauss**. Delivering a vocal worthy of **Robert Owens** and **Jay Williams**, Thompson intones familiar words of unity and hope for the future with a sincerity that pushes it over the top. Strauss is aided by cohort **Eric Kupper** in crafting a musical base that pumps without losing the thread of the actual song. Nice one.

Germany's **Dr. Alban** returns to U.S. shores with "It's My Life" (**Arista**), a fast'n'furious cut that has already enjoyed massive success throughout Europe and Canada, where it is approaching a monthlong stay at the top of the dance charts. **Swemix's Denniz Pop** weaves together several appetizing remixes that are wisely built around Alban's unique vocal style. The hook is undeniable and is a primary ingredient for an adventurous single with the quality to rise several notches above the competition.

Several weeks ago, we reported that **Lulu** of "To Sir With Love" fame was in the studio working on dance-oriented tunes. The first product of those sessions is "Independence" (**Dome**, U.K.), a delicious pop/house anthem. She offers an assured vocal amid rousing mixes that will slam during mainstream peak-hour sets. The ever-fab **Brothers In Rhythm** and **C.J. Mackintosh** take turns kicking appropriately disco-infused remixes. The album will have cuts produced by **Nick Martinelli**, and **Maurice** and **Barry Gibb**, among others.

Newcomer **Bill Marquez** continues to intrigue with his new entry, "Good Life" (**Rey-D**, New York), an instrumental recorded under the name **World Wide Tribe**. Once again, he emphasizes lush and ambient keyboards that are supported by a muscular garage beat. "Love Will Make It Right" on the flipside is a tad brighter, and is aided by easygoing sax lines and a familiar vocal sample. Underground programmers should take heed.

TID-BEATS: We're bummed to report that **Boy George's** ultra-hip, U.K.-based **More Protein** label has folded. This comes shortly after a P&D deal with **Charisma/Virgin**. Over the past three years, **More Protein** has issued a slew of tasty underground tracks by acts such as **E-Zee Posse**, **Eve Gallagher**, **MC Kinky**, and George's own group, **Jesus Loves You**. At this point, only George will continue to record for **Virgin** in the U.S., even though Gallagher is near completion of her debut album and **E-Zee Posse's** just-issued "Bone Dance" set has met with critical kudos. George's next album, "Popularity Breeds Contempt," is slated for April 1993. The first single is the double-A-



Heavy, Ain't It? Delicious Vinyl's Brand New Heavies are seen performing at the recent **DMC/MixMag Awards** at the Royal Albert Hall in London. They were cited as best U.K. dance act. Winners were chosen by subscribers to the international remix service/club tipsheet. Other honorees included "A Deeper Love" by **Clivillés & Cole** as song of the year; **Alison Limerick** for best U.K. female artist; **Mick Hucknall** for best male U.K. artist; **David Morales** and **Steve Hurley**, tied for best international remixer; and **Graeme Park** for best DJ. Among the evening's highlights were performances by a reunited **Sister Sledge** and **Moby**.

sided "Sweet Toxic Love" and "Am I Losing Control." Both tracks are brilliant... Speaking of **Virgin**, the label also has dropped **Inner City** from its roster. The act is now signed to **Network Records** in the U.K.... After three stellar albums for **Atlantic/EastWest**, **Ten City** has amicably parted ways from the label. **A&R** execs, start dialing those phones... Occasional **Madonna** backing singer **Niki Harris** has been tapped to front "Exterminate" by **Snap**. Her future with the revamped, **Turbo-less** lineup of the act is still being discussed. Chances of a U.S. release are iffy... Brace yourselves, **Annie Lennox's** new single, "Little Bird" (**Arista**), has been remixed by **Utah Saints** and **N-Joi**. **Deep**... Calendar item: the eighth edition of the **Winter Music Conference** is confirmed for March 2-6 at the **Fountainbleau Hilton** in Miami Beach. Call the conference office in Fort Lauderdale for booking info... In an effort to please his early club supporters, **Nine Inch Nails' Trent Reznor** offers "Fixed," a limited-edition remix version of his current "Broken" EP on **Inter-scope**. Give it a spin, it's a catharsis. And if the music is not enough to work you, check out the video to "Happiness In Slavery." Not for the weak of heart... Remember **Jermaine Stewart**? He's now promoting his **Warner Bros.** debut, "Set Me Free," which is also his maiden voyage into house music. Stewart is also about to launch a clothing line, **Freedom Fashions**, in January 1993... **Relativity Records** is about to toss its hat in the rave arena with "Techno Logic: The New Dance Culture," a set of previously available tracks. Best of the batch are "Test Four" by **N-Joi** and "Cy-sex" by **Pornotanz**.

HITS !!! 12-INCH PLAY LIST

NOT REAL PRESENCE CHIKI CHIKA	TECHNO
ALAN JONES FLESH FOR FANTASY (remixes) DOUBLE MIX	VARIOUS STYLES
CAN CAN GANG CAN CAN	TECHNO
CONTRASTO YOU GOT THE BEAT	CLUB
NOTURNO I'M IN LOVE (remix)	UNDERGROUND
POWER BAND ALL OVER THE TIME (remixes) DOUBLE MIX	VARIOUS STYLES
MAXXINE THE WINGS OF LOVE	CLUB
PRETTY B. FREDERICK	CLUB
YQWXL BASS HARD DEEP	TECHNO
THE GUYS SMALL TOWN BOY	HIT/NOG
STYLOO MY DREAMS	HIT/NOG
PINK THE PINK PANTHER THEME	TECHNO
S. I. P. FREE MESSAGE	TECHNO
B. C. SOUND AWAY	UNDERGROUND
SUPERTRACK THE LOGICAL SONG	CLUB
D. J. MAYBE & TECH-MAKER WHY CAN'T WE START AGAIN	TECHNO
PUB 69 LET ME BE YOUR UNDERWEAR	CLUB
UNDERGROUND SOUND LET ME BE	CLUB
REY GROOVE I'M IN LOVE	UNDERGROUND
SEND ME AN ANGEL CYBER FUNK	CLUB

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CHRISTMAS DANCE

JINGLE BELLS
WHITE CHRISTMAS
HAPPY DAY
IMAGINE
MY SWEET LORD
JUST CALLED TO SAY I LOVE YOU
WE ARE THE WORLD
HAPPY CHRISTMAS
WE ARE THE CHAMPIONS

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Billboard. HOT Dance Breakouts

FOR WEEK ENDING DEC. 19, 1992

CLUB PLAY

1. GET UP (MOVE BOY MOVE) AB
LOGIC INTERSCOPE
2. POSSESSION DOMINATRIX INSTINCT
3. LOVE IS EVERYWHERE G.T.O.
NOVAMUTE
4. HOW DOES IT FEEL? ELECTROSET
FFRR
5. BLUE LATOUR SMASH

MAXI-SINGLES SALES

1. GANGSTA BITCH APACHE TOMMY BOY
2. SET ME FREE JERMAINE STEWART
REPRISE
3. GIVE 'EM WHAT YOU GOT YB SAVAGE
4. WHO GOT THE PROPS BLACK MOON
NERVOUS
5. REBIRTH OF SLICK (COOL LIKE DAT)
DIGABLE PLANETS PENDULUM

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

contrast to the anchoring "Far Island" rendering. The band's longtime fans will find solace in the "alternative" mixes on the flipside, which are more in line with the actual tune.

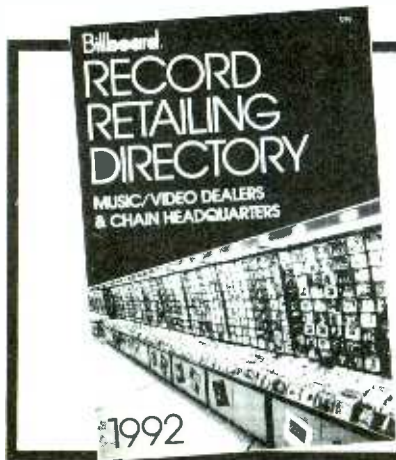
Chantay Savage bows as the latest discovery by the **I.D. Productions** posse with "If You Believe," an ambitious 14-minute opus produced by **E-Smoove**. The track starts on a slow urban/dancehall tip and lunges into a bright, Chicago-style house beat. **Steve Hurley** contributes a pair of tasty remixes that should do the trick in generating widespread club play. Be aware that this single is out on **I.D.'s** indie label. Savage's next sin-

HOT DANCE MUSIC™

CLUB PLAY					COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.		ARTIST
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL			
★★★★ No. 1 ★★★★★							
①	4	5	6	LEASH CALLED LOVE ELEKTRA 66364	1 week at No. 1	THE SUGARCUBES	
②	5	12	5	IT'S GONNA BE A LOVELY DAY ARISTA 12485		◆ THE S.O.U.L. S.Y.S.T.E.M.	
3	1	3	7	THE NEW ANTHEM STRICTLY RHYTHM 12104	REEL 2 REAL FEATURING ERICK MOORE		
④	7	8	7	WHAT ARE YOU UNDER CHARISMA 12611		◆ DEFINITION OF SOUND	
⑤	11	18	6	IF YOU DON'T LOVE ME EPIC 74743		◆ PREFAB SPROUT	
6	2	1	9	CARRY ON RCA 62367		MARTHA WASH	
⑦	12	17	6	THEY'RE HERE EMI 56256/ERG		◆ EMF	
⑧	20	26	4	I'M GONNA GET YOU COLUMBIA 74490	◆ BIZARRE INC. FEATURING ANGIE BROWN		
9	10	15	6	SYMPHONY I.D. 62421/RCA		DONELL RUSH	
⑩	18	20	6	LOVE CAN MOVE MOUNTAINS EPIC 74378		◆ CELINE DION	
11	13	13	7	RUMP SHAKER MCA 54389		◆ WRECKX-N-EFFECT	
12	3	2	9	WHAT ABOUT THIS LOVE? MCA 54485		MR. FINGERS	
⑬	21	22	5	I NEED YOU Zyx 6663		SPACE MASTER	
14	6	4	9	SOUL FREEDOM (FREE YOUR SOUL) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI		
⑮	23	27	4	EASY WAY OUT GIANT 40536/WARNER BROS.		PRAISE	
16	8	7	8	EROTICA MAVERICK/SIRE 40585/WARNER BROS		◆ MADONNA	
17	15	10	10	FOLLOW YOUR HEART VIRGIN 12613		◆ INNER CITY	
18	17	6	10	ARE YOU READY TO FLY? EPIC 74729		◆ ROZALLA	
⑰	27	39	3	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA		
20	16	9	11	SO MUCH LOVE A&M 0071		MALAIKA	
⑳	22	30	4	ONLY TIME WILL TELL ATCO EASTWEST 96102/ATLANTIC		TEN CITY	
㉑	26	32	4	LET THIS HOUSEBEAT DROP SBK 19768/ERG		◆ YA KID K	
㉒	24	33	4	DUELLING TECHNO ZOO 14065		POOD, BHUD 'N' PFLUG	
24	9	11	8	MY NAME IS PRINCE PAISLEY PARK 40700/WARNER BROS.		◆ PRINCE & THE N.P.G.	
㉔	31	—	2	GONNA GET BACK TO YOU ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD		
★★★★ POWER PICK★★★★							
㉔	35	—	2	PUSSYCAT MEOW ELEKTRA 66331		DEEE-LITE	
㉔	38	41	3	THE MESSAGE WARNER BROS. 40534		SOFIA SHINAS	
28	14	16	7	RIISING SUN SIRE 40532/WARNER BROS		◆ THE FARM	
㉔	33	44	3	FRUIT OF LOVE SONIC 2016/INSTINCT		TRANSFORMER 2	
30	25	19	9	UNDERSTAND THIS GROOVE RCA 62371		SOUND FACTORY	
31	19	14	12	SAMBA FREEZE 500'9		HOUSE OF GYPSIES	
★★★★ HOT SHOT DEBUT★★★★							
㉔	NEW ▶	1		DEEPER AND DEEPER MAVERICK/SIRE 40722/WARNER BROS.		◆ MADONNA	
㉔	NEW ▶	1		I GOT MY EDUCATION A&M 8077		UNCANNY ALLIANCE	
③④	39	45	3	DEM NO WORRY WE COLUMBIA 74449		◆ SUPER CAT	
③⑤	36	42	3	GOOD TIME ATCO EASTWEST 96143/ATLANTIC		◆ TRILOGY	
③⑥	41	—	2	I MUST INCREASE MY BUST CAROLINE 2525		LORDS OF ACID	
③⑦	45	—	2	JOY PERSPECTIVE 8069/A&M		SOUNDS OF BLACKNESS	
③⑧	46	—	2	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542		◆ RUPAUL	
39	32	37	4	THE MESSAGE GREAT JONES 530 619/ISLAND		49ERS	
40	28	25	9	TRUE FUSCHNICK JIVE 42078		◆ FU-SCHNICKENS	
41	37	36	5	I WANT YOUR BODY XX 0011/SMASH		NYMPHOMANIA	
42	29	24	10	PEACE & LOVE INC. TOMMY BOY 544/WARNER BROS.	◆ INFORMATION SOCIETY		
43	30	28	6	FIRE ELEKTRA 66370		◆ THE PRODIGY	
④④	47	—	2	HALCYON FFRR 350 009/LONDON		◆ ORBITAL	
④⑤	NEW ▶	1		ALWAYS VIRGIN 12625		MK FEATURING ALANA	
46	40	40	4	PLEASURE BIG LIFE PROMO/MERCURY		◆ THE SOUP DRAGONS	
47	34	23	7	A MILLION COLOURS CAROLINE 2524		CHANNEL X	
④⑧	NEW ▶	1		NEXT IS THE E INSTINCT 247		MOBY	
49	42	35	6	TRIPPIN' OUT COLUMBIA 74380		◆ PRINCE MARKIE DEE	
50	43	38	8	TUMBLIN' DOWN E-LEGAL 846210		HERMANN	

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability (T) Vinyl maxi-single availability (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

				MAXI-SINGLES SALES			
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
★ ★ ★ No. 1 ★ ★ ★							
1	1	2	4	EROTICA (M) (T) (X) MAVERICK/SIRE 40585/WARNER BROS.	2 weeks at No. 1		◆MADONNA
2	3	3	10	ARE YOU READY TO FLY? (T) (X) EPIC 74729			◆ ROZALLA
3	2	1	12	RUMP SHAKER (M) (T) MCA 54389			◆ WRECKX-N-EFFECT
4	5	7	7	CARRY ON (M) (T) (X) RCA 62367			MARTHA WASH
5	4	4	8	SLOW AND SEXY (M) (T) (X) EPIC 74742	◆ SHABBA RANKS (FEATURING JOHNNY GILL)		
6	9	18	3	IF I EVER FALL IN LOVE (M) (T) (X) GASOLINE ALLEY 54546/MCA			◆ SHAI
7	7	10	6	LOVE CAN MOVE MOUNTAINS (T) EPIC 74378			◆ CELINE DION
8	6	6	5	MY NAME IS PRINCE (M) (T) (X) PAISLEY PARK 40700/WARNER BROS	◆ PRINCE & THE N.P.G.		
9	13	31	3	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 12485	◆ THE S.O.U.L. S.Y.S.T.E.M.		
10	10	17	4	WHAT ABOUT YOUR FRIENDS (M) (T) (X) LAFACE 24033/ARISTA			◆ TLC
11	11	13	6	RIGHT NOW (T) (X) WARNER BROS 40525			◆ AL B. SURE!
12	8	5	12	BLOW YOUR MIND (M) (T) RAL/CHAOS 74424/COLUMBIA			◆ REDMAN
13	12	12	7	FLEX (M) (T) (X) COLUMBIA 74390			◆ MAD COBRA
14	19	22	5	HERE WE GO AGAIN! (T) CAPITOL 15887			◆ PORTRAIT
15	23	46	3	GOOD ENOUGH (M) (T) (X) MCA 54521			◆ BOBBY BROWN
16	20	23	5	ONLY TIME WILL TELL (T) ATCO EASTWEST 96102/AG			TEN CITY
17	24	25	5	IF YOU DON'T LOVE ME (T) EPIC 74743			◆ PREFAB SPROUT
18	27	37	3	I WISH THE PHONE WOULD RING (M) (T) (X) ARISTA 12471			◆ EXPOSE
19	21	30	4	PUNKS JUMP UP TO GET BEAT DOWN (T) ELEKTRA 66365			◆ BRAND NUBIAN
20	28	24	6	I NEED YOU (M) (T) (X) ZYX 6663			SPACE MASTER
21	29	34	4	I'D DIE WITHOUT YOU (M) (T) (X) GEE STREET/LAFACE 24036/ARISTA			◆ P.M. DAWN
22	30	43	3	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA			◆ FATHER M.C.
★ ★ ★ POWER PICK ★ ★ ★							
23	38	—	2	GIVE IT UP, TURN IT LOOSE (M) (T) (X) ATCO EASTWEST 96091/AG			EN VOGUE
24	15	14	9	GOOD TIME (M) (T) ATCO EASTWEST 96143/AG			◆ TRILOGY
25	41	—	2	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543			◆ HOUSE OF PAIN
★ ★ ★ HOT SHOT DEBUT ★ ★ ★							
26	NEW ▶		1	REMINISCE (M) (T) (X) UPTOWN 54525/MCA			◆ MARY J. BLIGE
27	25	28	5	LEASH CALLED LOVE (T) ELEKTRA 66364			THE SUGARCUBES
28	18	15	8	STINKIN' THINKIN' (T) ELEKTRA 66363			◆ HAPPY MONDAYS
29	17	11	13	SESAME'S TREET (M) (T) (X) PYROTECH 10082/AG			◆ SMART E'S
30	14	9	9	PEACE & LOVE INC. (M) (T) (X) TOMMY BOY 544/WARNER BROS.	◆ INFORMATION SOCIETY		
31	26	20	6	SOUL FREEDOM (FREE YOUR SOUL) (M) (T) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI		
32	16	8	13	WORK TO DO (T) (X) WING 863 541/MERCURY			◆ VANESSA WILLIAMS
33	42	—	2	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542			◆ RUPAUL
34	37	35	6	UNDERSTAND THIS GROOVE (T) RCA 62371			SOUND FACTORY
35	43	—	2	SYMPHONY (M) (T) I.D. 62421/RCA			DONELL RUSH
36	31	33	4	WICKED (M) (T) (X) PRIORITY 53813			◆ ICE CUBE
37	32	19	20	RHYTHM IS A DANCER (M) (T) ARISTA 1-2445			◆ SNAP
38	34	32	5	LOVE'S TAKEN OVER (M) (T) (X) MCA 54417			◆ CHANTE MOORE
39	40	41	3	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA		
40	33	27	6	SO MUCH LOVE (M) (T) A&M 0071			MALAIKA
41	NEW ▶		1	GONNA GET BACK TO YOU (T) ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD		
42	35	38	4	REALLY INTO YOU (M) (T) ATLANTIC 85814/AG			AROUND THE WAY
43	NEW ▶		1	EASY WAY OUT (T) (X) GIANT 40536/WARNER BROS			PRAISE
44	44	—	2	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC. FEATURING ANGIE BROWN		
45	48	—	2	REVOLUTION (M) (T) (X) CHRYSALIS 24812/ERG			◆ ARRESTED DEVELOPMENT
46	NEW ▶		1	PUSSYCAT MEOW (T) ELEKTRA 66331			DEEE-LITE
47	45	—	2	GROOVIN' IN THE MIDNIGHT (T) (X) VIRGIN 12618			◆ MAXI PRIEST
48	46	—	2	I WANT YOUR BODY (T) XX 0011/SMASH			NYMPHOMANIA
49	22	16	10	WHAT ABOUT THIS LOVE? (M) (T) (X) MCA 54485			MR. FINGERS
50	36	36	5	FOLLOW YOUR HEART (T) (X) VIRGIN 12613			◆ INNER CITY



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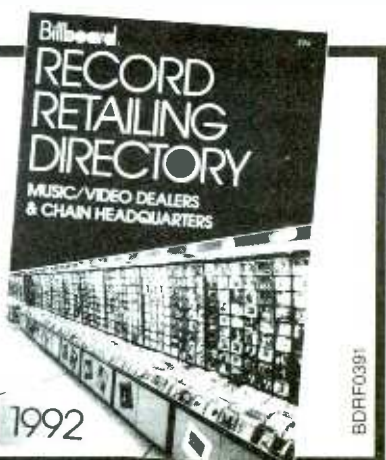
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The Comedy Hour. Warner Bros. comedy team Pinkard & Bowden visit with Brenda Lee prior to a benefit concert at Nashville's Loews Vanderbilt Plaza Hotel. Proceeds from the show went to the local Jewish Community Center. Pictured, from left, are Sandy Pinkard, Lee, and Richard Bowden. The duo performed material from their latest album, "Cousins, Cattle, And Other Love Stories."

CRS To Meld Tradition, New Aspects C.W. Metcalf To Spice Up Proceedings

■ BY DEBBIE HOLLEY

NASHVILLE—"We've Got What's Hot" is the theme of the 24th annual Country Radio Seminar, set for March 3-6 at Nashville's Opryland Hotel and Convention Center. Organizers promise many of the traditional elements featured at the seminar as well as some refined programs, program additions, and logistic changes.

Acts scheduled to showcase during the "New Faces" banquet, the seminar's finale, March 6, include Radney Foster (Arista); Confederate Railroad (Atlantic); the Remingtons (BNA); Matthews, Wright & King (Columbia); Boy Howdy (Curb); Dennis Robbins (Giant); Tracy Byrd (MCA); Ronna Reeves (Mercury); Martina McBride (RCA); and Michael White (Reprise).

Three special guests are scheduled to speak at this year's convention: C.W. Metcalf, a motivational speaker who uses humor as his thrust, and owner of the Colorado-based C.W. Metcalf & Co.; Dan O'Day, an award-winning air personality, author of the book "Personality Radio," and creator of numerous workshops for radio; and Ken Kragen, who manages Kenny Rogers, Travis Tritt, and Trisha Yearwood.

Metcalf is to present the opening session, titled "Serious Business Is A Laughing Matter: Humor, Risk, And Change," which outlines how to be more relaxed, productive, and creative in a world that doesn't necessarily want to cooperate. O'Day speaks during a segment titled "Air Talent Tactics." Kragen's session is titled "The Stardom Strategy: How To Be A Superstar In Your Chosen Career."

The Country Music Assn. is slated to host the opening presentation March 5, titled "Fire Up Your Playlist," a video preview of the "hot" product for '93. Round-table discussions are to cover topics such as dance clubs, database marketing, music video and its relationship to radio, a.m. radio, hiring and firing, legal standards and practices, hearing and critiquing stations, and station interaction.

Reba McEntire has been confirmed to perform at the "Super Faces" concert, included in the registration package. The closing session is to be a one-hour talk/variety show hosted by Charlie Chase of "Crook & Chase." It takes place from 4-5 p.m. March 6, and will also feature Travis Tritt.

Some of the seminar's refined areas and additions are as follows: First-time attendees will be invited to the opening press conference. CRS will host its first-ever silent auction in the exhibit hall, proceeds from which will go to the CRS scholarship fund. Items for the auction are being solicited from radio stations as well as record companies.

Hospitality Suites will again be a

part of CRS but will shut down at midnight each evening, except March 6 after "New Faces." Personal cameras will not be allowed in the artist/radio tape sessions or the "artist/attendee" cocktail reception. Sessions will be "smoke-free" for the first time. Record label entertainment/showcase parlors will be featured for the second year, but, officials say, the parlors have been organized differently.

The "humanitarian" award, for radio stations' public-service and community-service efforts between November 1991 and November 1992, will be presented in small-, medium-, and large-market categories. Stations are required to submit a brief written presentation (two pages maximum) detailing the service performed. Entries must arrive in the Country Radio Broadcasters office by Dec. 31.

As well, CRB is currently taking entries for the sixth annual promotion awards, presented for excellence in country radio promotions. To qualify, stations must submit an entry form; audio, video or printed promotional material; and a detailed summary. Entries must be postmarked by Jan. 8.

Seminar organizers are collecting and compiling promotional items, a tape of station air checks and a continuously running tape of station television spots for display in the registration area. Promotional items and TV spots should be forwarded to Frank Mull, executive director of CRB, at the CRB office by Jan. 25.

This year, CRB mailed some 2,500 questionnaires to radio stations requesting information for inclusion in the CRS-24 program book and broadcasters directory. Jan. 8 is the deadline for submitting that information. Copies of the questionnaire can be obtained by calling the seminar office.

Registration deadlines: "Early-bird" rate through Jan. 15, \$300; advance rate, Jan. 16-Feb. 12, \$350; regular rate, Feb. 13-March 3, \$425.

Remembering Roy Acuff, The Artist No Other Singer Could Top His Emotional Peaks

VOICE OF AGES: Although both **Hank Williams** and **George Jones** revered him as a vocal model, **Roy Acuff**, the singer, was early eclipsed by Roy Acuff, the yo-yo spinning, fiddle-balancing legend. And that's a pity. It denied the man his full due as an artist. Neither Williams nor Jones could top Acuff when it came to wringing the last tear out of a lyric.

With his mournful, moaning, constricted-throat delivery and deadly earnest demeanor, Acuff could transform himself into the bearer of all emotional pain. He became grief incarnate. He wept for the sweetheart who died young ("Oh, Lord, why did you take her from me? ... Now she sleeps beneath that lonely mound of clay"). He was haunted by the fevered and dying words of a once high-spirited child ("Don't make me go to bed, and I'll be good"). And he worried for the survivors (and the souls) of whiskey and traffic victims ("I heard the crash on the highway, but I didn't hear nobody pray").

Acuff was not embarrassed by such raw sentiment—he reveled in it. He knew that the simple people he sang for—severely restrained as they were in their hopes for a better life—needed to respond with restraint when they saw the best parts of their lives taken from them. They wanted to cry, to drown the stage in tears, and Acuff cried along with them.

This level of letting go seems excessive to people who have been groomed in self-control and social niceties. But it was a natural reaction in the dread-ridden Appalachian culture Acuff grew up in. That culture helped him understand and bring believability to songs that would otherwise be grotesquely maudlin. In a 1982 interview with *Billboard*, publisher **Wesley Rose** told a story that illustrated Acuff's passion for the sentimental. Acuff ran into Hank Williams in a recording studio, and Williams, hoping to impress his mentor, began singing some of what Rose referred to as his "heartbreakers." This inspired Acuff to do the same. Soon, they were matching sad song for sad song. After an hour or so, Rose said, both men were weeping openly. At a break in these lachrymose proceedings, Acuff sidled over to Rose and said, "You take care of that kid. I've never had so much fun in my life."

WHEN TWO WORLDS COLLIDE: Between the

prudes and the politically correct, what's a semi-nude dancer to do? By this time, all dwellers in the charted world have surely heard about the flap that occurred between **Mary-Chapin Carpenter**, **Doug Stone**, and sundry other stars and the producers of the recently aired ABC-TV special "Best Of Country '92: Countdown At The Neon Armadillo." It seems that Carpenter et al. took umbrage when the "Bad Girl Dancers" began flashing their exquisite credentials in the background while the stars were warbling their universal truths in the foreground. Some

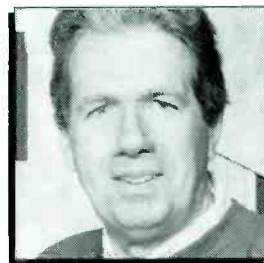
thought the display of fabric-free young limbs was tasteless in this context and said so. The show went on, witnesses say, only after the feathers were smoothed or, possibly, added to the costumes. It isn't that country music is oblivious to the lures of the flesh. No one who remembers "Baby's Got Her Blue Jeans On" or "Tight-Fittin' Jeans" would suggest that. But for flesh

to be acceptable in country, it has to be swathed in denim or guilt. Preferably both.

MAKING THE ROUNDS: The group **Blue Christmas** has released a four-song Christmas cassette on Nashville's Earwave label, with all proceeds from the sale of the collection marked for the Room At The Inn interfaith shelter program. Blue Christmas is made up of session musicians **Dave Pomeroy** (who produced the album), **Johnny Neel**, **Larry Chaney**, **Russ Pahl**, **John Gardner**, and **Sam Bacco**. The \$5 cassette of instrumental music is on sale at Tower Records and other Nashville outlets. It can also be ordered from Earwave by calling 615-298-3504. ... And is that the sound of whimsy we hear drifting in and out among the tinsel? Actually, it's someone in the next office playing the "Dr. Elmo's Twisted Christmas" album. Dr. Elmo is **Elmo Shropshire**, who, with his former wife, **Patsy**, gave us the viciously memorable hit "Grandma Got Run Over By A Reindeer." Elmo (sans Patsy) injects additional craziness into the Christmas spirit with his new collection, which contains such off-center pieces as "Grandpa's Gonna Sue The Pants Off Of Santa" and "Junk Bond Christmas Blues." A spokesman for Elmo says that one of the networks aims to make "Grandma" into an animated special next year. In the meantime, Elmo is making the rounds of the talk shows and distributing his album via "Dr. Elmo's Hotline."



by Edward Morris



He Reaps What He Sows. MCA artist Vince Gill, right, is surprised with a platinum album plaque for his album "I Still Believe In You." The presentation was made by Bruce Hinton, president, MCA/Nashville, at Gill's third annual Vince Gill Celebrity Basketball Game And Concert, which benefits Belmont Univ.'s Music Business and Athletic departments. The game and show, which featured game and/or concert appearances by Reba McEntire, Emmylou Harris, Billy Dean, Kix Brooks, Dean Dillon, Marc Collie, Joe Diffie, Davis Daniel, Sweethearts Of The Rodeo, Ray Benson, Barbara Mandrell, and a host of others, raised nearly \$40,000 for the school programs.

Billboard®

FOR WEEK ENDING DEC. 19, 1992

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 FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
①	1	1	11	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
②	2	2	29	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
3	3	4	15	GARTH BROOKS ▲ ² LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
4	4	3	12	GEORGE STRAIT ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
⑤	6	5	69	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
6	5	7	117	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
7	7	6	14	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
⑧	10	11	10	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	8
⑨	9	9	65	GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
10	8	8	36	WYNNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNNONNA	1
⑪	11	10	9	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	8
⑫	15	16	9	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
⑬	13	13	43	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
14	12	12	17	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
⑮	16	15	14	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
16	17	17	188	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
17	14	14	23	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
18	18	18	16	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
⑰	19	20	16	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
⑳	20	19	21	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
㉑	21	21	62	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
22	23	28	12	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
23	26	26	82	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
24	22	22	9	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	18
⑳	25	24	17	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
26	24	25	12	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
㉑	29	39	9	TRAVIS TRITT WARNER BROS. 45029* (10.98/15.98)	A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR	27
28	27	27	6	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	27
29	28	23	63	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
30	30	31	19	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
31	31	29	36	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
32	32	30	10	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
⑬	33	33	56	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
⑳	34	32	15	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
35	35	34	9	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
36	36	35	80	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
⑳	39	43	86	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
⑳	38	37	91	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
⑳	41	36	6	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
⑳	43	47	17	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
41	37	38	8	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	37
42	40	41	75	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
⑬	44	42	22	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
44	42	40	58	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
⑬	45	50	9	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
⑬	51	49	11	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
47	47	44	80	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
48	46	45	109	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
⑬	52	48	39	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
⑬	49	54	15	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
51	48	46	54	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
⑬	62	55	140	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
⑬	57	70	3	DOUG STONE EPIC 52844*/SONY (9.98/13.98)	THE FIRST CHRISTMAS	53
⑬	55	57	226	THE JUDDS ▲ ² CURB 8318 /RCA (9.98/15.98)	GREATEST HITS	1
55	50	52	5	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
56	53	51	75	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
57	54	53	69	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
⑬	58	60	117	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
⑬	56	56	32	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
⑬	60	67	4	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	60
⑬	59	61	144	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
⑬	61	65	61	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
63	63	64	112	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
⑬	65	66	154	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
65	64	58	63	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
⑬	68	63	32	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
⑬	66	62	143	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
⑬	73	72	34	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
⑬	69	71	188	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
⑬	70	74	106	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
⑬	NEW ►		1	STEVE WARINER MCA 10067* (9.98/15.98)	CHRISTMAS MEMORIES	71
72	71	68	29	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
73	75	---	160	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
74	67	59	10	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
75	74	73	45	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

Billboard®

FOR WEEK ENDING DECEMBER 19, 1992

Top Country Catalog Albums™

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

SoundScan

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	3	KENNY ROGERS & DOLLY PARTON ▲ RCA 5307* (7.98/11.98)	ONCE UPON A CHRISTMAS	11
2	2	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	9
3	1	ANNE MURRAY ▲ ² LIBERTY 16232	CHRISTMAS WISHES	11
4	4	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	83
5	5	THE JUDDS ● CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	12
6	6	ALABAMA ▲ RCA 7014* (7.98/11.98)	ALABAMA CHRISTMAS	10
7	8	REBA MCENTIRE MCA 42031* (4.98/7.98)	MERRY CHRISTMAS TO YOU	7
8	7	DOLLY PARTON COLUMBIA 46796*/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	8
9	14	RICKY VAN SHELTON COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	8
10	9	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	81
11	15	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	54
12	13	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	66
13	10	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	83

THIS WEEK	LAST WEEK			WKS. ON CHART
14	11	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	28
15	---	RANDY TRAVIS ● WARNER BROS. 25972 (8.98)	AN OLD TIME CHRISTMAS	8
16	19	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	69
17	---	RAY PRICE ● COLUMBIA 08866*/SONY (5.98 EQ/9.98)	ALL TIME GREATEST HITS	5
18	22	KENNY ROGERS REPRISE 25973*/WARNER BROS. (9.98/13.98)	CHRISTMAS IN AMERICA	8
19	18	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	82
20	16	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	83
21	12	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	83
22	25	KENNY ROGERS EMI 41*/ERG (5.98/9.98)	CHRISTMAS	2
23	21	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	26
24	17	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	83
25	---	ANNE MURRAY CAPITOL 90886* (6.98)	CHRISTMAS	6

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

COUNTRY
CORNER

by Lynn Shults

MAKE IT SIX No. 1's for Alan Jackson. "She's Got The Rythm (And I Got The Blues)" (3-1) was written by Jackson and Randy Travis. The song is the third Jackson/Travis collaboration to reach No. 1. They began co-writing by filling in idle hours on the road. Jackson was Travis' opening act and the two just happened to click. Jackson came to Nashville to be a songwriter, not an artist. Travis, on the other hand, had dreams of being an artist and had spent little time thinking of becoming known as a writer, although he did occasionally write. They have recorded five of their joint efforts. The first four were by Travis, three of which were singles. They plan to continue to co-write; however, Jackson's manager, Barry Coburn, is quick to point out the importance of outside songs to Jackson's career. Says Coburn, "As good a writer as Alan is, it would be asking a lot of him to write all the songs needed for a successful album. Nashville is so blessed with talented songwriters, and not to record their songs would be foolish. We will always be on the lookout for outside songs." Ironically, Jackson's current producer, Keith Stegall, a noted songwriter himself, does not have a song on the current album. In the past, as Jackson's co-producer, he co-wrote three of Jackson's No. 1's.

THE MOST ACTIVE TRACK for the second consecutive week is "Can I Trust You With My Heart" (45-30) by Travis Tritt. Others showing significant activity are "Drive South" (55-40) by Suzy Bogguss; "Trying To Hide A Fire In The Dark" (65-53) by Billy Dean; "My Strongest Weakness" (49-36) by Wynonna Judd; "Look Heart, No Hands" (21-13) by Randy Travis; "All These Years" (54-43) by Sawyer Brown; "Cadillac Ranch" (32-25) by Chris LeDoux; "I Want You Bad" (56-47) by Collin Raye; "Queen Of Memphis" (44-34) by Confederate Railroad; and "Somewhere Other Than The Night" (9-7) by Garth Brooks.

REPORTS OF TURMOIL surrounding the taping of Disney's Buena Vista Television special "Best Of Country '92: Countdown At The Neon Armadillo" have been difficult to validate. However, one of those in the middle of the controversy regarding the costumes being worn by the "Bad Girl Dancers" was publicist Evelyn Shriver. She says, "When I walked in and saw what was going on I knew it was not appropriate for a country show. My clients would have been mortified to have been on stage with girls half-dressed." The costumes reportedly featured the girls in bikinis using such props as whips for their choreographed routines. Her opinion carried a lot of weight, as she represents Randy Travis, Alan Jackson, Lorrie Morgan, Diamond Rio, and Ricky Van Shelton. Shriver was quick to point out how cooperative the show's production staff was in reacting to the concerns and positions taken by Shriver and other representatives of the show's stars. One piece of footage did appear on "Entertainment Tonight" showing what appears to be a nude woman dancing, in silhouette, behind Doug Stone. Apparently, when Stone noticed what was happening in a monitor, skirts were added to the bodysuits and all was well.

ALBUM SALES INCREASE BY 32%. Consequently, 40 titles have bullets on the Top Country Albums chart, although five of the bulleted titles lose ground on the chart. Leading the way are "Can't Run From Yourself" (15-12) by Tanya Tucker; "Chipmunks In Low Places" (10-8), by Alvin & the Chipmunks; and "Brand New Man" (6-5), by Brooks & Dunn.

WEA Music Remembers Chris Austin

NASHVILLE—Warner/Elektra/Asylum Music will honor the late singer/songwriter Chris Austin by establishing a nationwide songwriting contest through the annual Merle Watson Memorial Festival.

Austin, who recorded briefly for Warner Bros. Records, was among the eight members of Reba McEntire's road troupe killed in an airplane crash near San Diego in March 1991.

Prior to joining McEntire's band, Austin was in Ricky Skaggs' group. He also co-wrote Skaggs' recent hit, "Same Ol' Love."

A spokesman for the publisher says

prizes have not yet been chosen for the contest, and adds that Warner/Elektra/Asylum will not seek publishing rights to the winning songs.

Because Austin was a native of North Carolina, Warner/Elektra/Asylum will conduct the contest through the Wilkesboro, N.C.-based Merle Watson Memorial Festival. The sixth edition of the festival will be held April 30-May 2.

Song entries will be accepted in the bluegrass, country, gospel, and general categories. Entrants may submit only one song per category. The deadline for receiving entry tapes is

March 5.

Only amateur songwriters are eligible to enter the competition. Winners will be allowed to perform their songs at the festival.

In addition to sponsoring the contest, Warner/Elektra/Asylum Music is endowing a scholarship in Austin's name at Wilkes Community College, where the festival takes place.

Those interested in specific details may send a self-addressed stamped envelope to the Chris Austin Songwriting Contest, Merle Watson Memorial Festival, Wilkes Community College, Wilkesboro, N.C. 28697-0120.

Crutchfield Leaving VP Post At Liberty

NASHVILLE—Jerry Crutchfield will leave his post as executive VP of A&R at Liberty Records at the end of December. Crutchfield, who came to Liberty (then Capitol) in early 1989, was the only executive of that regime not dismissed after Jimmy Bowen became chief of the division in December of that year. Prior to joining Capitol, Crutchfield was head of MCA Music, where he had worked for nearly 25 years.

At Liberty, Crutchfield produced Tanya Tucker's platinum album "What Do I Do With Me," as well as albums for Jason Ringenberg, Lee Greenwood, Anne Murray, Skip Ewing, and Glen Campbell.

In a prepared statement, Crutchfield said, "This is a decision I've struggled with for many months. Of-

ten in the record business, people who come from the creative side of the business end up in an executive post and suddenly find themselves spending less and less time on the creative process."

Bowen, in the same statement, praised Crutchfield as "a great record man" and added, "I'm happy he will continue to produce many of our artists."

During his stay at Liberty, Crutchfield also headed the international division and the video department.

Among Crutchfield's other successes as a producer are Dave Loggins' 1974 pop hit, "Please Come To Boston," and Greenwood's breakthrough single, "It Turns Me Inside Out."



Give Him Liberty. Ronnie Milsap, center, celebrates his recent signing with Liberty Records with Jimmy Bowen, president, Liberty Records, left, and Bill Catino, VP of promotion, Liberty.

McBride Delivers
Clear Message
About 'Whiskey'

NASHVILLE—To be sure everyone understands that Martina McBride's new single, "Cheap Whiskey," is a condemnation and not an endorsement of the product, RCA Records is surrounding the song with public-service warnings against drinking and driving.

"One of the things we wanted to do," explains RCA's VP/GM Jack Weston, "was make sure the world knew when they looked at the title that it was not a song glorifying whiskey."

The accompanying music video for the single is tagged with a cautionary message and ends with a drunk-driving scene not alluded to in the lyrics.

RCA has also sent radio stations a CD that contains the single by itself, the single tagged with a 35-second public-service spot, and eight individual spots—all read by McBride—which range from six to 50 seconds. The individual spots are both with and without background music. The CD insert has the printed text of each spot.

"Cheap Whiskey" is McBride's third single from her debut album, "The Time Has Come."

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

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

- 43 ALL THESE YEARS (Beginner, ASCAP) WBM
15 ANYWHERE BUT HERE (Pri, ASCAP/Buddy Cannon, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) WBM/HL
69 BEST MISTAKES I EVER MADE (Longitude, BMI/Mike Curb, BMI)
57 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL
46 BOOM! IT WAS OVER (EMI April, ASCAP/Kids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI)
4 BURN ONE DOWN (Howlin' Hits, ASCAP) CPP
25 CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI) CPP
50 CAFE ON THE CORNER (Beginner, ASCAP) WBM
58 CALL HOME (BMG, ASCAP/WB, ASCAP/Two Sons, ASCAP) HL
30 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Pan Oak, BMI/Edisto Sound, BMI)
65 CHEAP WHISKEY (Sony Tree, BMI/Paulding County, BMI/Polygram, ASCAP/Amanda-Lin, ASCAP)
71 CRASH COURSE IN THE BLUES (Steve Wariner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP) HL/CPP/CLM
2 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM
40 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI)
73 DRIVING YOU OUT OF MY MIND (Cabin Fever, BMI/It's A Peach, BMI)
21 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
51 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Hearted, ASCAP/Layng Martine, Jr., BMI) HL
37 HE WOULD BE SIXTEEN (EMI April, ASCAP/Hearland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Walmik, ASCAP) HL/WBM
62 HIGH ON A MOUNTAIN TOP (Midstream, BMI)
72 HOUSE HUNTING (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP/MCA, ASCAP) HL/WBM
3 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Warner, SESAC/Noreale, SESAC/Dyinda Jam, SESAC/Texas Wedge, ASCAP) HL/WBM
41 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dyinda Jam, SESAC/Texas Wedge, ASCAP) HL/WBM
38 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP
24 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/CPP
10 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP) CPP
22 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL

- 47 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI)
52 I WAS BORN WITH A BROKEN HEART (Careers-BMG, BMI/EMI April, ASCAP) HL
67 I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin, ASCAP)
39 JUST CALL ME LONESOME (St. Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL
42 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL
48 LEAVIN' BEEN A LONG TIME COMIN' (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four Of A Kind, BMI)
32 LET GO OF THE STONE (Irving, BMI/Hardscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/CPP
45 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM
18 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/CPP
17 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL
13 LOOK HEART, NO HANDS (MCA, ASCAP) HL
44 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL
6 LOST AND FOUND (Sony Cross Keys, ASCAP) HL
14 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL
36 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Bro Blues, ASCAP) CPP
63 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of Slate, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP
28 NO ONE ELSE ON EARTH (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Hear Street, ASCAP) HL/CPP
31 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
56 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
74 ONE GOOD LOVE (Polygram, ASCAP/St. Julien, ASCAP/Jeff Diggs, BMI/Bug, BMI)
34 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Idlis, BMI)
61 ROCK ME (IN THE CRADLE OF LOVE) (Royboyz, BMI/Posey, BMI)
33 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP
35 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL
1 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Matthe Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM
12 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP) CPP
7 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP
64 STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) WBM/CPP
70 STARTIN' OVER BLUES (Acuff-Rose, BMI)
68 STILL OUT THERE SWINGING (Scarlet Moon, BMI) CLM
5 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL
49 SUSPICIOUS MINDS (FROM HONEYMOON IN VEGAS) (Screen Gems-EMI, BMI) WBM
16 TAKE IT BACK (Fever Pitch, BMI)

- 60 THAT'S GOOD (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI) HL
20 TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL
53 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI)
8 TWO SPARROWS IN A HURRICANE (Murray, BMI) CPP
11 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI)
27 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP
54 WELCOME TO THE CLUB (Love This Town, ASCAP/Endless Frogs, ASCAP) CLM
59 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/CPP
75 WHAT KIND OF MAN (Golden Reed, ASCAP/Little General, BMI/Claron, BMI)
66 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI)
23 WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
9 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM
26 WHEN I GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL
29 WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/Monk Family, BMI) HL
19 WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI) WBM/CPP
55 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM

Billboard®
FOR WEEK ENDING DEC. 19, 1992

HOT COUNTRY

SINGLES
& TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★	
①	3	6	9	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K.STEGALL (A.JACKSON,R.TRAVIS)	1 week at No. 1 ♦ ALAN JACKSON (V) ARISTA 12463
②	4	5	10	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	♦ VINCE GILL (V) MCA 54489
3	1	1	12	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	♦ GEORGE STRAIT (V) MCA 54478
④	5	4	13	BURN ONE DOWN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,F.MILLER)	CLINT BLACK (V) RCA 62337
⑤	8	10	13	SURE LOVE A.REYNOLDS,J.ROONEY (H.KETCHUM,G.BURR)	♦ HAL KETCHUM (V) CURB 87243
6	6	8	14	LOST AND FOUND S.HENDRICKS,D.COCK (D.COOK,K.BROOKS)	♦ BROOKS & DUNN (V) ARISTA 1-2460
⑦	9	11	10	SOMEWHERE OTHER THAN THE NIGHT A.REYNOLDS (K.BLAZY,G.BROOKS)	GARTH BROOKS (V) LIBERTY 56824
8	2	3	13	TWO SPARROWS IN A HURRICANE J.CRUTCHFIELD (M.A.SPRINGER)	♦ TANYA TUCKER LIBERTY ALBUM CUT
⑨	10	13	15	WHEN SHE CRIES J.LEO,RESTLESS HEART (M.BEESON,S.LENAIRE)	♦ RESTLESS HEART (C) (V) RCA 62334
10	7	2	13	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	♦ ALABAMA (V) RCA 62236
⑪	13	14	7	WALKAWAY JOE G.FUNDIS (V.MELAMED,G.BARNHILL)	♦ TRISHA YEARWOOD (V) MCA 54495
⑫	14	16	11	SOMEBODY PAINTS THE WALL J.STROUD (E.KAHANEK,N.LARKIN,T.SMITH,C.BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
⑬	21	29	5	LOOK HEART, NO HANDS K.LEHNING (T.BRUCE,R.SMITH)	♦ RANDY TRAVIS (V) WARNER BROS. 18709
⑭	15	18	12	LOVE WITHOUT MERCY S.HENDRICKS,B.BECKETT (D.PFRIMMER,M.REID)	♦ LEE ROY PARNELL (V) ARISTA 1-2462
⑮	17	24	12	ANYWHERE BUT HERE B.CANNON,N.WILSON (B.CANNON,J.S.SHERRILL,B.DIPIERO)	♦ SAMMY KERSHAW (V) MERCURY 864 316
⑯	19	28	5	TAKE IT BACK T.BROWN,R.MCENTIRE (K.JACKSON)	♦ REBA MCENTIRE (V) MCA 54544
17	11	12	13	LONESOME STANDARD TIME B.MAHER (J.RUSHING,L.CORDLE)	♦ KATHY MATTEA (V) MERCURY 868 343
⑮	20	22	12	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	♦ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
⑮	22	25	9	WILD MAN S.BUCKINGHAM (S.LONGACRE,R.GILES)	♦ RICKY VAN SHELTON (V) COLUMBIA 74731
⑮	23	26	7	TOO BUSY BEING IN LOVE D.JOHNSON (V.SHAW,G.BURR)	♦ DOUG STONE (V) EPIC 74761
21	12	7	17	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE,D.COOK)	♦ MARK COLLIE (V) MCA 54448
⑮	28	34	5	IN A WEEK OR TWO M.POWELL,T.DUBOIS (J.HOUSE,G.BURR)	♦ DIAMOND RIO (V) ARISTA 2457
⑮	26	30	11	WHAT WERE YOU THINKIN' J.STROUD,C.DINAPOLI,D.GRAU (C.DINAPOLI,P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS (V) WARNER BROS. 18741
24	18	9	17	IF THERE HADN'T BEEN YOU C.HOWARD,T.SHAPIRO (T.SHAPIRO,R.HELLARD)	♦ BILLY DEAN (V) SBK 57884/LIBERTY
★ ★ ★ AIRPOWER ★ ★ ★					
⑮	32	40	7	CADILLAC RANCH J.BOWEN,J.CRUTCHFIELD (C.WATERS,C.JONES)	♦ CHRIS LEDOUX (V) LIBERTY 56787
26	24	23	10	WHER'M I GONNA LIVE? J.SCAIFE,J.COTTON (B.R.CYRUS,C.CYRUS)	♦ BILLY RAY CYRUS (V) MERCURY 864 502
27	25	17	16	WATCH ME R.LANDIS (T.SHAPIRO,G.BURR)	♦ LORRIE MORGAN (V) BNA 62333
28	27	21	19	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	♦ WYNNONNA (C) (V) CURB 54449/MCA
29	29	33	13	WHO NEEDS IT R.PENNINGTON (B.MASON,J.MEHAFFEY)	♦ CLINTON GREGORY (V) STEP ONE 442
⑮	45	62	3	CAN I TRUST YOU WITH MY HEART G.BROWN (T.TRITT,S.HARRIS)	♦ TRAVIS TRITT (V) WARNER BROS. 18669
31	16	15	15	NOT TOO MUCH TO ASK J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
⑮	40	50	4	LET GO OF THE STONE J.STROUD,J.ANDERSON (M.D.BARNES,M.T.BARNES)	JOHN ANDERSON (V) BNA 62410
33	30	31	19	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	♦ JOHN ANDERSON (V) BNA 62312
⑮	44	49	5	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	♦ CONFEDERATE RAILROAD (V) ATLANTIC 87404
35	31	27	18	SHAKE THE SUGAR TREE P.WORLEY,E.SEAY (C.HARTFORD)	♦ PAM TILLIS (V) ARISTA 1-2454
⑮	49	66	3	MY STRONGEST WEAKNESS T.BROWN (N.JUDD,M.REID)	WYNNONNA (V) CURB 54516/MCA
⑮	39	45	8	HE WOULD BE SIXTEEN S.BOGARD,R.GILES (J.COLUCCI,C.BLACK,A.ROBERTS)	♦ MICHELLE WRIGHT (V) ARISTA 12480
38	34	35	19	IF I DIDN'T HAVE YOU K.LEHNING (S.EDWING,M.D.BARNES)	♦ RANDY TRAVIS (V) WARNER BROS. 18792
39	33	32	19	JUST CALL ME LONESOME S.FISHELL,R.FOSTER (R.FOSTER,G.DUCAS)	♦ RADNEY FOSTER (C) (V) ARISTA 1-2448

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
⑮	55	67	3	DRIVE SOUTH J.BOWEN,S.BOGGUSS (J.HIATT)	♦ SUZY BOGGUSS (V) LIBERTY 56786
⑮	47	48	10	I DON'T NEED YOUR ROCKIN' CHAIR E.GORDY,JR. (B.YATES,F.DYCUS,K.K.PHILLIPS)	♦ GEORGE JONES (V) MCA 54470
⑮	48	51	6	JUST ONE NIGHT S.GIBSON,T.BROWN (T.MCBRIDE)	♦ MCBRIDE & THE RIDE (C) (V) MCA 54494
⑮	54	60	4	ALL THESE YEARS R.SCRUGGS,M.MILLER (M.MCANALLY)	♦ SAWYER BROWN CURB ALBUM CUT
44	37	37	17	LORD HAVE MERCY ON THE WORKING MAN G.BROWN (KOSTAS)	♦ TRAVIS TRITT (V) WARNER BROS. 18779
45	41	39	19	LETTING GO J.BOWEN,S.BOGGUSS (D.CRIOER,M.ROLLINGS)	♦ SUZY BOGGUSS (V) LIBERTY 57801
⑮	51	52	6	BOOM! IT WAS OVER S.MARCANTONIO,R.E.ORRALL,J.LEO (R.E.ORRALL,B.LLOYD)	♦ ROBERT ELLIS ORRALL (V) RCA 62335
⑮	56	64	3	I WANT YOU BAD (AND THAT AIN'T GOOD) G.FUNDIS,J.HOBBS (J.LEAP)	♦ COLLIN RAYE (V) EPIC 74786
⑮	53	58	4	LEAVIN'S BEEN A LONG TIME COMIN' R.BYRNE,K.STEGALL (M.MCGUIRE,C.CRAIG,S.DAILEY)	♦ SHENANDOAH (V) RCA 62397
49	35	36	9	SUSPICIOUS MINDS (FROM "HONEYMOON IN VEGAS") P.ANDERSON (M.JAMES)	♦ DWIGHT YOAKAM (V) EPIC 74753
50	46	43	20	CAFE ON THE CORNER R.SCRUGGS,M.MILLER (M.MCANALLY)	♦ SAWYER BROWN CURB ALBUM CUT
51	43	44	19	THE GREATEST MAN I NEVER KNEW T.BROWN,R.MCENTIRE (R.LEIGH,L.MARTINE,JR.)	REBA MCENTIRE (V) MCA 54441
52	38	41	9	I WAS BORN WITH A BROKEN HEART E.GORDY,JR. (A.TIPPIN,J.MCBRIDE)	AARON TIPPIN (V) RCA 62338
⑮	65	—	2	TRYIN' TO HIDE A FIRE IN THE DARK J.BOWEN,B.DEAN (B.DEAN,T.NICHOLS)	♦ BILLY DEAN SBK ALBUM CUT/LIBERTY
54	50	47	11	WELCOME TO THE CLUB J.STROUD,B.GALLIMORE (S.SESKIN,A.PESSIS)	♦ TIM MCGRAW CURB PROMO SINGLE
55	52	46	20	WRONG SIDE OF MEMPHIS G.FUNDIS (M.BERG,G.HARRISON)	♦ TRISHA YEARWOOD (V) MCA 54414
56	42	19	15	NOW THAT'S COUNTRY R.BENNETT,T.BROWN (M.STUART)	♦ MARTY STUART (V) MCA 54477
⑮	57	59	6	BIG HEART D.JOHNSON (D.GIBSON,B.MILLER,F.WELLER)	♦ GIBSON/MILLER BAND (C) (V) EPIC 74739
⑮	62	63	5	CALL HOME P.BUNETTA,R.CHUDACOFF (M.REID,T.SEALS)	♦ MIKE REID (V) COLUMBIA 74771
59	59	55	15	WE SHALL BE FREE A.REYNOLDS (S.DAVIS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57994
60	58	54	8	THAT'S GOOD J.STROUD (T.MENSY,T.HASELDEN)	♦ TIM MENSY (V) GIANT 18742
⑮	64	68	3	ROCK ME (IN THE CRADLE OF LOVE) R.VAN HOY (R.VAN HOY,D.ALLEN)	♦ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
⑮	72	—	2	HIGH ON A MOUNTAIN TOP R.BENNETT,T.BROWN (O.B.REED,A.CAMPBELL)	MARTY STUART (V) MCA 54538
63	63	61	19	NEXT THING SMOKIN' B.MONTGOMERY,J.SLATE (J.DIFFIE,D.MORRISON,J.SLATE)	JOE DIFFIE (V) EPIC 74415
64	61	56	8	STANDING ON THE PROMISES B.BECKETT (L.CARTWRIGHT,A.SHAMBLIN)	LIONEL CARTWRIGHT (V) MCA 54514
⑮	67	72	3	CHEAP WHISKEY P.WORLEY,E.SEAY (E.GORDY,JR.,J.RUSHING)	♦ MARTINA MCBRIDE (V) RCA 62398
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
⑮	NEW ►		1	WHAT PART OF NO R.LANDIS (W.PERRY,G.SMITH)	LORRIE MORGAN (V) BNA 62414
67	66	—	2	I WILL STAND BY YOU H.SHEDD,J.SCAIFE,J.COTTON,CORBIN,HANNER (B.CORBIN)	♦ CORBIN/HANNER MERCURY ALBUM CUT
68	60	57	7	STILL OUT THERE SWINGING B.BANNISTER,P.OVERSTREET (P.OVERSTREET)	PAUL OVERSTREET (V) RCA 62361
69	69	—	2	BEST MISTAKES I EVER MADE W.WALDMAN (R.VINCENT)	♦ RICK VINCENT CURB ALBUM CUT
⑮	NEW ►		1	STARTIN' OVER BLUES B.MONTGOMERY,J.SLATE (L.WILLIAMS,S.D.SHAFER)	♦ JOE DIFFIE (V) EPIC 74796
71	70	70	15	CRASH COURSE IN THE BLUES S.HENDRICKS,T.DUBOIS (S.WARNER,J.JARVIS,D.COOK)	♦ STEVE WARINER (V) ARISTA 1-2461
72	68	69	4	HOUSE HUNTIN' S.BUCKINGHAM,L.STRICKLAND (B.OPIERO,J.JARRARD,M.D.SANDERS)	♦ MATTHEWS, WRIGHT & KING (V) COLUMBIA 74749
⑮	NEW ►		1	DRIVING YOU OUT OF MY MIND D.GRAY,J.EUBANKS (T.LAWTER)	THE MARSHALL TUCKER BAND CABIN FEVER ALBUM CUT/NAVARRE
74	74	—	2	ONE GOOD LOVE J.BOWEN,C.HOWARD (R.FOSTER,J.HANNA)	♦ THE NITTY GRITTY DIRT BAND (V) LIBERTY 79484
⑮	NEW ►		1	WHAT KIND OF MAN B.MEVIS (K.BEARD,J.F.KEUS)	MARTIN DELRAY ATLANTIC ALBUM CUT

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	—	2	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	MARK CHESNUTT MCA
2	—	—	1	IN THIS LIFE G.FUNDIS,J.HOBBS (M.REID,A.SHAMBLIN)	♦ COLLIN RAYE EPIC
3	2	1	11	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	♦ BROOKS & DUNN ARISTA
4	3	—	2	LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON ARISTA
5	4	3	5	JESUS AND MAMA B.BECKETT (D.B.MAYO,J.D.HICKS)	CONFEDERATE RAILROAD ATLANTIC
6	8	4	12	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS,B.BECKETT (A.CARMICHAEL,G.GRIFFIN)	LEE ROY PARNELL ARISTA
7	5	2	3	GOING OUT OF MY MIND S.GIBSON,T.BROWN (KOSTAS,T.MCBRIDE)	♦ MCBRIDE & THE RIDE MCA
8	6	5	5	I STILL BELIEVE IN YOU T.BROWN (V.GILL,J.B.JARVIS)	♦ VINCE GILL MCA
9	11	10	10	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	♦ MARY-CHAPIN CARPENTER COLUMBIA
10	9	7	7	WE TELL OURSELVES J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	♦ CLINT BLACK RCA
11	7	6	18	ACHY BREAKY HEART J.SCAIFE,J.COTTON (D.VON TRESS)	♦ BILLY RAY CYRUS MERCURY
12	10	8	4	WARNING LABELS D.JOHNSON (K.WILLIAMS,O.TURMAN)	♦ DOUG STONE EPIC
13	12	9	5	COULD'VE BEEN ME J.SCAIFE,J.COTTON (R.NIELSEN,M.POWELL)	♦ BILLY RAY CYRUS MERCURY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	16	13	10	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER LIBERTY
15	15	12	7	RUNNIN' BEHIND J.STROUD (E.HILL,M.D.SANDERS)	♦ TRACY LAWRENCE ATLANTIC
16	19	18	4	NOWHERE BOUND M.POWELL,T.DUBOIS (M.POWELL,J.MEDDERS)	♦ DIAMOND RIO ARISTA
17	17	11	8	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER,B.RICE)	♦ MARK CHESNUTT MCA
18	13	17	13	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	WYNNONNA CURB
19	14	14	11	BILLY THE KID C.HOWARD,T.SHAPIRO (B.DEAN,P.NELSON)	♦ BILLY DEAN SBK
20	21	21	9	TAKE A LITTLE TRIP J.LEO,L.M.LEE,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA RCA
21	20	23	19	NORMA JEAN RILEY M.POWELL,T.DUBOIS (M.POWELL,D.TRUMAN,R.HONEY)	DIAMOND RIO ARISTA
22	18	15	22	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	♦ SAWYER BROWN CURB
23	23	16	7	I WOULDN'T HAVE IT ANY OTHER WAY E.GORDY,JR. (A.TIPPIN,B.CURRY)	♦ AARON TIPPIN RCA
24	22	19	16	WHEN IT COMES TO YOU J.STROUD,J.ANDERSON (M.KNOPFLER)	♦ JOHN ANDERSON BNA
25	24	20	18	ROCK MY BABY R.BYRNE,K.STEGALL (B.SPENCER,P.WHITLEY,C.WRIGHT)	♦ SHENANDOAH RCA

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

Mercury Leaves Brazil Spellbound; Pantoja's Stage Presence

AXE DANIELA: It may be difficult to estimate the intoxicating, overpowering spell Bahian vocalist **Daniela Mercury** has cast on the Brazilian music market. Samba-reggae sounds can be heard everywhere, and with summer setting in Dec. 21, the genre's choppy rhythms will be hailed the music of the season.

What is easy to gauge, however, is Mercury's impact on her audience

during a live show. In a word: beguiling. Her crisp, two-hour concert Dec. 5 in Rio de Janeiro was a riotous romp-and-stomp love-in between Mercury and her 40,000 youthful fans who jammed the Praça de Apoteose, home of Carnaval's annual samba school parades.

Mercury's two thunderous takes of "O Canto Da Cidade"—the titular anthem from her debut Sony album—served as boisterous book-

ends for an engaging set that found the petite, big-voiced thrush performing a captivating blend of her own contagious pop/samba-reggae/frevo/samba duro material, as well as classic entries from **Gilberto Gil**, **Legião Urbana**, **Raúl Seixas**, **Caetano Veloso**, and **Reflexu's Da Mãe Africa**.

Reflexu's, in fact, was one of the earliest proponents of samba-reggae, along with mighty Olodum,

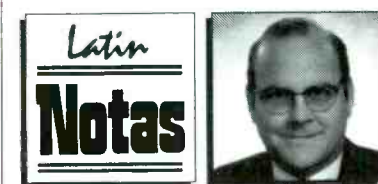
which provided a thunderous, percussive backdrop on several songs. The charismatic Mercury and her dancers also spliced in graceful, modern dance steps that occasionally gave way to hip-hop-flavored "running man" routines. Globo is scheduled to air a TV special of the concert Sunday (13).

Perhaps the ultimate crossover artist, Mercury has put Bahia firmly on Brazil's musical and cultural

map, opening the doors for other like-minded acts such as PolyGram's **Cheiro De Amor** and **Beijo**, RCA's **Chiclete Com Banana**, and Continental's **Banda Mel** and **Asa Aguia**.

Actually, any kind of groove coming from Bahia nowadays is termed "axé music." A Yoruban greeting meaning "positive energy," axé may be the force that is likely to carry Mercury's career beyond Brazil's borders.

TROPICALIA LIVES: One of the most popular tunes of Mercury's set was her chugging cover of **Caetano Veloso's** "Você Não Entende Nada," a choice number recorded



by John Lannert

live with **Chico Buarque** in 1973. Nearly 20 years later, Veloso has gone from a cult favorite who first gained fame in the '60s as a fiery proponent of the radical Tropicália arts movement to a mainstream pop superstar, whose lyrically acute material is recorded by legions of Brazilian notables.

But the expressive Bahian native, now a still-youthful 50, is not ignoring sociopolitical concerns. One of the most memorable highlights of Veloso's superb show at Rio's Canecão nightclub Dec. 4 was when he rhapsodized about his controversial 1967 standard "Alegria Alegria" being used recently by demonstrators as a protest song against the government of ex-president Fernando Collor.

Backed by a crack septet, Veloso also proved to be quite the romantic troubadour, crooning an assortment of sing-along love paeans: "Coração Vagabundo," "Você É Linda," and "Baby." The handful of tracks Veloso performed from his latest PolyGram effort, "Circuladô," were warmly received by the sellout crowd of 2,000.

ISABEL—LIVE AT BEST: Isabel Pantoja's riveting Dec. 6 concert in Miami—her first show here in three years—reconfirms the notion that her albums just do not capture the astonishing strength and artistry of her voice.

Whether belting out dramatic flamenco standards à la *sevillana* or cooing the title line of her latest hit, "Que Se Busquen A Otra," Pantoja exhibited a vocal versatility and intensity that seldom appear on her highly listenable records, including "Marinero De Luces" and "Se Me Enamora El Alma." Perhaps it is because the theatrical Pantoja truly acts out each of her songs as if they were emotion-wracked vignettes.

Whatever, Pantoja's 4,000 polite fans who filled up three-quarters of the James L. Knight Center often punctuated her evocative narratives

(Continued on next page)

BILLBOARD CELEBRATES VIVA ESPAÑA '93

Spain has flourished as a center for music and entertainment. In 1993, Spain will set new sales records for pre-recorded music.

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Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
1	2	6	4	RICARDO MONTANER TH-RODVEN	★ ★ ★ No. 1 ★ ★ ★ ♦ CASTILLO AZUL 1 weeks at No. 1
2	1	2	10	DANIELA ROMO CAPITOL-EMI LATIN	♦ PARA QUE TE QUEDES CONMIGO
3	3	3	9	BRAULIO SONY LATIN/SONY	QUE TENTACION
4	6	5	7	CHAYANNE SONY LATIN/SONY	♦ PROVOCAME
5	7	7	8	EMMANUEL SONY LATIN/SONY	♦ MAGDALENA
6	4	4	10	PANDORA CAPITOL-EMI LATIN	♦ MATANDOME SUAVEMENTE
7	9	10	4	PAULINA RUBIO CAPITOL-EMI LATIN	♦ MIO
8	15	28	4	JOSE JOSE ARIOLA/BMG	40 Y 20
9	11	12	5	BRONCO FONOVisa	ADORO
10	10	13	5	FRANKIE RUIZ TH-RODVEN	BAILANDO
11	8	8	11	MYRIAM HERNANDEZ WEA LATINA	SI NO FUERAS TU
★ ★ ★ POWER TRACK ★ ★ ★					
12	18	16	5	ANA GABRIEL SONY LATIN/SONY	SILUETA
13	20	34	3	ALVARO TORRES CAPITOL-EMI LATIN	TE OLVIDARE
14	13	14	8	SERGIO VARGAS SONY TROPICAL/SONY	LA VENTANITA
15	16	19	5	GLORIA TREVI ARIOLA/BMG	♦ CON LOS OJOS CERRADOS
16	30	37	3	LA MAFIA SONY DISCOS/SONY	DILE
17	21	35	5	EDNITA NAZARIO CAPITOL-EMI LATIN	TANTO NOS AMAMOS
18	24	25	6	LOS TEMERARIOS AFG SIGMA	EXTRANANDOTE
19	19	22	5	GILBERTO SANTA ROSA SONY TROPICAL/SONY	EN LA SOLEDAD
20	5	1	17	JON SECADA SBK/CAPITOL-EMI LATIN	♦ ANGEL
21	26	20	6	YOLANDITA MONGE WEA LATINA	♦ CARA DE ANGEL
22	12	9	22	CRISTIAN MELODY/FONOVisa	♦ NO PODRAS
23	29	32	4	JOSE LUIS RODRIGUEZ SONY LATIN/SONY	♦ VALE LA PENA VOLVER
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
24	NEW ►		1	JON SECADA SBK/CAPITOL-EMI LATIN	CREE EN NUESTRO AMOR
25	34	31	5	MIJARES CAPITOL-EMI LATIN	QUIZAS QUIZAS QUIZAS
26	23	21	11	LUIS MIGUEL WEA LATINA	♦ AMERICA, AMERICA
27	31	33	6	ROCIO DURCAL ARIOLA/BMG	COMO AMIGOS
28	36	—	2	JERRY RIVERA SONY TROPICAL/SONY	CUENTA CONMIGO
29	25	23	8	XAVIER CAPITOL-EMI LATIN	♦ POR ALGUIEN COMO TU
30	28	26	12	VICENTE FERNANDEZ SONY DISCOS/SONY	♦ ACA ENTRE NOS
31	38	—	2	LAS CHICAS DEL CAN TH-RODVEN	♦ HACER EL AMOR CON OTRO
32	NEW ►		1	GIPSY KINGS ELEKTRA	QUIERO SABER
33	32	30	4	SELENA CAPITOL-EMI LATIN	QUE CREIAS
34	NEW ►		1	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	♦ EL COSTO DE LA VIDA
35	35	29	11	LUNNA CAPITOL-EMI LATIN	YO QUE TE ADORE
36	17	18	7	FRANCO SIMONE BISCAYNE EUROPA/WEA LATINA	MAGICA
37	NEW ►		1	JOSE FELICIANO CAPITOL-EMI LATIN	VENGA LA ESPERANZA
38	37	—	2	JOSE ALBERTO RMM/SONY	DISCULPEME SENORA
39	40	—	2	H2O SONY LATIN/SONY	NENA
40	14	17	16	MAZZ CAPITOL-EMI LATIN	NO ES AMOR

○ Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

Artists & Music

LATIN NOTAS

(Continued from preceding page)

with boisterous standing ovations. Looking typically resplendent in two different floor-length dresses, Pantoja sailed through her brisk, two-hour show before concluding with a jubilant, sing-along take of "Virgen Del Rocío."

After the concert, Pantoja said she was planning to record in January with **Juan Gabriel**. Asked when that album would be released, Pantoja jokingly replied "in about five years," in reference to Gabriel's singular work habits.

VICTOR VICTOR TO SONY Tropical: After months of negotiations, Dominican composer extraordinaire Victor Victor has been released by Sonotone and has signed with Sony Tropical. Victor's debut album, "Tú Corazón," is due out Jan. 14; the leadoff single is "Así Es Mi Amor."

FONOVisa'S HOLIDAY RUSH: Just out on Fonovisa are a sleighfull of releases led by Yndio ("Si Quieres Volver"), Stephanie Salas ("Ave María"), **Tropicalismo Apache** ("Tropicalismo Apache"), and **Fito Olivares** ("Fito Olivares Y La Pura Sabrosura"), plus two compilations: "Las Cumbias Del Millón" and "Fiesta De Navidad."

Bronco's November release, "Por El Mundo," now already on the top 10 of the Top Latin Albums chart, contains the hit single "Adoro," now nestled at No. 9. Bronco is the only act this year to have placed three singles on the Hot Latin Tracks simultaneously.

GONZALEZ MOVES UP: Manolo González has been promoted to VP, Capitol/EMI Latin Southwest operations, in charge of A&R, sales, promotion, and marketing. González formerly was associate director of A&R and administration. Central and South region... Melody/Fonovisa has tapped José Miguel Díaz as label promoter.

BRAZIL INVADES NOVA Iorque: Jazz/blues vocalist Rosa Maria kicks off the third annual Brazilian Season Dec. 31 at The Ballroom in New York. Maria, who now is dipping into samba-reggae, is slated to appear Dec. 31-Jan. 17.

Rounding out an impressive, all-female slate are EMI-Odeon's marvelous song stylist **Leny Andrade**, Jan. 19-31; PolyGram's Carnaval princess **Beth Carvalho**, Feb. 2-14; Warner's underrated chanteuse **Lisa Ono**, Feb. 16-21; PolyGram's emotive chanteuse **Marina**, Feb. 23-28; and Sony/Copacabana's veteran singer/composer **Leci Brandão**, March 2-14.

MISCELLANEA: "Areito," the latest monster effort by Karen/BMG megagroup **Juan Luis Guerra Y 4.40**, hits retail Tuesday (15). BMG's national sales director, **Rigoberto Olariaga**, says the company is shipping a whopping 300,000 units. Sony Tropical's **Rubén Blades** chips in vocals on brilliant "Si Saliera Petróleo"... "Donde Está Santa Claus," a cute, bilingual Yuletide tune by Sonotone's "Los Angelitos De Dios," is starting to break out in Miami... New Orleans

station WADU-AM previously has switched from Anglo easy listening to Latin AC.

Julio Guichard is the GM of "Radio Monumental," which is being programmed by **Brenda Melara**... In Houston, a new record pool has surfaced called Salsamania Record Pool. Director **Alex Carmenates**, formerly MD at KQQK-FM and mixer at KNRG-FM, publishes a club countdown, along with a radio and retail survey. Carmenates plans to expand the pool to Dallas and San Antonio next month.

DALLAS "SALSA" COWBOYS? "When in Dallas, do as the Tejanos,

do: Salsa!" So writes **Efrain Echevarría Jr.**, host of tropical music program "Latin From Manhattan," which airs every Friday on community radio station KNON-FM.

Echevarría, who also co-founded the annual Dallas Latin Jazz Festival, contends Texas is being overlooked as a salsa hotspot. "Somehow, the world thinks... that we're nothing but hicks and rednecks. Not so!" Echevarría claims that more than 20,000 showed up for this year's festival, sponsored in part by KSSA-AM-FM. He did not mention whether the spectators were eating black beans with their burritos.



Chayanne Rides High. Sony executives gathered in Miami recently to celebrate the release of Chayanne's latest album, "Provocome (Provoke Me)," and to honor the artist with a plaque commemorating his gold albums. Pictured, standing, from left, are Claudio Conde, GM, Sony Spain; Angel Carrasco, VP of A&R, Sony Discos; Jose Antonio Asuaje, marketing director, Sony Venezuela; Frank Welzer, president, Sony Discos; Chayanne; Carlos Gutierrez, GM, Sony Colombia; Helcio Do Carmo, GM, Sony Venezuela; Christian Roux, director of public relations, Sony Venezuela; and George Zamora, VP of marketing, Sony Discos. Kneeling in the front row, from left, are Marcos Maynard, deputy director, Sony Mexico; Hugo Piombi, director of marketing, Sony Argentina; Victor Overjero, manager of promotion, Sony Argentina; and Alberto Caldiero, GM, Sony Argentina. (Photo: Sony Discos)

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Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	★★★ No. 1 ★★★ IF YOU LOVE ME LONDON 4362672*	3 weeks at No. 1 CECILIA BARTOLI
2	2	15	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE
3	4	117	IN CONCERT▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
4	3	33	BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS	
5	5	7	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093* VLADIMIR HOROWITZ	
6	6	11	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI
7	8	11	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2* KEITH JARRETT	
8	7	5	THE LAST RECITAL FOR ISRAEL RCA 09026611604* ARTUR RUBINSTEIN	
9	9	7	BACH: SONATAS RCA 09026612742* KEITH JARRETT, MICHALA PETRI	
10	10	31	GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)	
11	12	5	IT AIN'T NECESSARILY SO EMI CLASSICS 54576* NADJA SALERNO-SONNENBERG	
12	11	41	PIECES OF AFRICA NONESUCH 79275-2* KRONOS QUARTET	
13	13	15	BERNSTEIN: THE FINAL CONCERT DG 431768* BOSTON SYMPHONY (BERNSTEIN)	
14	14	45	THE BACH ALBUM DG 429737* KATHLEEN BATTLE, ITZHAK PERLMAN	
15	16	5	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191* YO-YO MA, EMANUEL AX	
16	15	27	SWITCHED-ON BACH 2000 TELARC CD-80323* WENDY CARLOS	
17	NEW►		TOUS LES MATINS DU MONDE HARMONIA MUNDI V4640* JORDI SAVALL	
18	NEW►		OPERA'S GREATEST MOMENTS RCA 61440* VARIOUS ARTISTS	
19	NEW►		ADAMS: THE DEATH OF KLINGHOFFER NONESUCH 79281* ORCHESTRA OPERA DE LYON/ENGLISH OPERA CHORUS	
20	18	9	IBERIA SONY CLASSICAL 48480* JOHN WILLIAMS	
21	20	5	ROSSINI, DONIZETTI, VERDI: RARITIES RCA 609412* MONTSERRAT CABALLE	
22	21	43	THE BELLS OF ST. GENEVIEVE RCA 61002-2* VARIOUS ARTISTS	
23	19	9	PUCCINI: TOSCA DG 4317752GH2* FRENI, DOMINGO, RAMEY (SINOPOLI)	
24	17	19	FROM THE OFFICIAL BARCELONA GAMES CEREMONY RCA 61204* DOMINGO, CARRERAS, CABALLE	
25	24	5	DEBUT EMI CLASSICS 54352* SARAH CHANG	

TOP CROSSOVER ALBUMS™

1	1	9	★★★ No. 1 ★★★ THE KING AND I PHILIPS 4380072* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	7 weeks at No. 1
2	14	3	A CARNEGIE HALL CHRISTMAS CONCERT SONY CLASSICAL SK48235* BATTLE, VON STADE, MARSALIS (PREVIN)	
3	3	5	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621* THOMAS HAMPSON	
4	2	43	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN	
5	4	9	DARK EYES PHILIPS 4340802* DMITRI HVOROSTOVSKY	
6	5	7	STANDING ROOM ONLY RCA 61370-2* JERRY HADLEY	
7	15	3	HANDEL'S MESSIAH: A SOULFUL CELEBRATION REPRIS 26980-2* VARIOUS ARTISTS	
8	6	35	DIVA! SILVA AMERICA SSD 1007* LESLEY GARRETT	
9	8	9	SYMPHONIC TANGO TELDEC 9031769974* ETTORE STRATTA	
10	7	5	BRIGADOON ANGEL 54481* LONDON SINFONIETTA (MCGLINN)	
11	NEW►		MAGIC: KIRI SINGS MICHEL LEGRAND TELDEC 73285* KIRI TE KANAWA	
12	9	11	KALINKA TELDEC 77307-2* RED STAR ARMY CHORUS (BAZHALKIN)	
13	11	21	SONGS OF THE CAT RCA 61161-2* VON STADE, KEILLOR	
14	12	5	ALL THROUGH THE NIGHT RCA 09026612782* MARILYN HORNE	
15	10	7	MUSIC FOR AN AWFUL LOT OF WINDS & PERCUSSIONS TELARC 80307* P.D.Q. BACH	

● 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.

Artists & Music



by Is Horowitz

GOING ON RECORD: Works both rare and well done engage the attention of Sony Classical's recording crews this December.

Nielsen's "Springtime in Funen," hardly a catalog mainstay, was scheduled to be recorded in Stockholm early this month by Esa-Pekka Salonen and the Swedish Radio Symphony Orchestra & Chorus. Produced by David Mottley, it will be coupled with the composer's flute and clarinet concertos, cut last September.

Also on the rare side is Luigi Nono's early "Il canto sospeso," slated for a live recording by Claudio Abbado and the Berlin Philharmonic, with soloists Barbara Bonney, Susanne Otto, and Marek Torzewski. Steven Paul is producer. The Nono will share a Sony CD with some Mahler orchestral songs, recorded earlier.

On the standard side, Salvatore Accardo will be cutting the Beethoven Violin Concerto with Carlo Maria Giulini and the La Scala Philharmonic. The standard fillers are the two Beethoven "Romances." Mottley is producer.

Another set of Sony December sessions will feature Emanuel Ax in Liszt's Piano Concertos Nos. 1 & 2, as well as the Schoenberg Concerto. Salonen conducts the Philharmonia Orchestra, and the producer is Gary Schultz. Also due this month with Salonen and the Philharmonia is a recording of the Stravinsky's "Orpheus." It will be programmed with "Petrouchka," taped earlier. Mottley will be in the control room.

Wolf Erichson will be the producer when Bruno Weil conducts a batch of Offenbach overtures with the Vienna Symphony in mid-month. Erichson will also handle a recording of Mozart's "Kegelstadt" Trio by clarinetist Charles Neidich, pianist Robert Levin, and violinist Jurgen Kussmaul. It will be partnered on disc with earlier recordings of Mozart chamber music.

We've already reported on Sony's pre-Christmas, live audio/video crossover spectacle joining Diana Ross, Jose Carreras, and Plácido Domingo in a seasonal program with the Vienna Symphony conducted by Eugene Kohn.

Just a few days later, the label clears its musical palate with a program of Gregorian chant performed by the Niederaltaich Scholars directed by Konrad Ruhland, with Erichson the producer.

Sony's recording year closes with another live A/V biggie, a Richard Strauss program played by Berlin Philharmonic under Abbado. Tone poems "Till Eulenspiegel" and "Don Juan" are programmed, as is his "Burleske" with pianist Martha Argerich as soloist. Capping it all are excerpts from "Der Rosenkavalier," featuring Cheryl Studer, Frederica von Stade, Kathleen Battle, and Andreas Schmidt. Audio producer is Thomas Frost.

CHANGE OF PLANS: It is still uncertain how Herbert Blomstedt's unexpected decision to step down from his post as music director of the San Francisco Orchestra at the close of the 1994-95 season will affect his tie with London Records. The label's exclusive contract with orchestra and conductor is one of the more enduring ones in the industry, and it is known that London hopes to continue the relationship.

In any event, London has a heavy recording schedule booked with the San Francisco through 1994. Its Sibelius cycle with Blomstedt and the orchestra resumes next May with the Symphony No. 7; No. 1 is set for 1994. Symphonies Nos. 3 and 6, which will close out the series, have yet to be scheduled.

This coming May will also bring an American program laid down with the taping of John Harbison's Symphony No. 2 and his Oboe Concerto. The works will be programmed with the Roger Sessions Symphony No. 2, to come later.

Blomstedt says he is trimming his obligations to the SFO to spend more time with his family in Europe and accept conducting opportunities there that conflict with his present commitments.

PASSING NOTES: Steven Isserlis wins the 1993 New England Conservatory/Piatigorsky Artist Award. He'll appear as soloist in a pair of concerts next spring paying tribute to the legendary cellist. Michael Tilson Thomas will conduct the conservatory orchestra in appearances both at the NEC's Jordan Hall in Boston and at Carnegie Hall in New York. Featured work is John Tavener's "The Protecting Veil," which cellist Isserlis has recorded for Virgin Classics.

As part of the tribute, BMG Classics will release two commemorative CDs of vintage Piatigorsky performances, with the Boston Symphony under Charles Munch, and the Robin Hood Dell Orchestra conducted by Fritz Reiner.

WARNER INTERNATIONAL'S MIDANI IS PLEASED WITH LATIN PROSPECTS

(Continued from page 11)

"I also believe that Latin America is maybe headed toward a better economic life. I mean, we have some countries which already are better, such as Argentina, Chile, and Mexico. There are other countries that are way behind, like Brazil and Peru, which are still struggling with past debts and isolation politics. But these countries will get back on their feet, I'm absolutely convinced."

Record sales statistics from IFPI, the global label trade group, appear to bear out Midani's optimism. IFPI calculated that the 1991 retail sales numbers in Latin America totalled just under \$1.2 billion—a whopping 60% increase over the \$737 million tally that IFPI reported for the region in 1989 (Billboard, July 13).

Warner currently has subsidiaries in five of the six biggest Latin markets: Mexico (\$527.6 million), Brazil (\$415.9 million), the U.S. (\$225 million, per U.S. industry estimates), Argentina (\$119 million), and Chile (\$28.8 million), where the Warner office began operations July 1.

(It must be noted, however, that Brazilian record professionals are projecting the industry's 1992 sales figure to reach barely half of the 1991 mark.)

Midani estimates that his Latin affiliates hold "on average" market shares ranging from 12%-14%, which he claims is nearly double the market take of two years ago. Because of the diverse economic personalities of each country, however, Midani has tailored a marketing strategy designed to suit the needs of the individual countries.

SEEKING JOINT VENTURE

Intra-company cooperation is the common thread that binds Midani's campaigns, particularly in lower-volume markets such as Brazil, Argentina, and Chile. In Brazil, Midani reckons that the bottom line of his smallish subsidiary would improve if he could establish a multilabel consortium with other labels so as to trim operating expenses. "What we are doing in Brazil is the consolidation of

the structure of the company as far as the distribution network is concerned," explains Midani. "We're looking to join forces with a couple of [local or international] companies, so that the delivery, stock of product, and collection of bills could be centralized as if it were one [larger] company. With several companies together, you have more power to really get your money back, which in Latin America is a big problem."

While Midani recently has been negotiating with Brazil's largest independent label, Continental, he says, "Continental would be more of an acquisition."

Warner's biggest acts in Brazil are rock groups Titãs and Barão Vermelho, which sell between 200,000 and 300,000 units per release—about half of what they formerly sold when Brazil's economy was healthier.

Midani has taken a similar joint-venture tack in Argentina, even though—in contrast to Brazil—the country and its record sales have

(Continued on next page)

Jazz BLUE NOTES



by Jeff Levenson

NOT THAT I'M LOOKING TO JUMP THE GUN on our end-of-year issue, but the number of snapshot recollections accumulating at my keyboard makes it impossible to think in terms of one, last, hands-down, back-to-the-wall, boffo column. *Fershtayst?* (If you've got to look it up, don't bother.) So indulge me with the following observations, Part I:

THE ANNUAL HARRY WATCH: I was starting to get worried. After a big-band world tour that lasted 2½ years, **Harry Connick Jr.** was on the verge of getting predictably boring. I mean, how many times can you report that Harry got booked, he sold out, he killed, he went to bed, he woke up, he did it all over again?

(Alright, so maybe he took a minute to beat up on a critic for dissing him.) The fact is, Harry pulled a surprise maneuver with his dual releases, "25" and "Eleven"—two issues that are so back-to-the-roots that the latter actually documents Harry during his wunderkind period, pumping barrelhouse New Orleans piano at precisely the age of the album title. Granted, most kids of 11 think that "Tin Roof Blues" is what you get when your *spaldeen* gets stuck in the rain gutter. Harry was hip. Obviously, music is better than stickball for attracting babes.

FOREVER POPS: And while we're doing a layover in New Orleans, dig how **Louis Armstrong** has suddenly become an all-purpose marketing icon. First he appears in a Diet Coke TV spot, the one where a host of notables (Jimmy Cagney, Cary Grant, Groucho) materialize, Zelig-style, in support of their favorite cola, and then he's fodder for some hometown tourism hacks who recently placed this ad in the New Yorker: *Louis Armstrong. New Orleans musicians lovingly call him "Pops." He blew a wicked trumpet. He sang like the rock of ages was in his throat. He made a mean pot of beans. And he*

liked to write letters, especially in green ink. He always closed his letters back home with "Red Beans and Ricely Yours, Louis." For a free guide to New Orleans call ... or write to the New Orleans Tourism Marketing Corp. Notice how they failed to mention Pops' fondness for the one product he actually did endorse—Swiss Krissy, a powerful herbal laxative. (There's a classic photo of our king sitting on his, er, throne, with the ringing slogan advisory, "Leave It All Behind Ya." No shi... Whoops, sorry.)

LIKE IT MIGHT BE (SOMEDAY): Am I the only person who thought TV interviewer Gil Noble, of "Like It Is" fame, was being just a tad presumptuous by titling a recent program "Wynton Marsalis, The Man & His Music"? Wynton is heavy, no doubt, but he's no Sinatra (or is it Neil Diamond?).

FOLLOW THE LEADS: I was impressed that the so-called soundtrack record "Glengarry Glenn Ross: Music From And Inspired By The Motion Picture" charted so well among the Top Jazz Albums, especially considering that few (if any?) of the album's tracks actually appear in the film. The key to it all? The words *inspired by*, which could become our next great marketing ploy, a catch-all catchphrase that justifies any album, great or small.

CALLING ALL PLAYLIST UNITS: In **Rachelle Ferrell's** eponymous debut for **Capitol Manhattan** she offers printed song lyrics broken down by verse, chorus, bridge, and *hook*—the first time I've seen anybody so radio optimistic.

JAZZ, THE ULTIMATE CHALLENGE: I was spared the humiliation of witnessing this one firsthand, but I'm told that during a particularly tense moment on the "Jeopardy!" game show, the final question (presented in the form of an answer) was, "At the time of his death in 1986, he was regarded as the greatest white jazz player on his instrument." One contestant guessed, "Who was Dizzy Gillespie?" thus fueling the popular misconception that this category, Jazz, is bitchin' tough stuff. Better to select Madonna's G-spot for \$20.

Next week: Part II

WARNER INTERNATIONAL'S MIDANI IS PLEASED WITH LATIN PROSPECTS

(Continued from preceding page)

been on a roll lately. "We have been working with only a few artists, but with full concentration on them," says Midani. One of the labels' successes is noted composer Fito Paz, whose latest album, "El Amor Después Del Amor," rung up 120,000 in sales just six weeks after its release. Midani expects label mate Fabiana Cantillo to

follow in Paz's footsteps.

Singer Myriam Hernández is Warner's biggest domestic artist in Chile, where, according to Midani, the fledgling subsidiary "from the first moment made some profit, which is unheard of in Latin America." Midani plans to establish a foothold in Chile by exposing the label's extensive foreign catalog before attempting to develop homegrown acts.

PRAISES STAFF

Midani was quick to sing the praises of his veteran managing directors Beto Boaventura (Brazil), Roberto "Chacho" Ruiz (Argentina), and Julio Saenz (Mexico), along with newcomers Wieland Kafka (Chile) and Sergio Rozenblat (U.S.). "I think they are all extremely capable," says Midani of his executives, "and they all have something in common: a love for music and a respect for quality music. At the same time, they have to try to make this quality music a big seller."

One of Warner's most popular Latin artists is Mexican singer Luis Miguel, who sold 2.5 million copies of his 1991 release "Romance" in Latin America. Miguel is signed to Warner Mexico, a strong affiliate that is grooming domestic acts (Café Tacuba, Maná, Hernaldo Zúñiga), as

well as breaking outside acts such as Hernández and Spain's Alejandro Sanz and Presuntos Implicados.

"Our company was in sixth place a year ago in Mexico and now we're fighting for third place," comments Midani. "The company has doubled its sales in one year, and, more important than that, the company has become extremely successful at developing careers. For example, Maná went from nothing to become a major act in very little time."

A similar push is expected from Warner's U.S. affiliate, WEA Latina, which boasts a half dozen subsidiary labels of its own, ranging from rock (Loud) to Brazilian (Tropical Storm). Midani says the U.S. arena holds little future as a crossover oasis for Hispanic artists. However, he views the Anglo-American music scene as a stale environment that could be freshened up by Latin artists.

"In three years," he says, "we will have had 40 years of rock'n'roll. And it's frightening, the thought, because you cannot live with three chords all of your life. But there may be this major change which could happen in the case that Anglo-American music does not renew itself. And then... the Latins will have their chance there."

Top Jazz Albums™

THIS WEEK			2 WKS. AGO		WEEKS ON CHART		COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL		TITLE	
1	1	11	★ ★ ★ NO. 1 ★ ★ ★		9 weeks at No. 1		I HEARD YOU TWICE THE FIRST TIME		BRANFORD MARSALIS COLUMBIA 46083*			
2	2	11					PERFECTLY FRANK		TONY BENNETT COLUMBIA 52965*			
3	NEW	▶					25		HARRY CONNICK, JR. COLUMBIA 53172*			
4	3	17					HAUNTED HEART		CHARLIE HADEN QUARTET WEST VERVE 513 078*			
5	4	9					PORTRAITS BY ELLINGTON		THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 53145*			
6	6	9					YOU MUST BELIEVE IN SPRING		FRANK MORGAN ANTILLES 512 570*/VERVE			
7	5	11					IT'S NOT ABOUT THE MELODY		BETTY CARTER VERVE 513 870*			
8	10	5					LETTER TO EVAN		DAVID BENOIT GRP 9687*			
9	8	15					MORE THAN A MOOD		STANLEY TURRENTINE MUSICMASTERS 65079*			
10	9	7					FANTASIA		ELIANE ELIAS BLUE NOTE 96146*/CAPITOL			
11	7	11					BLACK HOPE		KENNY GARRETT WARNER BROS. 45017*			
12	11	9					DON'T YOU KNOW I CARE		ANTONIO HART NOVUS 63142*/RCA			
13	16	5					RHYTHM OF THE EARTH		JACKIE MCLEAN ANTILLES 517075*/VERVE			
14	15	5					STANDARDS		MIKE STERN ATLANTIC 82419*			
15	13	7					GLEN GARRY GLEN ROSS		SOUNDTRACK ELEKTRA 61384*			
16	18	5					SETH AIR		WALLACE RONEY MUSE 5441*			
17	23	3					FORMAN ON THE JOB		BRUCE FORMAN WITH JOE HENDERSON KAMEI 7004*			
18	14	21					ALL THE WAY		JIMMY SCOTT SIRE 26955*/WARNER BROS			
19	17	9					LAST CALL AT THE BLUE NOTE		OSCAR PETERSON TRIO TELARC 83314*			
20	24	5					FINALLY YOURS		CARMEN BRADFORD AMAZING 1030*			
21	25	3					LITTLE MAN BIG BAND		JIMMY HEATH VERVE 513956*			
22	12	31					HERE'S TO LIFE		SHIRLEY HORN VERVE 511 879*			
23	NEW	▶					ELEVEN		HARRY CONNICK, JR. COLUMBIA 53171*			
24	NEW	▶					TO BIRD WITH LOVE		DIZZY GILLESPIE TELARC 83316*			
25	NEW	▶					MALCOLM X THE ORIGINAL SCORE		TERENCE BLANCHARD 40 ACRES AND A MULE 53190*/COLUMBIA			

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	9	★ ★ ★ NO. 1 ★ ★ ★		1 week at No. 1		SNAPSHOT		GEORGE DUKE WARNER BROS. 45026*			
2	1	15					COOL		BOB JAMES/EARL KLUGH WARNER BROS. 26939*			
3	NEW	▶					BREATHLESS		KENNY G ARISTA 18646*			
4	3	15					WEEKEND IN MONACO		THE RIPPINGTONS GRP 9681*			
5	5	9					THE RETURN OF THE BRECKER BROTHERS		THE BRECKER BROTHERS GRP 9684*			
6	4	19					SECRET STORY		PAT METHENY GEFEN 24468*			
7	9	5					LIFE ON PLANET GROOVE		MACEO PARKER VERVE 517 197*			
8	6	11					KID GLOVES		LARRY CARLTON GRP 9683*			
9	7	7					IVORY PYRAMID		RAMSEY LEWIS GRP 9688*			
10	8	9					JUST BETWEEN US		NORMAN BROWN MOJAZZ 7000*/MOTOWN			
11	11	7					SECRET ISLAND		BOBBY LYLE ATLANTIC 82435*/AG			
12	16	3					ON A ROLL		FATTBURGER SIN-DROME 1805*			
13	14	31					UPFRONT		DAVID SANBORN ELEKTRA 61272*			
14	22	3					YIN - YANG		STEPS AHEAD NYC 6001*			
15	10	17					PROVIDENCE		HIROSHIMA EPIC 46232*			
16	17	5					GOTCHA!!		TOM COSTER JVC 2015*			
17	18	5					SIX PACK		GARY BURTON & FRIENDS GRP 9685*			
18	15	15					U.F.O. TOFU		BELA FLECK AND THE FLECKTONES WARNER BROS. 45016*			
19	12	21					DOO BOP		MILES DAVIS WARNER BROS. 26938*			
20	21	9					ESPERANTO		SHADOWFAX EARTH BEAT 42523*/WARNER BROS.			
21	13	21					JUST AN ILLUSION		NAJEE EMI 99400*/ERG			
22	NEW	▶					SIMPLE LIFE		KEVYN LETTAU JVC 2016*			
23	NEW	▶					DEEP SOUL		RONNIE LAWS PAR 2015*			
24	19	23					HEAVEN AND EARTH		AL JARREAU REPRISE 26849*/WARNER BROS			
25	25	3					FROM THE ASYLUM		WINDOWS BLUE ORCHID 2014*/DA			

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

Music Video

ARTISTS & MUSIC

Keith Richards Keeps It Simple 'Wicked' Clip Shot In Stark Black & White

■ BY DEBORAH RUSSELL

LOS ANGELES—A coarse, staccato guitar riff bounces off a 30-year-old cigarette machine and cuts through the gritty black-and-white-ness of an archetypal city street.

After a few rhythmic cuts, the camera descends into the colorless void of a manhole. Out of the blackness appears a partially obscured face, and a narrow beam of harsh, white light illuminates the grizzled features of Keith Richards. He appears just long enough to sing the phrase "it's just as wicked as it seems" before he disappears again into the black hole of the screen.

"Wicked As It Seems," the debut cut from Richards' Virgin album "Main Offender," is a wickedly simple and evocative video directed by Mark Romanek for Satellite Films. In a few short minutes, the black-and-white period piece attempts to crystallize the urban subculture of the '60s.

"The whole hook is that the camera gets sucked into these empty spaces of this world, and magically Keith appears in the darkness," says Romanek. "He's the patron saint of this seamy street scene."

The "seamy street scene" to which Romanek refers was found in the deserted fringe of San Pedro, Calif., a city south of Los Angeles. Romanek and the crew spent two days on location, redressing store fronts to look like adult bookstores and populating the region with a raunchy cast of characters.

"We didn't want to go for the hippie '60s, we were much more interested in capturing the street subculture," says Romanek. "Not the peace and love stuff... more real."

Credit for that "reality" goes to director of photography Harris Savides, producer Alex Abramowicz, art director Happy Massee, stylist Bridget Echols, and creative consultant Melodie McDaniel. Robert Duffy edited the clip, and Satellite's Larry Perel executive-produced.

For his part, Romanek says he drew upon such influences as photographers Danny Lyon, Bruce David-

son, Robert Frank, and Larry Clark in shooting the piece. "Wicked As It Seems" cost about \$230,000, he says.

Shots of Richards performing with his band were intercut with sensual, somewhat "wicked" vignettes of a mod girl in hip-huggers performing a suggestive dance, while another gyrates on the cigarette machine.

As Richards jams, old men stare blindly at a smashed TV, a stripper teases her audience, and a hooker solicits a customer behind a grimy car window. Icons range from a midget, a three-legged dog, and a couple of street kids to skulls and snakes, cigarettes, and smashing glass.

DP Savides lit most of the action with a single (often bare) bulb, says Romanek, to create a concentrated, artificial circle of light around the players.



Images of Keith Richards fade in and out of darkness, then emerge again in his "Wicked As It Seems" videoclip.

"It gave us the archaic, mid-'60s look we wanted," he says. "The shoot wasn't even remotely complicated. There's not a single effect in the entire piece. It's very untricky."

The simplicity of the "Wicked" clip was inspired primarily by Richards' own no-nonsense approach to rock'n'roll, says Romanek.

But however simple, the imagery in the clip is strikingly graphic. Romanek explains, "I always remember I'm shooting something for a really small screen. Usually the viewer is sitting far away from it, and there's lots of clutter around. As a result, you try to keep the images extremely readable, like the girl dancing on the cigarette machine. Or Keith's face."

Which brings up an interesting point, Romanek adds. "It wasn't tough to shoot Keith at all," he says. "I decided right off not to cosmetically light him. It was the opposite approach to an En Vogue video, for instance." (Romanek was the eye behind En Vogue's "Free Your Mind.")

"Everyone knows what Keith looks like, and it would be less interesting to me to prettify him," he says. "I actually accented the lines in his face."

Keeping the clip naturalistic was important to Romanek: "Even though everything's staged, I wanted it to have a real feel to it," he says.

But producer Abramowicz says the action got a bit too real at one point during the shoot. "It was late Friday night and there were some scary-looking people hanging around the set," he says. "The crew is waiting for the light to be perfect, and it's very quiet as we're getting ready to shoot this scene. All of a sudden we hear this smashing sound, and some guy takes off down the street. We see this old guy laying in the street; he'd been cracked over the head with a bottle. There's blood all over, and glass."

Security tended to the victim and shooting continued as scheduled. But Abramowicz says the incident typified the entire experience of shooting "Wicked As It Seems."

"It kind of gave it that Keith Richards stamp," he says.

McCartney Delivering Clip From Upcoming Set

HOPE SPRINGS ETERNAL: We had the pleasure Dec. 3 of lunching in the historic Capitol Records studios and previewing Paul McCartney's new album, "Off The Ground."

Look for the debut single and video "Hope Of Deliverance" with the dawning of the new year. Andy Morahan directed the conceptual clip for the rollicking, buoyant track on location in Europe.

George Lucas directed the title-track video on location in Northern California. We hear "Off The Ground" features plenty of Lucas' signature special effects.

We were off the ground by the time we left (shaking hands with a Beatie and all), and eagerly anticipate the Feb. 9 release of McCartney's latest album, which is chock full of rootsy rock'n'roll gems.

QUICK CUTS: Nitrate Films has parted company with directors Scott Kalvert and Gore Verbinski, as well as their video rep, Sherry Simpson.

Verbinski has resurfaced at L.A.-based Palomar Pictures. Kalvert is still working with Simpson; he can be reached at 213-661-7187.

Nitrate's Catherine Smith and Amanda Pirie currently represent directors Julien Temple, Jesse Peretz, Peter Miller, and Kim Watson; still photographer Dan Winters; and DP/directors Dave Phillips and Vance Burberry.

Lydia Cole, director of music programming at Washington, D.C.-based Black Entertainment Television, returned to work Dec. 7. She'd been on maternity leave.

GOING MOBILE: The Box just got some wheels, as the Miami-based interactive video network has spawned the Box Dance Van, a traveling, music-television studio available to schools, military bases, fairs, etc. The Box Dance Van should be rolling in key metropolitan areas very soon.

The traveling Box is equipped with a four-channel stereo sound system, strobe lights, and microprocessor-controlled fog machine (but of course). A VJ will program viewer video requests on site.

In other news from The Box: Les Garland, VP of programming, tells us the network is developing a single central viewer-request line to replace the 175 phone lines currently in existence. The network also is lobbying for a new phone exchange in order to distance itself from the negative reputation attached to "900" phone lines, which have come to be associated with sexual services.

HOLIDAY CHEER, VIDEO Style: We're still tapping our foot to the in-

fectious grooves of Darlene Love's new Christmas carol, "All Alone On Christmas," which comes from the Fox/Arista film soundtrack to "Home Alone 2: Lost In New York."

Love is backed by the E Street Band, whose members look awfully happy to be reunited in this holiday performance clip, directed by Tom Grane, with film footage directed by Chris Columbus. But we could have done without the unnecessary appearance of Macaulay Culkin (can you say *overkill*?) as a pint-size recording engineer directing the E Streeters in the studio.

Vanessa Williams is the only artist to shoot a clip for A&M's all-star charity album "A Very Special Christmas 2." She shot "What Child Is This" (while she was pregnant, no less) with director Pam Thomas of O Pictures.

And don't miss "Hanukkah Homeboy" by Jewish rapper Do Mo Shé, who offers up some wacky Hebrew hip-hop for the holidays. Kristian Bucciari directed the silly clip for HiG Entertainment, and we recommend it for an annual yuk or two.

DRASTIC IMAGE Change: Peaches-and-cream dream Debbie Gibson will perform a striptease (aaaaaieee!) in her new Atlantic video, "Losing Myself To You." We got a call from the label's Michelle Webb as she was en route to check out the singer's "cut away" outfit. Matthew Rolston is directing, and choreographers Gatson, Smith, and Payne (of En Vogue fame) will orchestrate the fancy footwork... Speaking of En Vogue, Marcus Nispel is set to reel its new Atco/EastWest video, "Give It Up And Turn It Loose," staged in a beauty shop of the '50s.

ISLAND BLUES: Miami's Caribbean Satellite Network Inc. debuted its mix of reggae, jazz, blues, dancehall, and island music Dec. 1 on the Galaxy 3, Transponder 7 satellite. The network currently is negotiating with U.S. cable companies and independent broadcast stations.

The 24-hour network initially is following a collage format, mixing music clips with interviews, informational capsules, and cultural segments culled from the islands.

ROLLING CREDITS: Judy McGrath, senior VP/creative director at MTV, says she hopes the public's perception of the industry is upgraded by the network's decision to chyron directors' names onto the clips (Billboard, Dec. 12).

"To some people, videos are commercials, but to us they're more than that," says McGrath. "We see them as minifilms."

PRODUCTION NOTES

LOS ANGELES

• **Midnight Films** director Samuel Bayer shot Poison's new Capitol video, "Stand." Chris Sheffield produced.

• **Kenan Moran** directed a second new version of Sir Mix-A-Lot's "One Time's Got No Case" for Def American-Rhyme Cartel. Steve Carter produced the clip for **Two Headed Monster**.

• Nirvana's "In Bloom" clip is a Silvey + Co. production directed by Kevin Kerslake. Line Postmyr and Tina Silvey co-produced the DGC clip.

• **Peter Nydrle** directed the Cages' new Capitol video, "Home-

town." Al Rodriguez produced the clip for **Peter Nydrle Productions**.

• UCLA film student **Jeff Goldsmith** directed Mojo Nixon's timely "Mr. Grinch" video for Triple NiXXXon Records.

NEW YORK

• **Eric Meza** directed Bobby Brown's new MCA clip "Get Away" in several locations around the Big Apple. **Michael Kahn** produced the clip for **Midnight Films**.

• **Marcus Nispel** shot Dina Carroll's A&M video "So Close" at the Apollo Theater. **Crescenzo Notarile** directed photography. **Tracy Hightower** produced for **Portfolio**

Artists Network. Anouk Frankel executive-produced.

• **Alex Halpern** directed "Rat Funk," a new video for Warner Bros.' Sweet Lizard Illtet. **Ted Meurer** produced the clip for **Cyclone Pictures**.

OTHER CITIES

• Director **Jim Jarmusch** is the eye behind Tom Waits' new Island video, "I Don't Wanna Grow Up." Jarmusch shot the clip in Northern California for **Cinesthesia Productions**.

• **Frank Drucker** directed and produced Kiss The Sky's Motown video "It's You" for **Mogul Films**.

Billboard® THE CLIP LIST™

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

 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018</p>	 <p>THE NASHVILLE NETWORK The Heart of Country The Nashville Network 30 hours weekly 2806 Opryland Dr, Nashville, TN 37214</p>
ADDS	ADDS	ADDS	ADDS
Bon Jovi, Bed Of Roses S.O.U.L. S.Y.S.T.E.M., It's Gonna Be... Spin Doctors, Jimmy Olsen's Blues Jude Cole, Tell The Truth Jeremy Jordan, Right Kind Of Love Dream Theater, Pull Me Under	Peter Cetera/Chaka Khan, Feels... Shawn Colvin, Round Of Blues	Al B. Sure!, Natalie CeCe Peniston, Crazy Love Eddie Murphy, I Was A King Michael Jackson, Heal The World Tevin Campbell, Confused Vanessa Williams, What Child Is This	Billy Burnette, Tangled Up In Texas Tim Ryan, Idle Hands
FIVE STAR VIDEO	FIVE STAR VIDEO	FIVE STAR VIDEO	FIVE STAR VIDEO
Los Lobos, Kiko And The Lavender...	Los Lobos, Kiko And The Lavender...	Los Lobos, Kiko And The Lavender...	Los Lobos, Kiko And The Lavender...
ARTIST OF THE MONTH	ARTIST OF THE MONTH	ARTIST OF THE MONTH	ARTIST OF THE MONTH
Roy Orbison, Heartbreak Radio	Roy Orbison, Heartbreak Radio	Roy Orbison, Heartbreak Radio	Roy Orbison, Heartbreak Radio
GREATEST HITS	GREATEST HITS	GREATEST HITS	GREATEST HITS
Michael Bolton, To Love Somebody Gloria Estefan, Always Tomorrow Whitney Houston, I Will Always Love... Darlene Love, All Alone On Christmas Madonna, Deeper And Deeper	Michael Bolton, To Love Somebody Gloria Estefan, Always Tomorrow Whitney Houston, I Will Always Love... Darlene Love, All Alone On Christmas Madonna, Deeper And Deeper	Michael Bolton, To Love Somebody Gloria Estefan, Always Tomorrow Whitney Houston, I Will Always Love... Darlene Love, All Alone On Christmas Madonna, Deeper And Deeper	Michael Bolton, To Love Somebody Gloria Estefan, Always Tomorrow Whitney Houston, I Will Always Love... Darlene Love, All Alone On Christmas Madonna, Deeper And Deeper
EXCLUSIVE	EXCLUSIVE	EXCLUSIVE	EXCLUSIVE
Nirvana, In Bloom	Nirvana, In Bloom	Nirvana, In Bloom	Nirvana, In Bloom
HEAVY	HEAVY	HEAVY	HEAVY
Bobby Brown, Good Enough Def Leppard, Stand Up Guns N' Roses, Yesterday Whitney Houston, I Will Always Love... Jackyl, The Lumberjack Metallica, Sad But True P.M. Dawn, I'd Die Without You R.E.M., Drive Shai, If I Ever Fall In Love U2, Who's Gonna Ride Your Wild...	Bobby Brown, Good Enough Def Leppard, Stand Up Guns N' Roses, Yesterday Whitney Houston, I Will Always Love... Jackyl, The Lumberjack Metallica, Sad But True P.M. Dawn, I'd Die Without You R.E.M., Drive Shai, If I Ever Fall In Love U2, Who's Gonna Ride Your Wild...	Bobby Brown, Good Enough Def Leppard, Stand Up Guns N' Roses, Yesterday Whitney Houston, I Will Always Love... Jackyl, The Lumberjack Metallica, Sad But True P.M. Dawn, I'd Die Without You R.E.M., Drive Shai, If I Ever Fall In Love U2, Who's Gonna Ride Your Wild...	Bobby Brown, Good Enough Def Leppard, Stand Up Guns N' Roses, Yesterday Whitney Houston, I Will Always Love... Jackyl, The Lumberjack Metallica, Sad But True P.M. Dawn, I'd Die Without You R.E.M., Drive Shai, If I Ever Fall In Love U2, Who's Gonna Ride Your Wild...
BUZZ BIN	BUZZ BIN	BUZZ BIN	BUZZ BIN
10,000 Maniacs, These Are Days Nine Inch Nails, Wish Screaming Trees, Nearly Lost You Soul Asylum, Somebody To Shove	10,000 Maniacs, These Are Days Nine Inch Nails, Wish Screaming Trees, Nearly Lost You Soul Asylum, Somebody To Shove	10,000 Maniacs, These Are Days Nine Inch Nails, Wish Screaming Trees, Nearly Lost You Soul Asylum, Somebody To Shove	10,000 Maniacs, These Are Days Nine Inch Nails, Wish Screaming Trees, Nearly Lost You Soul Asylum, Somebody To Shove
BREAKTHROUGH	BREAKTHROUGH	BREAKTHROUGH	BREAKTHROUGH
Michael Penn, Look What The Cat...	Michael Penn, Look What The Cat...	Michael Penn, Look What The Cat...	Michael Penn, Look What The Cat...
STRESS	STRESS	STRESS	STRESS
Dan Baird, I Love You Period Black Crowes, Sometimes Salvation Extreme, Stop The World Michael Jackson, Heal The World Madonna, Deeper And Deeper Ozzy Osbourne, Time After Time Prince & The N.P.G., 7 Red Hot Chili Peppers, Behind The Sun The Soup Dragons, Pleasure Stone Temple Pilots, Sex Type Thing Izzy Stradlin, Shuffle It All Toad The Wet Sprocket, Walk On... Wreckx-N-Effect, Rump Shaker	Dan Baird, I Love You Period Black Crowes, Sometimes Salvation Extreme, Stop The World Michael Jackson, Heal The World Madonna, Deeper And Deeper Ozzy Osbourne, Time After Time Prince & The N.P.G., 7 Red Hot Chili Peppers, Behind The Sun The Soup Dragons, Pleasure Stone Temple Pilots, Sex Type Thing Izzy Stradlin, Shuffle It All Toad The Wet Sprocket, Walk On... Wreckx-N-Effect, Rump Shaker	Dan Baird, I Love You Period Black Crowes, Sometimes Salvation Extreme, Stop The World Michael Jackson, Heal The World Madonna, Deeper And Deeper Ozzy Osbourne, Time After Time Prince & The N.P.G., 7 Red Hot Chili Peppers, Behind The Sun The Soup Dragons, Pleasure Stone Temple Pilots, Sex Type Thing Izzy Stradlin, Shuffle It All Toad The Wet Sprocket, Walk On... Wreckx-N-Effect, Rump Shaker	Dan Baird, I Love You Period Black Crowes, Sometimes Salvation Extreme, Stop The World Michael Jackson, Heal The World Madonna, Deeper And Deeper Ozzy Osbourne, Time After Time Prince & The N.P.G., 7 Red Hot Chili Peppers, Behind The Sun The Soup Dragons, Pleasure Stone Temple Pilots, Sex Type Thing Izzy Stradlin, Shuffle It All Toad The Wet Sprocket, Walk On... Wreckx-N-Effect, Rump Shaker
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the Medialine

CD Review Puts Itself On Solid Critical Grounding

■ BY ERIC BOEHLERT

CD REVIEW magazine was created in 1984 just as CDs began to gain mainstream acceptance. "That novelty aspect served the magazine well in the beginning," says editor in chief **Jimmy Guterman**. "Now, though, [CDs] are just the way we listen to music." To counter the luster that's faded from the format's original shine, the magazine has brought in a new editor in Guterman and unveiled a smooth, fresh look for the January issue, due on newsstands Dec. 21.

Guterman, a former **Boston Phoenix** rock columnist and author of the **Jerry Lee Lewis** book "Rockin' My Life Away," took over in July. He says the mission of the Peterborough, N.H.-based magazine is "to provide the broadest, most trustworthy coverage of CDs."

He hopes to accomplish that by beefing up the staff—ICE newsletter editor **Pete Howard** and former Boston Phoenix music editor **Milo Miles** now contribute columns—and maintaining a balance among the various genres the magazine covers as well as aggressively reporting on emerging hardware.

The magazine shies away from the ever-popular celebrity interviews. "I'm convinced CD buyers are more interested in the music and not who the stars are sleeping with," says Guterman. So how will he keep the magazine from reading like a laundry list or a musical Consumer's Report? After all, more than 140 discs are reviewed each month.

Guterman says by publishing solid critical reviews and bypassing what he calls the catalog approach of reviews—

listing cover tunes, guest appearances, etc.—the magazine can rise above the pack.

As for the general state of music criticism today, Guterman suggests that as more and more outlets have adopted music reviews, the quality has declined. "But then again, the state of critical writing in all fields—movies, politics—is pretty weak," he says.

MUST SEE: The PBS special "Popular Culture: Rage, Rights And Responsibility," Tuesday (15) at 10 p.m. (check local listings), looks at the slippery slope encountered when defending artists with the First Amendment.

Harvard Law School professor **Charles Ogletree** leads the round-table discussion of industry heavyweights as they walk through a hypothetical case of recording artists the **Black Nightmares Messengers** and the **Aryan Brothers**.

Among the 15 panelists are **Jeff Ayeroff**, co-chairman of **Virgin Records**; **David Harleston**, president of **Rush Associated Labels/Def Jam Recordings** division; **Michael Franti** of the **Disposable Heroes Of Hip-hopripsy**; and **Mike Clark**, of the **Combined Law Enforcement Assn. of Texas**.

SATURATION: **Spike Lee** and **Madonna**, both masters of press coverage, may have to rethink their once-golden strategy of prerelease publicity. The mounds of ink the two recently garnered don't seem to have helped either Lee's "Malcolm X," which will be hard-pressed to break even at the box office, or Madonna's "Erotica," which has been inching its way down **The Billboard 200**.

IN PRINT

PRESENT TENSE:
ROCK & ROLL AND CULTURE
Edited By **Anthony DeCurtis**
(Duke Univ. Press, \$14.95)

Rock'n'roll can't be dead if it can still inspire such lively discourse as this.

A serious scholarly study with no scent of stuffiness or sheen of pretension, "Rock & Roll And Culture" carries its imprimatur of academia lightly, counterbalancing it with the impudence of rock. The collection, originally produced as a special issue of **South Atlantic Quarterly**, brings together professors, journalists, and musicians and turns them loose on a broad theme; the resulting essays say as much about the possible approaches to music criticism as they do about music and the way cultural factors color its perception, and are in turn colored by the perceiving.

There is, then, the richly detailed historical essay that moves from the specific (the rise of sonic guitar) to the expansive (black musicians' role); the genre study set in historical and critical perspective (rap and the rise of a salary/reality tension); the Q-and-A (with

Laurie Anderson); and the testimonial (Jeff Calder's take on life in a band).

More experimental are **Robert B. Ray**, who lets form follow meaning in a "multitracked" essay on sampling and the creative process; **Greil Marcus**, who lets his metaphors do the talking in the fantastical "A Corpse In Your Mouth"; and **Paul Evans**, who imagines a riveting rock'n'roll fiction.

The more scholarly pieces ("Sexual Mobilities In Bruce Springsteen: Performance As Commentary," to name just one) distill academic theory into heady cultural arguments, buy them or not (when **Damn Yankees'** line "don't say goodbye" becomes "separation anxiety lyrics," I check out). The result, no matter, enlightens; here is an entirely new way to see familiar images.

The views aren't always in harmony (lyrics matter, or don't) and the voices are a cacophonous chorus. But as **David R. Shumway** concedes after posing a delicate order, "rock and roll is still a group of related but often contradictory products, activities, styles, and forms."

It wouldn't have it any other way.

MARILYN A. GILLEN

GEMA Orders Halt To Disputed Beatles Discs

■ BY MIKE HENNESSEY

MUNICH—For the first time in its history, the German authors' society, GEMA, has ordered a company to cease manufacture and distribution of recordings on the grounds that they infringe the rights of the authors of the repertoire—John Lennon and Paul McCartney.

GEMA's move has heartened German record companies, who see it as the first step to stamp out a lucrative trade in live recordings that exploit a loophole in German law. EMI, PolyGram, and Virgin have now taken injunctions against "protection gap" bootlegs (Billboard, Aug. 8).

The Beatles recordings in question—a four-CD set of tracks made for EMI between 1962 and 1965 and marketed by coffee retail chain Tchibo—are the subject of an interim injunction, which forbids manufacture and distribution of the product (Billboard, Nov. 7).

The injunction was initially served on the Tchibo company Oct. 21, following action by EMI-Electrola, and was confirmed on Nov. 11 by the Frankfurt District Court, which held that the CD collection, titled "The Beatles: Limited Edition," made unauthorized use of photographs of the Beatles and of the Beatles logo and, most significantly, violated Article 7 of the Treaty of Rome, which forbids discrimination between nationals of one European Community state and another.

The GEMA decision, of which Tchibo was notified Dec. 2, has been welcomed by the German record industry as a major reinforcement of its campaign against protection gap bootlegs.

Says Helmut Fest, president of EMI Music for the GSA territories, and chairman of the German IFPI group, "We congratulate GEMA's stand, which represents a vital step in

our fight to remove the scourge of the unauthorized recordings which have been proliferating in Germany in recent years."

The GEMA move followed a ruling made by the Frankfurt Higher Regional Court on Dec. 1, which upheld the lower court's finding and maintained the injunction. But it also withheld judgment on whether to apply Article 7 to the case. Proceedings involving an interim injunction were not the appropriate circumstances in which to address the question, said the court.

If the court had applied Article 7, it would have overruled Article 125 of German copyright law. This says that non-German artists performing in countries that are not signatories to the Rome Convention on neighboring rights cannot enjoy protection against unauthorized recordings of their performances being sold in Germany.

The Higher Regional Court noted that this question is currently under consideration by the European Court of Justice in Luxembourg, to which the matter was referred by Germany's Federal Supreme Court in Karlsruhe. While awaiting a decision, the European Commission and the German and U.K. governments have expressed the view that Article 7 should prevail.

Following the higher court's rulings, the Tchibo company has applied to have the seized recordings released. But, according to EMI-Electrola legal adviser Donald Valbert, "as long as the GEMA ban remains in force, any attempt by Tchibo to distribute the repertoire, if its release is secured, would make the company liable to prosecution. As far as we know, Tchibo has not so far taken any steps to contest the GEMA ban."

In a parallel case, the PolyGram group in Germany, acting on the power of attorney given to them by

Mick Jagger, has obtained an interim injunction against Tchibo in Hamburg and Magna Tontraeger in Berlin forbidding Tchibo to distribute a four-CD box of pre-1966 recordings by the Rolling Stones—titled "Rolling Stones/Limited Edition."

The injunction was granted by the Berlin District Court, Dec. 7, three days before Tchibo was preparing to put the CDs on the market.

In a court submission, PolyGram's counsel stated that Mick Jagger had confirmed that the rights to the recordings had been assigned to Polydor Germany from Abkco and Decca International.

Goetz Kiso, managing director of Polydor, commenting on the case, says, "If we had not started these

proceedings, neither the Rolling Stones nor Polydor would have received a penny from Magna or Tchibo."

Burkhard Rochlitz, general counsel for PolyGram, says the court's decision is not final but subject to appeal to the Berlin State Court.

The Frankfurt District Court, meanwhile, has again invoked Article 7 of the Rome Treaty as providing grounds for protecting EC artists against unauthorized recordings of their live performances.

In a case brought by PolyGram Germany against the Perfect Beat company, headed by Dieter Schubert, the court on Dec. 3 granted an interim injunction in favor of the group Dire Straits, ordering Perfect Beat to

cease manufacture and distribution of a double CD package, "Dire Straits European Tour 1992."

The recording was made at a concert in Basel, Switzerland, on June 28 this year. Just 10 days after the performance, according to PolyGram, Perfect Beat announced to the German retail trade that it would be releasing a double CD of the concert.

In court, counsel for Perfect Beat claimed that since the recording was made from a broadcast of a live concert in Switzerland, which is not a signatory to the Rome Convention, it was not an illegal bootleg. But counsel representing Dire Straits argued that Article 7 of the Rome Treaty gave protection to artists of EC mem-

(Continued on page 40)

FNAC Rises Above Stagnant French Mkt. Retailer's Results Up Substantially For Fiscal '91-92

■ BY PHILIPPE CROCCQ

PARIS—Despite the stagnation affecting the French record and video markets, the FNAC retail chain's results for fiscal 1991-92 are substantially up on those of the previous year. Recorded music sales increased by 19%, while sales of consumer electronics hardware were up by 4.4% and book sales by 17.7%.

Gross revenues for the chain were \$1.53 billion (8.2 billion francs at 5.34 to the dollar), an 11% hike over \$1.38 bil-

lion (7.4 billion francs) in fiscal 1990-91. FNAC has a market share of approximately 25%.

This year saw the retailer active in the computer field with the transformation of the Librairie Internationale de Paris into a FNAC computer center, 9,000 square feet in size. FNAC's share of this segment of the market is more than 10% and sales are in excess of \$131 million (700 million francs).

In recorded music, department head Bruno Gerentes cites sales for the year of \$486.8 million (2.6 billion francs).

"This is a remarkable result considering that the French record market is not likely to have grown as a whole by more than 5% this year. It is explained, I believe, by the large number of FNAC outlets—42 stores with sales areas of anything from 8,600 square feet to 43,000 square feet—and some of them, like the stores at the Opera, Bastille, and Boulevard des Italiens in Paris, specializing in music."

During the fiscal year, FNAC opened six new stores: the FNAC Micro in Paris, and other outlets at Cergy Pontoise, Nancy, Paul, Reims, and Lyons. Gerentes says new outlets are planned in 1993 for Le Mans, Nîmes, Angers, Noisy, and Troyes. With the projected enlargement of the stores in Avignon and Lille, FNAC will boast a total floor space in excess of 1 million square feet.

The expansion program conceived in 1990 provided for an investment of 1.3 billion francs (\$243.4 million) over the following three years. FNAC officials say the program has paid off because in 1993, it is budgeting for gross sales of around 10 billion francs (\$1.87 billion).

Gerentes says FNAC's principal competitors are the hypermarkets, which have a market share of between 40% and 50%. He notes that the competition from the hypermarkets is aggravated by the increasing practice of selling direct imports of albums at loss-leader prices. "FNAC would rather have its main competition from Virgin, but this is not the case at present because Virgin represents no more than 5% of the market—despite the chain's high media profile."

FNAC also reports a successful foreign expansion policy. Its four stores in Belgium—in Antwerp, Brussels, Ghent, and Liège—had collective sales in the past year of 570 million francs (\$107 million), 19% up on the previous year.

A FNAC store will be opened in the center of Madrid, close to the Puerta del Sol, in 1993. It will be a 32,000 square foot outlet selling records, books, and videos.

Italian Anti-Piracy Squad Seizes 45,000 CDs, Tapes

■ BY DAVID STANSFIELD

MILAN—Italy's authorities are claiming a major victory against pirates after seizing a truck loaded with 45,000 CDs and tapes.

Fourteen Italians and a Czech truck driver have been arrested in connection with the seizure, which also included 200,000 stickers of the Italian rights society, SIAE.

The arrests by financial police follow months of investigation by SIAE's anti-piracy squad into suspect CDs. A SIAE official, who asked to remain anonymous for security reasons, says the seizure is the first of its kind, and it may have saved the domestic business in its run-up to the Christmas sales period.

"The domestic market has been free from pirated CDs in the past and the high investment costs needed to set up manufacturing have helped to protect us," he says.

"But there are factories in Eastern Europe which can manufacture now, and their desire for foreign currency has resulted in a form of tolerance which has opened the way for an efficient form of international trafficking."

The CDs and tapes were allegedly made in Bulgaria, and are mainly international releases by Madonna, Bruce Springsteen, Michael Jackson, and Elton John, plus Italian stars such as Zucchero, Mina, and Antonello Venditti. The Czechoslovakian truck, bound for the Lebanon border, also contained unspecified "other materials" which were hidden in containers.

SIAE's spokesman claims that the Italian chief of the illegal operation used his base in the northern city of Bergamo to distribute product through a nationwide network of wholesalers. "It was so sophisticated that pirated product could be in retail outlets within 48 hours. And because of the high quality, retailers would not know that it was pirated," the official says, adding that the CDs are almost identical to legal product.

The case will now proceed to the criminal court and because more than three people are involved it will be treated as organized crime. SIAE and record industry organization AFI expect a civil case to follow, where a joint claim for damages will be made.

newsline...

HUNGARY BECOMES the 24th country where publisher Peer Music is represented. The Budapest office is headed by Dr. Istvan Szilagyi, formerly a director of rights society Artisjus.

U.K. DISTRIBUTOR Pinnacle is launching Equator Records and Publishing, headed by A&R executive Carol Wilson, previously involved with such acts as OMD, the Human League, and Sting. Equator's London offices will incorporate a studio.

WARNER MUSIC Singapore has licensed "The Christmas Touch" from American '60s pop star Johnny Tillotson, who has performed twice there recently. Company managing director Peter Lau cut the deal for the album with Tillotson.

SONY MUSIC Entertainment (Japan) is releasing another 15 titles on CD featuring Super Bit Mapping. They include albums by popular Japanese acts such as Kome Kome Club and T-Square, and by foreign performers Billy Joel, Miles Davis, and Glenn Gould.

FIVE U.K. PUBLISHERS are represented on a new promotional CD distributed to ad agencies and their clients, part of a program developed by former Virgin Music executive Laurence Kaye. The five are Complete, Hit & Run, Momentum, Go! Discs, and NTV. Kaye's firm is London-based Fine Tunes.

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: No other Japanese artist combines music and theater as beautifully as singer/songwriter **Miyuki Nakajima** on her annual "Yakai" (Soiree) series of concerts. And it's hard to imagine any other singer daring to play the role of the sun goddess, **Amaterasu Omikami**, as Nakajima did during this year's 23-date Yakai, tickets for which sold out in one hour. This year's Yakai was titled "Kinkanshoku" (Solar Eclipse) and recounted the familiar Japanese story from the ancient chronicle of the Kojiki, of Amaterasu's self-imprisonment in a cave, which casts the world into darkness. Nakajima, who wrote, produced, and directed the show, uses the sun goddess myth to explore the nature of Japanese womanhood, caught between traditional notions of subservience and modern concepts of femininity. Nakajima, whose strong, at times melodramatic, singing style is light-years away from the antiseptic cuteness of "idol" singers, points out that even in Japanese mythology there are strong female role models. So too in the Japanese pop world, there are women like Nakajima who are serious accomplished artists. Her music combines pop melody with rock power and a hint of chanson's melancholy. Her first album was released in 1976, and her latest recently entered the chart at No. 1.

STEVE MCCLURE

FRANCE: At 79, and after seven years away from the spotlight, **Charles Trenet**, composer of one of the country's best-known musical exports, "La Mer," has made a comeback with a new album, "Mon Coeur S'Envole" (My Heart Takes Flight; Warner Music). The album was recorded over five days, most of the tracks requiring one take. According to **Philippe Laco**, MD of Warner, "Charles Trenet was the first singer in France to be inspired by jazz rhythms at a time when the music was widely regarded as the exclusive preserve of black artists. Since the deaths of **George Brassens**, **Jacques Brel**, and **Serge Gainsbourg**, Trenet is the last living legend in the chanson tradition."

PHILIPPE CROCQ

INDIA: For pianist **Louis Banks**, jazz is "transcendental meditation—it is nirvana." Banks is the country's leading jazz artist, and to further promote the music he loves he has set up his own label, End Zone Records. Its first two releases are "Call Of The Mermaid," an album of originals by Banks, and "Straight From The Heart," a collection of standards performed by singer **Pam Crain**. Banks, Crain, and saxophonist **Braz Gonsalves** spearheaded the last vibrant days of jazz during the '70s in Calcutta before moving to Bombay at the turn of the decade. Banks and Gonsalves performed at the Jazz Yatra festival in 1982

and then toured Europe with vocalist **Rama Mani** as part of the **Jazz Yatra Sextet**, playing a stylish blend of jazz and Carnatic music. The sextet later released an album, "Sangam" (CBS). When **Dizzy Gillespie** toured here in 1985 he hired Banks as piano player in his band. As well as his record label, Banks has now set up The Jazz Club in partnership with **Rajesh Jhaveri** to present local and foreign performers in concert. The Club kicked off, Nov. 15, with a show by **Maynard Ferguson** and his **Big Bop Nouveau Band**.

JERRY D'SOUZA

NETHERLANDS: **Golden Earring**, the country's top rock band for the last 30 years, has cashed in on the MTV-inspired trend for recording "unplugged" albums à la **Eric Clapton**, **Mariah Carey**, et al. "The Naked Truth" is a live acoustic album, recorded at the Grand Cafe "De Kroon" in downtown Amsterdam and featuring major Earring hits including "Weekend Love," "Twilight Zone," "Radar Love" together with two new songs and a cover of the Byrds' "Eight Miles High."

WILLEM HOOS

IRELAND: "Irish A-Z Of Rock" may not be, as Solid Records claims, "the first-ever compilation celebrating Irish rock music"—what about Pat Egan's "Paddy Is Dead And The Kids Know It" circa 1972?—but it's certainly the first major collection to highlight Ireland's spectacular contribution to international rock. A 36-track retrospective, it was inspired by the recent publication by Gill and Macmillan of the book "Irish Rock (Where It's Come From, Where It's At, Where It's Going)" by **Tony Clayton-Lea** and **Richie Taylor**. With tracks ranging from 1972's "Whiskey In The Jar" by **Thin Lizzy** to 1992's "This Is Not A Song" by the **Frank & Walters** and contributions from **Van Morrison**, **Hothouse Flowers**, the **Saw Doctors** and many more besides, the album is a testament to the phenomenal explosion of talent that this small island has produced in the last 20 years.

KEN STEWART



Warner Companies In The Spotlight

Japanese Are Criticized

■ BY STEVE MCCLURE

TOKYO—A critical look at Warner Music Japan by trade paper **Nikkei Entertainment** has got company executives hot under the collar and shaken up an entertainment industry long used to kid-glove treatment from the media.

Titled "Young People Leaving One After Another—Warner Music Searching For A Solution," the Nov. 18 story paints a picture of a company in difficulty. Employees are quitting, early retirement is being encouraged, and sales and profits are down, according to the article.

WMJ president **Ikuzo Orita** admits many of the points raised are true, but says he is doing his best to turn the company around. What really bothers him is that WMJ has been singled out at a time when the recession is taking its toll on many other Japanese record companies. "Nikkei Entertainment doesn't have any right to run this kind of arti-

(Continued on next page)

French Hike Market Share

■ BY PHILIPPE CROCQ and EMMANUEL LEGRAND

PARIS—Taking two bites at the cherry is Warner Music International's way of squeezing more sales out of a static market, a strategy that looks to have paid off in France.

Under president **Marco Bignotti**, Warner Music France—with a revamped **Carrere** working alongside an aggressive **WEA Music**—is the fourth European territory in which the multinational operates a two-company structure. The others are the U.K., Germany, and Italy.

Philippe Laco is GM of WEA Music, appointed in August 1991. Since then, he says, sales of releases by national artists have jumped 80%. Combined with a 13% increase in international repertoire sales, Laco estimates WEA's total market share will be boosted by 2.5% to 11%. "And we have done this without acquiring small labels," he adds.

WEA has notched up 300,000 sales of the **France Gall** (Continued on next page)

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JAPANESE ARE CRITICIZED

(Continued from preceding page)

cle," he says. "Why did they pick on us? Many record companies are now losing money and staff."

Orita says it is the job of a trade magazine to "support" the industry it covers, instead of picking up bad points—a common point of view in a country where the media are often afraid to rock the boat. He says WMJ has told its lawyers to ask Nikkei Entertainment, which is operated by the same company that publishes the prestigious Nihon Keizai Shimbun financial daily, why it ran a story that, according to Orita, contains factual errors.

The article quotes an in-house WMJ document describing the company's efforts to promote early retirement to cut down on payroll costs. Orita says the document is authentic but objects to Nikkei Entertainment's publishing a confidential memo. He also refutes the claim that 50 people have left WMJ—the only record company in Japan that is 100% foreign-owned—in the last year, and asserts that profits are increasing thanks to cost cutting.

Warner Music Japan now has about 300 employees, and its WEA Music K.K. and MMG labels together account

for roughly another 100 staffers, Orita says. A graph accompanying the story shows the WMJ group with total sales of 34 billion yen (approximately \$255 million) in the fiscal year ending Nov. 20, 1991, with net losses close to 500 million yen (about \$4 million).

Orita agrees with the Nikkei Entertainment story that WMJ must concentrate on developing top-selling domestic acts like its sister companies. "In the past few years [development of] our domestic repertoire has been much slower than that of Sony, Toshiba-EMI or Pony Canyon," he says.

GEMA ORDERS HALT TO DISPUTED BEATLES DISCS

(Continued from page 38)

ber states, wherever the unauthorized recording took place. The argument was upheld by the court, which ordered all manufacture and distribution of the double CD to cease and all existing copies to be seized and destroyed.

Perfect Beat has given notice of appeal and Schubert contends that the ruling of the Frankfurt Higher Regional Court in the Tehibo case "leaves the situation wide open," and says he is "very optimistic" about the final outcome.

Schubert told Billboard that "only a few thousand" copies of the Dire Straits double CD had been produced, "because there are six or seven other bootlegs from the same concert in circulation."

Heinz-Georg Drenser, counsel for Phonogram, says that as a next step, the company will request all accounts to stop selling the Dire Straits double CD, to specify the number of units sold and the number still in stock. Unsold stock will be delivered to Phonogram's warehouse and not returned to the supplier.

Drenser says that retailers not complying with the request will face civil actions, "however big their accounts are with us." He adds that other bootleg CDs of Dire Straits in circulation will also be the subject of legal action.

"Many of these CDs have no indication of the manufacturing source," he says. "We are also checking on whether mechanical rights have been paid to the various societies which ap-

pear to have licensed the CDs."

GEMA says it is licensing masters at the rate of 2,900 per month, and has said in the past that it is almost impossible for them to distinguish between illegal and illegitimate product

in what is essentially a "gray area."

Virgin Germany is the third major company to fight distributors of bootlegs, taking action against over five separate Genesis packages.

FRENCH HIKE MARKET SHARE

(Continued from preceding page)

Michel Berger album "Double Jeu," while Veronique Sanson's "Sans Regrets" has moved 230,000 units, and Michel Jonasz's "Ou Est La Source" has sold 150,000 copies.

Newer artists are also showing promise, says Laco. "We are getting excellent results from Frank Echegut, Daran et les Chaises, and Dany Brillant, whose album has sold more than 150,000." The key to breaking new talent has been to overcome the barrier of broadcast media, says Laco. "All these acts are stage oriented—and that is important in France for new acts because they get very little exposure on radio and TV."

Laco points to changes in the French market—with BMG's Vogue acquisition boosting its market share by 3%-4% and Virgin's sale to EMI giving that company an additional 8% share—but says WEA has held its position, with strong international releases and an effective promotion and marketing team. For example, Prince's "Diamonds And Pearls," has sold more than 500,000 units—more than in Germany, and five times the volume of his previous album in France.

With Laco's five years as director general of PolyGram Video in France, WEA is also building its video business with a catalog of 120 titles covering music, children's programs, and comedy. "After a couple of big growth years—up by 50% in 1990, and 34% in 1991—the video business in France will have an increase of around 12% this year," he says. At sister company Carrere Music, Yvan Taieb—appointed GM in March 1991—is engineering its transition from a singles-oriented hit machine to an artist-oriented label, focusing on national and international acts. The change is necessary, he says, "because the market has changed. We have spent too much time on compilations and we have neglected the basis of our business, namely the artists. Carrere was efficient for hit singles and compilations, but had almost no artist development."

Taieb's reorganization has produced a new A&R structure under Frank Langolf, making it what Taieb calls "a sort of French EastWest." Signed are Antoine Essertier, Rakoto (from Madagascar), Lina, and La Strada.

The aim is "to develop these acts both in France and internationally, the same way we develop Italian or German acts in France," says Taieb. Carrere is also working closely with two independent imprints: Olivier Picasso's Welcome, whose roster includes tennis-player-turned-singer Yannick Noah, and the Orlando label, featuring dance music from Indra and Frederic Chateau.

The company has formed a marketing department under Mark Foster (imported from the U.K.) and made changes in the promotion division. Carrere's own sales force is directed by Robert Juarez.

"Warner's goal [with two companies] is to develop more acts, and ultimately to increase its global market share," concludes Taieb. "For example, Atlantic's turnover in France increased by 70% over last year through acts such as Marc Cohn and Jimmy Nail. That came about as a direct result of [our] division."

MuchMusic Pioneer Martin Exits Channel Amid Rumors

(Continued from page 6)

am Warriors and Colin James.

At MuchMusic's local affiliate, CITY-TV, Martin oversaw the development of such music-oriented shows as "City Limits," "The CHUM 30," and "Toronto Rocks," all of which developed the pop-clip format before MTV started up in the U.S. He also created "The New Music," which first aired in 1979 with co-hosts Jeanne Beker and J.D. Roberts; today, with co-hosts Donlon and Jana Lynn White, the weekly, hourlong program is the station's music show. It also airs in the U.K. on ITV and on JCTV in Japan. As a Canadian syndicated show in the early '80s, the program was the main outlet for label promotional videos.

Martin is leaving to set up a special events marketing/production company to develop television properties. "At this point, I have the best music service in the world," he says proudly. "This is my baby, and it's difficult to let it go, but I've finally convinced somebody to look after it for me."

Martin's replacement is Denise Donlon, currently host of MuchMusic's "Outlaws & Heroes" and co-host of "The New Music," who he brought to the video channel in 1986. Donlon, who will shortly drop her on-air duties, says she doesn't expect any immediate shifts in direction for the video network.

BACKSTAGE INTRIGUE

Despite denials on both sides, there is strong speculation that Martin is leaving because he ran afoul of boss Moses Znaimer, the president of both MuchMusic and CITY-TV, who is currently leading U.K. consortium Channel Five Holdings Co., which wants to set up Britain's fifth television channel.

Certainly, Martin's departure is messier than it might have been—or was clumsily handled at the best. First, officials at the network refused to deny rumors of Martin being ousted or shifted aside when they first appeared in the local press on Dec. 4. Later, there was a wrangle over the wording of the official announcement of his departure. Finally, Martin has yet to secure a commitment on doing consulting work for MuchMusic.

"The deal was that John would move on to start his own company, but it ended up turning sour," says an insider. "Moses wants John to work with him, but on his terms and is [in disagreement with Martin] about the contractual stuff. It's about money."

"The rumors are flying that something awful has happened but it hasn't," says Martin. "I'm in the middle of trying to make a business deal." However, Martin admits he was so furious with the wording of the official press statement that read he had only "helped to create" "The New Music" show that he sent out his own version to local press.

"They're starting to rewrite history already," he says. "I went, 'Just a minute, you're not going to change

history.'"

Martin, who almost all music veterans here would agree created "The New Music," was also responsible for the direction and the day-to-day workings of MuchMusic and music programming at CITY-TV (a combined staff of 450 work for the two). "The way John Martin went is the way MuchMusic went," says Kim Zayac, director of national promotions, Sony Music Canada. "The station is a reflection of where he was at. He was really committed to his vision of that station and rarely wavered from that concept."

BORN IN ENGLAND

Manchester, England-born Martin immigrated to Canada in 1969 at the age of 20. After a brief stint of freelancing at CBC Radio, he produced "Under Attack" for Screen Gems Productions and worked for such CBC-TV programs as "Weekend," "Up Canada," "One Night Stand," "In Good Company," and "90 Minutes Live."

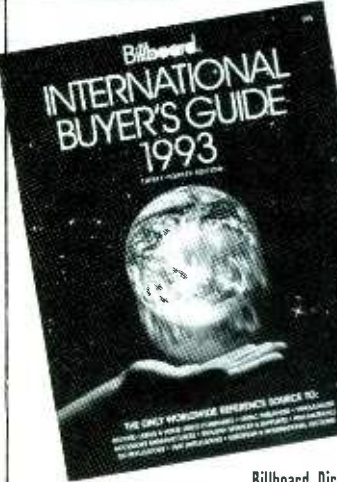
While a producer at "90 Minutes Live," Martin began experimenting with provocative rock features, including hiring Flo & Eddie to do off-beat weekly interviews and introducing film clips. After "90 Minutes" folded, Martin, working as a taxi driver, developed the concept of "The New Music." Inspired by Rolling Stone magazine, he wanted to produce a one-hour rock'n'roll journal program featuring videoclips, interviews, commentary, and concert footage.

Martin first approached CBC-TV and then CTV with the "rock-and-talk" concept, but both turned him down. Pop video was then being used by such shows as CBC-TV's "Take 30" and CTV's "That's Life" and "Canada A.M.," but there was no program based around video pop clips. Next Martin approached Znaimer, who had co-founded CITY-TV in 1972 and sold it to CHUM Ltd. in 1981 but had continued running it. Znaimer quickly agreed to back him.

MuchMusic blinked to life Aug. 31, 1984, with a VJ lineup that included Christopher Ward, Daniel Richler, Jeanne Beker, John Majhor, and J.D. Roberts and a seven-year back supply of music videos and clips garnered from CITY-TV shows. The French-language service Musique-Plus, which Martin helped to launch, followed in 1986.

Martin programmed MuchMusic to be unlike MTV, which had since arrived in the U.S. "[MTV] was trying to do AM radio and television. I was trying to do a television network about music. We were doing an information service, a lifestyle thing, they were doing radio."

"We had incredible freedom and a lot of it was due to the atmosphere John created," says songwriter Christopher Ward, a former Second City cast member who was a MuchMusic VJ for six years. "There was a sense if you had an idea, you could put it into action. He was a creative fireball saying, 'Anything's possible, folks.'"



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**MUSIC
MEDIA**

17	17
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2	1
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5	NEW
6	4

SWEDEN (GLF) 12/9/92**NETHERLANDS** (Stichting Nederlandse 40) 12/4/92**CANADA** (The Record) 11/30/92

JAPAN (Music Labo) 12/14/92

[illegible]

HITS OF THE U.K.™

THIS WEEK	LAST WEEK
-----------	-----------

THIS WEEK	LAST WEEK
1	2

GERMANY (Der Musikmarkt) 12/1/92

THIS WEEK	LAST WEEK
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THIS WEEK	LAST WEEK
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1	2	CHER	CHER'S GREATEST HITS:1965-1992	GEFFEN
2	1	ERASURE	POP! THE FIRST 20 HITS	MUTE
3	3	GENESIS	THE WAY WE WALK VOL. 1	VIRGIN
4	4	MICHAEL BOLTON	TIMELESS (THE CLASSICS)	COLUMBIA
5	5	GLORIA ESTEFAN	GREATEST HITS	EPIC
6	7	SIMPLE MINDS	GLITTERING PRICE 81/92	VIRGIN
7	8	ABBA	GOLD POLYDOR	
8	6	THE FREDDIE MERCURY ALBUM	FREDDIE MERCURY	PARLOPHONE
9	9	R.E.M.	AUTOMATIC FOR THE PEOPLE	WARNER BROS
10	20	SIMPLY RED	STARS	EASTWEST
11	18	LIONEL RICHIE	BACK TO FRONT	MOTOWN
12	13	MADONNA	EROTICA	MAVERICKS/IRE
13	25	MICHAEL JACKSON	DAINGEROUS	EPIC
14	16	CHRIS REA	GOD'S GREAT BANANA SKIN	EASTWEST
15	11	TAKE THAT	TAKE THAT AND PARTY	RCA
16	10	ENYA	THE CELTS	WEA
17	14	THE SHAMEN	BOSS DRUM	ONE LITTLE INDIAN
18	17	ANNIE LENNOX	DIVA	RCA
19	12	BELINDA CARLISE	THE BEST OF BELINDA VOLUME 1	VIRGIN
20	NEW	CHARLES & EDDIE	DUOPHONIC	CAPITOL
21	19	DANIEL O'DONNELL	FOLLOW YOUR DREAMS	RITZ
22	15	BON JOVI	KEEP THE FAITH	JAMBCO
23	22	CURTIS STIGERS	CURTIS STIGERS	ARISTA
24	23	SHAKESPEAR'S SISTER	HORMONALLY YOURS	LONDON
25	27	ELAINE PAIGE/BARBARA DICKSON	BEST OF ELAINE PAIGE & BARBARA DICKSON	TELSTAR
26	21	MIKE OLDFIELD	TUBULAR BELLS II	WEA
27	28	SHIRLEY BASSEY	THE BEST OF SHIRLEY BASSEY	DINO
28	24	HANK MARVIN	INTO THE LIGHT	POLYDOR
29	NEW	QUEEN	GREATEST HITS II	PARLOPHONE
30	30	NICK BERRY	NICK BERRY	COLUMBIA
31	26	UNDERCOVER	CHECK OUT THE GROOVE	PWL
32	31	RIGHT SAID FRED	UP TUG	INTERNATIONAL
33	NEW	NEIL DIAMOND	THE GREATEST HITS 1966-1992	COLUMBIA
34	32	INXS	WELCOME TO WHEREVER YOU ARE	MERCURY
35	NEW	TALKING HEADS	ONCE IN A LIFETIME/SAND IN THE VASELINE	EMI
36	29	BOYZ II MEN	COOLEYHIGHHARMONY	MOTOWN
37	34	ARRESTED DEVELOPMENT	3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE	COOLTEMPO
38	NEW	BOB MARLEY & THE WAILERS	LEGEND	TUFF GONG
39	NEW	FOSTER & ALLEN	HEART STRINGS	TELSTAR
40	NEW	EARTH, WIND & FIRE	THE VERY BEST OF ...	TELSTAR

SWISS MARKET: PROFITS HOLD UP DESPITE STAGNANT SALES

(Continued from page 1)

mercial court of the canton of Zurich, in a landmark decision, ruled that the Swiss Copyright Act does, in fact, afford protection for a 50-year term to all sound recordings sold in Switzerland, regardless of the country of origin.

The decision was upheld Aug. 18 by the Federal Court in Lausanne (Billboard, Sept. 12). And the seal will be set on this crucial judgment next year, when the Swiss government introduces a new draft copyright law with specific remedies to eliminate unauthorized duplication of sound carriers.

With illegal product estimated to account for up to 15% of a market worth about \$500 million annually at retail, the purging of pirate and bootleg product from Switzerland's more than 1,200 record outlets will, it is hoped, help to counterbalance the stagnation of recorded music sales this year.

Switzerland's retail landscape is dominated by racked outlets, which contribute 50%-60% of sales. One reason for this, according to Jack Dimenstein, president of leading distributor Musikvertrieb, is that qualified sales staffers are at a premium, and store owners are inclined to minimize the risk factor by letting rackjobbers take care of their inventory.

Dedicated record shops are relatively few in number, and mega-stores are not a practical proposition because there is no city big enough to generate the kind of traffic that would justify the heavy investment. Cities like Zurich (population 840,000) and Geneva (391,000) have real-estate values that are among Europe's highest.

Swiss retailers enjoy healthy margins. They can buy CDs for about \$13 or \$14 and sell them for upward of \$20. And, while the wide-ranging musical tastes of the Swiss create a stock problem, the compact geography of the country means orders placed before 3 p.m. can almost be delivered the same day. About 90% of the deliveries are handled by the Swiss post office, which, having more capacity than traffic, is very competitive pricewise and highly efficient.

The leading distributor in Switzerland is the Dispodrome company, which has a state-of-the-art, fully computerized warehouse. That 48,000-square-foot depot carries 16,000 music titles, 5,000 video titles, and a total stock of 1.6 million pieces. Dispodrome accounts for about a



Some Swiss acts are known abroad, including Andreas Vollenweider (lower left), who has sold 8 million units worldwide, and Yello (upper right), which has had worldwide chart success. However, the Swiss-German dialect used by Polo Hofer (second from right, upper left photo) has limited his success to Switzerland, except for one German hit in 1978. The French-language songs of Stephan Eicher (lower right) have propelled his sales in France to 1.2 million, with 1.5 million sold worldwide. Switzerland's first CD-only store (center) was established in 1983.

third of Swiss distribution, handling, among others, the catalogs of Warner, BMG, Decca, and MCA. The company services about 1,000 customers, including 15 wholesalers and rackjobbers.

PARALLEL IMPORTS

In addition to its problem with large-scale pirate and bootleg imports, the Swiss industry has had to contend with parallel imports, particularly at a time when the dollar is in decline.

According to PolyGram managing director Ossi Drechsler, direct imports can account for up to 10% of the market. The possibility of being able to buy CDs at less than \$10 apiece and sell them for \$20 is not an unattractive one. "But," says Musikvertrieb's Dimenstein, "the dealer involves himself in more risk. He has to pay cash, often in advance, must order in bulk and cannot quickly reor-

der if sales so dictate—as he can with his local suppliers."

Last year, wholesale shipments by Swiss IFPI companies rose 5.12% above the 1990 figure. While the general recession is likely to result in almost no sales growth this year, the relative profitability of the Swiss market and the fact that CDs account for almost 80% of sales volume have allowed the local industry to weather the recession rather more comfortably than its counterparts in most other European countries.

Per-capita expenditure on sound carriers in Switzerland—about \$60 a year—is one of the highest in Europe. With local production accounting for little more than 5% of sales, investment in domestic repertoire is relatively modest. On the other hand, the fact that Switzerland's population is made up of German-, French-, and Italian-speaking elements means that an unusually wide range of reper-

toire has to be available and, because of small volumes on individual titles, economies of scale are not possible.

Says Dimenstein, "This is a relatively high-price market—but it is too small to be able to amortize costs via big volume. A piece of artwork costs the same here as it does in Germany, but the returns are very much lower."

REGIONAL DISPARITIES

In addition, because the country has three major languages—German (65% of the population), French (18%), and Italian (10%)—record companies have to promote trilingually. And, Anglo-American product apart, the repertoire disparity between one region and another is very marked.

Says EMI managing director Peter Mampell, "The German-speaking area accounts for about 75% of Swiss record sales. Here you can achieve considerable volume for artists like

Herbert Groenemeyer—but sales are negligible in the French and Italian areas, where, outside of the mainstream Anglo-American product, record buyers are influenced by repertoire from France and Italy."

Dimenstein underlines this point, noting an album by German Warner artist Marius Mueller Westernhagen can sell up to 10,000 copies in the German-speaking area but next to nothing in the other language sectors.

Marco Zanotta, managing director of BMG, says, "The Swiss market is influenced by Germany, France, and Italy, but Anglo-American product is by far the most important. However, local repertoire of high quality will always get good support."

TV CAMPAIGNS

There is widespread access to the television channels of the peripheral countries, and this means that not only are the music programs beamed into most Swiss homes, but also the TV-merchandising campaigns of the neighboring record industries. The Swiss industry can reap the benefit of these, but some major companies also involve themselves in joint promotional operations, particularly with their German counterparts.

Because of the massive predominance of international repertoire, MTV is an important promotional medium. "The country is very much influenced by U.S. and U.K. trends," says Sony managing director Norman Block, who adds that local repertoire sales for his company represent no more than 1% of the total.

Warner's Claude Nobs has no local acts under contract; EMI derives about 3% of its sales from domestic repertoire; and PolyGram, with a roster of nine local artists, put its national product sales at 6.5%. "We have to be intensely selective about signing artists and highly progressive in deleting repertoire," says Drechsler.

BROAD-BASED CATALOG

Drechsler emphasizes the importance of a broad-based catalog. "Total sales of PolyGram albums which made the top 10 last year were 248,000," he says. "The comparable figure for this year has been 221,000. But when you look at the top 100, we sold 11,000 more units this year than we did in 1991, which helped to offset the decline to a certain extent."

Overall, however, unit sales are down this year, and Drechsler attributes the decline partly to the exhaustion of the CD-for-LP replacement business. In addition, he notes, "Cassettes are dramatically down and, in the first quarter of this year, singles slumped by 50% and LPs were down a huge 60% in pop and 70% in classical. They represent little more than 1% of the market. Total classical LP sales for the first quarter were a mere 1,700—I have more than that at home."

"But, all in all, ours is still a pretty healthy market. We have stagnation today, it's true—but at a very high level. And it is important to remember that the Swiss have always been responsive to innovation. I am therefore hoping that cassette sales will be significantly regenerated when DCC comes on to the market."

(Continued on next page)

Sales Of Swiss Sound Carriers*

	Units				U.S. Dollar Value (wholesale)**			
	1990	1991	% change	1st half 1992	1990	1991	% change	1st half 1992
Singles (including Cassettes & Maxis)	1,316,400	877,700	-33.3%	400,000	\$4,548,064	\$3,428,629	-24.96%	---
LPs	1,116,000	460,300	-58.7%	97,000	\$8,553,387	\$3,381,452	-60.46%	---
Cassettes	5,522,900	4,920,200	-10.9%	1,400,000	\$43,947,983	\$38,556,289	-12.26%	---
CDs	11,466,200	13,208,300	+15.19%	5,279,000	\$146,151,850	\$168,251,610	+15.12%	---
Total	19,421,500	19,466,500	+0.23%	7,176,000	\$203,201,284	\$213,617,980	+5.12%	\$75,018,208

* Sales of IFPI member companies, accounting for about 85% of the market

** \$1 = 1.24 Swiss francs for 1990-91 comparison; \$1 = 1.37 Swiss francs for 1992 1st half

SWISS MARKET: PROFITS HOLD UP DESPITE STAGNANT SALES

(Continued from preceding page)

The Swiss response to innovation was vividly demonstrated when the compact disc was launched at the end of 1982.

The following spring, the first Hitachi, Sony, and Philips players went on sale in Switzerland. Dimenstein notes the CD broke through in Switzerland a good 16 months before it started to take off in Germany.

On Oct. 10, 1983, hi-fi hardware dealer Peter Hunziker opened Europe's first-ever CD-only retail store, CD-Studio AG, in Zurich. Hunziker recalls, "We had the idea in the fall of 1982 and immediately looked for a good location, which we were lucky enough to find. When we opened, we had 183 titles and a total stock of around 3,200 pieces. But, as the releases increased, we enlarged our stock and business became tremendously good. The Swiss took to the CD very rapidly and enthusiastically."

LIVE MUSIC SCENE

Switzerland's high standard of living, the substantial disposable income available to its young people, and the existence of excellent indoor and open-air concert facilities combine to make the country one of the most active in terms of live-music presentations.

Andre Bechir, head of Good News, one of the country's leading concert agencies, says that, if anything, the live music scene has been somewhat hyperactive. "There have really been too many major live events," he says. "And while we continue to get good audiences for megastar attractions, it becomes harder and harder to sell the lesser acts. People are becoming more selective, particularly with tick-

et prices rising as the top acts become increasingly expensive."

Good News, which has been in concert promotion for 21 years, staged nine outdoor concerts in the first half of this year, and six of them were sell outs. Acts included Roxette (two shows, attended by 23,000 and 35,000), Dire Straits (93,000 for two shows in Basle), Eric Clapton (38,000 in a 45,000-capacity venue in Lausanne), Guns N' Roses (50,000), Bryan Adams (35,000), Genesis (50,000), and Michael Jackson, who had sell-outs in Basle (50,000) and Lausanne (45,000).

Ticket prices run from \$44 for Jackson, Elton John, and Clapton to \$40 for Dire Straits, Roxette, Guns N' Roses, and Bryan Adams.

LIVE AND LET LIVE

Bechir says Good News and its competitors in the concert promotion business—Free and Virgin in Zurich, Music Service in Berne, VSP in Geneva, and Swiss Musictour in Lucerne—work together in a live-and-let-live atmosphere. All members of the Assn. of Swiss Concert Agents, they cooperate in terms of timing shows and avoiding an auction-type approach to bidding for acts.

Notes Nobs, who organizes Switzerland's celebrated music festival in Montreux each summer, "Switzerland is able to pay substantial fees to top acts because live concerts and festivals here are very much a part of Swiss tradition, and response is always highly positive."

EMI's Mampell underscores the enthusiasm the Swiss have for international pop and rock stars when he points out the two volumes of "Queen's Greatest Hits" have each

sold 150,000 in Switzerland. And the last Roxette album sold 220,000 copies over a period of 15 months. "That's the equivalent of selling 8 million units in the U.S.," he says.

INDIE LABEL SECTOR

The Swiss market, though relatively small, has an active independent sector. The national IFPI group has 25 member companies, most of the smaller ones specializ-



MAMPELL



DIMENSTEIN

ing in a particular segment of the music spectrum.

K-tel, an autonomous company acquired from the old K-tel group by Martin Schiess some six years ago, sustains its 4% market share by diversifying operations. It produces eight to 10 TV- or radio-marketed compilation albums a year, licensing some of the repertoire from the majors. It distributes a number of licensed labels and, on its recently created Blue Martin label, it releases its own repertoire by artists such as Imagination, East, John Parr, and Alvin Lee.

Of the internationally successful acts that Switzerland has produced over the years, easily the most original is the PolyGram duo Yello, which is actually signed to Phonogram Germany. Its surrealist music and video productions have won im-

pressive success not only in Switzerland, where unit sales of discs and videos top 300,000, but also in the U.S., U.K., Scandinavia, France, and Germany.

Yello's 1988 album "Flag" achieved gold status (250,000 sales) in the U.K. and charted in Switzerland, Denmark, Finland, Holland, Belgium, Germany, South Africa, and New Zealand. It also sold 100,000 copies in the U.S. The album "Baby," released in June 1991, made No. 1 in Austria and charted in 11 other countries. The duo's latest release, "Essential Yello," a compilation of 16 singles, is taking off impressively.

GRAMMY-WINNING ARTIST

Another outstanding Swiss talent is Andreas Vollenweider, who won a Grammy award in 1987 for his "Down To The Moon" album. (He is the only Swiss artist to ever win a Grammy.) Vollenweider, whose recordings are released by Phonag in Switzerland and by Sony in the rest of the world, has a total of nine albums to his credit and has sold more than 8 million units since he made his recording debut in 1979. He achieved his biggest sales in North America, Germany, Switzerland, Holland, and Scandinavia, and he has toured in the U.S., Japan, Australia, and most European territories.

The latest album by this multi-instrumentalist—he plays classical, Chinese, and African harp, piano, keyboards, guitar, and various wind instruments—is "Book Of Roses," which features him with musicians from South Africa, Spain, and Siberia.

Another Swiss artist who has scored signal success both inside and outside his own country is PolyGram's Stephan Eicher, whose latest album, "Engelberg," has achieved double-platinum status in Switzerland, with sales currently topping 130,000. Eicher, who sings in French and was discovered and signed by former Barclay France chief Philippe Constantin in 1985, has made four albums for the label. His world sales are approaching 1.5 million units, of which almost 1.2 million have been in France.

Much less exportable than Yello, Vollenweider, and Eicher is veteran Swiss rock star Polo Hofer, 47, because he and his band sing in a Swiss-German dialect. As a PolyGram artist, Hofer had a major hit in Germany in 1978 with the single "The Kiosk," but since then he and his Schmetterband, now on the independent Sound Service label, have made their mark exclusively in Switzerland.

With the high cost of production and promotion, it is essential for Swiss artists to be able to expand into other territories if they are to repay their labels' investment. With a population of 6.8 million, a wide divergency of musical tastes and an overwhelming predilection for international repertoire, Switzerland is a decidedly low-volume country for local acts—even the most successful.

An indication of the Swiss enthusiasm for international repertoire is provided by figures from copyright society SUISA. Of the 30 million Swiss francs (\$21.5 million) it distributed in 1990, 62.4% went to foreign societies.



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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ VARIOUS ARTISTS

Freedom Of Choice
PRODUCERS: Various
Caroline 1715

Album benefiting Planned Parenthood has an ideal concept for modern rockers: Some well-known contemporary acts cover various new wave "classics" of the late '70s/early '80s. Performers include Sonic Youth, Redd Kross, Mudhoney, Yo La Tengo, and Superchunk; victims include Plastic Bertrand, the Go-Go's, Pretenders, Blondie, Elvis Costello, and Devo. Lots of excellent airplay candidates here.

★ THE GREY GHOST

PRODUCERS: Jonathan Foose & Tary Owens
Spindletop 1002

A Texas piano legend, 79-year-old Roosevelt Williams is brought out of seclusion for a devilishly delightful collection of barrelhouse blues and wildly reread standards. The Ghost receives assistance from such accomplices as the Bad Livers, saxophonist Mark Kazanoff, and bluesman TD Bell, but carries the day himself with his rough vocals and key-busting playing. A delightful rediscovery, to be cheered by blues fans everywhere.

JUNIOR KIMBROUGH & THE SOUL BLUES BOYS

All Night Long
PRODUCER: Robert Palmer
Eat Possum 1002

Mississippi electric blues picker, featured on the recent "Deep Blues" film and soundtrack, makes his first full-fledged recording partly thanks to journalist Palmer, who taped him and his band on location at the juke joint where they've held court for years. This strain of Delta blues is so pure, so close to the genre's roots, that it's rarely recorded. Fortunately, a slice of it is now available for everyone to hear. Contact: 601-236-3110.

NEW & NOTEWORTHY

FLEETWOOD MAC

25 Years—The Chain
COMPILATION PRODUCER: Ken Caillat
Warner Bros. 45129

Anyone seeking a balanced retrospective of this major Anglo-American group will have to make an album-by-album hunt, as this four-CD box focuses most deeply on band's mid-'70s hit-making period. (Annotation is also skimpy—consult the recent Mick Fleetwood-Stephen Davis tome for info.) That said, one disc offers selective highlights of editions featuring Peter Green, Jeremy Spencer, Danny Kirwan, and Bob Welch, and of course all the "Rumours"-era hits are here. Thus it's a solid, if not comprehensive, package for one-stop shoppers.

VARIOUS ARTISTS

50 Years Of Bluegrass Hits
PRODUCER: Martin Haerle
CMH 9033-9036

This four-CD anthology of mid-'70s-to-'80s sessions on the bluegrass specialist label homes in on the genre's song repertoire; while the tracks here are remakes of well-known bluegrass and country classics, set contains a bounty of exciting performances by the likes of Lester Flatt, Joe and Rose Lee Maphis, Merle Travis, Jim & Jesse, Don Reno, Benny Martin, the Osborne Brothers, and a host of other notables. Notes for the individual discs are slim, and no booklet is included, but that doesn't take the bloom off these glorious recordings.

CIRCLE JERKS

Gig
PRODUCER: Paul DuGrae
Relativity 1069

Heated set by the hardcore punk pioneers is drawn from shows recorded at two Los Angeles-area venues and Tijuana, Mexico's Iguanas. Founding front man Keith Morris wails mightily through 22 memorable Jerks numbers, while instrumental trio of Greg Hetson, Zander Schloss, and Keith Clark burns brightly. An entertaining souvenir for hardcore nuts.

FLOTSAM & JETSAM

Cuatro
PRODUCER: Neil Kernon
MCA 10678

Despite lackluster lyrics and predictable arrangements, suitably titled fourth album from Phoenix hard rockers is delivered with requisite crunch. Songs like "Natural Enemies," "The Message," "Cradle Me Now," and "Never To Reveal" could catch ears attuned to the likes of Metallica or Soundgarden.

PIGFACE

Fook
PRODUCER: Martin Atkins
Invisible 018

Latest edition of the industrial combo assembled by former Public Image Ltd. drummer Atkins is an all-star affair featuring such notables as Revolting Cocks' Chris Connelly, Rollins Band's Andrew Weiss and Chris Haskett, and the Jesus Lizard's David Sims. Growling, yammering, highly distorted tunes here may not be to every modern rocker's taste, but will strike a nerve in those indoctrinated by Ministry and other Chicago noise combos.

KING MISSILE

Happy Hour
PRODUCERS: Kramer, Steve Watson & King Missile
Atlantic 82459

With frontman John S. Hall's stream of consciousness feeding less turbulent waters than on past work, New York alternative rockers could be poised for a breakthrough. The trump card here is irresistible first single "Detachable Penis," which will make many listeners—male and female—wonder what if. Other highlights are "Sink," "VvV (VulvaVoid)," "Ed," and "Martin Scorsese."

JULIAN COPE

Jehovahkill
PRODUCER: Donald Ross Skinner & Julian Cope
Island 3145140522

Madcap Cope returns following the recently released career retrospective "Floored Genius" and 1991's ambitious "Peggy Suicide" with another sprawling work. This time Cope tackles organized religion and sexism, among other topics, but doesn't let the messages get in the way of his psycho-delic grooves. Modern rockers should trip on "Slow Rider" and "Fear Loves This Place."

THE BEAUTIES

PRODUCER: Steve Levine
Gasoline Alley 10575

Rock quartet featuring Monkee progeny Jason Nesmith on guitars evidences both directional schizophrenia and Extreme-derived stylistic cloning on debut disc. Songs swing wildly from hard, harshly-penned rockers to acoustically oriented, ballad-styled tunes; while nothing here is unlistenable, uncertain approach and lack of originality would appear to indicate that band is still a work in progress.

GRUNTRUCK

Push
PRODUCERS: Jack Endino & Gary King
Roadrunner 9130

Seattle rockers may not have the musical moxie to push them above that city's wall

of grunge, but they're capable of dishing out some decent songs with coherent melodies, effective arrangements, and a good measure of passion. "Tribe," "Slow Scorch," and "Body Farm" are the strongest among them.

TICKS

Sun Shinin On Your Rain
PRODUCERS: Peter Jesspersen & Brian Paulson
Medium Cool 89228

Minneapolis continues to be a breeding ground for a certain style of hard-rocking, song-conscious pop, as evidenced by this album by a quartet fronted by singer-guitarist Tom Hicks. Writing isn't entirely consistent, and energy level flags at times, but when band is at its pounding best, it can tug modern rock ears. Try "Shake It," "Waiting On You," or "Back And Back Again" for starters.

JAZZ

► DAVID MURRAY & FRIENDS

MX
PRODUCER: Bob Thiele
Red Baron 53224

Murray's Malcolm X tribute is unrelated to Spike Lee's film but still worth a listen, performed by an ace crew that consists of hot young tenor Ravi Coltrane, cornetist Bobby Bradford, pianist John Hicks, bassist Fred Hopkins, and drummer Victor Lewis. Traditional-but-forward-looking programmers should pay special attention to Hicks' smooth signature tune "Hicks Time," as well as such Murray themes as the hard-swinging, uptempo "El Hajj Malik El-Shabazz" and the tough, bluesy "Harlemite."

★ OSCAR PETERSON

Exclusively For My Friends
PRODUCER: Hans Georg Brunner-Schwer
Verve 341 513 830

This four-CD set features 36 sparkling performances by the pianist, cut before hand-picked audiences at the villa of producer Brunner-Schwer in 1963-68. Peterson's keyboard virtuosity is heard in solo format and in trio sessions with such familiars as Sam Jones, Ray Brown, Ed Thigpen, and Louis Hayes. These rare sessions, previously released in Germany, find this master at his finest.

MIKE METHENY

From Then 'Til Now
PRODUCER: Mike Metheny
Altenburgh 10

Performing on flugelhorn, cornet, and Akai's electronic EVI, Pat's brother Mike returns to lead a series of differently configured ensembles for this solid contemporary jazz set. Highlights include the lazy licks of "Lakeview Ballad" and a lovely cover of Doc Severinsen's "You Are There."

ANDRE PREVIN & THOMAS STEVENS

Play A Classic American Songbook
PRODUCER: Sandra Johnson
DRG 5222

Impromptu duet session of pianist/conductor Previn and classical trumpeter Stevens gives a concert-hall jazz turn to this roster of venerated pop standards—with a strong predilection for two-song medleys. Highlights of a pretty, highly professional set include the sweet fusion of Hoagy Carmichael-penned classics "Stardust/Sylark," and beautiful takes on Rodgers and Hart themes "My Funny Valentine," "Bewitched, Bothered & Bewildered/(If They Asked Me) I Could Write A Book," and "I Didn't Know What Time It Was/Little Girl Blue."

GIL GOLDSTEIN

Zebracoast
PRODUCERS: Gil Goldstein & Kazunori Sugiyama
World Pacific 99491

Composer/arranger/pianist offers his personal vision of Latinesque

contemporary jazz, leading a core quintet that includes guitarist Wolfgang Muthspiel and drummer Alex Acuna. Best of the set include the angular counterpoint of "Kontinuum," the strong, stylish changes of "Simple Arithmetic," the snappy bossa bounce of "Clave Maria," and new versions of three themes from classic Miles Davis/Gil Evans album "Sketches Of Spain."

LATIN

► EMILIO NAVAIRA

Emilio Live
PRODUCERS: Michael Morales, Ron Morales
Capitol EMI/Latin 42739

Superb, bilingual Tejano crooner—who deserves a crack at country market—is only one of two Latino acts to enter the Regional Roundup chart that appears as part of Billboard's Heatseeker survey. A bracing live performer, Navaira shows his best side during this exuberant, hourlong wing-ding that includes his biggest hits, plus two fine unreleased tracks: "Rueda De Fortuna" and "Abre Tus Ojos."

MARIA CONCHITA ALONSO

Imagine
PRODUCER: K C. Porter
Sony Latin/Sony 80936

Coquettish Cuban-born actress takes her best shot as a singing star, courtesy of Porter, a veteran pop producer who frames a tasty pop/rock sound around Alonso's smoky, limited mid-range. Appealing uptempo tracks "No Sé Porque" and "Cuando El Corazón Se Cansa" might rock too hard for U.S. Latin radio, but aching ballads such as the title track and "Es Mejor Que Te Vayas" could gain airplay.

COUNTRY

★ ALISON BROWN

Twilight Motel
PRODUCER: Mike Marshall
Vanguard/The Welk Music Group 79465

On her second solo flight, banjo virtuoso

VITAL REISSUES™

COLEMAN HAWKINS

Rainbow Mist
REISSUE PRODUCERS: Robert G. Koester & Steve Wagner
Delemark 459

Historic 1944 sessions by the tenor sax giant find him in the company of both swing-era luminaries (Ben Webster, Don Byas, Charlie Shavers) and young bop Turks (Dizzy Gillespie, Howard McGhee). In typically brawny fashion, Hawkins attempts to re-create his groundbreaking recording of "Body And Soul" with the classic title cut, and essays primordial bebop in his version of Gillespie's "Woody'n You." A glorious chapter in the jazz man's discography, and one of the year's choicest reissues.

TIMOTHY LEARY

You Can Be Anyone This Time Around
PRODUCER: Intermedia Systems Corp.
Rykodisc 10249

In this seminal 1970 recording, fragments of Leary's acid-induced preachings are run through period effects and spliced together over a funk jam featuring Stephen Stills and John Sebastian on guitars, Buddy Miles on drums, and a rare and excellent bass performance by Jimi Hendrix. A compendium of its time, and significant as a forerunner to cut-and-paste specialists like Big Audio Dynamite.

GOSPEL

★ NEWSBOYS

Not Ashamed
PRODUCERS: Steve Taylor & Peter Furler
Star Song 8251

Uncommonly talented Australians found the musical direction they needed with Steve (Chagall Guevara) Taylor's beat-heavy production and sardonic lyric hent. The Euro-beat "I'm Not Ashamed" is the one with the real crossover potential, but there's nary a weak track in the lot. Sales will be boosted by the band's manic touring schedule and wild, state-of-the-art concerts. This is fun stuff, well-played, and well worth a spin.

CLASSICAL

PROKOFIEV: ROMEO & JULIET: 3 SUITES

Suisse Romande Orchestra, Jordan
Erato 45817

Armin Jordan and the Erato production team are doing much to return the Suisse Romande and its Geneva home base to its status as a major recording institution. This is a fine performance of the popular ballet score, faithful to its dance origins and captured in stunning sound. The ambience, both acoustic and musical, recalls the heady days of Ansermet.

SCHUBERT: 'DEATH AND THE MAIDEN'

The Stamitz Quartet; Thomas Pfeiffer, Baritone;
Wolfgang Kubler, Piano
Bayer 100201

The appropriate gimmick here is the opening performance of the short, stark Schubert song, which provides the theme he later developed so magnificently in the second movement of the quartet. Listening values are enhanced in such a setting. The Czech ensemble is expert, and the sequence of song and quartet should direct special attention to an entry that, in any case, must fight off crowded catalog duplication.

CHRISTMAS

ORIGINAL MOTION PICTURE SOUNDTRACK

The Muppet Christmas Carol
EXECUTIVE PRODUCER: Robert Kraft
Jim Henson Records/BMG Kidz 30017

VARIOUS ARTISTS

Mas! A Caribbean Christmas Party
PRODUCERS: Various
Rykodisc 10150

AMY GRANT

Home For Christmas
PRODUCER: Brown Bannister
A&M 31454 0001

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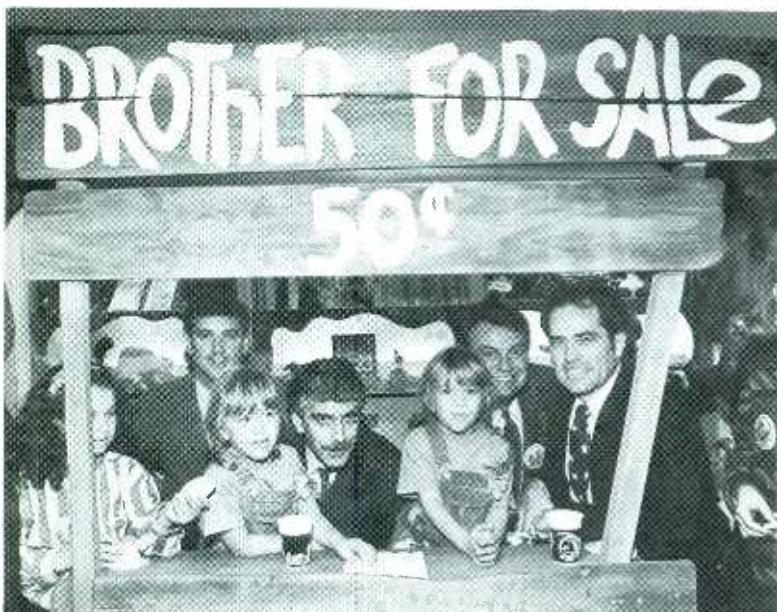
The Christmas Album
PRODUCERS: Johnny Mandel, Tim Hauser
Columbia 52968

VARIOUS ARTISTS

A Lump Of Coal
PRODUCERS: Various
First Warning/BMG 75702

(Continued on page 50)

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



Oh Brother! Mary-Kate and Ashley Olsen, who star as Michelle on the top-10-rated TV series "Full House," made an in-store appearance recently at the flagship store of FAO Schwarz in New York. The twins were in town to promote their debut recording, "Brother For Sale," just released by Zoom Express and Rincon Children's Entertainment through BMG Kidz. Shown, from left, are an unidentified fan; Robert Thorne, the twins' attorney from the firm of Loeb & Loeb; Mary-Kate Olsen; Bob Hinkle, president of Zoom Express; Ashley Olsen; Ralph King, president of Rincon Children's Entertainment; and Michael Kruzan, VP of Zoom Express.

Musicland Gets Taste Of 2 Sampler Sets BMG, GRP Stage Separate Promotions With Retailer

■ BY CATHERINE APPLEFELD

NEW YORK—In the world of samplers, The Musicland Group is the plât du jour for BMG Distribution and GRP Records. Both companies recently selected the chain as exclusive retailer for albums sampling some of their respective artists.

Minneapolis-based Musicland, which runs some 850 music outlets, is about the only thing the two promotions have in common, however.

BMG's album, which was available in the cassette format only for one month beginning in mid-October, was free with the purchase of an album by one of 10 of the distributor's featured acts. The GRP sampler, being sold Nov. 24 through the end of the year for \$9.99 CD and \$4.99 cassette, comes with a bounce-back coupon good for \$2 off any GRP album at Musicland.

Rick Bleiweiss, senior VP of marketing at BMG, says the purpose of the free sampler was twofold: to drive the sales of albums by bigger acts and to introduce newer artists to the record-buying customer.

"The concept is not to create a for-sale sampler," he says. "It is really to put music in the hands of people at the point of purchase in the store so they are exposed to artists they might not otherwise be exposed to." He adds that the tie-in was "probably the most extensive promotion we or Musicland has ever done."

According to Bleiweiss, Musicland gave away more than 60,000 copies of the sampler, which featured more than 20 acts of different genres ranging from superstars like Annie Lennox and Kenny G to developing artists like John Gorka and Me Phi Me.

Terming the tie-in "a tremendous success," he says BMG is planning to do another Musicland-specific sampler early next year.

"What we saw was that virtually every one of the featured titles, even unfeatured titles, gained in sales every week from the previous week without the benefit of any other kind of advertising at that chain," continues Bleiweiss, who says TLC's album and the "Boomerang" soundtrack, both on LaFace/Arista, sold "disproportionately well."

GRP, which in the past has issued samplers in conjunction with some major-market NAC radio stations and retailers including Lechmere and Camelot Music, selected Musicland this time around because of its strength in the jazz field.

"They're our largest account," says Kent Anderson, Midwest regional sales manager at the label. "And this was a good time to run the promotion because it coincided with their fourth-quarter jazz sale," he adds, referring

Virgin Retail's French Is Improving Blockbuster, New Director In Picture

■ BY EMMANUEL LEGRAND

PARIS—After a year of restructuring and with the promise of a cash injection from Blockbuster, Virgin Retail's French operations are starting to see a brighter future ahead.

Next year, the company is expected to deliver a profit, and expansion plans are due to resume after two years of setbacks that raised serious doubts about the chain's future in France.

The turnaround is coming under the guidance of the new managing director, Pierre Delmas, who implemented a last-ditch restructuring of the three stores after taking over from Patrick Hourquebie.

Delmas was formerly GM of Vetland, a subsidiary of department store Nouvelles Galeries. His arrival allowed founder Patrick Zelnik to focus more on Virgin's record operations.

Delmas' efforts likely will be bolstered when the proposed joint ven-

ture with Blockbuster, the Fort Lauderdale, Fla.-based video merchant, is completed. Financial details have yet to be released but Blockbuster is proposing to buy 50% of Virgin's European and Australian operation.

In joining Virgin, Delmas faced a

'By the end of the decade, we could have 10 Megastores and 20 smaller stores'

tough task with the chain's three stores in that country. After initially enjoying a brilliant start, Virgin began to feel the heat. The three stores—in Paris, Marseilles, and especially Bordeaux—faced strong competition from local book, electronic, and music retailer FNAC. The government's decision to make the stores close on Sundays took business down by 20%. With the group's heavy investment, profitability plummeted. Shareholders are believed to have sunk 115 million francs (\$21.5 million) into the company over the last 18 months to keep it afloat.

Those days are over, says Delmas, although the situation is not yet positive. In 1991-92, turnover of \$137 million was 13% down on the previous year, mainly due to the absence of Sunday trading.

Delmas declines to reveal the size of the loss, but says that if the Paris store made a profit it was not enough to cancel out the losses from the other two outlets.

PROFITABILITY FORECAST

Nevertheless, with the effects of his plan, the company's thrust in France might reach profitability in the next two years, says Delmas, who is hoping to turn a profit in the 92-93 fiscal year.

The Bordeaux store attracted media attention "with the trumpets of death," says Delmas, but "Marseilles was far from better. Both stores were on the same track, and they were heading for a brick wall. Bordeaux required more violent therapy, but we have refocused both

stores."

Virgin's Bordeaux store faced strong competition from FNAC and the local store Mollat, as well as an HMV store that closed after six months. A year ago it seemed Bordeaux was about to become another casualty of the price war initiated by FNAC, which forced the Megastore to match them at the expense of margins.

ADAPTING TO MARKET

Comment Delmas, "The store was too big for the market. We have tried to adapt by reducing the size of the bookstore and hi-fi section, increased the record space, especially in jazz and classical, which will hopefully help us gain new customers."

In addition, one floor was rented to Paul Beuscher, a print music and instrument specialist, and the incongruously trendy Virgin Cafe became a Tex-Mex restaurant through a deal with the Del Rio chain.

Changes have not "produced a landslide," according to Delmas, but progress is satisfactory, with a 2%-3% gain in market share in Bordeaux and Marseilles.

The Paris store has just celebrated its fourth birthday, and now accounts for 600 million francs (\$112 million) of the group's turnover, which means that the other two stores total \$25 million in sales.

HAPPY SUNDAYS

Since July it has been allowed to open on Sunday, and Delmas is fighting to gain the same privileges for the other two. In Bordeaux, where the city center is alive on Sunday, it could bring it back to profit soon, says Delmas.

Now with the restructuring over, it is time to consider the developments, says Delmas, although the growth of such 40,000-square-foot stores is limited by France's rural structure.

There are only a few more locations that would support the concept, claims Delmas. He names two sites in Paris, one on the left bank and the other close to the Bastille, and the others in cities of Lyon, Toulouse, Lille, and Strasbourg.

In the next two years, Delmas foresees another Megastore in Paris (Continued on page 49)



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Retail

Consolidation Continues To Whittle Away Industry Players

THE DREADED C-virus (C as in consolidation) continues to spread throughout the music business. On the one-stop front, two venerable wholesalers have finally closed their doors, **Win Records & Video** and **Richman Bros. Records Inc.** In retail, three small chains—**Sound Future Compact Disc Centers** in Dallas, **MCD Records** in New York, and **Rocky Mountain Records** in Boulder, Colo.—have mostly been wiped out of business in the last month.

In Elmhurst, Queens, Win Records & Video has closed its doors due to the company's inability to make a profit, according to sources. Owner **Sam Weiss** didn't return phone calls. In Pennsauken, N.J., the closure of Richman Bros. was a little more complicated. Since last Dec. 22, the one-stop/independent distributor has been putting up a ferocious fight against creditors, trying to keep the business alive. In late summer/early fall, creditors finally forced the company into filing for protection under Chapter 11 of the U.S. bankruptcy laws, and into looking for a buyer. At the time, sources say, Richman Bros. owes its bank, **Bucks County National Bank**, about \$3.4 million, and its other creditors, including the six majors, another \$4.5 million. Three one-stops appeared to be in-

terested in Richman Bros. **JEK** in Baltimore was the first to step up to the plate. **John Kaminski**, a principal in JEK, which is affiliated with independent distributor **Great Bay**, says his company made an offer to buy Richman Bros. because in both the one-stop and the indie distribution sectors "everybody is in the expansion mode. It seems to me that you either grow or go," as in go out of business. JEK's offer to buy Richman wasn't accepted.

In Santa Ana, Calif., **Bruce Ogilvie**, owner of **Abbey Road Distributors**, also appeared to be operating under the same principle as he, too, searched for a way to buy Richman Bros. Such a move would have catapulted the one-stop into independent distribution, as



by Ed Christman

well as established a beach-head on the East Coast for Abbey Road. Abbey, however, never made an offer for Richman because it couldn't get its financing together.

In Miami, **Bassin Distributors** also made a bid, which has been placed at more than \$1 million by sources, but that offer was rejected. Now, according to **Jerry Richman**, "We are disbursing and liquidating the company." Sources say when that process winds down the bank will reap the proceeds, with labels and other creditors out in the cold.

Richman says once he winds down the company, he expects very quickly "one way or another to be in the music business." In New York, meanwhile, **George Weiss**, formerly VP at Win Records, has surfaced at **J&R Music World**, where he will try to reinvigorate the company's audio software wholesale division, according to **Stephen Bell**, GM for the company. "We do have a small wholesale business, and with the addition of George Weiss we are looking to expand that. Currently, we are formulating our plans, and hopefully we will be up and running by the first of the year."

In retail, distribution executives have further cause to lament the disappearance of small chains.

In late summer, **Rocky Mountain Records** in Boulder, Colo., hired New York investment banking company **Ladenburg, Thalmann & Co.** to sell off its stores. **Camelot Music** in North Canton, Ohio, bought one, while **Wherehouse Entertainment** in Torrance, Calif., bought five last week. In New York, **MCD Records**, which aspired to be a regional power, sold off its stores to **Smith & Alster**, which has turned them into off-price outlets that mainly do not carry developing acts and most other current product (see story, page 48). In Dallas, **Sound Future Compact Disc Centers**, a five-store chain acquired by **Allen Restrepo** almost two years ago, is closing down, sources say. So far two outlets have been closed, and the remaining

(Continued on page 48)

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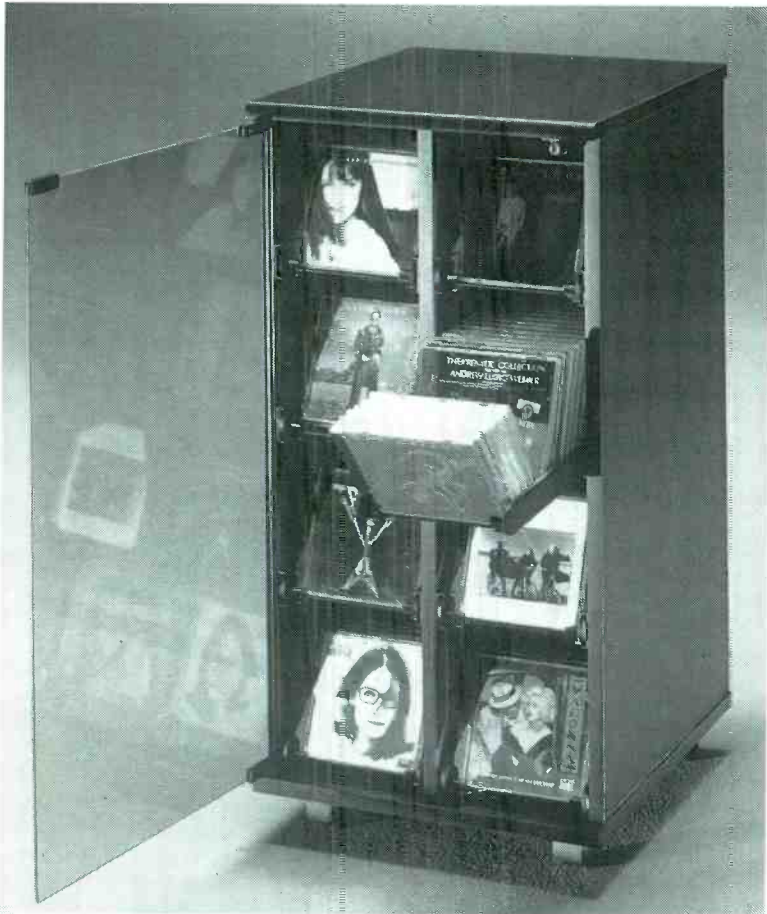
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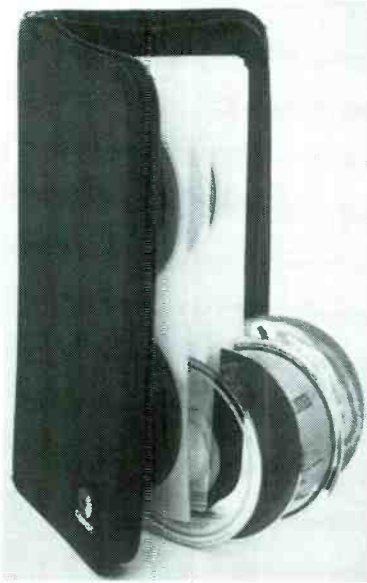
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NEW PRODUCTS

Compiled by Trudi Miller



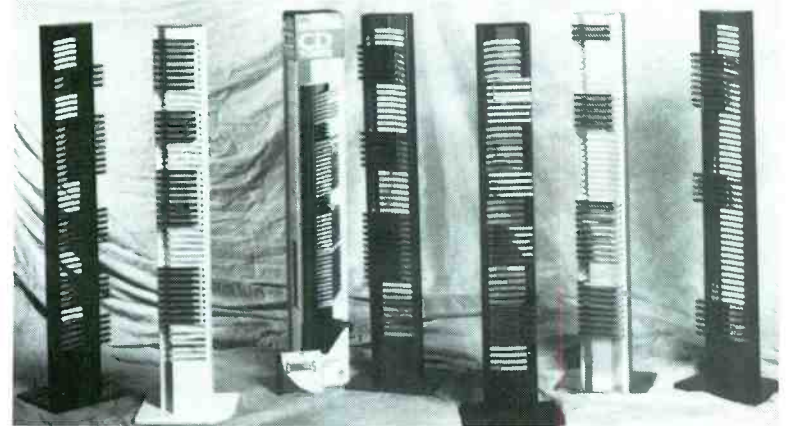
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Tower Of Power. Bib presents the CD Storage Tower, model C-100, a versatile CD storage unit that can stand on its own detachable base, be mounted on the wall, or interlock back-to-back with a second tower. The unit is made of aluminum, holds up to 50 CDs, and is available in black, white, silver gray, blue, red, and chrome. Suggested retail price: \$99.95. Contact Bib in Littleton, Colo.

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Smith & Alster Takes Aim At Off-Price Retail Wholesaler Raises Store Stake To 7 With 3 MCD Units

■ BY ED CHRISTMAN

NEW YORK—Smith & Alster, a home entertainment software wholesaler, is aggressively moving into the off-price retail environment with its recent acquisition of three record stores from MCD, bringing its total count to seven outlets.

Smith & Alster runs outlet stores under the name of Entertainment Warehouse and now has six stores in the New York metropolitan area, with a seventh outlet in the Dallas/Fort Worth market.

Terms of the deal were not disclosed but New York-based MCD apparently is looking for the quickest exit out of the music retail business. MCD entered into the record business by opening a store in Great Neck, N.Y., and then acquiring three outlets from the defunct Record World chain in July. But, according to sources, the MCD chain was draining cash, and the owners decided to give up the business, selling three stores to Smith & Alster and the Great Neck store to the manager. Michael Koffler, owner of MCD, was unavailable for comment.

Rick Smith, a principal in Smith & Alster, says, "We feel we have developed a concept that is not being addressed [in home entertainment software], except for some of the outlet

shops opened by [West Sacramento, Calif.-based] Tower Records. "We are selling off-price goods and we think we will carve out a niche that will be hard to follow."

Smith and Shep Alster, the principals of Farmingdale, N.Y.-based Smith & Alster, each have a long history in the video business. The company "buys bankruptcies, liquidations, closeouts, overstocks, and cutouts," and up to 19 months ago has been operating strictly as a wholesaler, reselling the product to retail accounts, according to Smith, who is based in Texas.

But when people stopped opening new video rental stores, the two turned their attention to the retail business, when it opened its first outlet store, which takes in 1,400 square feet, on 13th Street and Broadway in Manhattan. "We gave it about 18 months and it did well enough so we decided to make retail our focus," Smith says.

The company has subsequently opened a 2,600-square-foot store on Third Avenue, near 86th Street, in Manhattan; a 5,200-square-foot store in Carle Place, N.Y.; and a 4,200-square-foot outlet in North Richland Hills, Texas. The three stores acquired from MCD—in North Bergen, N.J., and Medford and Cedarhurst on Long Island, average about 2,600 square feet. Smith labels the Texas store, which is in the Fort Worth-Dallas area, a prototype to see if the concept works in medium-size and secondary mar-

kets.

"Our plan now is to find in the first quarter of 1993 a 10,000-15,000-square-foot location in Manhattan to serve as our flagship location," Smith says. "Also, if the Texas store works, we will look at other markets, possibly Los Angeles or Miami, for further expansion."

Smith & Alster, which employs about 120 people, maintains two warehouse facilities, each taking in about 25,000 square feet in Farmingdale. In total, the warehouses have about 1.3 million video units, 500,000 CD units, and 600,000 cassette units, as well as other accessories. The company generated \$12 million in revenues for 1992, largely from its wholesale business.

In retail, the typical video inventory in Entertainment Warehouse stores ranges from 10,000-25,000 units, with at least 3,000-4,000 titles. Of that, previously used tapes represent 8%-10% of inventory, while new product, although not necessarily current titles, comprise the remainder. For video, all titles are priced at \$11.99 or under, with at least 75% of the titles priced at \$5.99 and below, according to Smith.

In music, the typical store carries an average inventory of about 2,000-5,000 used CDs, priced at \$4.99-\$8.97; and about 5,000 CDs still in the longbox, priced in the range of \$1.99-\$9.99. Cassette pricing ranges from 99 cents to \$7.99.

RETAIL TRACK

(Continued from page 46)

three will be shuttered at the end of the month. Restrepo was unavailable for comment so it couldn't be determined if his other music business assets, the Carpe Diem record label and Van Gogh, a store he owned prior to the Sound Future acquisition, will be affected by the closures.

GUESS WHO'S BACK IN TOWN: Barrie Bergmann, formerly owner of the Record Bar chain, phoned Retail Track the other day to say he is looking to get back into the record store business as a consultant to chains. Bergmann, who sold his chain to Super Club in 1989, says, "Up until now I haven't been able to work in the record business because of a contract with Super Club. That contract is now over."

"What I am hoping to do is get back in the record business by doing some consultant work with record chains. I was pretty good at running one so I thought I might be able to help somebody else," Bergmann says he could help chains in turnaround situations,

and with organizational structures, among other areas.

Although he has been out of the business for three years, Bergmann hasn't exactly been idle. He says he is an investor with a large ownership stake—"but not a majority position"—in a San Francisco-based cosmetics retailer called Bare Essentials. Also, he is a minority owner in a chemical firm, Earth Shield Environmental Products, in Durham, N.C. And he has the franchise rights to develop Kenny Rogers Roasters, a chicken chain, for most of North Carolina.

Finally, he and Martin Bernholz—another former Record Bar staffer who worked in the chain's real estate department—have formed the National Retail Group, which serves as a leasing agent for Super Club and a clothing chain called the White House, among other retailers. Bergmann can be reached at National Retail Group in Durham.

MUSICLAND GETS TASTE OF 2 SAMPLER ALBUMS

(Continued from page 45)

our, and Tom Scott. "The price point is so great we see it as an impulse buy" for many customers, he explains. Anderson says each album has sold more than 10,000 units.

Stating this is first such promotion Musicland has undertaken in the jazz field, Wilkenson deems it a success, both in terms of sales of samplers and

use of the bounce-back coupons.

"A sampler of this sort must be strong enough for the customer to want to buy it," he says. "While it is too early to have a tally, several of [GRP's] different artists have seen increases in sales," he says. "Whether this is just a seasonal trend or not, we don't know."

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMPHONE 1988 (9.98/15.98)	A FRESH AIRE CHRISTMAS 7 weeks at No. 1	13
2	2	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMPHONE 1984 (9.98/15.98)	CHRISTMAS	13
3	3	VARIOUS ARTISTS ▲ ² A&M 3911 (9.98/15.98)	A VERY SPECIAL CHRISTMAS	12
4	4	NAT KING COLE ● CAPITOL 46318 (6.98/10.98)	CHRISTMAS SONG	12
5	9	BARBRA STREISAND ▲ ³ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	10
6	12	THE CARPENTERS ▲ A&M 5171 (8.98/13.98)	CHRISTMAS PORTRAIT	10
7	6	CROSBY/SINATRA/COLE LASERLIGHT 15152* (4.98/6.98)	IT'S CHRISTMAS TIME	3
8	13	BING CROSBY ● MCA 15024* (11.98 CD)	MERRY CHRISTMAS	8
9	14	GEORGE WINSTON ▲ WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	14
10	10	JOHNNY MATHIS ▲ ² COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	8
11	5	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	83
12	18	AMY GRANT ▲ REUNION 24397* (9.98/13.98)	CHRISTMAS ALBUM	7
13	23	BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT RHINO 70636* (6.98/9.98)		5
14	11	ENYA ▲ REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	60
15	31	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307* (9.98/12.98)	ONCE UPON A CHRISTMAS	6
16	17	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	83
17	29	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	3
18	7	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	83
19	15	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	72
20	8	THE EAGLES ▲ ¹⁰ ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	83
21	16	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	83
22	47	VINCE GUARALDI FANTASY 8431* (8.98/16.98)	CHARLIE BROWN CHRISTMAS	5
23	32	VARIOUS ARTISTS MADACY 10* (5.98/9.98)	50 ALL-TIME CHRISTMAS FAVORITES	8
24	20	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	83
25	21	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974 / EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	83
26	25	ANNE MURRAY ▲ ² CAPITOL 16232* (6.98/10.98)	CHRISTMAS WISHES	5
27	19	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	74
28	24	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	16
29	27	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	83
30	22	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	83
31	30	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	83
32	28	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	68
33	33	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/15.98)	THE JOSHUA TREE	51
34	—	THE TEMPTATIONS MOTOWN 5279* (5.98/9.98)	GIVE LOVE AT CHRISTMAS	1
35	35	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	69
36	39	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	72
37	38	THE BEATLES ▲ ⁷ CAPITOL 46443 (14.98/26.98)	THE BEATLES	4
38	48	ELVIS PRESLEY RCA 59800* (4.98/9.98)	BLUE CHRISTMAS	2
39	36	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	83
40	43	THE JUDDS ● CURB 6422*/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	6
41	—	GLENN MILLER & HIS ORCHESTRA LASERLIGHT 15418* (4.98/6.98)	IN THE CHRISTMAS MOOD	1
42	45	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	83
43	46	THE BEATLES ▲ ⁹ CAPITOL 46446 (9.98/15.98)	ABBEY ROAD	9
44	—	ALABAMA ▲ RCA 7014* (7.98/11.98)	ALABAMA CHRISTMAS	5
45	42	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	83
46	—	BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70637* (6.98/9.98)	1935 - 1954	4
47	44	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	83
48	—	LUCIANO PAVAROTTI ▲ LONDON 414044 (10.98/15.98)	O HOLY NIGHT	5
49	—	VARIOUS ARTISTS COLUMBIA 30763* (9.98 CD)	CHRISTMAS ALBUM	4
50	26	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	83

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan Inc.

Retail

VIRGIN RETAIL'S FRENCH IMPROVING

(Continued from page 45)

and one in Lyon.

But Delmas says there is also room for "Ministores" of 5,000-10,000 square feet, focusing on music, video, and games. "There is obviously a market for these stores, [and] Virgin has the name, credibility, and potential to invest in these stores," says Delmas. But he admits that such a strategy is twisting the concept of the Megastore a bit far.

This development could be linked to locating the outlet near one of the increasing number of multiple-screen movie theaters now being built in France. Indeed, plans are under way for a potential Easter 1993 opening of such a store in the Mediterranean port of Toulon.

"By the end of the decade I think we could have 10 Megastores and about 20 smaller stores in France,"

forecasts Delmas, who sees the Virgin/Blockbuster deal as "a way to ensure the development of the Virgin Store in France on serious ground."

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Rykodisc, Hearts Of Space Among The MiniDisc Pioneers

MINI MADNESS: Plenty of attention has been focused on Sony's plans to roll out software for its MiniDisc system (Billboard, Dec. 12), but not many know that some enterprising independent labels are also joining the MD gold rush.

On Dec. 4, Rykodisc released eight of its best-selling titles in the 2½-inch format: David Bowie's "Ziggy Stardust," Frank Zappa's "Apostrophe/Overnight Sensation," Mickey Hart's "Planet Drum," the Jimi Hendrix Experience's "Live At Winterland," Sugar's "Copper Blue," Richard & Linda Thompson's "Shoot Out The Lights," Dead Can Dance's "A Passage In Time," and Airtro Moreira's "The Other

Side Of This."

The Salem, Mass.-based company has also issued the Sugar title on digital compact cassette.

Also joining the MD fray is San Francisco's adult alternative label **Hearts Of Space Records**; the imprint has issued its "Universe '92 Sampler," a compilation of material released by the firm over the last two years, in the new format.

Hearts Of Space director of radio and press promotions John R. Olson says, "We figure there's going to be a big wave of interest [in MD]... There's not going to be that much [product] out there, and we figure people will snap up anything. We can give them a taste of what we have."

The company has scheduled the MD version of the sampler for release in mid-December or early January.

BENEFITING THE BLUES: On Dec. 5, Shanachie Entertainment rocked the house at the Lone Star Roadhouse in New York with an evening of R&B featuring **Chuck Jackson**, **Cissy Houston**, **Billy Vera**, and a house band featuring **Richard Tee** and **Cornell Dupree**. The show was recorded for an audio and video release that will benefit the **Rhythm And Blues Foundation**, the nonprofit organization that supports R&B music via grants and programs.

Fifty percent of the royalties from



by Chris Morris

two previous releases on New Jersey-based Shanachie—"You Have To Cry Sometime" by Vera and **Nona Hendryx** and "I'll Take Care Of You" by Jackson and Houston—will also be contributed to the foundation.

FLAG WAVING: Blues singer/guitarist **Robert Lucas** has limited patience with some of his performing brethren.

"There are a lot of guys wearing old suits and trying to talk like a black guy," the Long Beach, Calif.-based musician says. "They're putting on an act."

Lucas' own brand of blues—what he calls "original Delta blues"—is happily free of the old shuck'n'jive. His dazzling picking and authoritative singing are heard at their best on his third album, "Built For Comfort," on San Clemente, Calif.'s audiophile label AudioQuest.

Like many another performer of his generation, Lucas got into the blues via roots-based rock'n'roll. He has been picking a National steel guitar since the age of 17, when a co-worker on the graveyard shift at the Long Beach Arena sold the prized axe to him at "a real good price."

Unlike many other blues players, who tend to perform in either an exclusively acoustic format or solely with an electric band, Lucas is at home in either style. His other AudioQuest recordings feature him playing solo ("Usin' Man Blues") and with his working group ("Luke & The Locomotives").

"I want every record to be different," he says. "This next Locomotives record is going to have a Stax feel; there's also a lot of Chicago blues on it."

He adds, "I'm looking at when I'm 50, 60, and I've got 30 albums out—I want 'em all to be different."

Lucas enjoys a highly active performing schedule. He toured the Northwest in October and played gigs in Belgium, Holland, and England in November. He is currently making the rounds in Southern California. On Jan. 28, he'll play at a record release party for "Built For Comfort" at one of his favorite rooms, the Blues Cafe blues club in Long Beach.

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ALBUM REVIEWS

(Continued from page 44)

FERRANTE & TEICHER
Snowbound/We Wish You A Merry Christmas
PRODUCER: Nick Perito
EMI 80243

VARIOUS ARTISTS
A Very Special Christmas 2
PRODUCERS: Various
A&M 31454 0003

SOUNDS OF BLACKNESS
The Night Before Christmas... A Musical Fantasy
PRODUCERS: Various
Perspective/A&M 31454 9000

MCM
Xmaz-N-The Hood
PRODUCERS: Sherwin Charles, "Jammin James" Carter
Priority 57219

MC DOCTOR SPLICE, COOLEY FRESH & LISA CARROLL
Rappin' Up Christmas (Homeys For The Holidays)
PRODUCER: Lisa Carroll
Capitol 57554

THE GLENN MILLER ORCHESTRA
In The Christmas Mood
PRODUCERS: John La Barbera, Dale Thompson, Richard Barz
LaserLight Digital 418

JOE PASS
Six String Santa
PRODUCER: Ralph Jungheim
LaserLight Digital 470

DINO
Christmas... A Time For Peace
PRODUCER: David T. Clydesdale
Benson 2952

VARIOUS ARTISTS
Sugar Plums: Holiday Treats From Sugar Hill
PRODUCER: none listed
Sugar Hill 3796

VARIOUS ARTISTS
Merry Christmas From Pat Boone, Vikki Carr, Tony Orlando, And Debbie Reynolds
PRODUCER: Ralph Jungheim
LaserLight Digital 469

VARIOUS ARTISTS
Smokey Mountain Sleigh Ride
PRODUCER: Mark Howard
Benson 2128

VARIOUS ARTISTS
All-Star Merry Christmas
PRODUCER: Ralph Jungheim
LaserLight Digital 416

VARIOUS ARTISTS
Christmas In Nashville
PRODUCER: Ralph Jungheim
LaserLight Digital 468

DR. ELMO
Twisted Christmas
PRODUCERS: Elmo Shropshire, Rita Abrams, Gary Potterton
Laughing Stock 1292

VARIOUS ARTISTS
Stories & Songs Of Christmas
PRODUCERS: Various
Benson 2913

VARIOUS ARTISTS
It's A Cow Christmas
PRODUCERS: Terry Esau, Rob Barrett Jr.
Spinnaker Enterprises Inc. 42697

HENRY DOKTORSKI
Carols For Christmas
PRODUCER: none listed
Music At The Palace; contact: 304-845-0467

MASON WILLIAMS
A Gift Of Song
PRODUCER: Rick Cunha
Real Music 2007

MOJO NIXON & THE TOADLIQUORS
Horny Holidays
PRODUCER: Rusty McFarland
Triple X 51117

VARIOUS ARTISTS
The Alligator Records Christmas Collection
PRODUCERS: Various
Alligator XMAS 9201

JOHN TESH
A Romantic Christmas
PRODUCER: John Tesh
GTS 4569

NEIL DIAMOND
The Christmas Album
PRODUCER: Peter Asher
Columbia 52914

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Virgin Sunset Arises 52 Vid Previews Jumping With 'Toad,' More..... 56
New Line Promo Plan Crystal-izes 54 Laser Scans: 'Death Becomes Her' 57

PICTURE THIS

By Seth Goldstein



IT'S DEJA VU all over again. Nearly two years ago, VSDA made its first stab at assembling an awareness campaign that would reheat the tepid rental market. "Awareness" has since been sealed down to plain old marketing, and VSDA hopes to take some major steps next year.

Now it appears the National Assn. of Theatre Owners, facing the similar problem of a blasé public, has decided to take a leaf from VSDA's discarded book. In the December issue of NATO News, association president Harmon Rifkin sounds a very familiar note when he tells members "we will be undertaking a longer-term program to better understand our audience."

NATO, he writes, is hiring "a professional market research firm that will be charged with conducting scientific focus group studies designed to learn more about how 'the theatre-going experience' is viewed by both the public at large and by our dedicated patrons." Why? Ticket sales have topped out at \$5 billion, and admissions have scarcely budged from 1.1 billion a year over the past 15 years.

Substitute video rentals, and you can't tell the two trade groups apart—no surprise, really, since the product is identical. Generally speaking, what hurts movie houses, hurts retailers six months later. The volume of rental cassettes shipped yearly has stagnated at about 55 million units; if whole revenues are up (not much), it's only because of the creep toward \$100 suggested list.

NATO wants to quantify "various potential competitors," presumably including home video and pay-per-view, study demand, and learn why people go to the movies. This costs money, collected from the studios, that identical hope diminished with each sales pitch and then vanished. The studios elected to spend their money promoting specific titles.

However, Rifkin says NATO has all the exits covered: "We have built a coalition to direct and fund this research effort with each and every major distribution company." Referring to a more immediate PR effort already under way, "they will both happen." Meanwhile, VSDA and NATO: Have you folks met?

Parallel Marketing Strategies In Line Cos. Rush Out Vids To Coincide With Films

BY JIM McCULLAUGH

LOS ANGELES—The magic carpet in "Aladdin" carries Disney's hero and heroine to a happy ending. The movie, meanwhile, is carrying Starmaker Entertainment's direct-to-cassette version to retail success in the latest example of parallel marketing—the release of related documentaries and features that dovetail with major box-office titles when they arrive in theaters and when they're introduced as rental and sell-through product.

So far, it's been magic for Starmaker, whose "Aladdin," promoted as an "all-new animated feature film," has soared at the 16-store Family Toy Warehouse. The chain sold 400 copies over the Thanksgiving holiday, according to Paul Pasquarelli, president of rackjobber Visual Expressions. "I think they've got a winner," he says.

Program suppliers have long hoped to parallel theatrical hits.

Last year, the home video market was flooded with numerous documentaries about the assassination of President John Kennedy when director Oliver Stone's controversial "JFK" was released. And Worldvision Home Video issued cassettes of "The Addams Family" television shows to take advantage of Paramount Pictures' release of "The Addams Family."

In the past six months, suppliers have stepped up their "piggyback" efforts via acquisitions, exploiting catalog, and producing new programs like the Starmaker "Aladdin." The upside to parallel marketing can be sales of up to 1 million units achieved by Starmaker's "The Little Mermaid," at \$9.98 suggested list. The reasons cited for the huge wave of parallel marketing activity are the increasing sophistication on the part of home video suppliers,

more receptivity at the trade level, consumer demand, and the continuing maturation of the cross-marketing concept.

Among just a sample of current parallel marketing activity:

• **Worldvision Home Video:** "Dracula: Fact Or Fiction?" to tie to the recent theatrical release of "Bram Stoker's Dracula." Shipped Nov. 2, this original video production attempts to give a factual account of the vampire legend.

• **Pacific Arts/PBS Home Video:** "Eyes On The Prize," a multipart PBS documentary about the American civil rights movement, tied to "Malcolm X."

• **CBS/Fox Video:** "The Real Malcolm X: An Intimate Portrait Of The Man," also tied to "Malcolm X." Produced by CBS and hosted by Evening News anchor Dan Rather, the documentary was broadcast Dec. 3. In addition, CBS/Fox has "The Charlie Chaplin Collection" to take advantage of TriStar Pictures' "Chaplin," directed by Richard Attenborough.

• **MPI Home Video:** "Where's Jimmy Hoffa?" tied to 20th Century Fox's "Hoffa," starring Jack Nicholson. With a street date of Wednesday (16), this MPI original purports to be a factual documentary about the labor leader. MPI has also shipped its "Bram Stoker's Dracula," featuring Jack Palance, a CBS production first aired in the mid-'70s.

New efforts already are scheduled for next year. For example, Pacific Arts/PBS Video plans to release dinosaur documentaries to coincide with the expected summer 1993 hit "Jurassic Park," directed by Steven Spielberg. Another movie, "The Beverly Hillbillies," due from Fox next summer, has prompted CBS/Video to dig into the network vaults for episodes of

the '60s TV series.

CBS/Fox, in addition, plans to issue a BBC-produced "The Hitchhiker's Guide To The Galaxy" video, based on Douglas Adams' best-selling series of books. Adams currently has a best seller, "Mostly Harmless," another take on the "Hitchhiker" theme. The cover of the video will be identical to the book.

"The basic premise for doing parallel marketing can spur interest in catalog product as well, such as other works by a director or lead actor," says Starmaker president Ken Palmer. "When Kevin Costner does a new movie, it makes sense to repromote his catalog. There's an appetite out there from the consumer. It's not unlike music."

"In fact," he continues, "Music may be the best example of parallel marketing. When an artist has a new album, you promote the catalog. It's also done in the book field. You look into your existing library, and see what's available in your library, and then see about the possibilities of producing it yourself."

According to MPI CEO Waleed Ali, "The best example of parallel market-

(Continued on page 53)

LIVE Given Extension On Loan Payback

BY DON JEFFREY

NEW YORK—LIVE Entertainment's banks have granted the company an extension on repayment of loans until Jan. 29. The revolving credit line was scheduled to end Dec. 2.

Michael White, LIVE's senior VP and general counsel, says, "We're in discussions with our bankers to put a new line in after Jan. 29 or to extend it."

The current credit account, whose limit is \$28.6 million, is provided by a consortium of banks led by Chemical Bank.

Without the line, Van Nuys, Calif.-based LIVE would be unable to borrow money for the acquisition of licensing rights to films and other programming for its subsidiary, LIVE Home Video. And, if a new line of credit is not granted, LIVE's proposed financial restructuring

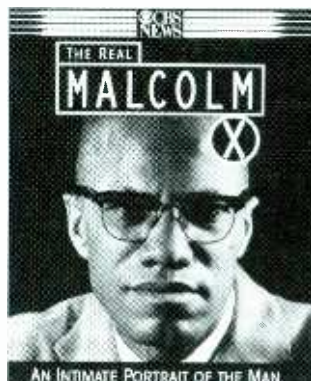
(Continued on page 56)

VISIONS OF SUGARPLUMS.



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Theatrical releases are giving a home video lift to Chaplin classics, a Malcolm X documentary, and another "Aladdin," as suppliers seek to take advantage of movies now capturing the public's fancy. Parallel marketing will extend into 1993 with "Beverly Hills Cop" and "Jurassic Park."

Laserdisc Rental To Rise At Virgin's Sunset Store

VIRGIN TERRITORY: Virgin Retail Sunset, the corporate partnership entity launching a 30,000-square-foot store in Los Angeles, will offer rental of both laserdiscs and videotapes but not games, says Virgin Retail president **Ian Duffell**.

The giant outlet, built to the megastore dimensions favored by Virgin Retail and the first of 40 planned in the U.S., offers 9,000 titles for rent and 20,000 for sell-through in a second-story environment.

Virgin plans 10 such stores in the next 12-18 months of the Blockbuster Entertainment venture. The chain runs 66 stores worldwide, 51 in the U.K. and Japan, not covered in the Blockbuster agreement.

Unlike its closest competitor on Sunset Boulevard, **Tower Video** just to the west, Virgin's store shows no hesitancy about renting laserdiscs. Says Duffell, "We're reacting to demand we anticipate for offering the service." However, he doesn't refute Tower's reason for not promoting rental for fear it will prompt an increase in cassette prices.

Blockbuster finds video game rentals highly desirable, but Virgin just doesn't have sufficient room, Duffell contends. Already stocking CD-I programs, Virgin will add CD-ROM "as soon as we can bring them in." Computer games are also a consideration.

Although Blockbuster staffers at street level refer to Virgin as "our store upstairs," there is little signage to identify the behemoth partner. As one regional executives puts it, "We are not allowed to sell video, only rent. We hoped for more signage but the only sign is one that says Blockbuster is the one on the Sunset side."

UPSTAIRS, DOWNSTAIRS: The Virgin store on Sunset will be yet another test of whether rental works on a second floor. Observers at Dec. 3 party celebrating the megastore noted **Wherehouse** offers upstairs rentals at its outlets just a few blocks east, at Sunset and LaBrea. It's 12,500 square feet. However, returns are received downstairs with 38 buckets on a ski lift that takes the cassettes upstairs.

Also successful upstairs is **Music Plus**, especially in Santa Monica. All transactions, however, are on the ground floor. The chain, recently acquired by Blockbuster, recently switched to pay-upon-rental, no longer collecting on returns.

The reason: Eliminating one of two lines at the check-out counter. Now the return is accomplished via a counter slot—or will be when the slots are installed, so recent is the change.

METER RUNNING: Parking is yet another convenience factor in rentals. With both Music Plus and Wherehouse, parking is immediately adjacent.

More problematical, however, is the situation at Tower's nearby store. Word has Tower promising a huge expansion to 36,000 square feet with plenty of parking. As it is, the video store is separately located across the street, along with a classical music store.

Virgin's garage can hold 850 cars, which Virgin chief **Richard**

Branson insists will satisfy customers who want a shopping experience and not a parking adventure.

Once inside, according to a press handout, they'll find the store to be "a fun, interactive place for play, not a passive experience. There will be over 100 listening facilities, personal video watch areas with headphones, and something to please the whole family."

There's more: "Auntie can buy her ticket to London at the Virgin ticket desk; dad can look at videos; uncle can browse in the classical shop; kids can go to the computer games and rock music section." A DJ is on the premises.

SAVING GRACE: Late fees are becoming another factor in the intensely competitive rental scene. At one 20/20 Video outlet, owner **Frank Vaziri** wonders if the return deadline should be extended from 10 a.m. until noon.

Most 20/20 managers have a grace period of an hour or two. Then they enter the returning tapes into the computer and thereby certify if a late fee is to be charged.

One store operator, too embarrassed to be identified, admits he feared these fees. "We just ignored it for the longest time. It's so competitive around us. We have a 20/20, a Wherehouse, a brand new Tower Records/Tower Video, a Music Plus, a Blockbuster, and then smaller independents. We figured that a late fee would make customers angry and we would lose them. We were just opened.

"One day I got out the receipts and starting punching the calculator. It was starting to amount in the thousands of dollars. We had to do something."

Embarrassment goes two ways, says **Dennis Stricker**, marketing VP at **Video Choice**, Torrance, Calif. "Customers who get behind will not come in. The situation mounts. After a few days the good customers are embarrassed and the deadbeats don't care.

"What we do is mail a free rental
(Continued on page 57)

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.			Year of Release	Rating
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ ★ No. 1 ★ ★ ★				
1	1	4	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
2	2	7	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
3	10	3	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
4	6	3	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
5	37	2	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
6	3	6	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
7	5	9	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
8	4	6	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
9	9	3	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
10	7	4	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
11	8	6	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moir Kelly	1992	PG
12	13	3	CITY OF JOY	Columbia TriStar Home Video 70683	Patrick Swayze Pauline Collins	1992	PG-13
13	11	7	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
14	12	10	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
15	19	2	ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	R
16	17	15	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
17	15	14	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
18	14	6	STEPHEN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51213	Brian Krause Madchen Amick	1992	R
19	16	6	THE BABE	Universal City Studios MCA/Universal Home Video 81286	John Goodman Kelly McGillis	1992	PG-13
20	21	15	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
21	18	8	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
22	20	4	K2	Paramount Pictures Paramount Home Video 32828	Michael Biehn Matt Craven	1992	R
23	22	15	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
24	27	2	PASSED AWAY	Hollywood Pictures Hollywood Home Video 1447	Bob Hoskins Blair Brown	1992	PG-13
25	23	14	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
26	30	6	SHADOWS AND FOG	Orion Pictures Orion Home Video	Woody Allen Mia Farrow	1992	PG-13
27	25	11	INSIDE OUT 3	Playboy Home Video Uni Dist. Corp. PBV0716	Various Artists	1992	NR
28	33	2	YEAR OF THE COMET	New Line Home Video Columbia TriStar Home Video 75643	Penelope Ann Miller Timothy Daly	1992	PG-13
29	NEW ►		LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
30	28	2	SOMETIMES THEY COME BACK	Vidmark Entertainment VM5506	Tim Matheson Brooke Adams	1991	R
31	26	12	WHITE SANDS	Morgan Creek Productions Inc. Warner Home Video 12532	Willem DaFoe Mickey Rourke	1992	R
32	29	22	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
33	31	8	GLADIATOR	Columbia TriStar Home Video 90803	James Marshall Cuba Gooding, Jr.	1992	R
34	NEW ►		ROADSIDE PROPHETS	New Line Home Video Columbia TriStar Home Video 75573	John Doe Adam Horovitz	1992	R
35	24	6	FOLKS!	FoxVideo 5741	Tom Selleck Don Ameche	1992	PG-13
36	38	13	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
37	32	17	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
38	34	9	CRISSCROSS	MGM/UA Home Video 90246	Goldie Hawn Keith Carradine	1992	R
39	35	13	AMERICAN ME	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R
40	40	3	MAXIMUM FORCE	PM Home Video PM231	Sam Jones Sherrie Rose	1992	R

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

PARALLEL MARKETING

(Continued from page 51)

ing in home video was probably 'JFK' last year. We released a tape ourselves. There was an unprecedented release of videos, TV documentaries, books, talk-show activity, not to mention the controversy surrounding the film itself. Newsweek even had it on the cover."

Like others, Ali says it is "very difficult to quantify the upside. But in all aspects of the entertainment business, a motion picture can spur enormous interest in the subject matter. I also think it works a little better in the non-fiction field. 'Malcolm X,' 'JFK,' 'Hoffa,' and 'Chaplin' give you those opportunities. You will see more parallel-marketing opportunities if more nonfiction themes are developed into motion pictures."

He continues, "We had commissioned a Malcolm X documentary when we heard 'Malcolm X' was going into production with Spike Lee, but it didn't work out. Sometimes it's easier to produce your own work. With acquisitions, you run into roadblocks such as clearances of rights. And some producers place a prohibitive value on the existing material they own."

Fiction like "Dracula," he believes, "is a little more difficult since it requires a dramatic work. Ironically, we had that Jack Palance show in our library and would have put it out irrespective of the movie. Of course, when we learned about the movie, we timed the release close to it."

Says Sal Scamardo, CBS/Fox head of promotions and PR, "Obviously, with the movie 'Malcolm X,' we knew about it way in advance. So we attempt to take advantage of it. It's more of an agenda-setting strategy for us. Everyone has put 'Malcolm X' at the top of their list in terms of publicity and editorial. We probably would not have put our tape out except for the movie. It was the top of everyone's mind and that's a good formula for success. Timing is key."

Marketing sophistication, he claims, has reached the point where "we're talking to TriStar Pictures and Columbia TriStar [Home Video] about possible tie-ins later on" when "Chaplin" arrives on cassette. "They see what we are doing as a benefit to their picture." Says Vito Mandato, director of marketing for Pacific Arts/PBS Home Video, "We stay very tuned in to what's going on theatrically just for this purpose. We're looking six to nine months ahead. We're already working on 'Jurassic Park.'"

"We've got a show called 'The Dinosaurs,' which is a four-tape set which features paleontologists who were used as consultants on 'Jurassic Park.' We're trying to do everything we can to tie into the movie. The movie comes out the third week of June. And our tapes will be out, very consciously, the third week of June. The documentaries recently aired on PBS. It helps those people get over their perception of how they feel about documentaries when you tie into a phenomenon like 'Malcolm X' or a Steven Spielberg film."

Worldvision marketing VP Gary Delfiner says, "We brought out 'The Addams Family' TV shows specifically in conjunction with the Paramount theatrical release. What's the upside? Well, we shipped 400,000 combined units on the TV episodes. We ride the coattails and the exposure of the bigger entity."

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New Line Promo Crystal-Clear Sets Stage For 3 Rental Titles

BY JIM McCULLAUGH

LOS ANGELES—Billy Crystal better have a healthy appetite. Being funny wouldn't hurt, either.

His ability to crack jokes while tucking away a meal or two with contest winners is the payoff of marketing plans for "Mr. Saturday Night," one of three titles sent for first-quarter rental release by New Line Home Video. The others are "Honeymoon In Vegas" and "The Player."

According to Michael Karaffa, senior VP of sales and marketing, the three titles could achieve combined unit sales of 750,000. New Line president Stephen Einhorn expects to release 36-40 titles in 1993, solidifying his claim as "the industry's No. 1 independent." Sales expectations for next year are in excess of \$100 million, he adds. Titles are distributed via a sales agreement with Columbia TriStar Home Video.

A firm street date of Feb. 28 has been set for "Honeymoon In Vegas," with "Mr. Saturday Night" and "The Player" released in late March "because of Academy Award considerations," says Karaffa.

New Line is custom-tailoring support for the releases. For "Mr. Satur-

day Night," for example, New Line will orchestrate a national stand-up comedy contest with Crystal.

Consumers will have the opportunity to submit an amateur standup performance on videotape, which will be reviewed by the comedian and a panel of judges. Details of the contest will be promoted on the cassette as well as through advertising and point of sale materials. The grand-prize winner will be awarded a round-trip ticket to Hollywood for a lunch with Crystal and to attend the next Comic Relief telethon.

There will also be a national in-store display contest for retailers who will have their own luncheon date.

Highlights of the "Honeymoon In Vegas" campaign will be a retailer gift Elvis Presley pendulum clock, a 3D counter card, and scratch-and-match cards offering prizes, included in a two-week national, 120-market radio promotion.

A highlight of "The Player" campaign will be an Oscar-night party and Spy magazine promotion during distributor solicitation. Spy will run a trivia contest about the movie, with winners awarded two tickets for an Academy Awards party in New York.



It's crystal clear that "Mr. Saturday Night" will top the rental charts next year for New Line Home Video. Anticipating its arrival, from left, are New Line executives Stephen Einhorn and Michael Karaffa; Billy Crystal; and David Pierce, Paul Culberg, and Bill Perrault from Columbia TriStar Home Video, which will distribute the title.

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	Home Alone 2 (20th Century Fox)	12,425,234	2,274 5,464	2	90,639,927
2	The Bodyguard (Warner Bros.)	11,109,262	1,806 6,151	1	40,432,479
3	Aladdin (Buena Vista)	10,915,551	1,131 9,651	3	40,276,464
4	The Distinguished Gentleman (Buena Vista)	10,611,040	1,933 5,489	—	10,611,040
5	Malcolm X (Warner Bros.)	3,771,464	1,249 3,020	2	32,608,857
6	Bram Stoker's Dracula (Columbia)	3,608,605	2,168 1,664	3	75,550,685
7	Passenger 57 (Warner Bros.)	1,859,487	1,751 1,062	4	35,957,985
8	A River Runs Through It (Columbia)	1,425,285	1,043 1,366	8	30,360,305
9	Under Siege (Warner Bros.)	1,348,143	1,445 933	8	74,289,646
10	Last of the Mohicans (20th Century Fox)	804,132	1,077 747	10	69,169,313

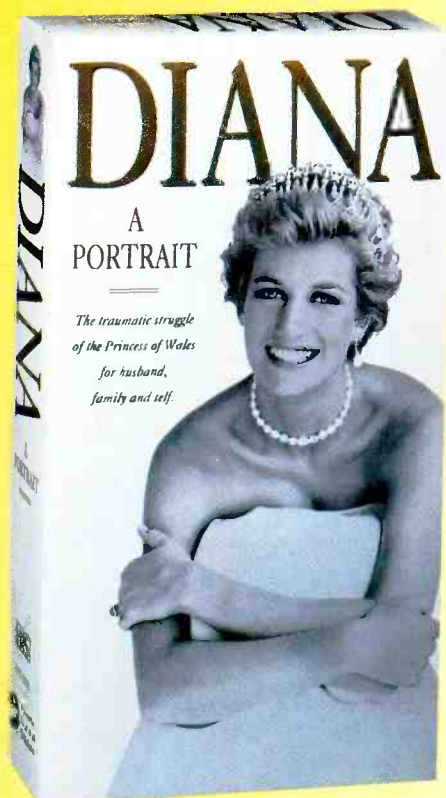
Top Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.			Year of Release	Rating	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	6	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	4	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	3	7	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
4	5	10	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
5	4	9	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
6	9	80	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
7	8	11	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
8	10	35	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
9	6	6	U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19.95
10	7	11	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
11	11	7	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
12	13	17	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
13	16	2	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
14	14	14	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
15	20	18	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
16	12	20	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
17	28	52	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
18	17	24	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
19	19	24	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
20	18	7	PLAYBOY: PLAYMATES IN PARADISE	Playboy Home Video Uni Dist. Corp. PBV0717	Various Artists	1992	NR	19.95
21	15	4	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
22	NEW ►		A YEAR AND A HALF: VOL. 1	Elektra Entertainment 40146	Metallica	1992	NR	19.98
23	23	3	PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
24	34	2	LIVE FROM RADIO CITY MUSIC HALL	SMV Enterprises 19V-49152	Liza Minnelli	1992	NR	19.98
25	RE-ENTRY		BEYOND THE MIND'S EYE	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
26	24	3	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG	19.99
27	31	2	PLAYBOY: BEST OF VIDEO CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0724	Various Artists	1992	NR	19.95
28	NEW ►		A YEAR AND A HALF: VOL. 2	Elektra Entertainment 40147	Metallica	1992	NR	19.98
29	40	3	PLAYBOY: BEST OF SEXY LINGERIE	Playboy Home Video Uni Dist. Corp. PBV0722	Various Artists	1992	NR	19.95
30	25	7	PLAYBOY VIDEO CENTERFOLD: TIFFANY SLOAN	Playboy Home Video Uni Dist. Corp. PBV0719	Tiffany Sloan	1992	NR	19.95
31	30	3	QUEENSRYCHE: BUILDING EMPIRES	EMI Home Video 33153	Queensryche	1992	NR	19.98
32	RE-ENTRY		HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
33	27	3	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
34	22	14	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
35	RE-ENTRY		THE ROCKY HORROR PICTURE SHOW	FoxVideo 1974	Tim Curry Richard O'Brien	1975	R	19.98
36	26	15	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
37	35	16	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
38	21	20	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
39	37	5	AC/DC-LIVE	A*Vision Entertainment 50346-3	AC/DC	1992	NR	19.98
40	32	5	BOB MARLEY: TIME WILL TELL	PolyGram Video 440084059-3	Bob Marley	1992	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

"THE WORLD
CAN'T GET
ENOUGH OF
PRINCESS DI"

-L. A. Times 8/92

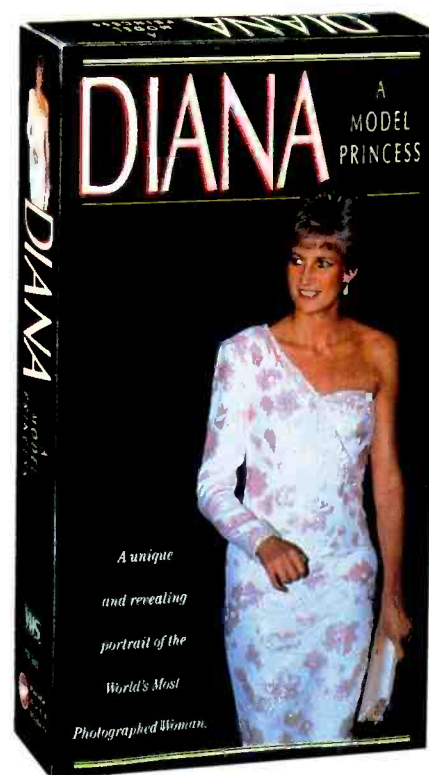


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- The Greater London News 6/92



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**Pacific
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THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.				
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price	
			★ ★ NO. 1 ★ ★				
1	26	3	A YEAR AND A HALF IN THE LIFE OF METALLICA Elektra Entertainment 40148	Metallica	LF	34.98	
2	1	7	ACHTUNG BABY PolyGram Video 440085557-3	U2	LF	19.95	
3	2	3	BUILDING EMPIRES EMI Home Video 33153	Queensryche	LF	19.98	
4	NEW		THIS IS MICHAEL BOLTON SMV Enterprises 19V-49159	Michael Bolton	LF	19.98	
5	15	3	LIVE FROM RADIO CITY MUSIC HALL SMV Enterprises 19V-49152	Liza Minnelli	LF	19.98	
6	8	25	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98	
7	29	3	LIVE PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95	
8	4	5	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98	
9	3	15	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95	
10	5	15	UNPLUGGED ● Warner Reprise Video 38311	Eric Clapton	LF	19.98	
11	NEW		A YEAR AND A HALF: VOL. 1 Elektra Entertainment 40146	Metallica	LF	19.98	
12	NEW		A YEAR AND A HALF: VOL. 2 Elektra Entertainment 40147	Metallica	LF	19.98	
13	9	5	BEYOND THE MIND'S EYE Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98	
14	11	11	OOOOOOHHH... ON THE VIDEO TIP Arista/LaFace Records 6 West Home Video 5723	TLC	SF	9.98	
15	14	35	SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF	19.98	
16	17	3	BLACK SABBATH STORY: VOL. 2 1978-1992 Warner Reprise Video 3-38333	Black Sabbath	LF	19.98	
17	18	7	THREE TENORS: ENCORE New Line Home Video 75933	Carreras · Domingo · Pavarotti	LF	19.95	
18	19	13	BLACK SABBATH STORY: VOL. 1 1970-78 Warner Reprise Video 38316	Black Sabbath	LF	19.98	
19	12	3	LITTLE EARTHQUAKE A*Vision Entertainment 50335-3	Tori Amos	LF	16.98	
20	NEW		WHO KILLED THAT BIRD... THE MOVIE Warner Reprise Video 3-38302	The Black Crowes	LF	19.98	
21	13	7	QUEEN'S GREATEST HITS Elektra Entertainment 40144	Queen	LF	19.98	
22	21	9	TIME WILL TELL PolyGram Video 440084059-3	Bob Marley	LF	19.95	
23	7	7	CLASSIC QUEEN Elektra Entertainment 40143	Queen	LF	19.98	
24	6	9	DIAMONDS AND PEARLS Warner Reprise Video 3-38291	Prince & The N.P.G.	LF	19.98	
25	NEW		EXPOSURE OF A DREAM Capitol Video 40049	Megadeth	LF	16.98	
26	10	17	BILLY RAY CYRUS ▲ ⁴ PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95	
27	NEW		MOTORVISION A&M Video PolyGram Video 4400895473	Soundgarden	LF	14.95	
28	20	9	LIVE A*Vision Entertainment 50358-3	Elton John	LF	24.98	
29	NEW		FOUNDATIONS FORUM '91: A WEEKEND IN HELL A&M Video PolyGram Video 4400895573	Various Artists	LF	14.95	
30	NEW		THE GREAT ROCK N' ROLL SWINDLE Warner Reprise Video 3-38319	Sex Pistols	LF	24.98	

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video Single. © 1992, Billboard/BPI Communications.

LIVE GIVEN EXTENSION ON LOAN

(Continued from page 51)

will be jeopardized.

In accord with the new loan deadline, holders of LIVE's bonds and preferred stock were given until Jan. 29 to complete a tender offer in which current bonds and preferred shares would be exchanged for cash and new securities at lower interest rates. That restructuring is contingent upon LIVE's obtaining a new long-term line of credit.

The company failed to make interest payments on the bonds and preferred stock due in May and November.

Moody's Investor's Service, a bond-rating agency, has rated LIVE's current senior notes C-a, which an analyst

says indicates that holders can expect to recover only 30%-80% of the value of the securities, whose principal amount is \$110 million.

In recent New York Stock Exchange trading, LIVE's common shares closed at \$1.375. Prices have ranged from 75 cents to \$7.375 in the past year.

In related news, Carolco Pictures Corp., which owns 49.9% of LIVE's common stock, was unable to make interest payments amounting to \$3.4 million on two classes of bonds with a total face value of \$49.9 million. Meanwhile, a deadline on repayment of bank loans was extended from Nov. 28 to Jan. 9.

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

Toad The Wet Sprocket, "Seven Songs Seldom Seen," Sony Music Video, 25 minutes, \$12.98.



Santa Barbara scenesters gone big-time offer up all the music videoclips they've made thus far in their first longform. While there is nothing groundbreaking about any of the offerings here (which, happily, list the respective director's name), fans get a taste of the progression from Toad's early days with the black-and-white "One Little Girl" and "Jam" through to the spirited, colorful "All I Want," from its breakthrough album, "Fear." If its career keeps along the same track it's on now, not much about Toad will be seldom seen anymore.

CATHERINE APPLEFELD

Russ Taff, "A Christmas Song," Sparrow Video, 48 minutes, \$19.95. Big-voiced Taff, guitarist/arranger/co-conspirator James Hollihan Jr., a small chamber orchestra, and four backing vocalists bravely go where just about *everybody's* gone before: 10 of the most overheard, overfamiliar Christmas songs known in the universe. Still, the gang dang near pulls off the impossible, making songs like "White Christmas," "Winter Wonderland," "The Christmas Song," and their ilk sound fresh and interesting. How? Give the credit to Taff's incomparable voice (imagine Joe Cocker with clear enunciation or Michael McDonald with his deviated septum fixed) and Hollihan's guitar-dominated arrangements. The setting is simple, the camera work soothing, and when Taff tackles something with meat in it—"What A Wonderful World" or "What Child Is This?"—the result is a perfect end for a manic Christmas day.

BOB DARDEN

"Foundations Forum '91: A Weekend In Hell," A&M Video, 68 minutes, \$14.95. This descent into the "weekend in hell" that accompanied the highly successful first gathering of hard-rock and metal mavens at the Concrete Foundations Forum in L.A. is aptly decadent. The tape is loaded with lively performances by bands like Megadeth, Soundgarden, and Screaming Jets and interviews with Kiss' Paul Stanley and Gene Simmons, Dweezil Zappa, and Ozzy Osbourne, among others. It also highlights many of the event's panel discussions and the inaugural awards ceremony

hosted by MTV's Riki Rachtman. And the raft of attendees on hand, from artists to label executives to fans of the genre, attests to the forum's viability.

C.A.

Green Jellö, "Cereal Killer," Zoo Entertainment, 60 minutes, \$16.98. Green Jellö purports to be "the world's first video-only band." This is only fair, since its undistinguished rap-rock would probably disappoint concert attendees. But when Green Jellö employs a wild array of props and visual effects on this 11-song collection, things begin to . . . well, jell. The band's take on the "Three Little Pigs" features both flat and clay animation, while puppets act out the title song (in which the psychotic Toucan Son-Of-Sam violently mutilates Snap, Crackle, and Pop from rival Rice Krispies). Inspired by the exaggerated theatrics of GWAR, Green Jellö members come bedecked in giant prosthetics: animal heads, punked-out grotesques of the Flintstones, and a none-too-appetizing outfit for their scatological superhero, Shitman. The video also features a behind-the-scenes look at their costume workshop.



CHILDREN'S

"A Christmas Carol," "The Night Before Christmas," 30 minutes each, \$14.99 each. Two holiday classics from the new Fisher Price line. "A Christmas Carol," with Oscar-winning animation from Richard Williams and Chuck Jones, also boasts the voice talents of narrator Michael Redgrave and Alastair Sim, reprising his role as Scrooge in the definitive movie version. The artwork is excellent, reminiscent of period etchings, and the adaptation similarly well written. "The Night Before Christmas," however, is another story. It shows its 24 years in animation that is stiff and music that is Muzak-like. The story, of Clement C. Moore's writing the verse for his sick daughter, is touching. But ultimately the flaws outweigh the Claus in this Christmas video.

CATHERINE CELLA

"Paddington Bear's Christmas," 60 minutes, Fisher-Price, \$24.99, "Barney's Christmas Surprise," GoodTimes, 30 minutes, \$14.99. A dozen Michael Bond stories

of the droll little bear offer the kind of humor that draws a smile. British and befuddled, Paddington spends his first Christmas with the Browns in a bit of a fog, and while American kids may feel the same way, in the end they'll learn British customs just like Paddington. "Barney's Christmas Surprise" introduces another character from Over There—a lovable sheepdog whose moptop is home to a mouse named Roger. Beautifully drawn and tinted, the animation tells six stories, including the title one in which Barney takes in Dalmatian puppies. In others, Barney attempts skiing and goes on a diet when his scale registers simply "FAT." While the box says "ages 3+," considering the accents and storyline, age 4 is a more realistic starting point.

C.C.

HEALTH/FITNESS

"Dixie Carter's Unworkout," MCA/Universal Video, 70 minutes, \$19.98. Hosted and co-written by the "Designing Women" co-star and paahaps the most suthan instructional video evah produced, this tape could easily replace prescription sedatives and mood balancers. Carter, attired in a conservative and completely feminine satiny lounge outfit, offers guidance toward greater flexibility, muscle tone, strength, improved circulation, and peace of mind, while using breathing and stretching exercises extraced from yoga to achieve these goals. Each move is detailed precisely, and the transition from exercise to exercise is smooth. As well, a number of motivational messages appear on the screen throughout the program. The tape apparently targets an older audience both in content and visuals, and might not provide enough aggressive toning and flexing for those in the younger demographic. However, the relaxation elements prove quite valuable at any age.

DEBBIE HOLLEY

TRAVEL

"Touring London, Paris, Rome," Questar Video (800-544-8422), 60 minutes, \$29.95.



These three European capitals are among the most visited and photographed places on Earth, so what can you say about them that's new? This travelog doesn't come up with anything; in fact, it trivializes the great

cities with clichés. One can spend weeks in each city before feeling even a superficial acquaintance with its treasures; if your idea of tourism is a whirlwind, see-it-all-in-an-hour hus tour, however, then this tape is for you. It is like a fleeting, slide-show look at well-remembered stock footage; there is no lingering, no shot longer than five or 10 seconds, no exploration of any landmark in depth. The continuity consists of wild jumps from one thing to another; the narration is robotic. What few nice moments exist are very limited. Save your money and check out The Travel Channel instead.

MORRIS KLEGMAN

DOCUMENTARY

"Birds Of The World," Films For The Humanities & Sciences, 30 minutes, \$19.95 each.



Produced by the Royal Society For The Protection of Birds, these programs provide an intimate look at birds in their natural habitats. Hosted by such personalities as David Attenborough and Jeremy Irons, this award-winning series will delight both casual and avid birdwatchers. The first five programs to be released are "Eagles: The Majestic Hunters," a profile of the many species of eagles; "The Masterbuilders," a study of nesting; "The Feathered Athletes," a look at the most agile birds; "Seahirds," which documents maritime birds; and "A Little Owl's Story," an enchanting profile of the life of an owl named Athene.

MARC GIAQUINTO

SPORTS

"How To Thrill: The Instructional Video For Aggressive Skiers," A*Vision Entertainment, 35 minutes, \$19.98.

"Mogul skiing is easy," asserts the narrative of this cheery how-to tape. Easy perhaps for the DayGlo-wrapped experts depicted here, but not so easy for the intermediates this video promises to help. In addition to moguls, the tape describes drills and skills needed for basic turns, aerials, and steep runs. ("Losing control can be very frightening." Ouch!) If skiing were this simple, no one would need this tape. But the footage is spectacular, the drills are helpful, and the video should be popular for sale or rental in and around ski country. This is one of five ski-related titles offered by A*Vision that were previously available through mail-order.

KEN SCHLAGER

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

'Death Becomes Her' Is Coming; Image Scares Up 'Rocky Horror'

GREED, SEX, DEATH. Now that we have your attention, on Feb. 17 **MCA/Universal Home Video** will launch "Death Becomes Her" on laserdisc (widescreen or pan-scan, \$34.98), the Robert Zemeckis comedy that covers those themes plus vanity and immortality. Meryl Streep, Goldie Hawn, Bruce Willis, and Isabella Rossellini star.

Also due from MCA on that date: "The Wiz" (1978, wide, side 3 CAV), with Michael Jackson and Diana Ross, and "Abbott & Costello Meet The Killer" (1949, side 2 CAV).

IIMAGE will bow the **FoxVideo** cult favorite "The Rocky Horror Picture Show" (1975, \$39.98) on disc Dec. 23. Also coming from Image: special editions of **Disney's** "Mary Poppins" (1964, wide, extras, \$69.99) and "20,000 Leagues Under The Sea" (1954, wide, extras, \$69.99), plus Sidney Lumet's "A Stranger Among Us" (wide, \$39.99) with Melanie Griffith, and Bob Rafelson's "Man Trouble" (wide, \$39.98) with Jack Nicholson and Ellen Barkin.

WARNER Home Video is releasing a special laser edition of Oliver Stone's director's cut of "JFK" Jan. 20 (wide, CAV, extras, \$149.98). Also included in the package is the documentary "Beyond JFK: The Question Of Conspiracy" (in CLV). Stone executive-produced Steve Anderson's "South Central" (\$29.98), which will appear on disc in March, as will the 220-minute TV miniseries "Sinatra" (\$69.98), in which Philip Casnoff stars as the singer and for which vocals were provided by Frank himself via master recordings.

HARDWARE JUMP: Although sales of laserdisc players slumped in August and September (as compared with 1991), they leaped an encouraging 77.8% in October (compared with last year), according to **Electronics Industries Assn.** figures.

LASER VIDEO FILE, the leading laserdisc guidebook, has just published its seventh edition, which lists some 7,000 titles. The \$5.95 catalog is very user-friendly and full of important information, including a rundown on the specs and prices of 51 current laser hardware models. Laser Video File is published by **NewVisions Inc.** in Paramus, N.J.

STORE MONITOR

(Continued from page 52)

coupon to overdue customers. On the address side of the post card is a coupon for a free rental, which expires in one week. On the other side is the offer.

"With the card, we try to give the impression that we are unaware of the overdue situation on the account. We want this to appear as a general mailing to all customers. We act surprised when the customer comes in to redeem the free rental coupon and the late fee pops up on the screen. We tell them our computer system won't allow us to rent another movie, even free, unless the late charges are paid," Stricker explains.

For the truly recalcitrant, the

LASER
SCANS

by Chris McGowan

POLYGRAM recently released several notable music videos. "U2: Achtung Baby" (\$34.95) is subtitled "The Videos, The Cameos And A Whole Lot Of Interference From Zoo TV," and mixes video clips from the group's latest album with footage from the Zoo TV tour. "Kiss: X-Treme Close-Up" (\$34.95) is a 90-minute history of the band, with concert highlights, video clips, and unreleased footage. "Lionel Richie: Back To Front" (\$29.95) is a compilation of the singer/songwriter's greatest hits, combining video singles and live performances. On the **Deutsche Grammophon** label, "Die Zauberflöte" (\$59.95), aka "The Magic Flute," features a stellar performance of Mozart's beloved opera by conductor James Levine and the Metropolitan Orchestra and Chorus. Kathleen Battle, Luciana Serra, Francisco Araiza, and Manfred Hemm are among the leads, and famed artist David Hockney designed the unusual, quite original sets. English subtitles are provided for the video.

MGM/UA has just launched two old favorites in new laser editions. "An American In Paris" (1951, \$34.98) has lost none of its charm and features Gene Kelly and Leslie Caron dancing and singing the songs of George and Ira Gershwin in this Vincente Minnelli film. Woody Allen's marvelous romantic comedy "Annie Hall" (1977, wide, \$29.98) was previously available only in a \$34.95 pan-scan version and a \$49.95 letterboxed **Criterion Collection** special edition. Diane Keaton and an incredible supporting cast star with Allen in this marvelous, urbane tale of love, fame, and two cities. This version includes 66 chapter stops that make it easy to find a favorite scene or piece of dialog.

COLUMBIA TRISTAR recently bowed "A Midnight Clear" (\$34.95), a poignant World War II story that involves a small Army intelligence unit sent on a dangerous mission into the Ardennes Forest during December

idea is to collect as much as possible and then "tell them the computer will still not let us rent to them. We explain that the account has been made inactive by the corporate office. This gets the clerk off the hook, and gives us an excuse not to rent to them again."

At Video Choice, Stricker plays down the idea that the pay upon return system eliminates the late fee problem. Some stores that collect when the rental is returned term the added fee "extended viewing." Stricker says, "Any way you look at it, you're talking about additional money. That's the bottom line. That's where the arguments start."

1944. Keith Gordon wrote and directed the film, which features excellent ensemble acting by Peter Berg, Kevin Dillon, and Arye Gross, among others.

MULTIMEDIA NEWS: The Multimedia '92 confab took place Nov. 17-19 at the Nippon Convention Center in Chiba, outside of Tokyo. Sony displayed a portable CD-I player, the "Intelligent Discman." Pioneer showed LD-ROM hardware, which will play the hybrid "LD-ROM" 12-inch disc (essentially a fusion of CD-ROM and video laserdisc).

At the **Apple** booth, **F2 Co. Ltd.** staged a demonstration of "Total Dis-

ortion," an upcoming interactive animated CD-ROM title from **Joe Sparks**, whose small San Francisco-based production house is called **Pop Rocket Inc.** Sparks previously co-created **Reactor's** hit CD-ROM disc "Spaceship Warlock," and his impressive presentation drew a large crowd and comments that "Total Distortion" may be a major title for 1993. **Electronic Arts** has the U.S. rights.

The Apple area also was showing product from the newly formed **Voyager Japan**, a co-venture between **Voyager Co.** and a group of former **Pioneer** executives led by Masaaki Hagino (who previously

helmed Pioneer's Japanese laserdisc operations). Voyager executives Bob Stein and Jonathan Turell joined Hagino and the Voyager Japan team for a celebration party Nov. 20 in Tokyo's Shibuya neighborhood. Voyager Japan is launching its catalog with 21 CD-ROM titles and a line of "Expanded Books" computer software. No laserdiscs have yet been announced.

Sony, Philips Japan, IBM Japan, Microsoft, Fujitsu, Yamaha, Toshiba, NEC, and Intel Japan were among the other major firms displaying hardware and software at the heavily attended convention.

Billboard®				FOR WEEK ENDING DECEMBER 19, 1992						
Top Laserdisc Sales™										
THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					Year of Release	Rating	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers					
			★ ★ ★ NO. 1 ★ ★ ★							
1	2	7	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito		1992	PG-13	39.98	
2	1	7	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone		1992	R	39.95	
3	3	3	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman		1992	PG-13	34.98	
4	NEW ▶		PATRIOT GAMES	Paramount Pictures Pioneer LDCA, Inc. 32530	Harrison Ford Anne Archer		1992	R	34.95	
5	NEW ▶		BEAUTY AND THE BEAST: WORK IN PROGRESS	Walt Disney Home Video Image Entertainment	Animated		1992	NR	49.99	
6	NEW ▶		MY COUSIN VINNY	FoxVideo Image Entertainment 1876	Joe Pesci Marisa Tomei		1992	R	39.98	
7	5	45	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford		1981	PG	24.95	
8	8	51	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton		1991	R	29.95	
9	12	11	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video Pioneer LDCA, Inc. ML102609	Humphrey Bogart Ingrid Bergman		1942	NR	29.98	
10	NEW ▶		THE CONNERY COLLECTION	MGM/UA Home Video Pioneer LDCA, Inc. ML102713	Sean Connery		1992	PG	69.98	
11	6	13	THE LAWNMOWER MAN	New Line Cinema Columbia TriStar Home Video 12776	Pierce Brosnan Jeff Fahey		1992	NR	34.95	
12	4	7	ALIEN	FoxVideo Image Entertainment 1090-85	Sigourney Weaver Tom Skerritt		1979	R	99.98	
13	9	7	BEETHOVEN	Universal City Studios MCA/Universal Home Video 41222	Charles Grodin Bonnie Hunt		1991	PG-13	24.98	
14	11	5	THUNDERHEART	Columbia TriStar Home Video 70696	Val Kilmer Fred Ward		1992	R	34.95	
15	13	21	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy		1991	PG	34.95	
16	19	3	AKIRA	Criterion Collection CC1294L	Animated		1989	NR	124.95	
17	NEW ▶		BEYOND THE MIND'S EYE	Miramax Images Inc. BMG Video 7233380018-6	Jan Hammer		1992	NR	29.98	
18	10	5	THE CUTTING EDGE	MGM/UA Home Video Pioneer LDCA, Inc. MI102315	D.B. Sweeney Moira Kelly		1992	PG	29.95	
19	20	3	ELTON JOHN-LIVE	A*Vision Entertainment 6-50358	Elton John		1992	NR	34.98	
20	7	13	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 41228	Kathy Bates Jessica Tandy		1991	PG-13	39.98	
21	21	3	CITY OF JOY	Columbia TriStar Home Video 70686	Patrick Swayze Pauline Collins		1992	PG-13	39.95	
22	23	13	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton		1992	NR	29.98	
23	NEW ▶		K2	Paramount Pictures Pioneer LDCA, Inc. 32828	Michael Biehn Matt Craven		1992	R	34.95	
24	16	5	THE BABE	Universal City Studios MCA/Universal Home Video 41286	John Goodman Kelly McGillis		1992	PG	34.98	
25	17	29	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Pioneer LDCA, Inc. 1643	Harrison Ford		1984	PG	24.95	

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. >ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Pro Audio

Historic German Opera Site Restored Houses Digital Equipment, Modern Design

■ BY MIKE LETHBY

LONDON—This month, the pleasant city of Chemnitz in eastern Germany—or Karl-Marx-Stadt as it was known under the former GDR regime—celebrates the reopening of its 100-year-old opera house. The venue was bombed to a shell in the closing days of World War II and partially restored in 1951.

In 1987, a project was started to complete the refurbishment. After German reunification, the targets were raised to encompass state-of-the-art digital standards. Six hundred people now work in the new building, a dozen as technical audio staff, and the total audio budget amounted to almost 4 million deutsche marks.

The 700-seat Neue Stadttheater's refit features one of the most sophisticated audio installations in Europe—with a Renkus-Heinz distributed speaker system, a TOA ix-9000 "Virtual Console," and Klotz Oak-Link fiber-optic signal distribution.

Dr. Wolfgang Ahnert, head of Acoustic Design Ahnert in Berlin, has been senior consultant to the project since 1987, working with Dr. Schmidt of the Institut fuer Kulturbauen on the interior acoustic design.

Early plans were based around the limited audio hardware then available in the GDR. By the time the Berlin Wall came down, some work had been done and rain was falling on the auditorium floor. The Chemnitz authorities and the State of Saxony were funding the scheme. "Because it was felt that a town of 700,000 people could not be without an opera house, they could not stop," Ahnert explains. "In autumn 1990, we decided on Salzbrenner as installation, cabling, and QC contractor in conjunction with Siemens, and Renkus-Heinz as the loudspeaker system."

Ahnert's task was to create a modern opera house that could also serve ballet, drama, and other live performance events. The interior was completely remodeled, with only the theater's shell retained, accommodating a 100-meter-deep performance and production space complete with lifting and revolving stage.

"We needed a system that would provide excellent coverage and good effect, all produced electronically," says Ahnert. "It required a good delay system so that original sound sources could not be perceived as coming from any loudspeaker. It all had to be as good as the room acoustics."

He also stipulated the ability to change, instantly, PA EQ characteristics to suit live music or spoken voice. The chosen Klotz delay units, he said, make it simple for the engineer to alternate between music and vocal EQ curves.

Klotz's computer-controlled signal distribution and processing were crucial, says Ahnert. "The Klotz system is extendable—we can add as many units as we wish in future," he says. "The matrix combines a lot of distribution purposes at every point behind the A/D-D/A converters, so it's easy

to route signals from any input or output source to any other, such as, for example, a broadcast mobile and our own production studio."

The latter, for recording tasks, has a Soundcraft 32-channel 6000 console and a Fostex G16S multitrack machine.

As inventor of the EASE (Electro-Acoustic Simulator for Engineers) PC-based room simulation program, Ahnert chose his latest version—EASE 1.2, with simplified room entry procedure—to model the auditorium loudspeakers' dispersion patterns. Auditorium energy distribution and intelligibility projection patterns can be displayed on-screen or printed as a color plot.

RENKUS-HEINZ PA

The PA tender spec focused on cab-

inet size, dispersion characteristics, and efficiency. "Although D&B was a close contender in matching our specification," Ahnert explains, "Renkus-Heinz provided better efficiency and ultimate power at high SPLs—which we require for loud effects."

The auditorium PA covers three major areas: the main "Portal" (proscenium arch) system and two delayed systems for balcony seating.

Permanently installed are 13 Renkus-Heinz SR-1A6 and 50 CM-61 loudspeakers. The latter are powered by Philips 100V amplifiers in a distributed system for panorama effects.

Further "mobile" speakers, which can be resited for individual productions, include 13 SR-1A6s, 19 SR-2As, and two each of the LR-2A, TSC c-2, and TSC C-2SUB cabinets.

(Continued on next page)



Put A Spin On It. Producer/engineer Peter Denenberg, foreground, and second engineer Thom Leinbach break from final mixes and edits on the Spin Doctors' live "Homebelly Groove" album at Acme Recording Studios, Mamaroneck, N.Y. Denenberg made extensive use of the studio's Akai DD-1000 digital workstation for the project, which was co-produced by Frankie Larooca.

Sheffield Takes Show On The Road Md. Facility Uses Rolling Studio For Out-Of-Town Gigs

■ BY SUSAN NUNZIATA

NEW YORK—Sheffield Audio-Video Productions is a studio complex with a long reach. From its base of operations in Phoenix, Md., the 24-year-old operation also sports a video production truck and a fully appointed rolling studio disguised as an audio remote truck.

The 48-foot-long audio unit has 9-foot ceilings and includes both a 48-input Solid State Logic console and a 24-input Neve 5104 board. Last

April, the \$1 million truck replaced Sheffield's older, smaller remote unit and, according to Richard Van Horn, the company's VP, it has been on the road since. The company has been operating location recording units for 12 years.

In addition to its 30-foot control room area, the truck also features a raised lounge area, and the entire unit is heated and air-conditioned.

In the fall, the truck went down to hurricane-ravaged Florida to record the Hurricane Relief Fund concert, subsequently visiting New York to record Ron Wood's Halloween-night performance at The Ritz. From there, it was on to New Jersey to serve as a studio for a project for PolyGram act Dorosch, and then to Minnesota to record a Doc Severinsen TV special. Other projects have included the 14-day New Orleans Jazz Festival, a PBS special with the Oak Ridge Boys and Emmylou Harris, audio for a Mary-Chapin Carpenter film, a cut for Big Daddy Kane,

a Billy Joel track for a Disney film, and some cuts for Motown's "East Coast Family."

Two Sony PCM 3324 multitrack digital and two Otari MTR 90 Mk 11 analog recorders are included, as well as two Panasonic 3700 DATs and two Tascam cassette decks. UREI 815Cs and Yamaha NS 10-Ms monitors are used, and the mike selection includes Shure, Sony, Beyer, Neumann, Crown, Sennheiser, AKG, and Electro-Voice.

Back on solid ground in Phoenix, the complex features two digital audio suites, a 44-by-52-foot soundstage, and two video edit suites encompassing more than 20,000 square feet.

Studio A features a Solid State Logic SL4000E automated console with G Series computer. Studio B is a multipurpose, workstation-based, nonlinear audio studio and edit suite built around the Pro Tools four-track system, Macintosh Quadra computer, and a 16-input audio console.

Recent studio projects at Sheffield have included Renee Digg's upcoming Capitol album, due out in 1993, Bela Fleck for Warner Films, Lillian Axe for IRS/Grand Slam, Child's Play for Chrysalis, and Screaming Blue Messiahs for Elektra.

"It's a good combination," says Van Horn. "With the remote truck, we get to go out and work with people who may not want to come out to work in Phoenix, Md. And once they work with us, they want to come out to the studio. Once they see the studio they want to stay."

The facility's video capabilities add to its appeal, notes Van Horn.

Additionally, because of its capabilities, the truck is often called

in for long-term projects by artists working out of their homes or out of lesser-equipped facilities, notes Van Horn.

He adds the unit "was actually designed to be more of a long-term project-type truck. We're finding more and more that people are looking at getting out of some of the major recording areas such as New York and Los Angeles, and a lot of people don't want to go away anymore. They can call in a truck like ours and park it where they are, and do their recordings. With everything we have in the truck, all you need is a big, empty room."

Assistance in preparing this story was provided by Bruce Buckley.



Sheffield Audio-Video Productions is a rolling studio complete with digital multitrack machines, two consoles, and separate lounge area.

AUDIO TRACK

NEW YORK

PRODUCER BROWN Bannister was in Studio A at Clinton Recording working on the song "Say A Prayer Tonight" with Roberta Flack. **Jeff Balding** engineered at the Neve 8078, with **Jackie Brown** assisting. Studio A features a **Studer A800** 24-track recorder. The project is slated for release on Atlantic. Donald Fagen worked on vocals for his solo record, to be released next year on Warner Bros. **Wayne Yurgelson** engineered, assisted by **Troy Halderson**. Maggie's Dream worked on an upcoming Capitol album, produced by **Josh Deutsch** with **Ed Tuton** at the board. **Derrick Garrett** assisted on the 24-track project.

At **Prime Cuts**, producer **Junior Vasquez** was in to begin work on his remix of Prince protégé Rosie Gaines. The track, "I Want You," was programmed by **Joey Moskowitz**. **Steven "Boom" Barkan** was at the board.

Jon Lucien worked on his next PolyGram album at **Eastside Sound** using the studio's **Harrison SeriesTen B** console. **Lou Holtzman** engineered, while **Yaaron Fuchs** handled all sound design. **Big World** mixed the upcoming CD by keyboardist Charles Blenzig. **Will Lee** produced, with **Tom Swift** at the board.

Trixter was in **Master Control** working on overdubs with producers **Jim Barton** and **Phil Brown**. **Tim Bomba** engineered. **Sativa Lovebox** was in with producer **Joe Chiccarelli** overdubbing and mixing for Gasoline Alley/MCA. **Chiccarelli** engineered. **Toad The Wet Sprocket** was in tracking, overdubbing, and mixing for a Sony album. **Gavin McKillop** produced and engineered.

LOS ANGELES

ARTIST/PRODUCER **Christopher Williams** and producer **Robert Brown** were in **Studio Masters** working on the soundtrack for "Gunmen." (Continued on next page)

Billboard.

AUDIO TRACK

(Continued from preceding page)

an MCA movie scheduled for release in 1993. Brown engineered. **Richard Perry** was in Studio A working with Art Garfunkel on vocals for a Sony Music album. **Michael Brooks** engineered, assisted by **Tom Mahn**.

MCA Records act Bell Biv DeVoe was in **Skip Saylor** mixing several tracks for its upcoming release. **Ken Kessie** engineered, assisted by **Chris Puram** and **Mats Blomberg**. **Wolf & Epic**, **Dr. Freeze**, and **Rico Anderson** produced. **Rapper Marky Mark** was in mixing with producer **James Earley** and engineer **Stephen Hart**. **Puram** assisted. Producer/engineer **James "Jimbo" Barton** was in mixing live tracks for EMI act **Queensryche's** upcoming video. **Blomberg** assisted.

NASHVILLE

MARK O'CONNOR worked on tracks for his new self-produced Warner Bros. album. **Bill Vorndick** and **Linell** were at the board. The Remingtons—**Jimmy Griffin**, **Richard Mainegra**, and new member **Denny Henson**—overdubbed for their new BNA release and **Lloyd**, **Simmons** **Cowan & Young** overdubbed their new BMG project with **Josh Leo** and **Larry Lee** at the production helm on both projects. **Steve Marcantonio** and **Jeff Geidt** were at the board for both efforts.

Dutch country artist **Rick Dean** was in **Chelsea** with producer **Patty**

Parker and engineer **Chuck Haines** working on a 12-song CD slated for release on the Comstock label.

Artist **Thom Ellis**, sports and entertainment promoter **Don King's** first management venture into country music, was in **LSI Studios** tracking and overdubbing. **Mick Lloyd** and **Mike Daniel** produced, with **Daniel**, **Lloyd**, and **Chad Daniel** at the board.

OTHER CITIES

JOE "The Butcher" Nicolo was in **Studio 4**, Philadelphia, remixing a new single, "I Get Wrecked," for **Ruffhouse** rapper **Tim Dog** and **KRS-ONE**, as well as the next **Kris Kross** single, "Shame." **Manuel Lecuona** and **Andy Kravitz** assisted. **Nicolo** also worked on the live dance remix of **Buju Banton's** "Movie Star" with brother **Phil Nicolo**, and mixed a new single by **Caron Wheeler** (of **Soul II Soul**) titled "In A Love." **Lecuona** assisted. **Boyz II Men's** **Nate Morris** and **Shawn Stockman** were in producing a track with **Johnny Gill** for his upcoming **Motown** album. The song, "I Got You," was engineered by **Jiff Hinger**, assisted by **Diane Zaiko**.

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

HISTORIC GERMAN OPERA SITE RESTORED

(Continued from preceding page)

Eight hundred meters of multicore cable are involved in all. Two fiber-optic cables handle the microphone inputs, 64 channels from the microphone pre-amps to the studio. Two more fiber-optics provide security, automatically switched in should the primary pair fail.

Every loudspeaker also has its own processor (**Renkus-Heinz X22/PM22-15** units predominating) and its own amplifier, most of which are located under the stage. Cabinets located behind the stage front give sound engineers the possibility to radiate effects in any direction for any type of production.

DIGITAL CONTROL: TOA ix-9000

TOA's ix-9000 console was one of the last items to be chosen. **Ahnert's** tender had specified a desk capable of saving fader and EQ positions. Then **TOA** provided an offer that, he said, "was a very happy result for us and our budget; now we have the possibility to save all settings."

It is a highly ambitious live-sound console design and **TOA** has invested substantial development funds in the ix-Series project. A 32-fader prototype was developed in conjunction with **TOA's** Austrian distributor, **Sumetzbacher**, for the **Vienna Opera House**; **Chemnitz's** 12-fader console marks **TOA's** second major European sales contract.

It fully embraces the **Virtual Console** concept. The control surface handles no audio, all audio processing being performed in software by custom **DSP** chips housed in remote processor racks. Desk and racks commu-

nicate via a digital bus, and interfacing with the analog world is performed via separate **A/D-D/A** converters, which can be sited close to the original sound sources.

All the processing functions are integrated with a comprehensive software-controlled routing matrix (offering a maximum of 256 i/o lines), which can place every aspect of an audio system under central console command, including system EQ, loudspeaker switching, input routing, tape machine control, and more.

Control is accomplished through two touch-sensitive plasma screens, and a combination of "soft" (context-sensitive) push buttons and a rotary input dial. There are just 12 faders, assignable to any of the eight groups. Meanwhile, a separate monitor shows the complete routing status of the console. It's set up to handle any conceivable application that the venue may be called upon to provide, including recording and on-air broadcast tasks.

Says **Herr Salzbrenner**, "It's very simple for the **Tonmeister** [sound engineer] to store everything he needs. And if you make a complete digital system, the price is nearly the same as for high-quality analog."

For **Renkus-Heinz**, **Chemnitz Opera** is an opportunity to prove the performance of its latest technology in a digital-oriented system. "We are very happy to have the **TOA** console in conjunction with the **Renkus-Heinz** and **Klotz** systems," says **Ahnert**. "It's the first time these have been used together in one major installation in Germany."

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 12, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	I CROSS MY HEART George Strait/ T.Brown,G.Strait (MCA)	HOTEL ILLNESS The Black Crowes/ The Black Crowes & G.Drakoulis (Def American)	SOMEBODY TO SHOVE Soul Asylum/ M.Beinhorn (Columbia)
RECORDING STUDIO(S) Engineer(s)	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	EMERALD (Nashville) Steve Tillsch	SOUTHERN TRACKS (Atlanta,GA) Brendan O'Brien	POWER STATION (New York) Chris Shaw
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000 G Neve VR	SSL 4000 G w/ Ultimition	SSL 4000 E	Neve 8068
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	MCI JH24/Sony 3348	Mitsubishi X-850	Sony JH24	Studer A800
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	Hidley/Kinoshita	Yamaha NS10 Augsperger	Yamaha NS10
MASTER TAPE	Ampex 499/467	Ampex 499/467	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	OCEANWAY (Los Angeles) Dave Reitzas	EMERALD (Nashville) Chuck Ainlay	RECORD PLANT (Los Angeles) Brendan O'Brien	QUANTAM (New Jersey) Andy Wallace
CONSOLE(S)	Neve 8038	Neve 8038	SSL 4000 G w/ Ultimition	SSL 4000 G	SSL 4000E G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Sony 75 ES DAT	Mitsubishi X-850	Studer A-800	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 Mastering Lab	Kinoshita/Hidley	Yamaha NS10 TAD,Kinoshita	UREI 813
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	MASTERFONICS Glenn Meadows	MASTREDISK Vlado Meller	CAPITOL Wally Traugott
PRIMARY CD REPLICATOR (ALBUM)	Distrionics	Distrionics	Uni Manufacturing DMI	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing

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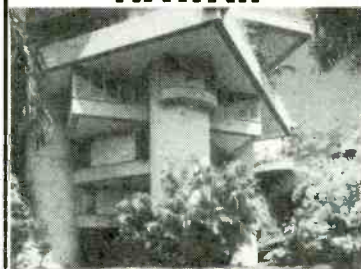
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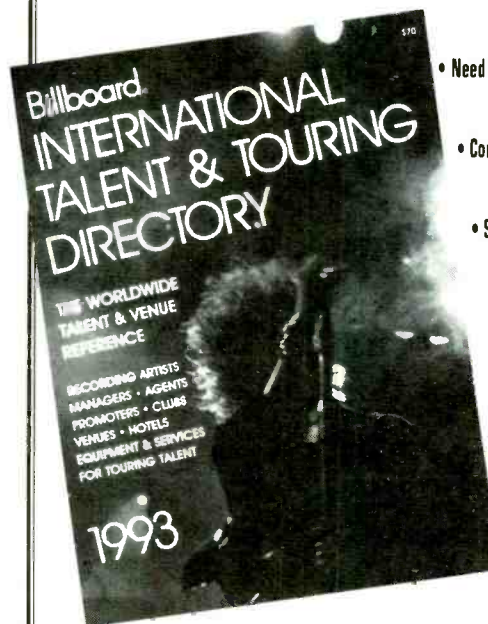
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Carter's Cause. Former president Jimmy Carter addressed 125 members of the entertainment industry at a luncheon hosted by A&M Records president/CEO Al Cafaro. The purpose was to reintroduce the Hollywood community to Cities In Schools, the nation's largest nonprofit dropout-prevention program. On April 4, Cities In Schools will host its first major Los Angeles event, honoring A&M chairman Jerry Moss. Moss and A&M co-chairman Herb Alpert have been active in Cities In Schools for more than 15 years. Shown, from left, are CIS student Raul Cordova; Moss; Carter; Alpert; CIS president/founder Bill Milliken; and Cafaro.

LIFELINES

BIRTHS

Boy, Justin Robert, to **John and Laurie Riemenschneider**, Nov. 18 in Los Angeles. He is an account executive at Westwood One Cos.

Girl, Sarah Anne, to **Harry Cherkinian and Anne Siegel Cherkinian**, Nov. 23 in Milwaukee. He is director of public relations for Narada Productions Inc. there.

Boy, Jacob Conrad, to **Doug Schmidt and Christy Kane**, Nov. 24 in Centralia, Ill. He is music director and program director at WMIX-AM-FM Mt. Vernon, Ill.

MARRIAGES

Cary Baker to Sharon Bell, Dec. 13 in Pacific Palisades, Calif. He is head of publicity at Morgan Creek Records in

Los Angeles. She is calendar editor of the publication L.A. Weekly.

DEATHS

William J. (Bill) Merchant, 62, after a long illness, Nov. 30 in Syracuse, N.Y. Merchant was a radio personality in Syracuse for more than 20 years. He and the late Ted Downes were an on-air comedy team from 1971-84 on WSEN-AM-FM Syracuse. For the past seven years Merchant was an air personality on WHEN/WRHP, where he was known for his humorous characters, particularly "Granny Groove." He is survived by three daughters, Karyn Streeter, Victoria Lewis, and Suzanne Anderson; two sons, William and Thomas; six grandchildren; two great-grandchildren; several nieces and nephews; and his companion, Charlotte Tarbell. Donations in his memory may

be made to the North American Indian Club.

Shirley Divers, 44, of cancer, Dec. 3 in New York. Divers worked at Sire Records for the past 11 years, most recently as director of A&R. Among the many artists she worked with were Madonna, Talking Heads, Ice-T, Lou Reed, the Ramones, Ministry, Ocean Blue, and John Wesley Harding. Divers was born in England and began her entertainment industry career at the BBC. She is survived by her parents, Thomas and Bridget, and her two sisters, Maureen Bauder and Patricia Mounsey.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

NEW COMPANIES

TeleConcerts Inc., formed by Kip Kaplan, John Zelenka, and Rich Weinman. A satellite broadcast network and production company that produces and broadcasts recording artists into music retail stores and onto big screens around the world. 77 Bleecker St., Suite 822, New York, N.Y. 10012; 212-979-7220.

Flashpoint International, formed by Clifford Blodgett, former CEO of Rap-A-Lot Records. Flashpoint International is a record label that will feature R&B, hip-hop, rock, alternative, and contemporary country. Flashpoint's agenda also includes the production of commercial advertisements, public-service announcements, and feature films. Initial releases are scheduled for early 1993. P.O. Box 160695, Austin, Texas 78746; 512-329-6060.

Bailey Management Associates, formed by Richard Bailey. Company provides management, consultation, and exclusive representation to artists and independent record labels. The primary focus will be contemporary Christian and black gospel artists, but the company will also consider some pop and R&B artists. 902 Cedar Terrace, Cedar Hill, Texas 75104; 214-299-9610.

FOR THE RECORD

To clarify a statement made in the Dec. 12 issue of Billboard, Roger Whittaker's 30th-anniversary album "Celebration" will be marketed and distributed in Germany, Switzerland, Austria, France, and Benelux by Intercord Records. BMG will handle the record in other territories. In the above-mentioned countries, Intercord has exclusive rights to Whittaker through June 30, 1994.

JAMAICA DECKS THE DANCEHALLS FOR HOLIDAY SEASON

(Continued from page 11)

over."

The hottest and most booked artists this year include Buju Banton, Tony Rebel, Cobra, and Ninjaman as well as stalwarts like singers Dennis Brown, Freddie McGregor, and Junior Reid. Shabba Ranks, whose international success has almost priced him out of the local market, is headlining Reggae Heroes On Parade, and is also one of 39 artists slated to appear at Ghetto Splash. Ghetto Splash is a free street concert (held close to the fabled Trench Town),

which for the second year in a row is being sponsored by Sony/Columbia.

Columbia A&R manager Maxine Stowe, who signed Tony Rebel, Cobra, Tiger, Super Cat, and the Wailing Souls, and secured her company's commitment to the project, says that "we wanted to have a label presence in the Jamaican marketplace and at the same time give something back to the Jamaican people."

Says promoter Patrick Roberts, "Reggae is from the ghetto, and

Ghetto Splash is a Christmas present for the underprivileged youth who can't afford to see a show."

In conjunction with WBLS New York, Columbia Records is also sponsoring (and doing a live audio/video recording) of Sting, which hosts a top international act, Kriss Kross.

GUNFIRE EXPECTED

Dancehall concerts have an earned reputation for pornographic lyrics and violence. With gun salutes being the accepted form of audience approval, it is expected by promoters and patrons alike that many fans will come armed and ready to fire. Certain DJs are known to attract more gunfire than others. And certain events have a reputation for audiences that (in the time-honored tradition of the original British dancehall) respond to acts they don't like with belligerent, bottle-throwing behavior.

If the current vibrancy of the live music scene is to survive and mature, most industry observers believe these destructive antics must be ad-

ressed. One positive sign of change was the recent non-scheduled appearance by Ninjaman at a Port Clarence beach bash. Greeted by a prolonged barrage of gunfire, the DJ with a "rude boy" rep held up his hand, "hauled up" the music, and said to the crowd, "Stop the guns." And there was silence.



MAD COBRA

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.

DECEMBER

Dec. 12, "Everything You Wanted To Know About Music Production And Marketing," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Dec. 18, Sampling Forum, presented by Music Career Services, 71 West Studios, New York. Antonia Martinez, 212-860-2082.

JANUARY

Jan. 7-10, 1993 International Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 12, Rock and Roll Hall of Fame Induction Ceremony, Century Plaza, Los Angeles. 212-484-1755.

Jan. 13, Country Music Assn. 35th Anniversary Celebration, reception at the Opryland Hotel followed by the taping of a live broadcast at the Grand Ole Opry House, Nashville. 615-244-2840.

Jan. 15-18, National Assn. of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24-28, MIDEM Convention, including the International Visual Music Awards, Cannes. 212-689-4220.

Jan. 25, 20th Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-

655-5960.

FEBRUARY

Feb. 1-5, Image World West Featuring Video Expo and The Camp Show, presented by Knowledge Industry Publications, San Jose Convention Center, San Jose, Calif. 914-328-9157.

Feb. 4, Third Annual Mid-America Music Conference, Featuring Detroit/Midwest A&R Showcase, presented by the Chicago chapter of NARAS, Premiere Nightclub, Sterling Heights, Mich. 313-296-8051.

Feb. 4-6, Radio & Music 1993 Convention, LAX Marriott, Los Angeles. Alfredo Alonso, 813-877-6615.

Feb. 4-7, Managing Sales Conference '93, sponsored by the Radio Advertising Bureau, Loews Anatole Hotel, Dallas. Gail Steffens, 800-722-7355.

Feb. 10-14, Urban Network Power Jam 4, LAX Marriott, Los Angeles. 818-843-5800.

Feb. 11-13, Gavin Seminar, Westin St. Francis, San Francisco 415-495-1990.

Feb. 13-16, National Religious Broadcasters Convention, Los Angeles Convention Center. 703-330-7000.

Feb. 18-21, 13th Annual Performance Summit Conference, Buena Vista Palace, Orlando, Fla. 817-338-9444.

Feb. 20, MusiCares Person of the Year Gala, Beverly Hilton Hotel, Los Angeles. Paula Jeffries, 213-849-1313.

Feb. 24, 35th Annual Grammy Awards, Shrine Auditorium, Los Angeles. 213-849-1313.

GOOD WORKS

FOUNDATION BOARD: Elton John has named the governing board for the Atlanta-based **The Elton John AIDS Foundation**, which will be co-directed by John and John Scott. Among music industry-associated members are **Bernie Taupin**, **Al Teller**, **John Reid**, and **Sarah McMullen**. Also, the mailing address designated to receive correspondence for the foundation has been set: Elton John AIDS Foundation Inc., P.O. Box 52066, Atlanta, Ga. 30355. The foundation is being administered by Nations Bank, Trust Dept., P.O. Box 12448, Atlanta, Ga. 30355-9998.

GIFT OF PLATINUM: Ron Berger, president of Rentrak Corp., has presented the Video Software Dealers Assn.'s scholarship foundation with its first \$30,000 platinum endowment fund. The VSDA foundation's method of funding was recently evaluated and revised in order to offset the lower interest rates resulting from the current global economic climate, and to ensure that the foundation remains strong and secure at this time. A one-time \$6,000 contribution creates a single four-year undergraduate scholarship; a \$30,000 platinum endowment creates a perpetual scholarship funded entirely by the interest on the principal invested by the foundation. For more information, contact **Don Rosenberg** or **Kathy Ripple-Gilmour** at 609-231-7800.



Put Your Hands All Over My Body. WZEE (Z104) Madison, Wis., morning man Johnny Danger, left, and APD John Reynolds celebrate getting as close as they ever will to Madonna.

Digital Cable Radio Adding Channels 4 New Entries Targeted At In-Store Play

NEW YORK—Digital Cable Radio will be launching four new music channels targeted at businesses March 1.

The Hatboro, Pa.-based cable audio service will add the four to its existing 19 music channels. New entries are "Lite Classical," "The Trend," "Soft Album Mix," and "EZ Blend."

Although the new channels will be primarily targeted at businesses for in-store play, they will also be made available to DCR's residential customers as of March 1.

"Lite Classical" will target upscale restaurants, banks, and retailers with a "smooth, consistent classical music environment" composed of chamber music and instrumental solos. Featured artists will include Yo-Yo Ma, Ruth Laredo, and Liona Boyd.

"The Trend" will focus on teenagers and young adults with its "trendy rock/dance boutique mix." Featured artists will include Seal, Prince, and the KLF.

"Soft Album Mix" will target baby boomers ages 30-50 with old

and new soft album cuts "from singer/songwriters whose music cuts through pop, folk, and contemporary jazz." Core artists will include Paul Simon, James Taylor, Sting, Joni Mitchell, Kenny Loggins, Bonnie Raitt, Rickie Lee Jones, and Lyle Lovett.

"EZ Blend" will be aimed at upscale establishments with a blend of instrumentals and soft vocals. Artists will include Roger Whittaker, Anne Murray, Nana Mouskouri, Johnny Mathis, and Richard Clayderman. **PHYLLIS STARK**

FCC Chairman Sikes To Leave Post Jan. 19

■ BY BILL HOLLAND

WASHINGTON, D.C.—FCC chairman Alfred C. Sikes, the Republican former broadcaster appointed by President George Bush in 1989, handed in his letter of resignation Dec. 7 announcing he will leave the agency Jan. 19.

Although Sikes legally could have stayed on until President-elect Bill Clinton announced an appointee (Sikes' term doesn't

WASHINGTON ROUNDUP

expire until June), Sikes said that "it's time for me to get on with the next chapter in my life."

An interim chairman will soon take over the short-term running of the agency, reportedly Democratic veteran commissioner James Quello.

Sikes leaves behind him an impressive record of regulatory changes, and for the most part kept his promise to mend fences in Congress.

For the radio industry, the Sikes tenure planned, guided, and oversaw a major reform of radio regulation, especially the national and local rules governing radio ownership as well as the outdated rules governing ailing AM radio.

Sikes also oversaw the beginnings of new policy that will form the basis for entry into digital broadcasting services, and fairly allowed traditional radio broadcasters to have equal footing in FCC authority to license future DAB broadcasts.

Sikes was the last of three Republican chairmen who disconnected FCC red-tape rules, brought up to date remaining regulations, and tried to con-

(Continued on page 67)

Battle Lines Are Drawn Over Control Of KCMU Seattle

(Continued from page 1)
changes implemented by management. Station manager Chris Knab, one of three full-time staffers at KCMU who had overseen the changes, confronted Burton and noted that station policy barred from the airwaves any mention of dissension within KCMU.

The following Monday, with campus police milling around the station's office, Knab announced that, since he could not be assured KCMU's strife would not be aired again in public, the entire afternoon news team was suspended.

Within days, the news staff resigned en masse. Since then, more than two dozen volunteers have resigned or been suspended, and both sides have dug in deep.

The possibility remains, though, that the battle will result in KCMU being taken off the air.

Today, disgruntled volunteers insist KCMU's paid managers are gradually taking control of the station and steering KCMU toward a "baby NPR, middle-of-the-road, vaguely alternative, soft-rock radio station," as Jonathan Poneman, co-owner of Seattle's Sub Pop Records and a longtime KCMU volunteer, puts it. Poneman has severed Sub Pop's service to the station to protest its musical changes and is urging other labels to do the same.

Paid PD Don Yates counters that he and Knab are firmly committed to alternative music of all types but also want to broaden the station's audience beyond what he calls its current small core base. Pointing to Arbitron statistics that indicate listeners tune in just four hours each week, he says "we are not serving our audience as well as we could."

COMMUNITY VOLUNTEERS

Although the station's license is held by the Univ. of Washington's Board of Regents, the bulk of KCMU's staff is made up of community volunteers, not students.

Back in 1981, when KCMU was just an 18-watt, hands-on lab for the Communications 371 class, the university was struggling with budget woes and considering closing the station down.

A group of volunteers formed the

"Committee to Save KCMU" and convinced the school to keep the outlet alive, provided the committee assumed responsibility for KCMU's day-to-day expenses. Since then, quarterly fund-raisers have paid KCMU's bills.

Over the last 10 years, the station has grown in wattage, budget size (from \$20,000 to over \$180,000), audience (to roughly 40,000), and, with the hiring of Knab, in the number of paid staffers. By branching out to a variety format in which all types of music—blues, Third World, grunge—were played side by side, KCMU began to grow musically. So, too, did Seattle.

"KCMU was hands down the first station to play Soundgarden, to play Nirvana... and to give any kind of legitimacy to Seattle's music scene," says Poneman, adding that members of both Mother Love Bone and Mudhoney had hosted KCMU shows. "There's no doubt KCMU was directly responsible for the cultural flowering in Seattle recently," echoes Mia Boyle, the former KCMU fine-arts editor and a station board member.

CHARITABLE DEMOCRACY

By its very nature, community radio often teeters between a charitable democracy, in which volunteers voice their opinions and help shape programming policy, and a fractious battleground in which those same people feel overlooked, their donated time and money wasted as paid professionals emerge with station control.

"Those conflicts have been going on as long as I can remember," says Lynn Chadwick, president of the National Federation of Community Broadcasters. According to the FCC, there are just over 1,500 educational, noncommercial stations broadcasting today. After subtracting both student-run college stations and religious outlets, Chadwick says approximately 500 stations remain. Of those, 100-200 are deemed community stations, based on their programming focus.

As the budgets for those community outlets increased during the '80s, so, too, did the number of paid managers. "It's a very hard situation, to handle change properly," especially when volunteer shows are suddenly canceled, says Chadwick. Due to the

volunteer nature of the stations, she says, conflicts tend to "get much more personal."

This has certainly been the case at KCMU. When KCMU recently picked up "World Cafe," a two-hour weekday folk-rock syndicated program from WXPX Philadelphia, for example, nine KCMU DJs had their shows bumped. Also, the jazz program "Straight, No Chaser," formerly a weekday prime-time show, was jettisoned to a late-night weekend slot. Prior to that, the morning and after-

CURSE representatives suggest the reason Knab and Yates are trying to embrace a larger, broader audience is that the station needs more money in order to pay more managers. Volunteers claim nearly three-quarters of KCMU's income goes to pay staff salaries. Yates denies that, saying that less than half the budget is used for that purpose.

Upset staffers also claim that Yates, with the backing of Knab, has become more involved in making music decisions and dictating what can and cannot be played on the air.

That charge is "a gross distortion... and just not true," says Yates. His problem with some of KCMU's volunteer shows, he says, is they're musically exclusive. "Who are you trying to serve?" he asks rhetorically. "That's what it comes down to. If you're just trying to serve yourself and your friends, what's the point of being on the air? Why not just invite people over to your house and play records?" That exclusionary approach, Yates insists, "is a misuse of the public airwaves." However, Yates concedes that, so far, reaction from KCMU listeners to "World Cafe" has been "mostly negative."

'IRRELEVANT' PROGRAM

That program, say the volunteers, and the fact that none of them were consulted about it, is symbolic of what's wrong with KCMU and where Yates and Knab want to take it. "If I heard ['World Cafe'] on commercial radio I'd say, 'Wow, that's really adventurous,'" says Poneman. "But, for listeners looking for the multi-genre, variety programming of KCMU, it's a hindrance. It's irrelevant to the station."

At its root, the struggle at KCMU is not as much about music and scheduling as about control: Who has final say over the community station's direction? "The station and its reputation were built to a huge degree by volunteers," says former news director Allen Posewitz. "Now that reputation is being co-opted and taken by one man," he says, referring to Knab. The station manager refers all questions about KCMU programming to Yates.

Volunteers insist the station's constitution, adopted in the mid-'80s, (Continued on page 67)



noon drive shows had been given over to full-time paid DJs, and PD Yates had his own weekday show, too.

According to a station memo, "harsh and abrasive" music has been banned during certain dayparts, and volunteers are being told they cannot play records by acts such as local alternative pop band Hammerbox and Beaver Chief.

PROTESTERS FORM GROUP

To protest what they saw as a musical watering down of the station, as well as a de facto coup, disgruntled KCMU staffers formed a group called Censorship Undermines Radio Station Ethics (CURSE). Its first listener meeting drew over 500 people, according to a group spokesperson. As a bargaining tool, CURSE set up a trust fund and encouraged listeners to forward contributions earmarked for KCMU to the fund. CURSE hopes any fund-raising pinch felt by the station will prompt action by the Univ. of Washington. (KCMU's planned fourth-quarter fund-raiser was postponed because, according to Yates, a volunteer stole the station's mailing list and used it to send out CURSE newsletters.)

Billboard's

PD

of the week

Michael Morgan

WFLY Albany, N.Y.

“SUCCESS IS SOMETHING you create in your own mind,” says WFLY (Fly 92) Albany, N.Y., PD Michael Morgan. “I’m not so concerned with how the industry judges me. I’m more concerned with how I judge myself.”

Since the industry usually judges PDs on their success, Morgan should have no concerns in that area. His station is second in the market overall and was up 9.2-9.7 in the summer Arbitron book.

During the winter book, the station had surged from a 9.5 to an 11.5 share, then settled back down to previous levels in the spring. But Morgan has a hard time explaining the winter surge. “I wish I could say we did something special during the 11.5 and stopped doing it during the 9.2, but looking back, nothing was done extra-special. Fly has always [been] consistent. The music is right on target, fresh and up.”

Ironically, it was during the spring book that the station launched a major direct-mail campaign reaching 70,000 homes in the market. The mailer, targeted at 18-34-year-olds, had what Morgan calls a “1492 theme: discover America, rediscover Fly 92.”

Now the station has a database of approximately 5,000 that it plans to use quite a bit. This month, listeners on the database will receive Christmas cards from the station. Beginning in January, they will also get birthday cards. The station also mails its quarterly newsletter, FLYPaper, to the database.

For the fall book, the station ran a “live free in ‘93” promotion (a winner gets his mortgage or rent paid by the station every month). In the winter, Fly will have a “drive free in ‘93” contest as well. That winner will get use of a new Jeep Cherokee for the year and have his gas paid for by the station.

WFLY is also very involved with all of the town’s big concerts, even ones with artists it doesn’t play. “It is important for this station to be involved in all the major concerts going on in town,” Morgan says. “Whether it’s Garth Brooks or whatever, we give away tickets . . . Garth Brooks is an event and you should be prepared to deal with that.”

Morgan says the station shares a lot of audience with the market-leading country station, WGNA-AM-FM (9.3-13.1), as well as AC WKLI, classic rock WQBK, and album WPYX.

WQBK just added Howard Stern in the mornings, and Morgan says, “I feel certain he will create some interest.” Nevertheless, WFLY’s “Woody & the wakeup service” morning show has not been significantly altered to counter Stern. Morgan says he advised the morning team to “just be more attentive to the things we already had in place: be more local, do more bits from local paper than USA Today, and get out of the studio a little more.” Currently, the morning-team members are going out to local malls and wrapping holiday presents for \$1 as part of the “Woody

& the wakeup service holiday tour.”

Musically, Fly 92 is about 90% current and recurrent intensive, but is heavily dayparted, with no hard rock or rap during the day and no Kenny G or Amy Grant tunes at night.

“We really feel we can be two different radio stations,” Morgan says. “But we try to ride that fine line and be acceptable to a [wider audience] at all times. The whole presentation level has to be up and bright so it doesn’t drag during the day.”

Here’s a recent midday hour: Roxette, “Joyride”; Portrait, “Here We Go Again”; Mitch Malloy, “Anything At All”; Mary J. Blige, “Real Love”; Shakespear’s Sister, “Stay”; Shai, “If I Ever Fall In Love”; R.E.M., “Stand”; CeCe Peniston, “Keep On Walkin’”; Michael Bolton, “To Love Somebody”; Concrete Blonde, “Joey”; Whitney Houston, “I Will Always Love You”; Fine Young Cannibals, “Good Thing”; Madonna, “Deeper And Deeper”; and Dan Hill, “I Fall All Over Again.”

Fly is positioned as “the Tri-Cities’ only hit music station,” and takes advantage of its unusual call letters, which are actually the initials of a former owner. “Fly is an easy thing to say and has a positive connotation,” Morgan says. “It’s kind of a hip term, very cool.”

The station not only uses the name in its newsletter, but also sends listeners away on “FLYaways” and produced a Fly calendar for 1992 that featured references to things like fly fishing and the Venus flytrap.

Morgan says he had “tunnel vision” about going into radio while he was growing up. He got his FCC license at 15, and landed his first job at 16 at full-service AC/easy listening combo WKAJ-AM-FM Saratoga Springs, N.Y.

While in college, he worked at WTLB-AM-FM Utica, N.Y., then landed at WPTR Albany, WFLY’s sister station and the market’s former top 40 powerhouse. From there, he moved to top 40 KYTN (Y95) Grand Forks, N.D.

In 1981 he landed nights at WFLY, eventually moving to afternoons, then middays. In 1985, he was upped to MD. Three years later, he left Fly for a two-year stint as APD/middays at WMJQ Buffalo, N.Y., then returned to Fly as MD in March 1991. In June 1991, he was upped to PD.

Morgan shares credit for the station’s success with his air staff, as well as with GM John Kelly and consultant Dan O’Toole. “As long as the right people are here, Fly will always be a ratings winner in Albany,” Morgan says. “It may not always be first, but as long as we maintain the programming as we do, we’ll win.”

As for future goals, Morgan says, “We want to create Fly as the legendary station in the market. We want to be well-rounded and put heavy emphasis on public service, school-closing information, and weather. We think we can grow and be what the legendary AM stations were.”

PHYLLIS STARK

KSXY Newsletter Shuns ‘Shill’ Approach

NEW YORK—Many stations mail out newsletters updating listeners and clients on their activities, promotions, music, and personalities. But KSXY Fresno, Calif.’s newsletter is somewhat different. It updates the local advertising community about what is going on at stations across the market.

Headliner Broadcasting president Ron Ostlund, who also serves as the station’s PD, started the newsletter idea at his former station, KOH Reno, Nev., where he published it for six years. He has published six newsletters since his move to KSXY a year ago.

The KSXY staff tries to write something positive about each station in town in every issue. The staff accepts submissions of news from other stations, and even occasionally calls them to find out what is going on.

Ostlund says other stations are included in the newsletter because that gets more people to read it. “We found out a long time ago that nobody would read it if it was just a shill piece, if all we did was talk about how great we are,” he says. “Every radio station in the country puts out stuff about themselves and nobody ever talks about it.”

The 2,000-person mailing list consists not of listeners, but of advertisers, key ad agency executives, politicians, all employers in the market with more than 25 employees, and “every VIP in the city that we think has any impact,” Ostlund says.

While Ostlund says other stations in town are generally supportive of the effort, it did generate a bit of controversy recently when one local station complained about it to the Fresno Radio Advertising Group and asked for time in the next meeting to formally object to it. According to Ostlund, the station thought the newsletter gave KSXY an unfair advantage in the advertising community because it was so widely read.

However, the reaction to the complaint from other stations in town convinced the offended station to withdraw it, Ostlund says.

PHYLLIS STARK

Billboard®				FOR WEEK ENDING DECEMBER 19, 1992	
Hot Adult Contemporary™					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
①	2	3	6	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON 1 week at No. 1
2	1	1	11	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
3	3	2	10	THE LAST SONG MCA 54510	◆ ELTON JOHN
④	5	6	8	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
⑤	7	7	8	NEVER A TIME ATLANTIC 87411	GENESIS
6	4	4	13	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
7	6	5	10	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
⑧	12	15	5	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
⑨	10	12	10	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA WITH CHAKA KHAN
⑩	11	13	10	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
⑪	15	17	7	FAITHFUL EMI 50411/ERG	◆ GO WEST
12	8	8	11	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
13	9	9	15	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
14	13	11	15	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
⑮	18	22	5	FOREVER IN LOVE ARISTA 1-2482	KENNY G
16	14	10	15	LAYLA REPRISE 18787	◆ ERIC CLAPTON
⑰	17	16	7	THEME FROM "NORTHERN EXPOSURE" MCA 54552	DAVID SCHWARTZ
★ ★ ★ POWER PICK ★ ★ ★					
⑱	26	38	3	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
19	16	14	21	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
⑳	25	28	5	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
㉑	23	29	5	FLESH & BLOOD SBK 50415/ERG	◆ WILSON PHILLIPS
22	19	19	21	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
㉓	28	31	6	NO ORDINARY LOVE EPIC 74734	◆ SADE
24	22	21	26	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
25	21	18	16	NEVER SAW A MIRACLE ARISTA 1-2459	◆ CURTIS STIGERS
26	20	20	18	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
㉗	31	35	6	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
28	30	26	28	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
29	27	27	26	THE ONE MCA 54423	◆ ELTON JOHN
30	29	23	21	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
㉓①	37	40	3	IN THIS LIFE EPIC 74791	◆ COLLIN RAYE
㉓②	42	—	2	NOT GONNA CHANGE FONTANA ALBUM CUT/MERCURY	◆ SWING OUT SISTER
㉓③	44	—	2	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
㉓④	40	42	4	THESE ARE DAYS ELEKTRA 64700	◆ 10,000 MANIACS
35	32	32	20	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
36	33	33	34	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
37	36	34	19	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
38	24	24	9	DANCE WITHOUT SLEEPING ISLAND 864 320/PLG	◆ MELISSA ETHERIDGE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
㉓⑨	NEW ►		1	PAPER DOLL WARNER BROS. 18661	◆ FLEETWOOD MAC
㉓⑩	NEW ►		1	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
41	38	37	14	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
㉓⑫	NEW ►		1	ALL AT ONCE CAPITOL ALBUM CUT	BONNIE RAITT
43	41	39	5	IF THERE HADN'T BEEN YOU SBK 57884/ERG	◆ BILLY DEAN
44	39	36	27	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
45	43	43	4	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
㉓⑭	49	—	2	SOUL DRIFTER REPRISE ALBUM CUT	LINDSEY BUCKINGHAM
47	46	48	3	NOW OR NEVER COLUMBIA ALBUM CUT	KENNY LOGGINS
48	34	30	19	AM I THE SAME GIRL FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
49	48	45	3	ROUND OF BLUES COLUMBIA ALBUM CUT	◆ SHAWN COLVIN
50	35	25	12	SOMEONE TO HOLD EPIC 74482	◆ TREY LORENZ

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Consultants Adding Promo Services To Mix

NEW YORK—While most consultants concentrate on dispensing programming advice to clients, a handful of consulting firms have branched out into promotions as well and employ a full-time promotion director.

Carol Holt, VP of operations for Pollack Media Group, likens the firm's full-time promotion director's job to that of a hotel concierge: finding the answers to endless questions from guests all day long.

Client station executives are free to call Pollack's promotion director whenever they face a hurdle. Not surprisingly, Holt reports most of the queries center around "how to get your calls into the minds of listeners without spending a lot of money." Brainstorming and networking—spreading around good ideas among clients—is the other major part of the job.

Robin Mirvis recently took over as promotion director at Pollack, replacing



by Eric Boehlert

ing Ann Capagrasso. Mirvis was previously with the artist management firm Fitzgerald Hartley.

Paige Nienaber, a veteran promotion director, recently became VP of promotions and marketing at Jerry Clifton's New World Communications. (Nienaber describes the biggest difference in his life now that he's handed in his day-to-day promotion director badge: "I have weekends for the first time in 13 years.")

He says the firm made the commitment to promotions because it realized "so much of radio is what goes in between the songs" as well as "connecting with the community." Like his Pollack counterpart, Nienaber sees his position as basically a disseminator of information, explaining, "If [one of our] stations pulls off something incredible in the morning, I'll try to get it out to [our other stations] by that afternoon."

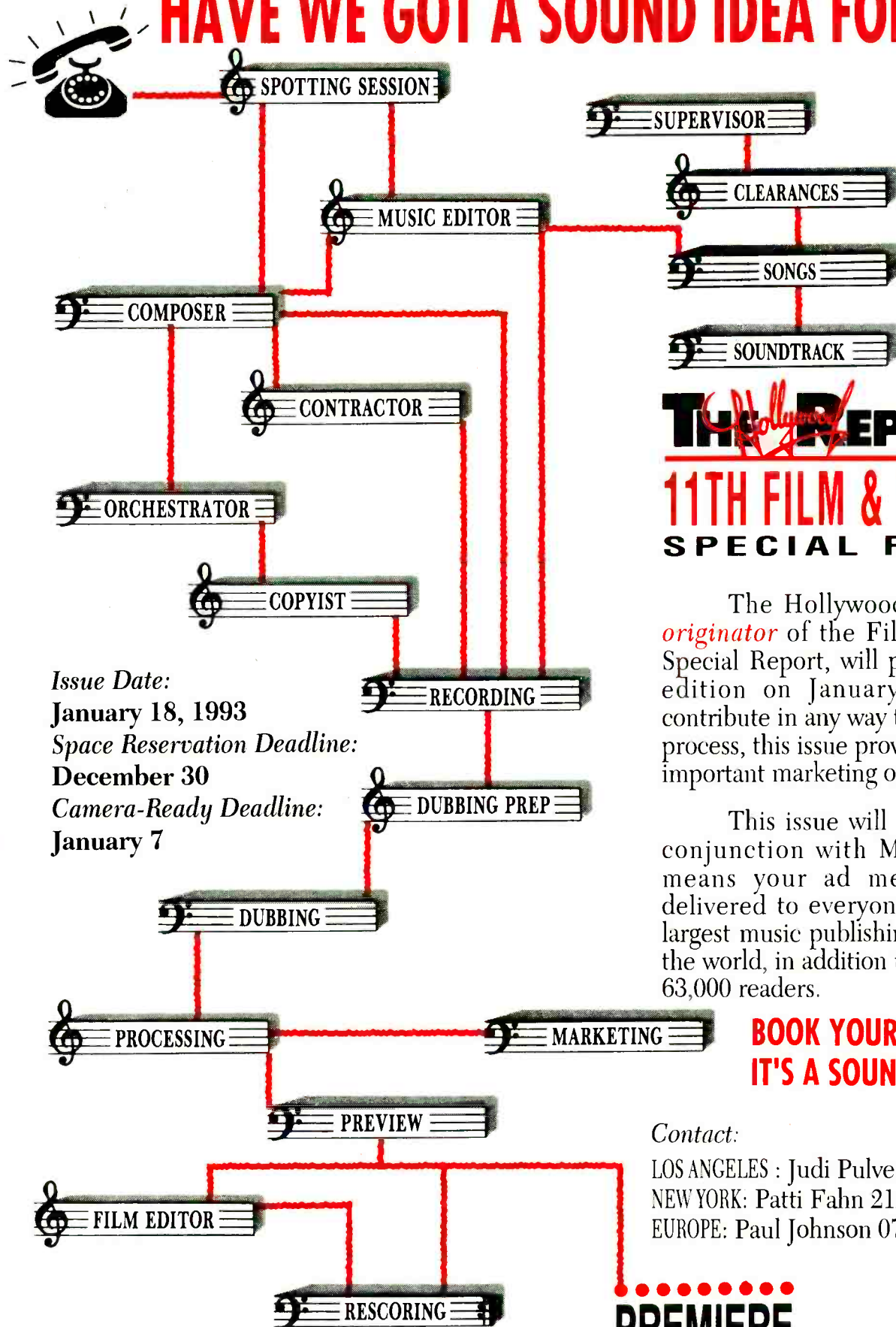
Both Pollack and New World tie their stations together with occasional cross-country promotions. Pollack pushed the "save Walden Pond" crusade this year while New World stations once again united around the "Stop the Violence" campaign.

Even consultants who don't employ a full-time promotion director are paying more attention to that department. Jacobs Media offers its stations the service of a third-party promotion consultant who specializes in creating and landing promotion sales buys. "To be a full-service consultant, you have to bring this aspect to the table," says company president Fred Jacobs. Promotional advice, he says, is like the airbag in automobiles: "You have to offer them" to be competitive.

IDEA MILL: TELL A FRIEND

Never let it be said that the English
(Continued on next page)

"FOR THE 11TH TIME, HAVE WE GOT A SOUND IDEA FOR YOU!"



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PREMIERE

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	11	*** NO. 1 *** HOTEL ILLNESS 4 weeks at No. 1 THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
2	5	12	7	STEAM US	PETER GABRIEL Geffen
3	2	8	7	CRUEL LITTLE NUMBER FEEL THIS	THE JEFF HEALEY BAND Arista
4	10	9	8	WICKED AS IT SEEMS MAIN OFFENDER	KEITH RICHARDS Virgin
5	4	3	12	DRIVE AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
6	11	10	9	SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS	IZZY STRADLIN AND THE JU JU HOUNDS Geffen
7	13	11	6	WAR OF MAN HARVEST MOON	NEIL YOUNG Reprise
8	12	13	11	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
9	6	7	11	TIME AFTER TIME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
10	9	4	15	REST IN PEACE III SIDES TO EVERY STORY	EXTREME A&M
11	RE-ENTRY	9		STAND UP (KICK LOVE INTO MOTION) ADRENALIZE	DEF LEPPARD Mercury
12	14	19	7	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
13	3	5	9	KEEP THE FAITH KEEP THE FAITH	BON JOVI JAMBO/MERCURY
14	16	18	6	TOO MANY WAYS TO FALL	ARC ANGELS DGC/Geffen
15	19	23	4	*** POWER TRACK *** IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
16	7	6	11	I LOVE YOU PERIOD LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
17	8	2	11	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	U2 ISLAND/PLG
18	15	15	26	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
19	18	20	6	FRIENDS THE EXTREMIST	JOE SATRIANI RELATIVITY
20	22	17	18	JEREMY TEN	PEARL JAM EPIC
21	20	14	13	WHERE YOU GOIN' NOW DON'T TREAD	DAMN YANKEES WARNER BROS.
22	23	29	5	IF YOU'RE GONNA LOVE ME RACINE	SASS JORDAN IMPACT/MCA
23	21	21	4	THIS COULD BE THE ONE HERE COMES TROUBLE	BAD COMPANY ATCO EASTWEST
24	17	16	10	YESTERDAYS USE YOUR ILLUSION II	GUNS N' ROSES Geffen
25	24	24	6	THE LUMBERJACK JACKYL	JACKYL Geffen
26	29	—	2	PAPER DOLL 25 YEARS: THE CHAIN	FLEETWOOD MAC WARNER BROS.
27	26	28	20	LOVE IS ON THE WAY THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
28	27	33	4	DIZZ KNEE LAND PUZZLE	DADA I.R.S.
29	31	—	2	PULL ME UNDER IMAGES AND WORDS	DREAM THEATER ATCO EASTWEST
30	39	39	3	FORECLOSURE OF A DREAM COUNTDOWN TO EXTINCTION	MEGADETH CAPITOL
31	25	22	15	DIGGING IN THE DIRT US	PETER GABRIEL Geffen
32	35	40	3	SAD BUT TRUE METALLICA	METALLICA ELEKTRA
33	NEW	1		*** FLASHMAKER *** MISTER PLEASE DON'T TREAD	DAMN YANKEES WARNER BROS.
34	32	34	16	LAYLA UNPLUGGED	ERIC CLAPTON DUCK/REPRISE
35	36	38	4	ALL I WANT THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
36	NEW	1		IT COMES AROUND START THE CAR	JUDE COLE REPRISE
37	NEW	1		GUILTY PARDON ME	POORBOYS HOLLYWOOD
38	NEW	1		OLD ROSE MOTEL PSYCHO CITY	GREAT WHITE CAPITOL
39	40	—	2	NEARLY LOST YOU SWEET OBLIVION	SCREAMING TREES EPIC
40	28	31	9	WALK ON THE OCEAN FEAR	TOAD THE WET SPROCKET COLUMBIA

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	26	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.
2	2	—	2	HUNGER STRIKE TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
3	6	4	10	EVEN FLOW TEN	PEARL JAM EPIC
4	10	10	11	ROAD TO NOWHERE NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
5	4	3	7	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
6	—	5	14	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
7	3	2	19	MYSTERIOUS WAYS ACHTUNG BABY	U2 ISLAND/PLG
8	—	—	17	COME AS YOU ARE NEVERMIND	NIRVANA DGC/Geffen
9	—	—	18	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.
10	—	9	23	MAMA, I'M COMING HOME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

PROMOTIONS

(Continued from preceding page)

are subtle. Certainly not when it comes to radio promotions. Melody Radio, the London easy listening station, recently offered to donate money to needy children if more people would listen to the station during a ratings sweep.

Called "Introduce A Friend to Melody Radio," the promotion asked listeners to get a pal to write down three consecutive songs they heard on Melody Radio. Each card equaled a station donation.

And just in case listeners didn't understand what was at stake, the station distributed, through papers and stores, photos of needy kids with the caption "... we want you to introduce more people to Melody Radio on 104.9 FM. So tell a friend and you can help Save the Children."

WXPS (The Express 107.1) White Plains, N.Y., put together an unusual Christmas tree that was auctioned off to benefit the American Red Cross' local chapter.

The 7½-foot-tall WXPS Rock and Roll Christmas tree was decorated with autographed CDs from TLC, Sonny Bono, John Mellencamp, Suzanne Vega, Neil Diamond, James Taylor, Erasure, Madonna, and 99 other artists. The highest bidder snatched up the tree, complete with all its CDs, during a silent auction.

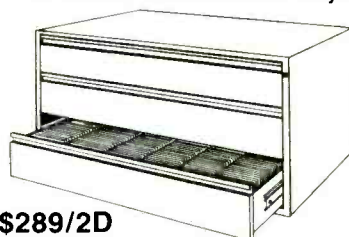
Just before KQCR (Q103) Cedar Rapids, Iowa, brought in its new morning man, Scotty Snipes, the station's sales staff offered advertisers bonus spots if they agreed to put up a "Welcome to Cedar Rapids Scotty Snipes" sign outside their business, without telling anyone who Snipes was. More than 40 clients went along with the gag welcoming Snipes. The local press soon picked up on the mystery and were there to report on the party held at an advertiser's restaurant, where Q103 handed out \$103 to the first person to locate Snipes.

WCBS-FM New York and Delta Airlines are teaming up to dole out an enormous amount of plane tickets through the month of December. Every day 12 listeners win a pair of tickets to the Delta international destination of the day. In all, 360 pairs of tickets are being awarded. Winners can grab the tix by being the first to call in and complete lyrics to the song of the day.

(Continued on next page)

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Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	3	7	*** NO. 1 *** STEAM US	PETER GABRIEL Geffen
2	4	4	9	NOT SLEEPING AROUND ARE YOU NORMAL	NED'S ATOMIC DUSTBIN CHAOS
3	5	6	7	TROUT HOME BREW	NENEH CHERRY Virgin
4	2	1	11	SOMEBODY TO SHOVE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
5	6	7	5	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
6	7	5	7	TASTE IT WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
7	3	2	10	LOVE BLIND	THE SUNDAYS DGC
8	9	8	7	DIZZ KNEE LAND PUZZLE	DADA I.R.S.
9	8	10	6	MRS. ROBINSON IT'S A SHAME ABOUT RAY	LEMONHEADS ATLANTIC
10	10	12	5	BEHIND THE SUN WHAT HITS?	RED HOT CHILI PEPPERS EMI/ERG
11	12	17	5	EASTERN BLOC ASTRONAUTS & HERETICS	THOMAS DOLBY GIANT/REPRISE
12	11	14	6	GET OUT OF CONTROL FOOLISH THING DESIRE	DANIEL ASH COLUMBIA
13	13	11	5	IRON LION ZION SONGS OF FREEDOM	BOB MARLEY TUFF GONG/ISLAND/PLG
14	14	19	3	CANDY EVERYBODY WANTS OUR TIME IN EDEN	10,000 MANIACS ELEKTRA
15	15	18	4	99.9 F 99.9 F	SUZANNE VEGA A&M
16	23	30	3	LOVE U MORE	SUNSCREAM COLUMBIA
17	19	21	4	TEMPLE OF DREAMS	MESSIAH DEF AMERICAN
18	18	23	4	JOSEPHINA HEAVENLY BODIES	GENE LOVES JEZEBEL SAVAGE
19	16	16	6	SOULED OUT SUPREME LOVE GODS	SUPREME LOVE GODS DEF AMERICAN
20	22	24	8	TONES OF HOME BLIND MELON	BLIND MELON CAPITOL
21	17	9	13	THESE ARE DAYS OUR TIME IN EDEN	10,000 MANIACS ELEKTRA
22	21	13	9	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	U2 ISLAND/PLG
23	24	28	3	TWO WORLDS COLLIDE REVENGE OF THE GOLDFISH	INSPIRAL CARPETS MUTE/ELEKTRA
24	25	22	16	NEARLY LOST YOU SWEET OBLIVION	SCREAMING TREES EPIC
25	20	15	10	UH HUH OH YEH PAUL WELLER	PAUL WELLER GOLD/SCS/LONDON
26	RE-ENTRY	3		WATERFALL ONE	RIVERSIDE KINETIC/SIRE/WARNER BROS.
27	26	27	3	ROUND OF BLUES FAT CITY	SHAWN COLVIN COLUMBIA
28	NEW	1		LONG WAY DOWN (LOOK WHAT...) FREE FOR ALL	MICHAEL PENN RCA
29	NEW	1		WAITING FOR THE SUN HOLLYWOOD TOWN HALL	THE JAYHAWKS DEF AMERICAN
30	27	—	2	THEY'RE HERE STIGMA	EMF EMI/ERG

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

WASHINGTON ROUNDUP

(Continued from page 63)

vince Congress that the commission needed a budget equal to the task of dealing with the new technological possibilities of the next century.

At the same time, Sikes got a reputation for being a stickler for licensee adherence to remaining FCC rules, and for not being afraid of using the FCC's recently authorized higher fines to bring violators into compliance.

This year, the FCC fined hundreds of stations for violations ranging from indecency to local lottery ads, unauthorized use of listeners' voices on broadcasts, and political ad rates.

There was no mention in his letter of his health or his recent successful prostate cancer operation, although he has not yet returned to work full-time.

The resignation was expected. With the inroads of the Clinton transition team into government, it would be very difficult for Sikes to consider any further major new issues in the time remaining for the Bush administration.

FCC: LMAs AND MAIN STUDIO RULES

In response to a licensee request, the FCC has spelled out its ruling on its

recent "meaningful management and staff presence at main studio" ruling as it applies to sharing staff space in local marketing agreements.

The commission responded: "To the extent that the staff person may fully perform its station functions with time to spare, and coverage of the main studio permits, that person may also take on responsibilities for another business, as long as the main studio remains attended during normal business hours."

This statement allows a licensee to share a staff person with another business as long as the management person remains a full-time employee of the brokered station.

"The foregoing," the FCC added, "does not address the question of what, if any, effect this mode of operation would have on a licensee's renewal expectancy."

DUCHOSSIS SUIT/COUNTERSUIT

A new wrinkle was added to the \$3 million wrongful-termination suit filed by former WHFS national sales manager Patti Ebbert. WHFS parent Duchossis Communications is countersuing for \$7.5 million, claiming breach of loyalty and tortious inter-

ference.

However, the Maryland Court has not ruled on the legality of the countersuit, and Ebbert's side is hoping for dismissal and claims the countersuit is a "ploy to intimidate."

Ebbert's husband, jock Damian Einstein, socked Duchossis with a successful discrimination suit in 1989 after the station took him off the air, allegedly for his halting speech caused by an accident in the '70s.

FCC TO MULL AM STEREO STANDARD

Ten years later than it could have been important to the industry, the FCC will consider the establishment of a single AM stereo transmitting

equipment standard.

Although such a standard could still be somewhat helpful, the stereo bloom is off the AM rose for a while because AM broadcasters grew weary of the risk-taking involved in purchasing differing AM stereo equipment early in the last decade. As a result, not too many stations made much of the upgrade. Also, the public didn't exactly line up to hear the dual low-fi service.

Now, however, with AM technical improvements, better AM-stereo-capable receivers, and DAB on the horizon, there might be a new day for AM stereo.

BATTLE LINES ARE DRAWN OVER FUTURE OF KCMU

(Continued from page 63)

clearly defines KCMU's command structure: the KCMU [volunteer] board of directors has "authority over programming, staff, budget formulation and operation, and management of KCMU," the document declares. Back in 1986, Knab wrote in an annual report, "KCMU program decisions were made by the Program Director and the KCMU Board of Directors." But later, volunteers contend, Knab quietly convinced the university's director of broadcast services, Wayne Roth, to disband the constitution in order to give him more leeway in hiring paid staffers and shaping the station.

Roth insists that's not true because the constitution itself was never recognized by the university's Board of Regents. Neil Sussman, a local lawyer who oversaw KCMU's Constitution Committee, has a different recollection, claiming the document "absolutely was implemented."

The disagreement over station con-

trol may eventually reach the Board of Regents of the Univ. of Washington. Roth hints that if that happens and the board, which oversees the university's \$1.6 billion budget, has to take time to deal with KCMU's "arm wrestling over playlists," everyone could lose, meaning KCMU could be shut down or turned over to the students.

READY FOR A RIGHT

Poneman and others at CURSE say they're ready for that fight. "People are ready to get in the trenches for KCMU," he says.

Similarly, Mike Fuller, a founding member of the "Committee to Save KCMU," foresees a "very long struggle" in which CURSE will prevail.

Yates, too, is confident because he feels the station's changes will resonate with the listeners who choose sides every time they turn on the radio. "Ultimately," he says, "they will decide."

PROMOTIONS AND MARKETING

(Continued from preceding page)

What do you do when you bet the house on the broadcast rights to the local NFL team and the team's season takes an unexpected turn for the worse? If you're classic rocker KZFX Houston, you try to laugh. Between halves of its Houston Oilers games, the station is running the "Unofficial Halftime Show Of The Airwaves" tweaking fun at the team... The entry deadline for Broadcast Promotion and Market-

ing Executives' Gold Medallion Awards is Feb. 27. The competition is open to radio station promotional campaigns that ran during calendar 1992.

PRO-MOTIONS

Michelle Linn leaves KBXX (The Box) Houston to become promotion director at KSOL San Francisco. Linn replaces Paige Nienaber, now at New World Communications.

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Hits! in Tokio

Week of November 29, 1992

- 1 No Ordinary Love Sade
- 2 Good Enough Bobby Brown
- 3 Be My Baby Vanessa Paradis
- 4 Erotica Madonna
- 5 Groovin' In The Midnight Maxi Priest
- 6 Sweet Lullaby Deep Forest
- 7 Keep The Faith Bon Jovi
- 8 Praying For Love Donna Delory
- 9 Harvest Moon Neil Young
- 10 To Love Somebody Michael Bolton
- 11 Jamaican In N.Y. Shinehead
- 12 Step By Step Wendy Moten
- 13 I Will Be Here For You Michael W. Smith
- 14 My Name Is Prince Prince & The New Power Generation
- 15 Music OMAR
- 16 End Of The Road Boyz II Men
- 17 Kickin' It After 7
- 18 Heal The World Michael Jackson
- 19 Saving Forever For You Shania
- 20 Always Tomorrow Gloria Estefan
- 21 I'd Die Without You P.M. Dawn
- 22 I Will Always Love You Whitney Houston
- 23 The Message Sofia Shinas
- 24 I'm Overjoyed Nona Gaye
- 25 Cantaloup US Three
- 26 What's In A World The Christians
- 27 We Know The Way By Heart Kevyn Lettau
- 28 Let Me Take You There Betty Boo
- 29 She's Playing Hard To Get Hi-Five
- 30 I Wish The Phone Would Ring Expose
- 31 Layla Eric Clapton
- 32 Easy Way Out Praise
- 33 One More Chance Maxi Priest
- 34 Real Love Mary J. Blige
- 35 Someone To Hold Trey Lorenz
- 36 Kiss Of Life Sade
- 37 So Close To Love Wendy Moten
- 38 Walking On Broken Glass Annie Lennox
- 39 Pillow Talk Clementine
- 40 Money Love Neneh Cherry
- 41 Around The World Mathilda May
- 42 Blow Miles Davis
- 43 You Ten Sharp
- 44 Crying Roy Orbison
- 45 Please Don't Go Double You
- 46 Sister Sade Emanuel Walsh
- 47 Downtown Holly Cole Trio
- 48 Forever Love Color Me Badd
- 49 Faithful Go West
- 50 Sweet November Troop



J-WAVE
81.3FM

POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems®
Radio Track service. Stations selected from
rotating panel of leading broadcasters in top 85
radio markets, electronically monitored 24
hours a day, 7 days a week. Songs ranked by
number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

KDWB 101.3

Minneapolis/St. Paul PD: Mark Boike

- 1 TLC, What About Your Friends
- 2 Bobby Brown, Good Enough
- 3 Boyz II Men, In The Still Of The Nite
- 4 Whitney Houston, I Will Always Love You
- 5 Damn Yankees, Where You Goin' Now
- 6 P.M. Dawn, I'd Die Without You
- 7 Jon Secada, Do You Believe In Us
- 8 Mary J. Blige, Real Love
- 9 Expose, I Wish The Phone Would Ring
- 10 Saigon Kick, Love Is On The Way
- 11 Eric Clapton, Layla
- 12 Shai, If I Ever Fall In Love
- 13 Classic Example, It's Alright
- 14 Go West, Faithful
- 15 Madonna, Deeper And Deeper
- 16 Heights, How Do You Talk To An Angel
- 17 Spin Doctors, Little Miss Can't Be Wrong
- 18 Elton John, The Last Song
- 19 Snap, Rhythm Is A Dancer
- 20 George Lamond, Baby, I Believe In You
- 21 Prince & The N.P.G., 7
- 22 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 23 Bobby Brown, Humptin' Around
- 24 Color Me Badd, Slow Motion
- 25 Def Leppard, Have You Ever Needed Someone
- 26 Maxi Priest, Groovin' In The Midnight
- 27 En Vogue, Give It Up, Turn It Loose
- 28 Annie Lennox, Walking On Broken Glass
- 29 Del Amriti, Always The Last To Know
- 30 Toad The Wet Sprocket, All I Want

THE EAGLE 106
Today's Rock 'n' Roll

Dallas PD: Brian Krysz

- 1 Dan Baird, I Love You Period
- 2 Def Leppard, Stand Up
- 3 Bon Jovi, Keep The Faith
- 4 Damn Yankees, Where You Goin' Now
- 5 Heights, How Do You Talk To An Angel
- 6 Spin Doctors, Little Miss Can't Be Wrong
- 7 Pearl Jam, Jeremy
- 8 U2, Who's Gonna Ride Your Wild Horses
- 9 R.E.M., Drive
- 10 Soup Dragons, Pleasure
- 11 Warrant, The Bitter Pill
- 12 Peter Gabriel, Steam
- 13 Guns N' Roses, Yesterday
- 14 Jeff Healey Band, Cruel Little Number
- 15 INXS, Taste It
- 16 Firehouse, Sleeping With You
- 17 Keith Richards, Wicked As It Seems
- 18 Arc Angels, Sent By Angels
- 19 Dada, Just Knew Land
- 20 Del Amriti, Always The Last To Know
- 21 Extreme, Rest In Peace
- 22 Meat Loaf, Paradise By The Dashboard Light
- 23 Soup Dragons, Divine Thing
- 24 INXS, Don't Enough Time
- 25 Firehouse, When I Look Into Your Eyes
- 26 Saigon Kick, Love Is On The Way
- 27 Foreigner, With Heaven On Our Side
- 28 Jude Cole, Start The Car
- 29 Jude Cole, Tell The Truth
- 30 Toad The Wet Sprocket, Walk On The Ocean

99.1 KGGI FM

San Bernardino/Riverside PD: Bob West

- 1 Whitney Houston, I Will Always Love You
- 2 Boyz II Men, In The Still Of The Nite
- 3 Shai, If I Ever Fall In Love
- 4 Mary J. Blige, Real Love
- 5 Shance, Saving Forever For You
- 6 P.M. Dawn, I'd Die Without You
- 7 Boyz II Men, End Of The Road
- 8 Snap, Rhythm Is A Dancer
- 9 After 7, Baby I'm For Real
- 10 George Lamond, Baby, I Believe In You
- 11 Mary J. Blige, Sweet Thing
- 12 Trey Lorenz, Someone To Hold
- 13 Jade, I Wanna Love You
- 14 A Lighter Shade Of Brown, Homies
- 15 Jodeci, Come & Talk To Me
- 16 Lo-Key?, I Got A Thang 4 Ya!
- 17 TLC, Baby-Baby-Baby
- 18 Michael Bolton, To Love Somebody
- 19 En Vogue, Give It Up, Turn It Loose
- 20 Hi-Five, She's Playing Hard To Get
- 21 Jade, Don't Walk Away
- 22 Vanessa Williams & Brian McKnight, Love Is
- 23 Michael Bolton, You Send Me
- 24 TLC, What About Your Friends
- 25 En Vogue, Giving Him Something He Can't
- 26 Wreckx-N-Effect, Rump Shaker
- 27 Ab Logic, Get Up
- 28 En Vogue, My Lovin'
- 29 N2Deep, Back To The Hotel
- 30 Arrested Development, People Everyday

MIX 96.5

Houston PD: Dave Van Stone

- 1 Rod Stewart, Have I Told You Lately
- 2 Ephraim Lewis, Drowning In Your Eyes
- 3 Whitney Houston, I Will Always Love You
- 4 Genesis, Never A Time
- 5 Charles & Eddie, Would I Lie To You
- 6 Michael Bolton, To Love Somebody
- 7 Eric Clapton, Layla
- 8 Heights, How Do You Talk To An Angel
- 9 Jude Cole, Tell The Truth
- 10 Rembrandts, Johnny Have You Seen Her?
- 11 Restless Heart, When She Cries
- 12 Toad The Wet Sprocket, All I Want
- 13 Michael W. Smith, I Will Be Here For You
- 14 Richard Marx, Chains Around My Heart
- 15 Rodney Crowell, What Kind Of Love
- 16 Bonnie Raitt, Come To Me
- 17 Kenny Loggins, The Real Thing
- 18 Toad The Wet Sprocket, Walk On The Ocean
- 19 Elton John, The Last Song
- 20 Michael Bolton, Reach Out, I'll Be There
- 21 Jon Secada, Do You Believe In Us
- 22 Madonna, Rain
- 23 Tom Cochrane, Washed Away
- 24 Go West, Faithful
- 25 Poco, Call It Love
- 26 Peter Cetera, Restless Heart
- 27 Amy Grant, Good For Me
- 28 Daryl Hall & John Oates, Don't Hold Back
- 29 Eurhythmes, Here Comes The Rain Again
- 30 Bonnie Raitt, Something To Talk About

KIIS FM 102.7

Los Angeles PD: Bill Richards

- 1 Whitney Houston, I Will Always Love You
- 2 k.d. lang, Constant Craving
- 3 Boyz II Men, End Of The Road
- 4 Heights, How Do You Talk To An Angel
- 5 Bobby Brown, Humptin' Around
- 6 K.W.S., Please Don't Go
- 7 Madonna, Deeper And Deeper
- 8 Michael Bolton, To Love Somebody
- 9 Charles & Eddie, Would I Lie To You
- 10 Jon Secada, Do You Believe In Us
- 11 Elton John, The One
- 12 Boyz II Men, In The Still Of The Nite
- 13 Annie Lennox, Walking On Broken Glass
- 14 Shai, If I Ever Fall In Love
- 15 Jon Secada, Just Another Day
- 16 P.M. Dawn, I'd Die Without You
- 17 Patty Smyth, Sometimes Love Just Ain't
- 18 Erasure, Take A Chance On Me
- 19 Go West, Faithful
- 20 Toad The Wet Sprocket, All I Want
- 21 Michael Jackson, Heal The World
- 22 Snap, Rhythm Is A Dancer
- 23 Bobby Brown, Good Enough
- 24 Technronic, Move This
- 25 Peter Cetera, Restless Heart
- 26 Expose, I Wish The Phone Would Ring
- 27 Red Hot Chili Peppers, Under The Bridge
- 28 TLC, Baby-Baby-Baby
- 29 Celine Dion, If You Asked Me To
- 30 Mary J. Blige, Real Love

KMEL JAMS
MORE MUSIC 106 FM

San Francisco PD: Keith Nafaty

- 1 Portrait, Here We Go Again
- 2 Lo-Key?, I Got A Thang 4 Ya!
- 3 Shai, If I Ever Fall In Love
- 4 Wreckx-N-Effect, Rump Shaker
- 5 Boyz II Men, In The Still Of The Nite
- 6 Whitney Houston, I Will Always Love You
- 7 Shance, Saving Forever For You
- 8 Toni Braxton, Love Shoulda Brought You
- 9 House Of Pain, Shamrocks And Shenanigans
- 10 Father M.C., Everything's Gonna Be A
- 11 A.B. Surati, Right Now
- 12 Mary J. Blige, Sweet Thing
- 13 Mad Cobra, Flex
- 14 Tevin Campbell, Alone With You
- 15 En Vogue, Give It Up, Turn It Loose
- 16 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 17 TLC, Something You Wanna Know
- 18 Arrested Development, Mr. Wendal
- 19 Chante Moore, Love's Taken Over
- 20 Arrested Development, People Everyday
- 21 Madonna, Deeper And Deeper
- 22 Jeremy Jordan, The Right Kind Of Love
- 23 Trey Lorenz, Someone To Hold
- 24 Uncanny Alliance, I Got My Education
- 25 Prince & The N.P.G., 7
- 26 After 7, Baby I'm For Real
- 27 Troop, Sweet November
- 28 Mary J. Blige, Love Is On The Way
- 29 Bizarre Inc., I'm Gonna Get You
- 30 Simple Pleasures, Where Do We Go

KPLZ 97.1

Seattle PD: Casey Keating

- 1 Whitney Houston, I Will Always Love You
- 2 TLC, Baby-Baby-Baby
- 3 TLC, What About Your Friends
- 4 Snap, Rhythm Is A Dancer
- 5 Def Leppard, Have You Ever Needed Someone
- 6 Annie Lennox, Walking On Broken Glass
- 7 Shai, If I Ever Fall In Love
- 8 Heights, How Do You Talk To An Angel
- 9 Bobby Brown, Good Enough
- 10 Jade, I Wanna Love You
- 11 Prince & The N.P.G., 7
- 12 Patty Smyth, Sometimes Love Just Ain't
- 13 Boyz II Men, In The Still Of The Nite
- 14 Boyz II Men, End Of The Road
- 15 Madonna, Deeper And Deeper
- 16 Shance, Saving Forever For You
- 17 Toad The Wet Sprocket, Walk On The Ocean
- 18 Tom Cochrane, Life Is A Highway
- 19 En Vogue, Give It Up, Turn It Loose
- 20 Expose, I Wish The Phone Would Ring
- 21 Richard Marx, Take This Heart
- 22 Mary J. Blige, Real Love
- 23 Eric Clapton, Layla
- 24 Spin Doctors, Little Miss Can't Be Wrong
- 25 En Vogue, Free Your Mind
- 26 Arrested Development, People Everyday
- 27 Elton John, The One
- 28 Arrested Development, Mr. Wendal
- 29 Technronic, Move This

KUBE 93 FM

Seattle PD: Bob Case

- 1 Whitney Houston, I Will Always Love You
- 2 Shance, Saving Forever For You
- 3 Wreckx-N-Effect, Rump Shaker
- 4 Shai, If I Ever Fall In Love
- 5 Boyz II Men, End Of The Road
- 6 Paperboy, Ditty
- 7 TLC, Baby-Baby-Baby
- 8 Arrested Development, Mr. Wendal
- 9 P.M. Dawn, I'd Die Without You
- 10 Bobby Brown, Good Enough
- 11 Mary J. Blige, Sweet Thing
- 12 Jodeci, Come & Talk To Me
- 13 Boyz II Men, In The Still Of The Nite
- 14 Mary J. Blige, Real Love
- 15 Prince & The N.P.G., 7
- 16 Michael W. Smith, I Will Be Here For You
- 17 Heights, How Do You Talk To An Angel
- 18 N2Deep, Back To The Hotel
- 19 Snow, Informer
- 20 Sound Factory, Understand This Groove
- 21 Positive K, I Got A Man
- 22 Snap, Rhythm Is A Dancer
- 23 Technronic, Move This
- 24 Jade, I Wanna Love You
- 25 TLC, Something You Wanna Know
- 26 Arrested Development, People Everyday
- 27 Bobby Brown, Humptin' Around
- 28 Color Me Badd, Forever Love
- 29 Mint Condition, Breakin' My Heart
- 30 TLC, Ain't 2 Proud 2 Beg

EAGLE 106

Philadelphia PD: Brian Philips

- 1 Whitney Houston, I Will Always Love You
- 2 Eric Clapton, Layla
- 3 Boyz II Men, In The Still Of The Nite
- 4 Annie Lennox, Walking On Broken Glass
- 5 Jon Secada, Do You Believe In Us
- 6 P.M. Dawn, I'd Die Without You
- 7 Bobby Brown, Good Enough
- 8 Madonna, Deeper And Deeper
- 9 Charles & Eddie, Would I Lie To You
- 10 Elton John, The Last Song
- 11 R.E.M., Drive
- 12 Genesis, Never A Time
- 13 Toad The Wet Sprocket, All I Want
- 14 Michael Bolton, To Love Somebody
- 15 Boyz II Men, End Of The Road
- 16 Go West, Faithful
- 17 Heights, How Do You Talk To An Angel
- 18 Prince & The N.P.G., 7
- 19 Damn Yankees, Where You Goin' Now
- 20 TLC, Baby-Baby-Baby
- 21 Patty Smyth, Sometimes Love Just Ain't
- 22 Snap, Rhythm Is A Dancer
- 23 Madonna, Rain
- 24 Def Leppard, Have You Ever Needed Someone
- 25 Red Hot Chili Peppers, Under The Bridge
- 26 K.W.S., Please Don't Go
- 27 Genesis, Jesus He Knows Me
- 28 CeCe Peniston, Finally
- 29 Tom Cochrane, Life Is A Highway
- 30 Bryan Adams, Do I Have To Say The Words

Q 102

Philadelphia PD: Jefferson Ward

- 1 Wreckx-N-Effect, Rump Shaker
- 2 Arrested Development, People Everyday
- 3 Whitney Houston, I Will Always Love You
- 4 Mary J. Blige, Sweet Thing
- 5 Shai, If I Ever Fall In Love
- 6 Boyz II Men, End Of The Road
- 7 P.M. Dawn, I'd Die Without You
- 8 Luther Vandross & Janet Jackson, The Best
- 9 CeCe Peniston, Keep On Walkin'
- 10 Bobby Brown, Good Enough
- 11 Annie Lennox, Walking On Broken Glass
- 12 TLC, Baby-Baby-Baby
- 13 Jodeci, I & I
- 14 Toni Braxton, Love Shoulda Brought You
- 15 Double XX Posse, Don't Gonna Be Able To D
- 16 N2Deep, Back To The Hotel
- 17 Das EFX, They Want EFX
- 18 Arrested Development, Mr. Wendal
- 19 Chuckie Booker, Games
- 20 Black Sheep, The Choice Is Yours
- 21 Pete Rock & C.L. Smooth, They Reminisce
- 22 TLC, Ain't 2 Proud 2 Beg
- 23 Bobby Konders & Massive Sounds, Mack Da
- 24 Bell Biv DeVoe, Gangsta
- 25 Arrested Development, Tennessee
- 26 R. Kelly & Public Announcement, Shock Da
- 27 House Of Pain, Jump Around
- 28 Shance, Saving Forever For You
- 29 Jodeci, Come & Talk To Me
- 30 Mary J. Blige, You Remind Me

WFL 92.5

New York PD: Scott Shannon

- 1 Annie Lennox, Walking On Broken Glass
- 2 Michael Bolton, To Love Somebody
- 3 Peter Cetera, Restless Heart
- 4 Curtis Stigers, Never Saw A Miracle
- 5 Rod Stewart, Have I Told You Lately
- 6 Whitney Houston, I Will Always Love You
- 7 Elton John, The One
- 8 Heights, How Do You Talk To An Angel
- 9 Patty Smyth, Sometimes Love Just Ain't
- 10 Charles & Eddie, Would I Lie To You
- 11 Toad The Wet Sprocket, All I Want
- 12 Richard Marx, Take This Heart
- 13 Jon Secada, Do You Believe In Us
- 14 Restless Heart, When She Cries
- 15 Genesis, Never A Time
- 16 Kenny Loggins, Conviction Of The Heart
- 17 Elton John, The Last Song
- 18 Jon Secada, Just Another Day
- 19 Darlene Love, All Alone On Christmas
- 20 Eric Clapton, Layla
- 21 Boyz II Men, In The Still Of The Nite
- 22 Go West, Faithful
- 23 Celine Dion, Love Can Move Mountains
- 24 Damn Yankees, Where You Goin' Now
- 25 Eddie Money, I'll Get By
- 26 Charles & Eddie, Would I Lie To You
- 27 Bonnie Raitt, Something To Talk About
- 28 R.E.M., Losing My Religion
- 29 Bryan Adams, Do I Have To Say The Words

STAR 94 FM

Atlanta PD: Lee Chesnut

- 1 Genesis, Never A Time
- 2 Whitney Houston, I Will Always Love You
- 3 Elton John, The Last Song
- 4 Jon Secada, Do You Believe In Us
- 5 Eric Clapton, Layla
- 6 Charles & Eddie, Would I Lie To You
- 7 Gloria Estefan, Always Tomorrow
- 8 Celine Dion, Love Can Move Mountains
- 9 Rod Stewart, Have I Told You Lately
- 10 Restless Heart, When She Cries
- 11 Go West, Faithful
- 12 Richard Marx, Chains Around My Heart
- 13 Boyz II Men, In The Still Of The Nite
- 14 Bryan Adams, Do I Have To Say The Words
- 15 Boyz II Men, End Of The Road
- 16 Mary Chapin Carpenter, Passionate Kisses
- 17 Saigon Kick, Love Is On The Way
- 18 Michael Jackson, Heal The World
- 19 Heights, How Do You Talk To An Angel
- 20 Celine Dion, Nothing Broken But My Heart
- 21 Toad The Wet Sprocket, Walk On The Ocean
- 22 Michael Bolton, To Love Somebody
- 23 Michael Bolton, Reach Out, I'll Be There
- 24 P.M. Dawn, I'd Die Without You
- 25 Damn Yankees, Where You Goin' Now
- 26 Kenny G, Forever In Love
- 27 Shance, Saving Forever For You
- 28 Toad The Wet Sprocket, All I Want
- 29 k.d. lang, Constant Craving
- 30 Rembrandts, Johnny Have You Seen Her?

KISS 108 FM

Boston PD: Steve Rivers

- 1 Eric Clapton, Layla
- 2 Mary J. Blige, Real Love
- 3 Whitney Houston, I Will Always Love You
- 4 Boyz II Men, In The Still Of The Nite
- 5 Snap, Rhythm Is A Dancer
- 6 Charles & Eddie, Would I Lie To You
- 7 P.M. Dawn, I'd Die Without You
- 8 Luther Vandross & Janet Jackson, The Best
- 9 CeCe Peniston, Keep On Walkin'
- 10 Bobby Brown, Good Enough
- 11 Annie Lennox, Walking On Broken Glass
- 12 TLC, Baby-Baby-Baby
- 13 Madonna, Deeper And Deeper
- 14 Jade, I Wanna Love You
- 15 Shai, If I Ever Fall In Love
- 16 TLC, What About Your Friends
- 17 Jade, Don't Walk Away
- 18 En Vogue, Free Your Mind
- 19 CeCe Peniston, Crazy Love
- 20 Hi-Five, She's Playing Hard To Get
- 21 Heights, How Do You Talk To An Angel
- 22 En Vogue, Give It Up, Turn It Loose
- 23 Lo-Key?, I Got A Thang 4 Ya!
- 24 Malaka, So Much Love
- 25 Jon Secada, Do You Believe In Us
- 26 U2, Who's Gonna Ride Your Wild Horses
- 27 Bobby Brown, Humptin' Around
- 28 Classic Example, It's Alright
- 29 Sharon, Saving Forever For You
- 30 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A

96 TIC FM

Hartford PD: Tom Mitchell

- 1 Madonna, Deeper And Deeper
- 2 TLC, What About Your Friends
- 3 Mary J. Blige, Real Love
- 4 Bobby Brown, Good Enough
- 5 Snap, Rhythm Is A Dancer
- 6 Whitney Houston, I Will Always Love You
- 7 P.M. Dawn, I'd Die Without You
- 8 Heights, How Do You Talk To An Angel
- 9 Malaka, So Much Love
- 10 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 11 Classic Example, It's Alright
- 12 Shance, Saving Forever For You
- 13 En Vogue, Give It Up, Turn It Loose
- 14 Trey Lorenz, Someone To Hold
- 15 George Lamond, Baby, I Believe In You
- 16 Jon Secada, Do You Believe In Us
- 17 Cathy Dennis, Irresistible
- 18 Wreckx-N-Effect, Rump Shaker
- 19 Jade, I Wanna Love You
- 20 Arrested Development, People Everyday
- 21 Prince & The N.P.G., 7
- 22 Charles & Eddie, Would I Lie To You
- 23 Cathy Dennis, You Lied To Me
- 24 Shabba Ranks, Slow And Sexy
- 25 Go West, Faithful
- 26 Shai, If I Ever Fall In Love
- 27 Boyz II Men, In The Still Of The Nite
- 28 Expose, I Wish The Phone Would Ring
- 29 Eric Clapton, Layla
- 30 Jeremy Jordan, The Right Kind Of Love

K102
Today's Hit Country

Minneapolis/St. Paul PD: Jim DuBois

- 1 Alan Jackson, She's Got The Rhythm
- 2 Clint Black, Burn One Down
- 3 Trisha Yearwood, Walkaway Joe
- 4 Hal Ketchum, Sure Love
- 5 John Michael Montgomery, Life's A Dance
- 6 Garth Brooks, Somewhere Other Than The
- 7 Brooks & Dunn, Lost And Found
- 8 George Strait, I Cross My Heart
- 9 Tracy Lawrence, Somebody Paints The W
- 10 Vince Gill, Don't Let Our Love Start Sl
- 11 Little Texas, What Were You Thinkin'
- 12 Sammy Kershaw, Anywhere But Here
- 13 Randy Travis, Look Heart, No Hands
- 14 Reba McEntire, Take It Back
- 15 Ricky Van Shelton, Wild Man
- 16 Lee Roy Parnell, Love Without Mercy
- 17 Doug Stone, Too Busy Being In Love
- 18 Diamond Rio, In A Week Or Two
- 19 Mark Collie, Even The Man In The Moon I
- 20 Wynonna, My Strongest Weakness
- 21 Michelle Wright, He Would Be Sixteen
- 22 Travis Tritt, Can I Trust You With My H
- 23 Sawyer Brown, All These Years
- 24 Clinton Gregory, Who Needs It
- 25 Kathy Mattea, Lonesome Standard Time
- 26 Tanya Tucker, Two Sparrows In A Hurric
- 27 Chris Ledoux, Cadillac Ranch
- 28 Dwight Yoakam, Suspicious Minds
- 29 Lorrie Morgan, Watch Me
- 30 Alabama, I'm In A Hurry

KIKK 95.7 FM

Houston PD: Jim Robertson

- 1 Clint Black, Burn One Down
- 2 Vince Gill, Don't Let Our Love Start Sl
- 3 Hal Ketchum, Sure Love
- 4 Sammy Kershaw, Anywhere But Here
- 5 George Strait, I Cross My Heart
- 6 Randy Travis, Look Heart, No Hands
- 7 Garth Brooks, Somewhere Other Than The
- 8 Alan Jackson, She's Got The Rhythm
- 9 Tanya Tucker, Two Sparrows In A Hurric
- 10 Alabama, I'm In A Hurry
- 11 John Michael Montgomery, Life's A Dance
- 12 John Anderson, Let Go Of The Stone
- 13 Doug Stone, Too Busy Being In Love
- 14 Reba McEntire, Take It Back
- 15 Trisha Yearwood, Walkaway Joe
- 16 Mark Chesnut, Bubba Shot The Jukebox
- 17 George Strait, Overnight Male
- 18 Mark Collie, Even The Man In The Moon I
- 19 Confederate Railroad, Queen Of Memphis
- 20 Lee Roy Parnell, Love Without Mercy
- 21 Lorrie Morgan, Watch Me
- 22 Brooks & Dunn, Lost And Found
- 23 Ricky Van Shelton, Wild Man
- 24 Collin Raye, In This Life
- 25 Paul Overstreet, Still Out There Swingin'
- 26 Pam Tillis, Shake The Sugar Tree
- 27 Wynonna, No One Else On Earth
- 28 Brooks & Dunn, Boot Scootin' Boogie
- 29 Lorrie Morgan, Watch Me
- 30 John Anderson, Seminole Wind

OKNIX 102.5

Phoenix PD: R.J. Curtis

- 1 Alan Jackson, She's Got The Rhythm
- 2 Sammy Kershaw, Anywhere But Here
- 3 Vince Gill, Don't Let Our Love Start Sl
- 4 Trisha Yearwood, Walkaway Joe
- 5 Randy Travis, Look Heart, No Hands
- 6 Hal Ketchum, Sure Love
- 7 Tanya Tucker, Two Sparrows In A Hurric
- 8 Clint Black, Burn One Down
- 9 Alabama, I'm In A Hurry
- 10 Restless Heart, When She Cries
- 11 Tracy Lawrence, Somebody Paints The W
- 12 Little Texas, What Were You Thinkin'
- 13 Ricky Van Shelton, Wild Man
- 14 Chris Ledoux, Cadillac Ranch
- 15 Billy Ray Cyrus, When I Gonna Love?
- 16 John Michael Montgomery, Life's A Dance
- 17 Brooks & Dunn, Lost And Found
- 18 Garth Brooks, Somewhere Other Than The
- 19 Tim Mensy, That's Good
- 20 Robert Ellis Orrall, Boom! It Was Over
- 21 Doug Stone, Too Busy Being In Love
- 22 Kathy Mattea, Lonesome Standard Time
- 23 Diamond Rio, In A Week Or Two
- 24 Collin Raye, I Want You Bad
- 25 Reba McEntire, Take It Back
- 26 McBride & The Ride, Just One Night
- 27 Confederate Railroad, Jesus And Mama
- 28 Aaron Tippin, I Was Born With A Broken
- 29 Suzy Bogguss, Drive South
- 30 Shenandoah, Leavin's Been A Long Time C

96.3 KSCS

Dallas PD: Ted Stecker

- 1 Restless Heart, When She Cries
- 2 George Strait, I Cross My Heart
- 3 Clint Black, Burn One Down
- 4 Vince Gill, Don't Let Our Love Start Sl
- 5 Alan Jackson, She's Got The Rhythm
- 6 Brooks & Dunn, Lost And Found
- 7 Hal Ketchum, Sure Love
- 8 Garth Brooks, Somewhere Other Than The
- 9 Tanya Tucker, Two Sparrows In A Hurric
- 10 Trisha Yearwood, Walkaway Joe
- 11 Tracy Lawrence, Somebody Paints The W
- 12 Randy Travis, Look Heart, No Hands
- 13 Wynonna, No One Else On Earth
- 14 Ricky Van Shelton, Wild Man
- 15 Lee Roy Parnell, Love Without Mercy
- 16 Reba McEntire, Take It Back
- 17 Pam Tillis, Shake The Sugar Tree
- 18 Rodney Foster, Just Call Me Lonesome
- 19 Mary Chapin Carpenter, Not Too Much To
- 20 Billy Dean, If There Hadn't Been You
- 21 Suzy Bogguss, Letting Go
- 22 Kathy Mattea, Lonesome Standard Time
- 23 Sammy Kershaw, Anywhere But Here
- 24 John Anderson, Seminole Wind
- 25 Mark Collie, Even The Man In The Moon I
- 26 Randy Travis, If I Didn't Have You
- 27 Chris Ledoux, Cadillac Ranch
- 28 McBride & The Ride, Going Out Of My Min
- 29 Confederate Railroad, Jesus And Mama
- 30 Mark Chesnut, Bubba Shot The Jukebox

KZLA 93.9 FM

Los Angeles PD: Bob Guerra

- 1 George Strait, I Cross My Heart
- 2 Restless Heart, When She Cries
- 3 Randy Travis, Look Heart, No Hands
- 4 Garth Brooks, Somewhere Other Than The
- 5 Brooks & Dunn, Lost And Found
- 6 Tanya Tucker, Two Sparrows In A Hurric
- 7 Alan Jackson, She's Got The Rhythm
- 8 Vince Gill, Don't Let Our Love Start Sl
- 9 Clint Black, Burn One Down
- 10 Hal Ketchum, Sure Love
- 11 Kathy Mattea, Lonesome Standard Time
- 12 Reba McEntire, Take It Back
- 13 Sammy Kershaw, Anywhere But Here
- 14 Diamond Rio, In A Week Or Two
- 15 Chris Ledoux, Cadillac Ranch
- 16 Doug Stone, Too Busy Being In Love
- 17 George Strait, Overnight Male
- 18 Ricky Van Shelton, Wild Man
- 19 Trisha Yearwood, Walkaway Joe
- 20 Alabama, I'm In A Hurry
- 21 John Michael Montgomery, Life's A Dance
- 22 Clinton Gregory, Who Needs It
- 23 Collin Raye, In This Life
- 24 Sawyer Brown, Gave On The Corner
- 25 Travis Tritt, Lord Have Mercy On The Wo
- 26 Tracy Lawrence, Somebody Paints The W
- 27 Billy Dean, If There Hadn't Been You
- 28 Rodney Crowell, What Kind Of Love
- 29 Confederate Railroad, Jesus And Mama
- 30 Suzy Bogguss, Letting Go

W4 COUNTRY 106.7 FM

Detroit PD: Barry Mardit

- 1 Vince Gill, Don't Let Our Love Start Sl
- 2 Billy Ray Cyrus, When I Gonna Love?
- 3 Mark Chesnut, Bubba Shot The Jukebox
- 4 Clint Black, Burn One Down
- 5 Tanya Tucker, Two Sparrows In A Hurric
- 6 Mark Collie, Even The Man In The Moon I
- 7 Brooks & Dunn, Lost And Found
- 8 Alan Jackson, She's Got The Rhythm
- 9 Lee Roy Parnell, Love Without Mercy
- 10 Sammy Kershaw, Anywhere But Here
- 11 Alabama, I'm In A Hurry
- 12 George Strait, I Cross My Heart
- 13 Lorrie Morgan, Watch Me
- 14 Hal Ketchum, Sure Love
- 15 Lionel Cartwright, Standing On The Prom
- 16 Garth Brooks, Somewhere Other Than The
- 17 Restless Heart, When She Cries
- 18 Rodney Foster, Just Call Me Lonesome
- 19 Kathy Mattea, Lonesome Standard Time
- 20 Collin Raye, In This Life
- 21 McBride & The Ride, Going Out Of My Min
- 22 Wynonna, No One Else On Earth
- 23 John Anderson, Seminole Wind
- 24 Billy Dean, If There Hadn't Been You
- 25 Travis Tritt, Lord Have Mercy On The Wo
- 26 Confederate Railroad, Jesus And Mama
- 27 Doug Stone, Too Busy Being In Love
- 28 Randy Travis, Look Heart, No Hands
- 29 John Anderson, Let Go Of The Stone

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Top-Market Stations Keep With Trends; Jacor LMA'ction; WKYS' Simpson Shopping

THE SECOND phase of fall Arbitrends are out with continued good news for the leading stations in the top three markets.

In New York, urban **WRKS** continues its market dominance with a 6.6-6.7 rise from the summer book. **AC WLTW** held second place and was up 5.1-5.2 from the book. Oldies **WCBS-FM** was third and off 5.0-4.7 from the summer.

Talker **WABC** was in fourth place, up 4.2-4.6 from the last book. And classic rock **WXRK** took fifth place but dipped 4.7-4.6 from the book.

Elsewhere in New York, top 40 **WPLJ** continued to grow, rising 3.2-3.4 from the book. Adult alternative **WQCD** also had a strong trend and was up 2.4-2.9 from the book. And adult standards **WNEW-AM**, in its last trend before its imminent flip to business news, benefited from all the local press it has received lately with a 1.6-2.1 gain from the book.

Posting significant downward trends in New York were album **WNEW-FM** (3.6-2.8), country **WYNY** (3.1-2.8), and sports-talk **WFAN** (2.9-2.6).

In Los Angeles, **AC KOST** and top 40/rhythm **KPWR** were tied for first place. **KOST** was flat at 5.2. **KPWR** was up a dramatic 4.4-5.2 from the summer. Top 40 **KIIS-AM-FM** was third and flat at 4.2. Spanish **KLAX** came on strong to take fourth place with an incredible 2.0-4.1 rise from the book. Classic rock **KLSX** was fifth and up 4.0-4.1 from the book.

Also in Los Angeles, **AC KBIG** was up 3.0-3.8. **N/T KFI** rose 2.7-3.6, while rival talker **KABC** was off 3.7-3.2. Urban **KKBT** was off 3.8-3.1. Album **KLOS** dipped 3.6-3.0. **AC KYSR** was off 3.5-2.4. Country **KZLA** rose 1.8-2.3. And album **KQLZ** was off 2.3-1.7.

In the Windy City, **N/T WGN** moved into first place with a 6.8-8.2 rise from the book. Urban **WGCI-FM** moved down to second place but was up 7.2-7.5. Country **WUSN** took third place with a 4.3-5.5 gain. Top 40 **WBBM-FM** was fourth and off 5.6-4.8. Fifth place station **N/T WBBM-AM** was up 4.0-4.1.

Also of note in Chicago, urban **WVAZ** was off 4.2-3.2, adult standards **WJJD** was off 4.0-3.1, **AC WKQX** rose 2.1-2.6, and sports talk **WSCR** was up 1.4-2.1.

PROGRAMMING: ANOTHER JACOR LMA

Jacor Communications' classic rock **KRFX** Denver has entered into a local marketing agreement with Summit Communications' crosstown **KAZY**, pending Jacor's acquisition of the station for \$5.5 million. Formerly album rock, **KAZY** shifts to a younger, harder-rock sound for now.

After the agreement, only three **KAZY** staffers remain: air personality **Lois Todd**, production director **Mark Coulter**, and promotion director **Mike Depriest**. Among the casualties were **KAZY** PD **Steve Kosbau** and GM **Steve Youlios**. **KRFX** PD **Jack Evans** will oversee both stations.

Buzz Knight becomes PD at **WZLX** Boston, replacing **John Shomby**. Knight was PD of **WNOR** Norfolk, Va. ... As expected, **WAPW** Atlanta officially flips to the new calls **WNNX** to

go with its new "99X" moniker and adjusted format.

Brian Thomas is the new PD/afternoon host at **WVRI** Orlando, Fla., replacing **Andrew** ("B.J. Hunter") **Ashwood**. Thomas arrives from the OM/PD chair at **WEZB** (B97) New Orleans. Taking over Ashwood's morning-show duties are **Alan Spector** and **Bill Cross**, last at **WIVY** Jacksonville, Fla.

Fuller-Jeffrey Broadcasting, owner of country **KKSO/KJJY** Des Moines, Iowa, has entered into a sales and programming LMA with **AC KLAB** Boone, Iowa. A new tower is be-



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

ing constructed that will allow **KLAB** to boost its power to 50,000 watts to cover Des Moines. The format will flip to contemporary country. New calls are pending. Meanwhile, **KKSO**, which had been simulcast with **KJJY**, will flip to country oldies.

New York Newsday reports new **AC** outlet **WEHM** is set to sign on in the Riverhead, N.Y., market. Among the station's investors are Sony Corp. vice chairman **Mickey Schulhof**, musician **Billy Joel**, and his wife, model **Christie Brinkley**, who will serve as the station's spokesperson.

WEBB Baltimore flips from urban to an innovative all-help-wanted format broadcasting nothing but employment opportunities under the new call letters **WHLP** ... **KXL-AM** Portland, Ore., PD **Dennis Kelly** adds OM stripes at **KXL-FM** ... **KZEP-AM** San Antonio, Texas, flips to sports talk. It had been simulcast with classic rock **KZEP-FM**.

WEAT-FM West Palm Beach, Fla., ND/morning co-host **Steve Kenney** is upped to PD at **WEAT-AM**, replacing **Paul Dunn**, who moved to crosstown **WRLX**. **Pam Triolo** from Metro Traffic replaces Kenney at **WEAT-FM**. Replacing Dunn on the AM's noon-3 p.m. shift is **Sunny Quinn** from crosstown **WNGS**.

WDLA Scranton, Pa., has a new husband and wife morning team in **Steve** and **Mary Beth Rockwell**, who arrive from **WWBE** Mifflinburg, Pa. Steve also takes over **WDLA**'s PD duties, replacing **Nancy Faye**. In the morning, the Rockwells replace **Jim Gannon**, who moves to middays. Former midday host **Shark Stevens** moves to afternoons, bumping **Rich Austin**, who moves to evenings. At **WWBE**, staffer **Lisa Richards** becomes PD and hosts the midday show.

WXQL Jacksonville, Fla., is readying its Jan. 15 debut. PD **Renee Puzo** is accepting T&Rs for the brand-new FM urban **AC** signal ... Former **KDIA**

San Francisco PD **Jeff Harrison** is looking for a new opportunity: Call 510-351-6735.

KCRB-TV Santa Rosa, Calif., will launch its new public radio outlet, **KRCB-FM**, in February. The station will program an eclectic mix and needs record service in all genres, including classical, jazz, modern rock, country, new age, and urban.

Very sorry to report that **WCTK** Providence, R.I., OM/promotion director **Mark Burns** was killed Dec. 4 when his car was hit head-on by another vehicle traveling the wrong way on the highway. Burns, 39, was returning home from spinning records at a local country club. Also sorry to report the passing of Syracuse, N.Y., radio veteran **Bill Merchant**, 62, Nov. 30, following a long illness. For the past seven years, Merchant had been at **WHEN/WRHP** Syracuse.

NETWORK NEWS

Matthew Sweet will co-host "The World Cafe" special "Musician's Day" Friday (18) for **American Public Radio** ... **ABC/Watermark's** "American Top 40" will air its annual Christmas special the weekend of Dec. 19-20 ... **Unistar Radio Networks** will broadcast the three-hour "The American Music Awards Nominations Special" Jan. 22-24.

Lee Bailey's "RadioScope" and **Silas Records** are doing a holiday promotional giveaway called "Love's Taken Over Rendezvous For Two" to promote **Silas Records** artist **Chante Moore**. The on-air contest runs through Dec. 27. The grand prize is a trip for two to San Juan, Puerto Rico ... **Bailey's** "Inside Gospel" and **Tyscot Records** are running a holiday contest called "Merry Christmas/Happy New Year" through Dec. 25. Twenty-five grand-prize winners will receive a **Tyscot** Classic Music Collection including various artists.

TCA Cable TV Inc. and **Cable-America Corp.** have signed agreements to carry the cable audio service **Digital Music Express (DMX)**. **TCA** operates 51 systems in seven states. **CableAmerica** will launch **DMX** in its Alabama, Arizona, and Missouri systems in 1993. **DMX** parent **International Cablecasting Technologies** plans to launch **DMX** in Australia, Europe, Canada, and Asia shortly.

David Anderson, GM of **WAER** Syracuse, N.Y., and **WUAL** Tuscaloosa, Ala., GM **Anthony Dean** join **National Public Radio** as member station manager members.

KUSC Radio will broadcast live concerts of the **Pacific Symphony Orchestra** from the **Orange County Performing Arts Center** in Costa Mesa, Calif., through June 1993. The broadcasts will be heard on **KUSC** Los Angeles, **KFAC** Santa Barbara, Calif., **KCPB** Oxnard, Calif., and **KPSC** Palm Springs, Calif.

PEOPLE: SIMPSON TO WPGC?

In a surprise move, **WKYS** Washington, D.C., has announced that veteran morning man **Donnie Simpson** has not renewed his contract. He is reportedly mulling over a \$1 million offer from crosstown rival **WPGC-FM**.

newslines...

RANDY BONGARTEN joins **WNCN** New York as president/GM, replacing **Matt Field**, who exits. Bongarten was executive VP of **Emmis Broadcasting**.

DAN SWENSON has been named GM of **WRRM** Cincinnati, replacing **Joe Schildmeyer**, who exits to form his own broadcasting company. Swenson was GM of **WYHY** Nashville.

RON CRIDER, GM of **KNUS** Denver, exits. **Jory Nodland** is interim GM.

JOHN JONES is upped from GSM to GM at **KHFI** and **KMXX** Austin, Texas, replacing **Beverly Ray**, who exits.

JIM LOFTUS has been named GM of **Susquehanna Radio's** **WARM-AM**, **WMGS**, and **WYXY** Scranton, Pa. He was director of sales at **WUSL** (Power 99) Philadelphia.

GARY LANDIS has been named VP/programming at **Children's Satellite Network**. Landis was most recently VP/programming at **Westwood One**.

CHET-5 BROADCASTING is acquiring **WKNY/WDST** Poughkeepsie, N.Y., from **Saw Mill Broadcasters** for \$1.65 million. **CHET-5** is headed by **Gary Chetkof**, assistant general counsel of **The Sillerman Cos.** and president of syndicator the **College Alternative Broadcasting Network**.

PEG KELLY, former **WYNY** New York station manager, joins **Shadow Broadcast Services** as VP/sales.

KIRK COMBS is upped from VP/Eastern division manager to executive VP of **HNWH Radio Sales**. **Kevin Cassidy** and **Sharon Wienzveg** are upped from VP to senior VP at the company. **Jeff Hodge** rejoins **HNWH** as VP, sales & marketing.

JIM HIGGINS has been upped from senior VP/New York sales to senior VP, national sales, at **Unistar Radio Networks**.

JOE MONTIONE is upped from regional marketing director to national marketing director at **Premiere Radio Networks**.

MARLA PIRNER has been named executive VP/director of research at the **Interep Radio Store**, replacing **Jeff Wakefield**, who was recently promoted to radio marketing specialist. Pirner was previously president of **Media Product Management Inc.** in **Sherman Oaks, Calif.**

WKYS afternoon jock **John Wesley** is filling in mornings for now ... **WJMK** Chicago late-night host **Amy Scott** exits. Other shifts were lengthened to fill the slot.

WQQK Nashville's new MD/afternoons is **Tony Wright** from **KMJK** Phoenix. He replaces **Vic Clemons**, now at **WGCI-FM** Chicago ... **KRRQ** Sacramento, Calif., PD **Judy McNutt** adds MD duties, replacing **Pamela Roberts**, who exits.

KPWR (Power 106) Los Angeles midday host **Brenda Ross** is expected to exit at the end of her contract. No replacement has been named ... Former **WAAF** Worcester/Boston production director **Greg Fadick** joins **WIOD/WFLC/WHQT** Miami in that capacity.

Former **WKRC** Cincinnati assistant ND **Larry Davis** joins LMA partner **WLW** as morning anchor. **WLW** weekender **Kevin Christopher** is upped to full time newsmen ... **WIZF** Cincinnati's new morning team is **Steve Bassette** and **Gerald Taylor**. Bassette arrives from 92.4/Sky FM Athens, Greece. Taylor's from closer by: crosstown **WCIN**. The two replace **Eric St. James**.

Former **KKFR** Phoenix night jock **Cliff "The Janitor" Treadway** joins **KPRR** El Paso, Texas, midday jock **Donna Cruz** joins for overnights, replacing **Ross Knight**, who exits.

WOWI Norfolk, Va., brings in new

morning man **Stan Verette** from **WWVZ** Charleston, S.C. He replaces **Scorpio**, who moved to **WOWI's** sister station **WBSK-AM** for mornings.

Amy Brimblecom joins **WFLY** Albany, N.Y., for P/T from overnights at **WWKX** Providence, R.I. ... **Melinda Michael** joins **WHIO** Dayton, Ohio, as a part-timer in the news department. She was previously with crosstown **WVUD** (now **WLQT**) ... **WBLS** New York director of marketing and promotion **Eric Margolis** (718-934-5732) exits and is looking for a new opportunity.

The **National Assn. of Radio Talk Show Hosts** is accepting nominations for its 1993 Talk Show Host of the Year award. Send nominations to executive director **Carol Nashe** at the group's Boston headquarters or to president **Patrick Murphy** at **WNIS** Norfolk, Va.

BMI and the **National Assn. of College Broadcasters** have teamed up with New York's **Museum of Television & Radio** to co-sponsor the first annual "Big Apple Radio Contest." To enter, college stations must send in an essay of 500 words or less explaining how their college programming is innovative. Two winners will be flown to New York to broadcast from the Museum's radio studio. **BMI** will provide artists for interviews and acoustic performances during the broadcasts.

Top 40 Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 130 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
①	1	7	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
②	2	8	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
3	4	16	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
④	5	11	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
5	3	13	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPITOL)
6	6	15	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
7	7	17	RHYTHM IS A DANCER	SNAP (ARISTA)
⑧	11	6	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)
9	9	18	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
10	8	25	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
11	10	13	GOOD ENOUGH	BOBBY BROWN (MCA)
⑫	12	13	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
⑬	13	10	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
⑭	14	10	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
15	17	15	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
16	15	10	SAVING FOREVER FOR YOU	SHANICE (GIANT)
17	16	12	LAYLA	ERIC CLAPTON (DUCK/REPRISE)
⑮	21	7	FAITHFUL	GO WEST (EMI/ERG)
19	19	18	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
20	18	20	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)
⑳	25	5	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
22	20	11	LOVE IS ON THE WAY	SAIGON KICK (THIRD STONE/ATLANTIC)
23	24	7	NEVER A TIME	GENESIS (ATLANTIC)
24	26	8	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
25	23	18	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSLIS)
⑳	32	5	GIVE IT UP, TURN IT LOOSE	EN VOGUE (ATCO EASTWEST)
⑳	29	4	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
⑳	31	6	WHEN SHE CRIES	RESTLESS HEART (RCA)
29	22	9	I WISH THE PHONE WOULD RING	EXPOSE (ARISTA)
30	27	8	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)
⑳	33	8	THE LAST SONG	ELTON JOHN (MCA)
32	28	10	WHERE YOU GOIN' NOW	DAMN YANKEES (WARNER BROS.)
⑳	47	4	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
34	35	6	DRIVE	R.E.M. (WARNER BROS.)
⑳	40	5	WALK ON THE OCEAN	TOAD THE WET SPROCKET (COLUMBIA)
⑳	45	2	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
37	36	6	GANGSTA	BELL BIV DEVOE (MCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	37	12	SOMEONE TO HOLD	TREY LORENZ (EPIC)
39	38	15	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST)
④①	43	5	LOVE CAN MOVE MOUNTAINS	CELINE DION (EPIC)
41	41	20	HUMPIN' AROUND	BOBBY BROWN (MCA)
42	42	6	WHO'S GONNA RIDE YOUR WILD...	U2 (ISLAND/PLG)
④③	52	4	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
44	34	17	HAVE YOU EVER NEEDED ...	DEF LEPPARD (MERCURY)
④⑤	61	3	NO ORDINARY LOVE	SADE (EPIC)
④⑥	—	1	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
47	46	5	LOVE SHOULD HAVE BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
48	49	14	I WILL BE HERE FOR YOU	MICHAEL W. SMITH (REUNION/GEFFEN)
49	53	9	FLEX	MAD COBRA (COLUMBIA)
50	48	19	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
⑤①	—	1	DON'T WALK AWAY	JADE (GIANT)
⑤②	66	2	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
53	55	3	BABY, I BELIEVE IN YOU	GEORGE LAMOND (COLUMBIA)
54	51	9	KEEP THE FAITH	BON JOVI (JAMBICO/MERCURY)
55	57	16	RIGHT NOW	AL B. SURE! (WARNER BROS.)
⑤⑥	59	2	QUALITY TIME	HI-FIVE (JIVE/RCA)
⑤⑦	—	1	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
⑤⑧	62	3	I DON'T CARE	SHAKESPEAR'S SISTER (LONDON/PLG)
⑤⑨	75	2	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
⑥①	68	6	IT'S ALRIGHT	CLASSIC EXAMPLE (HOLLYWOOD BASIC)
⑥②	—	1	I GOT A MAN	POSITIVE K (ISLAND/PLG)
62	58	9	BABY I'M FOR REAL/NATURAL...	AFTER 7 (VIRGIN)
⑥③	—	1	REMINISC	MARY J. BLIGE (UPTOWN/MCA)
64	50	9	CHAINS AROUND MY HEART	RICHARD ARXX (CAPITOL)
⑥⑤	65	4	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
⑥⑥	—	1	STEAM	PETER GABRIEL (GEFFEN)
⑥⑦	70	3	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
⑥⑧	—	1	THE CLOSING OF THE YEAR	MUSICAL CAST OF TOYS (GEFFEN)
69	56	10	EROTICA	MADONNA (MAVERICK/SIRE/WB)
⑦①	—	1	I LOVE YOU PERIOD	DAN BAIRD (DEF AMERICAN/REPRISE)
⑦②	—	4	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
⑦③	—	18	CONSTANT CRAVING	K.D. LANG (SIRE/WARNER BROS.)
⑦④	—	1	SEXUAL	GODDESS (BIG BEAT/ATLANTIC)
74	71	2	THESE ARE DAYS	10,000 MANIACS (ELEKTRA)
⑦⑤	—	1	STAND UP (KICK LOVE INTO...)	DEF LEPPARD (MERCURY)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	2	5	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
2	3	4	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
3	4	19	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)
4	1	2	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
5	—	1	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)
6	5	2	RESTLESS HEART	PETER CETERA (WARNER BROS.)
7	8	5	I WANNA LOVE YOU	JADE (GIANT)
8	6	6	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
9	7	9	MOVE THIS	TECHNOTRONIC (SBK/ERG)
10	—	1	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)
11	—	1	BACK TO THE HOTEL	N2DEEP (PROFILE)
12	13	8	TAKE THIS HEART	RICHARD MARX (CAPITOL)
13	10	11	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)

14	12	38	FINALLY	CECE PENISTON (A&M)
15	15	4	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
16	9	5	THE ONE	ELTON JOHN (MCA)
17	17	34	I LOVE YOUR SMILE	SHANICE (MOTOWN)
18	11	10	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
19	14	12	COME & TALK TO ME	JODECI (UPTOWN/MCA)
20	16	11	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)
21	22	15	IF YOU ASKED ME TO	CELINE DION (EPIC)
22	18	23	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
23	—	1	WHERE DOES THAT LEAVE LOVE	GEORGE LAMOND (COLUMBIA)
24	20	11	KEEP ON WALKIN'	CECE PENISTON (A&M)
25	21	16	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSLIS)

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
32	360 DEGREES (Rushtown, ASCAP)
38	7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Budget, BMI/Bug, BMI) WBM
90	ALONE WITH YOU (Al B. Sure!, Willaire, EMI April/Across 110th Street, ASCAP) HL/WBM
42	BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
69	BABY, I BELIEVE IN YOU (EMI April, ASCAP/Maurice Starr, ASCAP) HL
56	BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
27	BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
64	CHAINS AROUND MY HEART (Chi-Boy, ASCAP/Feesongs, BMI) CLM
91	CONSTANT CRAVING (Burnstead, Socan/Zavion, Socan/Zomba, ASCAP) HL
16	DEEPER AND DEEPER (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
77	DITTY (Next Plateau, ASCAP/Cism Ludes, ASCAP)
86	DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
13	DO YOU BELIEVE IN US (Estefan, ASCAP/Foreign Imported, BMI) CPP
29	DRIVE (Night Garden, BMI/Unichappell, BMI) HL
17	END OF THE ROAD (Kear, Ensign, Greenskirt, BMI) CPP
48	EROTICA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
67	EVERYTHING'S GONNA BE ALRIGHT (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/EMI Blackwood, BMI/Flow Tech, BMI) HL/WBM
22	FAITHFUL (Dodgy, ASCAP/EMI April, ASCAP/Martin Page, ASCAP/Famous, ASCAP) WBM/PPP
26	FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows Int'l, BMI)
95	FOREVER IN LOVE (Kenny G, BMI)
61	FOREVER LOVE (Me Good, ASCAP/Flyte Tyme, ASCAP/Burbank Plaza, ASCAP) WBM
33	FREE YOUR MIND (Irving, BMI) CPP
68	GAMES (Count Chucukla, Trycep, Black Satin, Big Giant, Warner-Tamerlane, BMI) WBM
36	GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP)
47	GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP
8	GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
98	GROOVIN' IN THE MIDNIGHT (Def Mix, EMI, ASCAP/Maxi, BMI/Virgin, Pow Wow, ASCAP) WBM/HL
50	HAVE YOU EVER NEEDED SOMEONE SO BAD (Bludgeon Rittola, ASCAP/Zomba, ASCAP) HL
62	HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI/Hudmar, ASCAP) WBM
100	HERE IT COMES (Def Jam, ASCAP/Mind Squad, ASCAP/Totally Mental, ASCAP)
37	HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP
74	HOMIES (Hip Hop, Jams R Us, Jobete, ASCAP)
6	HOW DO YOU TALK TO AN ANGEL (Tyrell, BMI/Bug, BMI/Songsters, BMI/Warner-Tamerlane, BMI) WBM
44	HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
5	I'D DIE WITHOUT YOU (MCA, ASCAP) HL
58	I DON'T CARE (EMI, ASCAP) HL
2	IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI) HL
75	I GOT A MAN (Step Up Front, BMI)
46	I GOT A THANG 4 YA! (New Perspective, ASCAP)
59	I LOVE YOU PERIOD (Slow Train, ASCAP/Trailer Trash, ASCAP/BMG, ASCAP) HL
84	I MISSED THE BUS (EMI April, ASCAP/So So Def, ASCAP) WBM
4	IN THE STILL OF THE NITE (Lee, BMI) HL
72	IT'S ALRIGHT (Buff Man, Screw Box, Fat Hat, BMI)
43	IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Golden Withers, ASCAP) HL
1	I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
55	I WILL BE HERE FOR YOU (O'Ryan, ASCAP/Reunion, ASCAP/Realsongs, ASCAP) WBM/HL
32	I WISH THE PHONE WOULD RING (Ensign, ASCAP/Captain Hook, BMI/Marvin Morrow, BMI) CPP
99	JOHNNY HAVE YOU SEEN HER? (WB, W3705, Warner-Tamerlane, ASCAP/100 Billion Dollar, BMI) WBM
28	JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP) HL
81	JUMP! (Scully, ASCAP)
45	JUST ANOTHER DAY (Estefan, ASCAP/Foreign Imported, BMI) CPP
30	KEEP THE FAITH (Polygram Int'l, Bon Jovi, Aggressive, EMI April, Desmobile, ASCAP) HL
23	THE LAST SONG (Big Pig, ASCAP/Warner Chappell, ASCAP) HL
14	LAYLA (Stigwood, BMI) HL
18	LITTLE MISS CAN'T BE WRONG (Sony Songs, BMI/Mow B'low, BMI) HL
52	LOVE CAN MOVE MOUNTAINS (Realsongs, ASCAP) WBM
15	LOVE IS ON THE WAY (Love Tribe, MCA, ASCAP) HL
49	LOVE SHOULD HAVE BROUGHT YOU HOME (Saba Seven, Kear, Ensign, Greenskirt, BMI) CPP
53	MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI)
97	MY NAME IS PRINCE (NPG, WB, ASCAP) WBM
31	NEVER A TIME (Anthony Banks, BMI/Phil Collins, PRS/M.Rutherford, PRS) WBM
89	NO ONE ELSE ON EARTH (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP) HL/PPP
51	NO ORDINARY LOVE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)
34	PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
73	PLEASURE (Big Life, BMI/Warner-Tamerlane, BMI/Playful, BMI) WBM
57	QUALITY TIME (Willesden, BMI/R.Kelly, BMI)
9	REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL
63	REMINISC (Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP)
96	REVOLUTION (FROM MALCOLM X) (EMI Blackwood, BMI/Arrested Development, BMI) WBM
7	RHYTHM IS A DANCER (Hanseat, ASCAP/Songs Of Logic, BMI/Intersong, ASCAP) HL
83	THE RIGHT KIND OF LOVE (MCA, Matak, Mad Fly, Dresden China, WB, ASCAP) HL/WBM

Top 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/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
①	1	5	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
2	2	12	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
3	3	9	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
④	4	2	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
5	6	12	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
6	7	16	RHYTHM IS A DANCER	SNAP (ARISTA)
7	5	10	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPITOL)
⑧	9	8	GOOD ENOUGH	BOBBY BROWN (MCA)
⑨	10	14	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
⑩	12	10	FLEX	MAD COBRA (COLUMBIA)
11	8	25	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
12	13	13	LOVE IS ON THE WAY	SAIGON KICK (THIRD STONE/AG)
⑬	11	24	BACK TO THE HOTEL	N2DEEP (PROFILE)
14	14	18	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
⑮	15	6	SAVING FOREVER FOR YOU	SHANICE (GIANT/WARNER BROS.)
⑮	20	6	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
⑮	17	9	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
18	19	10	LAYLA	ERIC CLAPTON (DUCK/REPRISE/WB)
19	16	14	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST/AG)
20	22	10	EROTICA	MADONNA (MAVERICK/SIRE/WB)
21	21	17	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)
22	26	4	GANGSTA	BELL BIV DEVOE (MCA)
23	24	14	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
24	23	9	SOMEONE TO HOLD	TREY LORENZ (EPIC)
25	25	10	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
⑳	38	3	WHEN SHE CRIES	RESTLESS HEART (RCA)
⑳	30	5	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
⑳	37	6	LOVE SHOULD HAVE BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
29	28	19	HUMPIN' AROUND	BOBBY BROWN (MCA)
30	29	6	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
31	18	21	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
⑳	33	8	KEEP THE FAITH	BON JOVI (JAMBICO/MERCURY)
⑳	40	6	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
34	31	5	THE LAST SONG	ELTON JOHN (MCA)
35	27	19	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSLIS)
36	32	8	DRIVE	R.E.M. (WARNER BROS.)
⑳	39	5	WHERE YOU GOIN' NOW	DAMN YANKEES (WARNER BROS.)

○ Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
38	35	11	FOREVER LOVE COLOR ME BADD (GIANT)
39	36	11	SESAME'S TREET SMART E'S (PYROTECH)
40	34	16	HAVE YOU EVER NEEDED ... DEF LEPPARD (MERCURY)
④①	55	4	BABY I'M FOR REAL/NATURAL ... AFTER 7 (VIRGIN)
④②	47	11	I MISSED THE BUS KRIS KROSS (RUFFHOUSE/COLUMBIA)
43	41	10	SYMPHONY OF DESTRUCTION MEGADETH (CAPITOL)
④④	48	8	GAMES CHUCKII BOOKER (ATLANTIC/AG)
④⑤	52	7	DO YOU BELIEVE IN US JON SECADA (SBK/ERG)
46	42	6	WHO'S GONNA RIDE YOUR WILD ... U2 (ISLAND/PLG)
47	44	6	WICKED ICE CUBE (PRIORITY)
④⑧	49	8	NO ORDINARY LOVE SADE (EPIC)
④⑨	—	1	QUALITY TIME HI-FIVE (JIVE/RCA)
50	46	16	RIGHT NOW AL B. SURE! (WARNER BROS.)
⑤①	53	13	COULD'VE BEEN ME BILLY RAY CYRUS (MERCURY)
⑤②	—	1	A WHOLE NEW WORLD P. BRYSON/R. BELLE (COLUMBIA)
⑤③	60	12	NO ONE ELSE ON EARTH WYNNONA (CURB/MCA)
54	51	37	BABY GOT BACK SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
⑤⑤	62	3	EVERYTHING'S GONNA BE ALRIGHT FATHER M.C. (UPTOWN/MCA)
⑤⑥	57	2	REMINISC MARY J. BLIGE (UPTOWN/MCA)
57	45	9	I WILL BE HERE FOR YOU MICHAEL W. SMITH (REUNION/GEFFEN)
58	54	10	MY NAME IS PRINCE PRINCE & THE N.P.G. (PAISLEY PARK/WB)
59	50	19	JUMP! THE MOVEMENT (SUNSHINE/ARISTA)
⑥①	69	3	YESTERDAYS GUNS N' ROSES (GEFFEN)
61	63	24	THIS USED TO BE MY PLAYGROUND MADONNA (SIRE/WARNER BROS.)
62	43	18	SHE'S PLAYING HARD TO GET HI-FIVE (JIVE/RCA)
⑥③	68	26	WARM IT UP KRIS KROSS (RUFFHOUSE/COLUMBIA)
⑥④	67	2	REVOLUTION ARRESTED DEVELOPMENT (CHRYSLIS)
65	56	18	SLOW DANCE (HEY MR. DJ) R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
⑥⑥	74	2	7 PRINCE & THE N.P.G. (PAISLEY PARK/WB)
⑥⑦	—	1	HOMIES A LIGHTER SHADE OF BROWN (PUMP)
⑥⑧	—	1	PUNKS JUMP UP TO GET ... BRAND NUBIAN (ELEKTRA)
69	58	24	PLEASE DON'T GO K.W.S. (NEXT PLATEAU/LONDON/PLG)
⑦①	—	1	SHAMROCKS AND SHENANIGANS HOUSE OF PAIN (TOMMY BOY)
71	65	17	I WANNNA LOVE YOU JADE (GIANT)
⑦②	—	1	DITTY PAPERBOY (NEXT PLATEAU)
73	70	12	YOU GOTTA BELIEVE MARKY MARK (INTERSCOPE/AG)
74	59	14	360 DEGREES (WHAT GOES ...) GRAND PUBA (ELEKTRA)
75	71	7	SAD BUT TRUE METALLICA (ELEKTRA)



Broadcast Data Systems

DETECTIONS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
★★★ NO. 1 ★★★				
1	1	5	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 2 weeks at No. 1	WHITNEY HOUSTON
2	2	12	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
3	5	6	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
4	3	12	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
5	6	9	GOOD ENOUGH MCA	BOBBY BROWN
6	4	12	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
7	18	3	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
8	9	7	FAITHFUL EMI/ERG	GO WEST
9	8	9	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
10	11	9	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
11	12	9	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
12	10	12	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
13	7	11	LAYLA DUCK/REPRISE	ERIC CLAPTON
14	15	8	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
15	19	5	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
16	14	10	RHYTHM IS A DANCER ARISTA	SNAP
17	22	5	WHEN SHE CRIES RCA	RESTLESS HEART
18	17	12	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
19	13	12	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
20	16	12	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
21	23	6	NEVER A TIME ATLANTIC	GENESIS
★★★ AIRPOWER ★★★				
22	27	4	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
23	21	6	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
24	20	9	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
25	26	7	DRIVE WARNER BROS.	R.E.M.
26	24	12	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
27	31	5	THE LAST SONG MCA	ELTON JOHN
28	25	12	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
29	29	7	WHO'S GONNA RIDE YOUR WILD HORSES ISLAND/PLG	U2
30	28	8	KEEP THE FAITH JAMBOO/MERCURY	BON JOVI
31	34	2	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS 90210") GIANT	SHANICE
32	30	12	HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY	DEF LEPPARD
33	38	2	LOVE CAN MOVE MOUNTAINS EPIC	CELINE DION
34	33	12	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
35	NEW		I DON'T CARE LONDON/PLG	SHAKESPEAR'S SISTER
36	NEW		7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
37	NEW		I LOVE YOU PERIOD DEF AMERICAN/REPRISE	DAN BAIRD
38	NEW		STEAM GEFEN	PETER GABRIEL
39	NEW		STAND UP (KICK LOVE INTO MOTION) MERCURY	DEF LEPPARD
40	40	2	THESE ARE DAYS ELEKTRA	10,000 MANIACS

INCREASING IMPACT

EN VOGUE ATCO EASTWEST GIVE IT UP, TURN IT LOOSE
THE SOUP DRAGONS BIG LIFE/MERCURY PLEASURE
MICHAEL JACKSON EPIC HEAL THE WORLD
WRECKX-N-EFFECT MCA RUMP SHAKER
THE S.O.U.L. S.Y.S.T.E.M. ARISTA IT'S GONNA BE A LOVELY DAY
BAD COMPANY ATCO EASTWEST THIS COULD BE THE ONE
GODDESS ATLANTIC SEXUAL
MUSICAL CAST OF TOYS GEFEN THE CLOSING OF THE YEAR
BELL BIV DEVOE MCA GANGSTA
JEREMY JORDAN GIANT THE RIGHT KIND OF LOVE
FIREHOUSE EPIC SLEEPING WITH YOU
FLEETWOOD MAC WARNER BROS. PAPER DOLL
INXS ATLANTIC TASTE IT

CLASSIC EXAMPLE HOLLYWOOD BASIC
IT'S ALRIGHT

GEORGE LAMOND COLUMBIA BABY, I BELIEVE IN YOU
JUDE COLE REPRISE TELL THE TRUTH
FOREIGNER ATLANTIC WITH HEAVEN ON OUR SIDE
NENEH CHERRY VIRGIN TROUT
MARKY MARK & THE FUNKY BUNCH INTERSCOPE GONNA HAVE A GOOD TIME

INITIAL IMPACT

ROD STEWART WARNER BROS. HAVE I TOLD YOU LATELY
PEABO BRYSON & REGINA BELLE COLUMBIA A WHOLE NEW WORLD (ALADDIN'S THEME)
CATHY DENNIS POLYDOR/PLG IRRESISTIBLE
KENNY G ARISTA FOREVER IN LOVE
RAGE CRITIQUE/RADICAL RUN TO YOU
CHARLES & EDDIE CAPITOL N.Y.C. (CAN YOU BELIEVE THIS CITY?)
ROZALLA EPIC ARE YOU READY TO FLY?

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
★★★ NO. 1 ★★★				
1	1	6	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 3 weeks at No. 1	WHITNEY HOUSTON
2	2	11	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
3	3	8	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
4	4	12	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
5	5	9	RUMP SHAKER MCA	WRECKX-N-EFFECT
6	7	12	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
7	6	12	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
8	8	12	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
9	9	12	RHYTHM IS A DANCER ARISTA	SNAP
10	11	10	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS 90210") GIANT	SHANICE
11	12	12	GOOD ENOUGH MCA	BOBBY BROWN
12	10	12	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
13	13	3	IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
14	17	5	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
15	15	8	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
16	16	12	BABY-BABY-BABY LAFACE/ARISTA	TLC
★★★ AIRPOWER ★★★				
17	25	3	HERE WE GO AGAIN! CAPITOL	PORTRAIT
18	14	8	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
19	18	12	BACK TO THE HOTEL PROFILE	N2DEEP
★★★ AIRPOWER ★★★				
20	28	4	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
21	19	3	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
★★★ AIRPOWER ★★★				
22	32	2	SWEET THING UPTOWN/MCA	MARY J. BLIGE
23	21	12	COME & TALK TO ME UPTOWN/MCA	JODECI
24	22	12	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
25	24	12	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
26	29	5	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
27	26	12	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
28	23	8	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
29	20	6	GANGSTA MCA	BELL BIV DEVOE
30	33	4	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARISTA	TONI BRAXTON
31	27	12	SOMEONE TO HOLD EPIC	TREY LORENZ
32	30	9	BABY I'M FOR REAL/NATURAL HIGH VIRGIN	AFTER 7
33	31	12	HUMPIN' AROUND MCA	BOBBY BROWN
34	38	2	QUALITY TIME JIVE/RCA	HI-FIVE
35	35	3	BABY, I BELIEVE IN YOU COLUMBIA	GEORGE LAMOND
36	36	6	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
37	34	9	FLEX COLUMBIA	MAD COBRA
38	40	8	IT'S ALRIGHT (FROM "SOUTH CENTRAL") HOLLYWOOD BASIC	CLASSIC EXAMPLE
39	NEW		I GOT A MAN ISLAND/PLG	POSITIVE K
40	NEW		TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON

INCREASING IMPACT

SADE EPIC NO ORDINARY LOVE
JEREMY JORDAN GIANT THE RIGHT KIND OF LOVE
WHITNEY HOUSTON ARISTA I'M EVERY WOMAN (FROM "THE BODYGUARD")
PAPERBOY NEXT PLATEAU DITTY
MARKY MARK & THE FUNKY BUNCH INTERSCOPE GONNA HAVE A GOOD TIME
FATHER M.C. UPTOWN/MCA EVERYTHING'S GONNA BE ALRIGHT
AB LOGIC INTERSCOPE GET UP (MOVE BOY MOVE)
MARY J. BLIGE UPTOWN/MCA WHAT'S THE 411?
VANESSA WILLIAMS & BRIAN MCKNIGHT GIANT LOVE IS
ROZALLA EPIC ARE YOU READY TO FLY?
SOUND FACTORY RCA UNDERSTAND THIS GROOVE
HOME TEAM LUKE PICK IT UP
GODDESS ATLANTIC SEXUAL

HOUSE OF PAIN TOMMY BOY
SHAMROCKS AND SHENANIGANS
CHUCKII BOOKER ATLANTIC
GAMES
AZ ONE SCOTTI BROS.
TRUST IN ME

INITIAL IMPACT

JADE GIANT DON'T WALK AWAY
MARY J. BLIGE UPTOWN/MCA REMINISCE
MICHAEL JACKSON EPIC HEAL THE WORLD
TLC FOX/ARISTA SLEIGH RIDE (FROM "HOME ALONE 2")
WHITNEY HOUSTON ARISTA I HAVE NOTHING (FROM "THE BODYGUARD")
PEABO BRYSON & REGINA BELLE COLUMBIA A WHOLE NEW WORLD (ALADDIN'S THEME)
SNOW ATCO EASTWEST INFORMER
RAGE CRITIQUE/RADICAL RUN TO YOU
BIZARRE INC. FEATURING ANGIE BROWN COLUMBIA I'M GONNA GET YOU
CATHY DENNIS POLYDOR/PLG IRRESISTIBLE

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections (mainstream) or 500 detections (rhythm) for the first time. Initial Impact lists those records which attain 150 detections (mainstream) or 75 detections (rhythm) for the first time. Increasing Impact lists records below the top 40 which show an increase in detections over the previous week. Both Initial and Increasing Impact rank records in order of this week's detects.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

WHITNEY HOUSTON CONTINUES TO gain points with "I Will Always Love You" (Arista), widening its lead at No. 1. It has almost three times the point total of the No. 2 single, "If I Ever Fall In Love" by **Shai** (Gasoline Alley). "Always" sold just under 400,000 singles in the reporting period for this chart, which is the largest one-week total for any single since SoundScan began tracking units sold for Billboard last year. The overall point total for "Always" is also the highest since the new methodology was introduced on Nov. 30, 1991. "Always" is sure to hold at No. 1 well into 1993.

FROM TIME TO TIME, we use this column to bring updates on changes in chart methodology, whether on the Hot 100 or other charts. We can now give a progress report on when we can convert the remaining airplay charts to using Broadcast Data Systems monitoring instead of playlists gathered by telephone. Already converted to BDS airplay monitoring are the Hot Country Singles & Tracks chart, the Hot 100 Singles chart, the Album Rock Tracks chart, and the Hot R&B Singles chart. And our new Top 40/Mainstream and Top 40/Rhythm charts both use BDS monitoring. This leaves just three airplay charts in Billboard that do not use BDS: Hot Adult Contemporary, Modern Rock Tracks, and Hot Latin Tracks.

BDS IS CURRENTLY IN the process of setting up monitoring of adult contemporary stations in the existing 85 monitored markets. There will be at least 80 monitored stations in those markets, and the panel should be operational in early 1993. We will convert the Hot Adult Contemporary chart to monitoring as soon after that as possible. For modern rock, only about 10 of our 34 reporting stations are monitored, because many are college stations or in smaller, unmonitored markets. Nevertheless, we are considering converting the chart to a mixture of monitored airplay and reported playlists, as we do for the Hot 100 and Hot R&B Singles charts. We are working on this project now and it also should be ready sometime in the first half of 1993. The Hot Latin Tracks chart will continue to use playlists gathered by telephone for the foreseeable future since BDS has no plans at this time to monitor Spanish-language radio stations.

WHEN ALL OF THE six major English-language radio formats are monitored by BDS, we can look for the first time at an "all-format" current airplay chart, something no publication has ever done. It should provide a comprehensive picture of all of the major-market airplay of current music in the U.S. It may prove to be a valuable chart to print in Billboard, either as part of the Hot 100, which currently tracks only top 40 airplay, or as a separate chart.

GERMAN AUTHORS SOCIETY BANS COMPOSERS OF NEO-NAZI SONGS

(Continued from page 1)

this stand despite the fact that it is constitutionally required to accept all composers into membership. GEMA is willing to have a test case brought against it so that it can argue its principles in court, she adds.

There is little doubt that some authors' lyrics are designed to offend, as these examples show:

- "Filth must vanish, filth must go, niggers must vanish, niggers must go" (Commando Pernod, from Hamburg).

- "We are the army of outlaws, fighters and soldiers/We are back from the past and know no mercy" (Offensive, from Cologne).

- "I love little children hacked to pieces and in slices/Warm flesh, no matter whose, I want to practice my vices" (Boehse Onkelz [Evil Uncles], Frankfurt).

- "Throw them in prison or in concentration camps... Kill their children, rape their women, terminate their race, to fill them with horror" (Endsiege [Final Victory]).

UNDERGROUND CULT

Neo-Nazi bands have existed since the early '80s, although little attention has been paid to them until now. Such bands generally sell 2,000-4,000 copies of their albums in a market where best-sellers move more than 2 million each.

Today, the music leader in skinhead rock is Rock-O-Rama, of Bruehl, while companies such as Querschlaeger Versand (Ricochet Despatch) supply T-shirts and videos and announce details of skinhead concerts, often in small villages.

"Every country has a tiny percentage of people with sick minds," comments Helmut Fest, president of EMI for German-speaking territories and chairman of the German IFPI group. At a board meeting Dec. 9, BPW members agreed that, though the influence of skinhead bands was minimal, no major label would have anything to do with them.

In reaction to the recent rise in anti-foreigner violence in Germa-

ny, the music community there has also undertaken positive initiatives. Two anti-Nazi concerts have been organized, one in Cologne on Nov. 9, and the other in Frankfurt. The latter, which was set to take place Sunday (13), was dubbed "Heute Die-Morgen Du" (Today Them, Tomorrow You).

A recording of the Cologne concert, featuring German stars BAP, Die Brings, LSE, and Black Foos, has been made into a CD. The proceeds from the CD, titled "Arsch Huh, Zang Usseinander" (Get Off Your Ass And Speak Out), will go toward funding an anti-racist campaign. The title song will also be the last song at the Frankfurt concert, which will be aired on German national TV.

In a separate initiative, Warner Music Manufacturing has issued a calendar, using children's drawings on anti-racist themes. The company has donated 100,000 deutsche marks (\$64,000) to a fund to fight racism.

GARTH, U2 TOP BILLBOARD MUSIC AWARDS WINNERS LIST

(Continued from page 1)

Not all of these awards—or those given to some other artists—were presented during the broadcast.

Besides Garth's sweep, Boyz II Men garnered three awards—No. 1 Hot 100 Single, Hot 100 Single With Most Weeks at No. 1 (for "End Of The Road"), and No. 1 Hot 100 Singles Artist.

U2 dominated the album and modern rock tracks categories, nabbing five awards.

The Irish rock quartet was named No. 1 Album Tracks Artist and also took the No. 1 Album Rock Track honors for "Mysterious Ways." The group also picked up the No. 1 Modern Rock Tracks Artist award and scored the No. 1 Modern Rock Track nod for "One." The band won the award for No. 1 Boxscore Tour, too.

Newcomer Jodeci took the No. 1 Hot R&B Single honor for "Come And Talk To Me" and the No. 1 R&B Album award for the album "Forever My Lady," as well as awards for the No. 1 R&B Albums Artist and No. 1 R&B Artist.

ing the program with Genesis in a performance of "I Can't Dance." The group, which picked up the No. 1 Boxscore Concert award, was one of several winners that performed live.

Boyz II Men sang their record-breaking hit "End Of The Road." Kris Kross, named No. 1 New Pop Artist, performed "Jump," while No. 1 Hot Adult Contemporary Artist Richard Marx offered a live version of "Hazard."

Other performers included Travis Tritt, who was joined by the Stray Cats' Brian Setzer on a cover of Elvis Presley's "Burning Love," and Arrested Development, which wowed the crowd with

a live rendition of "People Everyday."

Other winners included Billy Ray Cyrus, The Billboard 200 Albums Most Weeks at No. 1 winner for his quintuple-platinum "Some Gave All"; Guns N' Roses, No. 1 Billboard 200 Albums Group; and Wynonna, No. 1 Country Single for "I Saw The Light."

For four metered markets, the Nielsen ratings of the awards show jumped 30% over those of last year's broadcast, averaging an 11.8 rating and 18 share, compared with a 9.1 rating and 13 share in '91. The awards show finished second in the ratings for the night and tied with NBC for the 8-10 p.m. time slot.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	3	LOVE'S TAKEN OVER CHANTE MOORE (SILAS/MCA)
2	2	3	TASTE IT INXS (ATLANTIC)
3	13	3	WITH HEAVEN ON OUR SIDE FOREIGNER (ATLANTIC)
4	4	3	GONNA HAVE A GOOD TIME MARKY MARK (INTERSCOPE)
5	15	3	RIGHT HERE SWV (RCA)
6	—	1	SLEEPING WITH YOU FIREHOUSE (EPIC)
7	17	3	HEY LOVE (CAN I HAVE A WORD) MR. LEE (JIVE)
8	3	3	PICK IT UP HOME TEAM (LUKE)
9	16	3	PUNKS JUMP UP TO GET BEAT... BRAND NUBIAN (ELEKTRA)
10	24	2	PAPER DOLL FLEETWOOD MAC (WARNER BROS.)
11	9	3	NEVER SAW A MIRACLE CURTIS STIGERS (ARISTA)
12	6	2	ARE YOU READY TO FLY? ROZALLA (EPIC)
13	21	2	TELL THE TRUTH JUDE COLE (REPRISE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	IRRESISTIBLE CATHY DENNIS (POLYDOR/PLG)
15	23	2	GET UP (MOVE BOY MOVE) AB LOGIC (INTERSCOPE)
16	—	1	STRAIGHT OUT THE SEWER DAS EFX (ATCO EASTWEST)
17	10	3	SO MUCH LOVE MALAIKA (A&M)
18	18	3	GOOD TIME TRILOGY (ATCO EASTWEST)
19	—	1	ALL I SEE CHRISTOPHER WILLIAMS (UPTOWN/MCA)
20	—	1	CRAZY LOVE CECE PENISTON (A&M)
21	—	1	DAZZY DUKS DUJICE (TMR/BELLMARK)
22	—	2	BUBBA SHOT THE JUKEBOX MARK CHESNUTT (MCA)
23	—	1	MAKE LOVE 2 ME LORENZO (ALPHA INT'L/PLG)
24	—	1	BLOW YOUR MIND REDMAN (RAL/CHAOS)
25	19	3	FLESH & BLOOD WILSON PHILLIPS (SBK/ERG)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

CENTURY AWARD GIVEN

A highlight of the show was the presentation of Billboard's first Century Award to George Harrison by fellow Traveling Wilbury Tom Petty. "I get thoughts of 'The Concert For Bangladesh,' and the first seeds of rock as a community helping the less fortunate," Petty said. "He makes me think of successful artists who don't get lazy, but rather remain true to themselves and challenge us with their work."

The award, tied to the magazine's upcoming 100th anniversary, honors Harrison for distinguished creative achievement.

Michael Jackson took awards for No. 1 Worldwide Single for "Black Or White" and No. 1 Worldwide Album for "Dangerous." Cypress Hill topped the No. 1 Hot Rap Single category with "The Phunky Feel One" and took the No. 1 Hot Rap Singles Artist category.

Phil Collins, who hosted the show, worked double duty, open-

George Meets The Press

Billboard's Carrie Borzillo reports from backstage at the 1992 Billboard Music Awards:

GEORGE HARRISON was characteristically modest when he stopped backstage to chat with the press about winning Billboard's first Century Award. "I don't know why I got it. Somebody likes me. Bob Dylan should get one too," said Harrison.

Harrison had a lot to say about the British press. "They are like animals. They should have their heads chopped off. The government is not able to govern because of the attitude of the press. I don't think it's fair."

COMMENTING ON HIS remarkable string of hits, big winner **Garth Brooks** said, "I thought I'd done a lot until I spent 10 hours in a delivery room. My little girl has changed my life because she has become my life."

WHILE THE MEMBERS OF rap-award-winning group **Cypress Hill** have openly endorsed the legalization of marijuana, it was quite a surprise when they came backstage actually smoking a joint. With joint

in hand, group member **Be Real** said, "We don't want to legalize [marijuana] for the smokers' standpoint. We want to do it for the environmental standpoint... for the American jobs and new farms... to make materials out of it."

RICHARD MARX, who won in the Hot AC category, announced he's moving out of Los Angeles and back to Chicago next year because "I'd rather be knee-deep in snow than knee-deep in jive"... Continuing their custom of serenading the press, the members of **Boyz II Men**, winners of three awards, sang a few lines of "End Of The Road" in the press tent.

THE MEMBERS OF Jodeci, who received four R&B awards, advised the press to expect a gospel effort from them soon... Presenter **L.L. Cool J** said his next album will be more street and will feature an orchestra and possibly a duet... **Billy Ray Cyrus**, winner of the award for Most Weeks At No. 1 on The Billboard 200, said he is heading into the studio in January to record his follow-up to "Some Gave All"... Presenters **TLC** said they'll be featured in an upcoming movie.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>	TITLE	PEAK POSITION
				★★★ No. 1/Top 20 Sales Mover ★★★		
1	1	2	3	SOUNDTRACK <small>ARISTA 18699* (10.98/15.98)</small> 2 weeks at No. 1	THE BODYGUARD	1
2	4	4	10	MICHAEL BOLTON ▲ ³ <small>COLUMBIA 52783* (10.98 EQ/16.98)</small>	TIMELESS (THE CLASSICS)	1
3	5	3	11	GARTH BROOKS ▲ ⁵ <small>LIBERTY 98743* (10.98/16.98)</small>	THE CHASE	1
4	7	6	29	BILLY RAY CYRUS ▲ ⁵ <small>MERCURY 510635* (9.98 EQ/13.98)</small>	SOME GAVE ALL	1
5	6	14	9	AMY GRANT <small>A&M 0001* (10.98/15.98)</small>	HOME FOR CHRISTMAS	5
6	2	5	15	ERIC CLAPTON ▲ ² <small>DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)</small>	UNPLUGGED	2
7	9	18	6	VARIOUS ARTISTS <small>A&M 0003* (10.98/15.98)</small>	A VERY SPECIAL CHRISTMAS 2	7
8	14	41	9	NEIL DIAMOND ● <small>COLUMBIA 52914* (10.98 EQ/15.98)</small>	CHRISTMAS ALBUM	8
9	8	9	3	KENNY G <small>ARISTA 18646* (10.98/15.98)</small>	BREATHLESS	8
10	10	11	15	GARTH BROOKS ▲ ² <small>LIBERTY 98742* (10.98/15.98)</small>	BEYOND THE SEASON	2
11	12	7	12	GEORGE STRAIT ▲ <small>MCA 10651* (10.98/15.98)</small>	PURE COUNTRY (SOUNDTRACK)	6
12	3	1	3	ICE CUBE <small>PRIORITY 57185 (10.98/15.98)</small>	THE PREDATOR	1
13	11	8	5	SADE <small>EPIC 53178* (10.98 EQ/15.98)</small>	LOVE DELUXE	3
14	13	10	9	R.E.M. <small>WARNER BROS. 45138* (10.98/15.98)</small>	AUTOMATIC FOR THE PEOPLE	2
15	15	12	51	PEARL JAM ▲ ³ <small>EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)</small>	TEN	2
16	24	23	5	GLORIA ESTEFAN <small>EPIC 53046* (10.98 EQ/16.98)</small>	GREATEST HITS	16
17	16	15	19	MARY J. BLIGE ▲ <small>UPTOWN 10681*/MCA (9.98/15.98)</small>	WHAT'S THE 411?	6
18	19	20	36	KRIS KROSS ▲ ³ <small>RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)</small>	TOTALLY KROSSED OUT	1
19	18	17	15	BOBBY BROWN ▲ <small>MCA 10417 (10.98/15.98)</small>	BOBBY	2
20	28	19	54	BROOKS & DUNN ▲ ² <small>ARISTA 18658* (9.98/13.98)</small>	BRAND NEW MAN	11
21	17	16	7	MADONNA <small>MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)</small>	EROTICA	2
				★★★ Power Pick ★★★		
22	40	97	4	SOUNDTRACK <small>WALT DISNEY 60846* (10.98/16.98)</small>	ALADDIN	22
23	22	25	37	EN VOGUE ▲ ² <small>ATCO EASTWEST 92121*/AG (10.98/15.98)</small>	FUNKY DIVAS	8
24	21	—	2	WRECKX-N-EFFECT <small>MCA 10566* (9.98/15.98)</small>	HARD OR SMOOTH	21
25	20	13	5	BON JOVI <small>JAMBCO 514045*/MERCURY (10.98 EQ/16.98)</small>	KEEP THE FAITH	5
26	23	27	118	GARTH BROOKS ▲ ⁹ <small>LIBERTY 93866* (9.98/13.98)</small>	NO FENCES	3
27	29	29	24	ELTON JOHN ▲ <small>MCA 10614* (9.98/15.98)</small>	THE ONE	8
28	30	21	14	VINCE GILL ▲ <small>MCA 10630* (10.98/15.98)</small>	I STILL BELIEVE IN YOU	10
29	31	32	69	METALLICA ▲ ⁵ <small>ELEKTRA 61113 (10.98/15.98)</small>	METALLICA	1
30	33	31	41	TLC ▲ <small>LAFACE 26003*/ARISTA (9.98/13.98)</small>	OOOOOOHHH...ON THE TLC TIP	14
31	41	43	9	ALVIN & THE CHIPMUNKS ● <small>CHIPMUNK 53006*/EPIC (9.98/13.98)</small>	CHIPMUNKS IN LOW PLACES	31
32	25	22	23	SOUNDTRACK ▲ <small>LAFACE 26006*/ARISTA (10.98/15.98)</small>	BOOMERANG	4
33	35	30	65	GARTH BROOKS ▲ ⁸ <small>LIBERTY 96330* (10.98/15.98)</small>	ROPIN' THE WIND	1
34	34	28	36	WYONNNA ▲ ² <small>CURB 10529*/MCA (10.98/15.98)</small>	WYONNNA	4
35	32	35	36	ARRESTED DEVELOPMENT ▲ <small>CHRYSALIS 21929*/ERG (9.98/13.98)</small>	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .	13
36	53	—	2	HARRY CONNICK, JR. <small>COLUMBIA 53172* (10.98 EQ/15.98)</small>	25	36
37	47	36	9	ALAN JACKSON ▲ <small>ARISTA 18711* (10.98/15.98)</small>	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	22
38	26	34	25	SPIN DOCTORS ● <small>EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)</small>	POCKET FULL OF KRYPTONITE	26
39	42	48	3	GENESIS <small>ATLANTIC 82452*/AG (10.98/16.98)</small>	LIVE: THE WAY WE WALK VOLUME 1	39
40	45	49	82	BOYZ II MEN ▲ ⁴ <small>MOTOWN 6320* (9.98/13.98)</small>	COOLEYHIGHHARMONY	3
41	36	42	12	QUEEN ● <small>HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)</small>	GREATEST HITS	11
42	39	26	6	AC/DC <small>ATCO EASTWEST 92215*/AG (10.98/15.98)</small>	LIVE	15
43	46	37	85	MICHAEL BOLTON ▲ ⁵ <small>COLUMBIA 46771 (10.98 EQ/15.98)</small>	TIME, LOVE AND TENDERNESS	1
44	38	33	6	NEIL YOUNG <small>REPRISE 45057*/WARNER BROS. (10.98/15.98)</small>	HARVEST MOON	16
45	37	46	55	SOUNDTRACK ▲ <small>WALT DISNEY 60618* (8.98/14.98)</small>	BEAUTY & THE BEAST	19
46	27	24	10	ALICE IN CHAINS ▲ <small>COLUMBIA 52475* (10.98 EQ/15.98)</small>	DIRT	6
47	43	39	19	HOUSE OF PAIN ● <small>TOMMY BOY 1056* (10.98/15.98)</small>	HOUSE OF PAIN	14
48	48	40	7	SOUNDTRACK <small>CAPITOL 80328* (10.98/15.98)</small>	THE HEIGHTS	40
49	50	52	55	U2 ▲ ⁴ <small>ISLAND 510347/PLG (10.98 EQ/15.98)</small>	ACHTUNG BABY	1
50	44	47	10	RED HOT CHILI PEPPERS ● <small>EMI 94762*/ERG (10.98/15.98)</small>	WHAT HITS?	22
51	62	56	9	TANYA TUCKER ● <small>LIBERTY 98987* (10.98/15.98)</small>	CAN'T RUN FROM YOURSELF	51
52	61	57	36	DEF LEPPARD ▲ ³ <small>MERCURY 512185* (10.98 EQ/15.98)</small>	ADRENALIZE	1
53	51	45	30	ANNIE LENNOX ▲ <small>ARISTA 18704* (10.98/15.98)</small>	DIVA	23
54	57	51	43	JOHN ANDERSON ▲ <small>BNA 61029* (9.98/13.98)</small>	SEMINOLE WIND	35
55	49	44	10	PETER GABRIEL ● <small>GEFFEN 24473* (10.98/15.98)</small>	US	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)</small>	TITLE	PEAK POSITION
56	54	50	17	ALABAMA ● <small>RCA 66044* (9.98/15.98)</small>	AMERICAN PRIDE	46
57	55	62	26	SOUNDTRACK <small>HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)</small>	SISTER ACT	40
58	52	38	8	PRINCE AND THE NEW POWER GENERATION <small>PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)</small>	♀	5
59	56	58	21	MEGADETH ▲ <small>CAPITOL 98531* (10.98/15.98)</small>	COUNTDOWN TO EXTINCTION	2
60	64	54	14	TRISHA YEARWOOD ● <small>MCA 10641* (9.98/15.98)</small>	HEARTS IN ARMOR	46
61	60	67	64	GUNS N' ROSES ▲ ³ <small>GEFFEN 24415 (10.98/15.98)</small>	USE YOUR ILLUSION I	2
62	58	55	10	10,000 MANIACS <small>ELEKTRA 61385* (10.98/15.98)</small>	OUR TIME IN EDEN	34
63	65	59	137	GARTH BROOKS ▲ ³ <small>LIBERTY 90897 (9.98/13.98)</small>	GARTH BROOKS	13
64	67	63	27	MARIAH CAREY ▲ <small>COLUMBIA 52758* (7.98 EQ/9.98)</small>	MTV UNPLUGGED EP	3
65	59	53	23	MARY-CHAPIN CARPENTER ● <small>COLUMBIA 48881* (9.98 EQ/15.98)</small>	COME ON COME ON	31
66	66	61	17	SOUNDTRACK ● <small>EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)</small>	HONEYMOON IN VEGAS	18
67	77	65	16	TRAVIS TRITT ● <small>WARNER BROS. 45048* (10.98/15.98)</small>	T-R-O-U-B-L-E	27
68	69	60	29	JON SECADA ● <small>SBK 98845*/ERG (9.98/15.98)</small>	JON SECADA	31
69	78	64	21	CLINT BLACK ▲ <small>RCA 66003* (10.98/15.98)</small>	THE HARD WAY	8
70	70	79	146	ORIGINAL LONDON CAST ▲ ² <small>POLYDOR 831563/PLG (10.98 EQ/15.98)</small>	PHANTOM OF THE OPERA HIGHLIGHTS	46
71	72	81	64	GUNS N' ROSES ▲ ⁴ <small>GEFFEN 24420 (10.98/15.98)</small>	USE YOUR ILLUSION II	1
72	80	74	62	REBA MCENTIRE ▲ ² <small>MCA 10400* (10.98/15.98)</small>	FOR MY BROKEN HEART	13
73	71	80	55	ENYA ▲ <small>REPRISE 26775*/WARNER BROS. (10.98/15.98)</small>	SHEPHERD MOONS	17
74	73	72	63	RED HOT CHILI PEPPERS ▲ ³ <small>WARNER BROS. 26681* (10.98/15.98)</small>	BLOOD SUGAR SEX MAGIK	3
75	63	68	23	SOUNDTRACK ▲ <small>EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)</small>	SINGLES	6
76	76	73	76	BONNIE RAITT ▲ ⁴ <small>CAPITOL 96111 (10.98/15.98)</small>	LUCK OF THE DRAW	2
77	68	69	24	TOAD THE WET SPROCKET ● <small>COLUMBIA 47309 (10.98 EQ/15.98)</small>	FEAR	49
78	82	89	63	NIRVANA ▲ ⁴ <small>DGC 24425/GEFFEN (9.98/13.98)</small>	NEVERMIND	1
79	75	71	26	TEMPLE OF THE DOG ▲ <small>A&M 5350* (9.98/13.98)</small>	TEMPLE OF THE DOG	5
80	86	—	2	JOHN TESH <small>GTS 4569* (9.98/16.98)</small>	A ROMANTIC CHRISTMAS	80
81	98	112	92	AMY GRANT ▲ ³ <small>A&M 5321 (10.98/15.98)</small>	HEART IN MOTION	10
82	85	93	7	SOUNDTRACK <small>GIANT 24465*/WARNER BROS. (10.98/16.98)</small>	BEVERLY HILLS, 90210	82
83	74	66	11	DA LENCH MOB <small>STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)</small>	GUERRILLAS IN THA MIST	24
84	93	107	78	NATALIE COLE ▲ ⁴ <small>ELEKTRA 61049 (13.98/16.98)</small>	UNFORGETTABLE	1
85	87	83	179	MICHAEL BOLTON ▲ ⁴ <small>COLUMBIA 45012 (9.98 EQ/15.98)</small>	SOUL PROVIDER	3
86	84	75	56	GENESIS ▲ ³ <small>ATLANTIC 82344*/AG (10.98/15.98)</small>	WE CAN'T DANCE	4
87	91	78	17	DAMN YANKEES ● <small>WARNER BROS. 45025* (10.98/15.98)</small>	DON'T TREAD	22
88	92	106	12	RANDY TRAVIS <small>WARNER BROS. 45045* (10.98/15.98)</small>	GREATEST HITS, VOL. 2	67
89	103	99	82	ALAN JACKSON ▲ ² <small>ARISTA 8681* (9.98/13.98)</small>	DON'T ROCK THE JUKEBOX	17
90	81	77	8	LORRIE MORGAN <small>BNA 66047* (9.98/15.98)</small>	WATCH ME	65
91	101	111	39	QUEEN ▲ <small>HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)</small>	CLASSIC QUEEN	4
92	96	84	11	EXTREME ● <small>A&M 40006* (10.98/15.98)</small>	III SIDES TO EVERY STORY	10
93	102	94	17	RICKY VAN SHELTON ● <small>COLUMBIA 52753* (10.98 EQ/15.98)</small>	GREATEST HITS PLUS	50
94	97	100	63	BRYAN ADAMS ▲ ³ <small>A&M 5367* (10.98/15.98)</small>	WAKING UP THE NEIGHBOURS	6
95	95	86	36	CELINE DION ● <small>EPIC 52473* (10.98 EQ/15.98)</small>	CELINE DION	34
96	89	92	16	SAIGON KICK <small>THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)</small>	LIZARD	80
97	79	70	9	SOUNDTRACK <small>MORGAN CREEK 20015* (10.98/15.98)</small>	THE LAST OF THE MOHICANS	42
98	138	194	3	VARIOUS ARTISTS <small>QWEST/REPRISE 26980*/WARNER BROS. (12.98/17.98)</small>	HANDEL'S MESSIAH - A SOULFUL CELEBRATION	98
99	99	87	64	OZZY OSBOURNE ▲ ² <small>EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)</small>	NO MORE TEARS	7
100	109	101	11	BAD COMPANY <small>ATCO EASTWEST 91759*/AG (10.98/15.98)</small>	HERE COMES TROUBLE	40
101	100	95	12	RANDY TRAVIS <small>WARNER BROS. 45044* (10.98/15.98)</small>	GREATEST HITS, VOL. 1	44
102	83	96	10	SHABBA RANKS <small>EPIC 52464* (9.98 EQ/13.98)</small>	XTRA NAKED	64
103	110	133	243	ORIGINAL LONDON CAST ▲ ² <small>POLYDOR 831273/PLG (17.98 EQ/31.98)</small>	PHANTOM OF THE OPERA	33
104	88	82	6	AC/DC <small>ATCO EASTWEST 92212*/AG (19.98/27.98)</small>	LIVE: SPECIAL COLLECTOR'S EDITION	34
105	108	98	13	UGLY KID JOE ● <small>STARDOG 512571*/MERCURY (10.98 EQ/15.98)</small>	AMERICA'S LEAST WANTED	29
106	143	—	20	NEIL DIAMOND <small>COLUMBIA 52703* (17.98 EQ/28.98)</small>	GREATEST HITS 1966-1992	100
107	107	109	30	THE BLACK CROWES ▲ <small>DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)</small>	THE SOUTHERN HARMONY & MUSICAL COMPANION	1
108	129	141	9	BOB MARLEY <small>TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)</small>	SONGS OF FREEDOM	86
109	124	148	12	TONY BENNETT <small>COLUMBIA 52965* (10.98 EQ/16.98)</small>	PERFECTLY FRANK	109

○ 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, and SoundScan, Inc.

Billboard 200 TM					continued		FOR WEEK ENDING DECEMBER 19, 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					
110	104	90	38	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	44					
111	196	—	2	SOUNDTRACK FOX 11000*/ARISTA (10.98/15.98)	HOME ALONE 2: LOST IN NEW YORK	111					
112	121	166	4	TRAVIS TRITT WARNER BROS. 45029* (10.98/15.98)	TRAVIS TRITT CHRISTMAS	112					
113	112	102	6	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	102					
114	119	104	27	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19					
115	120	131	54	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1					
116	90	76	9	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49					
117	111	105	16	PATTY SMYTH MCA 10633* (9.98/15.98)	PATTY SMYTH	47					
118	115	88	25	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	88					
119	105	91	18	HELMET INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68					
120	122	119	108	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2					
121	114	—	2	ERASURE SIRE/REPRISE 45153*/WARNER BROS. (10.98/15.98)	POP! THE FIRST 20 HITS	114					
122	134	—	2	SOUNDTRACK SIRE 026978*/WARNER BROS. (10.98/15.98)	TRESPASS	122					
123	116	114	67	JODECI ▲ ² UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18					
124	94	—	2	SOUNDTRACK COLUMBIA 53165* (10.98 EQ/15.98)	BRAM STOKER'S DRACULA	94					
125	106	85	24	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55					
126	126	118	19	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65					
127	135	108	36	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68					
128	118	126	19	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54					
129	188	176	11	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123					
130	113	116	11	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7					
131	140	110	10	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	82					
132	139	143	27	WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4					
133	149	132	48	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95					
134	144	129	34	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9					
135	150	124	15	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42					
136	125	120	44	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9					
137	132	138	134	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41					
138	141	134	14	MICHAEL W. SMITH ● REUNION 24491*/Geffen (9.98/13.98)	CHANGE YOUR WORLD	95					
139	169	—	2	THE MANHATTAN TRANSFER COLUMBIA 52968* (9.98 EQ/15.98)	CHRISTMAS ALBUM	139					
140	137	128	18	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16					
141	127	121	8	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	121					
142	133	123	68	VANESSA WILLIAMS ▲ WING 843522 /MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17					
143	163	155	20	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22					
144	117	117	51	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31					
145	131	113	5	BOB DYLAN COLUMBIA 53200* (10.98 EQ/15.98)	GOOD AS I BEEN TO YOU	51					
146	136	122	25	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23					
147	128	130	95	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6					
148	156	158	144	THE BLACK CROWES ▲ ⁴ DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4					
149	151	136	8	SUZY BOGGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116					
150	157	170	42	SOUNDTRACK ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98)	WAYNE'S WORLD	1					
151	155	145	80	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22					
152	148	135	35	DAS EFX ● ATCO EASTWEST 9,327*/AG (9.98/13.98)	DEAD SERIOUS	16					
153	177	179	83	LORRIE MORGAN ▲ RCA 3021* (9.98/13.98)	SOMETHING IN RED	53					
154	168	157	91	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37					

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
155	145	125	15	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
156	153	156	11	JACKYL Geffen 24489* (9.98/13.98)	JACKYL	153
157	187	150	5	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	150
158	RE-ENTRY	10	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99	
159	123	103	7	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	28
160	160	144	72	COLOR ME BADD ▲ ² GIANT/REPRISE 24429 /WARNER BROS. (9.98/15.98)	C.M.B.	3
161	165	160	7	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	160
162	RE-ENTRY	51	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2	
163	147	151	5	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	147
164	159	172	21	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
165	193	—	32	YANNI ● PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
166	NEW ►	1	★★★TOP DEBUT★★★			
			SOUNDS OF BLACKNESS PERSPECTIVE 9000*/A&M (9.98/13.98)	NIGHT BEFORE CHRISTMAS	166	
167	166	146	6	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	140
168	164	173	17	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
169	158	149	45	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
170	142	115	11	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	41
171	130	154	3	SOUNDTRACK QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)	MALCOLM X	130
172	RE-ENTRY	86	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (10.98/15.98)	IN CONCERT	35	
173	152	139	7	MAD COBRA COLUMBIA 52751 (9.98/13.98)	HARD TO WET, EASY TO DRY	125
174	176	190	91	R.E.M. ▲ ⁴ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
175	183	175	75	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
176	NEW ►	1	MEL TORME TELARC 83315* (8.98/15.98)	CHRISTMAS SONGS	176	
177	RE-ENTRY	21	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56	
178	NEW ►	1	VARIOUS ARTISTS NARADA 63909* (9.98/13.98)	NARADA CHRISTMAS COLLECTION VOLUME 2	178	
179	171	181	24	FRANK SINATRA REPRISE 26501*/WARNER BROS. (13.98/18.98)	SINATRA REPRISE: THE VERY GOOD YEARS	98
180	179	152	9	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 53168* (9.98 EQ/15.98)	IN THE BEGINNING	58
181	174	177	118	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
182	RE-ENTRY	21	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77	
183	170	153	12	PUBLIC ENEMY ● DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	13
184	161	167	41	PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
185	182	—	2	PARIS SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY	182
186	175	199	30	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
187	RE-ENTRY	55	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35	
188	172	180	55	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
189	197	169	47	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	83
190	RE-ENTRY	68	PAULA ABDUL ▲ ³ CAPTIVE 86210*/VIRGIN (10.98/15.98)	SPELLBOUND	1	
191	NEW ►	1	ROY ORBISON VIRGIN 86520* (10.98/15.98)	KING OF HEARTS	191	
192	RE-ENTRY	182	BONNIE RAITT ▲ ³ CAPITOL 91268* (9.98/15.98)	NICK OF TIME	1	
193	RE-ENTRY	4	KATHY MATTEA MERCURY 51267* (9.98 EQ/15.98)	LONESOME STANDARD TIME	182	
194	RE-ENTRY	7	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	151	
195	RE-ENTRY	29	MICHAEL CRAWFORD ● ATLANTIC 82347*/AG (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER	54	
196	173	182	66	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
197	RE-ENTRY	79	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83	
198	RE-ENTRY	17	JIMMY BUFFETT ▲ MARGARITAVILLE 10613*/MCA (39.98/55.98)	BOATS BEACHES BARS & BALLADS	68	
199	167	165	8	IZZY STRADLIN AND THE JU JU HOUNDS Geffen 24490* (10.98/15.98)	IZZY STRADLIN AND THE JU JU HOUNDS	102
200	RE-ENTRY	26	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 190	Mark Chesnutt 127	Foreigner 129	R. Kelly & Public Announcement 169	Phantom Of The Opera 103	Frank Sinatra 179	Spin Doctors 38	Stevie Ray Vaughan & Double Trouble 180
AC/DC 42, 104	Eric Clapton 6	Kenny G 9	Sammy Kershaw 133	Phantom Of The Opera Highlights 70	Sir Mix-A-Lot 136	Doug Stone 158	Vanessa Williams 142
Bryan Adams 94	Natalie Cole 84	Peter Gabriel 55	Hal Ketchum 194	Ozzy Osbourne 99	Michael W. Smith 138	George Strait 11	Wilson Phillips 132
After 7 155	Color Me Badd 160	Genesis 39, 86	Kris Kross 18		Patty Smyth 117	Marty Stuart 182	Wreckx-N-Effect 24
Alabama 56	Harry Connick, Jr. 36	Vince Gill 28, 154	k.d. lang 110	Pantera 184	Snap 141	Al B. Sure! 170	Wynonna 34
Alice In Chains 46	Michael Crawford 195	Amy Grant 5, 81	Chris LeDoux 126	Paris 185	Soul Asylum 163		
Alvin & The Chipmunks 31	Cypress Hill 144	Angie Lennox 53	Annie Lennox 53	Pearl Jam 15	Sounds Of Blackness 166	Technotronic 188	Temple Of The Dog 79
John Anderson 54	Billy Ray Cyrus 4	Lo-Key? 167	Mad Cobra 173	Prince And The New Power Generation 58	SOUNDTRACK	10,000 Maniacs 62	John Tesh 80
Arrested Development 35	Da Lench Mob 83		Madonna 21, 120	Public Enemy 183	Aladdin 22	Pam Tillis 131	Toad The Wet Sprocket 77
Bad Company 100	Damn Yankees 87		The Manhattan Transfer 139	Queen 41, 91	Beauty & The Beast 45	TLC 30	Mel Torme 176
Tony Bennett 109	Das EFX 152		Bob Marley 108	Queensryche 181	Beverly Hills, 90210 82	Ugly Kid Joe 105	
The Black Crowes 107, 148	Billy Dean 118		Richard Marx 187	R.E.M. 14, 174	The Bodyguard 1	Ricky Van Shelton 93	VARIOUS ARTISTS
Clint Black 69	Def Leppard 52		Kathy Mattea 193	Bonnie Raitt 76, 192	Boomerang 32	Handel's Messiah - A Soulful Celebration 98	
Mary J. Blige 17	Diamond Rio 157, 197		Reba McEntire 72	Collin Raye 135	Bram Stoker's Dracula 124	MTV: Party To Go, Vol. 2 114	
Suzy Bogguss 149, 189	Neil Diamond 8, 106		Izzy Stradlin And The Ju Ju Hounds 199	Red Hot Chili Peppers 50, 74	The Commitments 196	Narada Christmas Collection Volume 2 178	
Michael Bolton 2, 43, 85	Celine Dion 95			Redman 116	The Heights 48	A Very Special Christmas 2 7	
Bon Jovi 25	Bob Dylan 145			Res'c Heart 161	Home Alone 2: Lost In New York 111		
Boyz II Men 40	East Coast Family 128			Sade 13	Honeymoon In Vegas 66		
Brooks & Dunn 20	En Vogue 23			Saigon Kick 96	The Last Of The Mohicans 97		
Garth Brooks 3, 10, 26, 33, 63	Enigma 147			Joe Satriani 143	Malcolm X 171		
Bobby Brown 19	Enya 73			Jon Secada 68	Singles 75		
Jimmy Buffett 198	Erasure 121			Shabba Ranks 102	Sister Act 57		
Mariah Carey 64	Gloria Estefan 16			Shakespear's Sister 177	Trespass 122		
Mary-Chapin Carpenter 65	Extreme 92				Wayne's World 150		
Carreras - Domingo - Pavarotti 172	Firehouse 146						

Newsmakers



Birthday Boy. BMG Classics hosts a birthday celebration for pianist Evgeny Kissin, second from right, who turned 21 in October. Kissin's most recent RCA Victor Red Seal recording is "Mozart: Concertos Nos. 12 and 20 and Rondo, K. 382" with Vladimir Spivakov and the Moscow Virtuosi. Congratulating Kissin, from left, are Daniel Gorgoglione, director of A&R, BMG Classics; Guenter Hensler, president, BMG Classics; and Andreas Schessl, director of artist development, RCA Victor Red Seal.



Master Plan. MCA Music Entertainment chairman Al Teller announces an aggressive new campaign to protect MCA's exclusive worldwide rights to the Chess Masters catalog, including filing lawsuits, sending retailers a list of companies that sell unauthorized Chess product, and establishing a toll-free number to report violations. The announcement was made at luncheons in New York and Los Angeles. Shown in L.A., from left, are Ernie Singleton, president, black music division, MCA Records; Richard Palmese, president, MCA Records; Michael Greene, president, NARAS; Teller; and Zach Horowitz, executive VP, MCA Music Entertainment Group. In front is former Chess artist Etta James (currently signed to Elektra Entertainment).



Let Freedom Ring. Recording industry executives join People For The American Way in honoring Arthur B. Krim, former chairman of United Artists and Columbia Pictures, at the organization's annual "Spirit Of Liberty" award dinner. Krim was honored for his work in behalf of freedom of expression. Shown, from left, are Tommy Boy Records chairman Tom Silverman; Krim; television producer Norman Lear, founder of People For The American Way; Warner Bros. Records senior VP David Altschul; Cool Chillin' Records president Len Fichtelberg; and Tommy Boy Records president Monica Lynch.



Sign Right Here. PeerMusic AB managing director Hasse Skoog, left, and Goodman Group president Gene Goodman, right, sign a subpublishing agreement for the Scandinavian territories, as Goodman Group GM Bernadette Gorman looks on.



Reba At Radio City. ASCAP director of membership Paul S. Adler congratulates ASCAP member Reba McEntire following one of her two recent sold-out shows at New York's Radio City Music Hall.



Hey Jud. Peermusic executives celebrate the re-signing of songwriter Jud Friedman with an intimate piano reception. Shown in back row, from left, are Peermusic VP Kathy Spanberger; national director of talent acquisition Nanci M. Walker; and creative coordinator Nicole Bahuchet. In front, from left, are East Coast creative director Amber Fayyaz; Friedman; and West Coast creative director Gigi Gerard.



Hail To The Chief. Narada recording artist Peter Buffett, right, welcomes President-elect Bill Clinton to his home—the historic Uihlein Mansion in Milwaukee—where Clinton filmed a Presidential campaign spot. At left is Jennifer Heil, Buffett's public relations assistant.

JACKSONS SERIES A RENTAL FIRST FOR MOTOWN, POLYGRAM VIDEO

(Continued from page 6)

of the show on Wednesday night, the rating was a 25, which is strong, and the share was a 39. That means of all TV viewers watching TV that night, 40% were tuned into that show. That was significant enough to deliver ABC the No. 1 spot that week."

Sondheim says focus groups revealed that a number of viewers had missed the earlier part of the miniseries. "That spelled rental success," adds Sondheim. Comparing the Jacksons series with other successful miniseries-turned-rental titles such as "Lonesome Dove" and "Roots," he says, "We saw that there was very strong rental potential."

The short TV-to-home-video win-

dow should be positive, says Sondheim, "because the exposure on TV acted almost like a theatrical window. It built awareness but did not completely satisfy demand. You need to move quickly in instances where the awareness is high."

STRONG CAMPAIGN

Sondheim says there will be a strong push for the title at both the trade and the consumer levels.

Consumer print ads will run "after street date," says Sondheim, in such publications as Rolling Stone, Entertainment Weekly, Ebony, and Jet.

"We don't want to build up demand for the title," he adds, "until we can

satisfy it."

Also possible is a satellite interview with either Jermaine Jackson or Vanessa Williams that would be serviced to the top 20 U.S. markets. In the telefilm, Williams plays Suzanne de Passe, who brought the Jacksons to the attention of Motown entrepreneur Berry Gordy.

Interestingly, the Jacksons' video is the second musical icon TV documentary to be released to the home video market close after a TV airdate.

Warner Home Video released a multicassette from the "Sinatra" miniseries Dec. 10 as a rental title. That series aired Nov. 8-10.

LANDY FINED FOR CONTACTING BRIAN WILSON

(Continued from page 12)

sult of the control Dr. Landy had over Brian Wilson," Barry Langberg, an attorney for Wilson's mother, Audrey, and his daughters, Wendy and Carnie, told Rothman.

Testimony revealed that Landy received an invitation from Wilson's personal assistant (since dismissed by the conservator) to visit Brian on his birthday June 20.

Landy's attorney Michael Sobel characterized his client's visit with Wilson as "nothing more than, 'happy birthday, I wish you well,' and an exit."

However, Langberg, who brought Landy's visit to the attention of the court on behalf of the Wilson family, called the visit "an extremely premeditated violation" of the order, and told Rothman that he had a witness who could testify that Landy spent at least half an hour with the musician on June 20.

Sentencing Landy to the maximum fine, Rothman said, "Upon future violations of the court order, I will impose the maximum sentence of jail... You're a person of substance who knows better than to do this."

Landy haltingly replied to the judge, "There was not any premeditation to break the court order. It was a foolish, spontaneous, emotional reaction... I have no reason to break [the order] again."

While Sobel argued that some contact between Landy and Wilson was inevitable, since Landy continues to

receive "multiple phone calls" from Wilson and lives in a house owned by the musician, Rothman replied that Landy would have to report any contact to his attorney.

Rothman also instructed Michael Dewberry, attorney for the conservator, to submit to the court within 30 days a report detailing what measures will be taken to keep Landy separated from Wilson.

HUMAN RIGHTS

(Continued from page 12)

Of The Voiceless" in Zaire; and Fernando de Araujo, organizer of a student human rights group in East Timor, Indonesia.

The awards were determined by an advisory board that includes performers Gabriel and Sting, as well as former President Jimmy Carter and Paul Fireman, chairman of Reebok International, the sponsor.

Said Fireman: "I wish I could report to you that, after five years, we are closer to ending the struggle for human rights. I cannot. 1992 was a terrible year in the fight for human dignity."

Gabriel also unveiled the details of "Whitness," a program created in conjunction with Reebok and Lawyers Committee for Human Rights that seeks to arm human-rights activists with video cameras and fax machines.

"It's much easier for those in power to get away with murder if it's not seen on television," Gabriel explained. "A camera in the right hands at the right time can be more powerful than a tank."

Performances at the ceremony included a "Drum Invocation" led by Grateful Dead percussionist Mickey Hart, Richie Havens singing "Freedom," and Baez strolling through the audience singing "Amazing Grace."

But the musical highlight was a solo by cellist Ma, who played a work dedicated to Sarajevo Opera cellist Vedran Smailovic. Smailovic recently performed the same composition outside of a Serbian bakery for 22 consecutive days in honor of 22 people who were gunned down at the site.

FIRMS MOVE TOWARD PPV EXPANSION

(Continued from page 6)

mine the level of interactivity desired by consumers for such features as pause capabilities during a movie or shop-at-home services. "With some adjustments, we could make this an interactive-type service," says Corcoros. "It's not a great leap, but it's something that the marketplace would determine would be offered."

The Bellcore system would allow users to call up films on demand, and to pause, reverse, or fast-forward the picture—functions previously available only on VCR and laserdisc.

Details on the 500-channel Time Warner system are not yet available.

TCI plans to purchase 1 million new set-top cable boxes from the developers that will be capable of decoding the compressed video in homes. The company is also planning to build a new digital uplink center to support the new technology; its location and expected date of completion have not been determined.

The technology also offers an improved image over the standard cable transmission, and opens the door for the wider bandwidth needed for HDTV transmission.

TCI serves about 9 million customers through 443 local systems, and it

reaches an additional 2 million-5 million people through its partial ownership of a number of other local outlets.

"A lot of companies are going to deploy compression schemes, and I think the digital age has dawned in terms of communications," says Corcoros. "Past that, I think it really depends on the product that is made available and the support those products get from the consumer marketplace. That's what's going to drive the business."

WEST COAST VIDEO ROARS OUT OF BANKRUPTCY

(Continued from page 6)

misrepresentation of terms and benefits of franchise agreements has also been cleared up, leaving West Coast free to have its solicitation material approved by the state. Although charges against the company and Stone were dismissed, eight other employees and officers remain in legal hot water. However, settlement discussions are continuing, says Jim Leach of the Illinois Attorney General's office. Stone expects to be left with only a couple of cases unresolved.

Stone is happiest about what he

terms a new management team, especially since rumors persist among franchisees of a huge turnover, primarily due to the departure of John Barry as VP of franchise sales. Barry, who joined West Coast in 1985, was replaced by Mike Flannery, director of franchise sales. Al Biscardi, former executive director of real estate, was replaced by Al Cascarina.

Also fueling speculation is the new role of Richard Abt, executive VP and a member of the board of the Video Software Dealers Assn. Stone says merely that Abt's "title has been switched to general counsel. He's advising us on legal matters."

Ken Graffeo, promoted to the title

of executive VP, and Jules Gardner, COO, head a team Stone believes will redefine video specialty store franchising. Graffeo, who spent six years with Coca-Cola USA, and is popular among franchisees, joined West Coast in 1990. Gardner, 31, has been with Stone 10 years working in Stone's other businesses before joining West Coast in 1988.

"We now have a company that thinks only one way—franchisees are our total focus," says Stone of his strategy of no company-owned stores. According to Stone, West Coast had "internal problems" with some franchisees who claimed company-owned outlets received priority

service. His guiding light: the Subway sandwich shop chain with "just a single corporate store."

Stone promises more meaningful franchisee representation in decisions and planning. "Our structure is set up to promote a working relationship where our franchisees play an integral role in our system," he says. Now, "we'll make our money on the subsequent monthly royalties" and from West Coast Services, supplying 40-50 items from order cards to uniforms.

Assistance in preparing this story was provided by Seth Goldstein in New York.

CBS/FOX SELL-THRU

(Continued from page 6)

Conroy has cross-promotions involving Weight Watchers' multimillion-circulation magazine and prepared foods bearing its name; one may be organized around Weight Watchers cookbooks.

Hanes is supporting "Michael Jordan Air Time" with a \$5 rebate and a \$2 million ad campaign that's part of its Father's Day television blitz. The rebate applies "wherever Hanes underwear is sold," says Conroy. "Obviously it crosses into a lot of different areas of distribution" for home video. "You may see the underwear buyer and the video buyer putting a deal together." Customers have until Dec. 31, 1994, to claim their refunds, "a very large window that offers maximum consumer appeal."

Jordan just took to the air as a Hanes celebrity spokesman, and Conroy expects that campaign "will be customized to include our video promotion." Push comes to shove, on court at least, during NBA All Star Weekend, Feb. 19-21. "We may have some things on during the game," Conroy says.

Shorewood Posts Best-Ever Quarter

■ BY DON JEFFREY

NEW YORK—Shorewood Packaging Corp. has reported its best financial quarter since the manufacturer of music and home-video packaging went public in 1986.

For the second fiscal quarter, ended Oct. 31, Shorewood reports an 18.1% increase in revenues to \$51.6 million from \$43.7 million in the same period last year.

Murray Frischer, CFO of the New York-based company, attributes the gain to higher sales from the packaging of music, video, toiletries, and general consumer goods and to new customers.

Operating income (before taxes and interest payments) rose 21.4% to \$8.87 million from \$7.31 million. Net profit climbed 35.7% to \$4.83 million from \$3.56 million.

"We are the type of business

where, as revenues expand, the ratio of fixed costs does not expand as greatly, so profits are up," says Frischer. As examples of fixed costs, he mentions rent, depreciation, and insurance.

Music-packaging revenues, he adds, were "higher than last year, but not by a lot." Home-video business also was up.

Shorewood's stock closed at \$12.75 a share in over-the-counter trading at press time, its yearly high.

"Basically they are showing tremendous growth, even though no one knows what the longbox alternatives will be," says Lee Isgur, stock analyst with Volpe, Welty. Next year, the major record companies are scheduled to phase out the longbox packaging for CDs because of environmental concerns.

"Obviously they will lose some

business when they lose the longbox," says Isgur. "But beyond next year, they are probably a 20% growth company. The real question is: How quickly will the longbox be phased out and what will replace it?"

The analyst states that if, in the first and second quarters, Shorewood had had no business at all from the longbox, its revenues "still would have been up versus a year ago."

Isgur believes that the "key to Shorewood" is in its balance sheet. He estimates that the company is generating about \$1.5 million in excess cash flow.

For the 26 weeks ended Oct. 31, Shorewood reports net profit of \$10 million on revenues of \$97.3 million, compared with earnings of \$6.49 million on revenues of \$83 million in the year-ago period.

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INDUSTRY PONDERES THE ROADS NOT TAKEN BY SOME TOP ARTISTS

(Continued from page 1)

did not tour in support of 1991's "Out Of Time." The album went on to sell more than 4 million copies and became the best-selling album of its career.

R.E.M.'s recently released follow-up, "Automatic For The People," which debuted on The Billboard 200 at No. 2, is off to an even faster start. According to Lou Dennis, senior VP/director of sales at Warner Bros., "Automatic" is approaching the 2-million mark. The band again has no plans to tour.

Carey has never toured. Her most recent album, "MTV Unplugged EP" (oddly enough, a live performance), has sold more than 1 million copies to date. Her self-titled debut album has sold more than 6 million copies, while her second effort, "Emotions," has surpassed the 3-million mark.

In contrast to the above-mentioned acts, Bruce Springsteen mounted an extensive U.S. tour in July. After his two New York-area dates, his new albums, "Lucky Town" and "Human Touch," moved up on The Billboard 200 (116-103 and 80-74, respectively) and showed dramatic sales gains in the New York area (Billboard, Aug. 8).

However, the Springsteen albums did not maintain the sales momentum as the tour continued. By the time Springsteen's successful road trip concluded in Los Angeles in late September, both albums had dropped off The Billboard 200. To date, they have each sold only a million copies domestically.

NEED TO TOUR

Despite the current successes of such acts as R.E.M. and Carey with-

out support from touring, most label and retail sources concur that even superstars can boost their album sales by going on the road.

According to Island Records GM Andy Allen, touring is less important to pop acts, which he calls "media manipulators," but it is crucial to rock acts, even superstars. "Bands that don't tour have short lives," he says.

He adds that touring has definitely sparked sales of U2's current album, "Achtung Baby," and also of the group's catalog. "When U2 played outdoor dates, the catalog sales went crazy," he notes.

R.E.M.'s manager, Jefferson Holt, and several label representatives also maintain that touring is still necessary, although it may not have a direct effect on record sales.

"Touring may not sell a current album," says Holt. "But for live acts, touring is a connection with the fans that cannot be underestimated."

Warner Bros.' Dennis says some superstar acts can get away with not touring. "But I don't think you can never tour," he says. "Maybe you don't have to tour after every record. Or maybe, every other summer is the thing to do."

Dennis says that often, superstars benefit more from radio, video, and press exposure than from touring. He adds, however, that "it becomes an event when a record comes out," and a tour frequently helps sustain that excitement and sales momentum.

"Would R.E.M. have sold another million if they toured?" Dennis asks. "I don't know."

But Dennis attributes much of the Red Hot Chili Peppers' sales success

to its extensive road work, including a headlining stint on Lollapalooza '92, one of the summer's most successful tours. The band recently hit the 3 million sales mark with its "Blood Sugar Sex Magik" album.

John Doelp, VP of marketing for Epic Records, says that more "radio-friendly" superstar acts may be able to not tour and maintain healthy sales. But, while Jackson's "Dangerous" received plenty of airplay, Doelp concedes, "If he had toured here, we probably would have sold more [albums] with the excitement the tour would have generated."

GROWTH OF NEW OUTLETS

In the past, certain superstars have sustained their album sales without going on the road. The Beatles, for example, stopped touring in late 1966 and went on to release their most acclaimed and best-selling albums, including "Sgt. Pepper's Lonely Hearts Club Band," "Abbey Road," and "The Beatles" (the white album). Similarly, Steely Dan had a string of top-selling titles in the '70s without setting foot outside the studio.

But, in the past 20 years, the growth of new media outlets has allowed stars to keep in closer touch with their fans without going on stage. MTV and other video services, increasing opportunities for artist appearances on TV talk shows, and the proliferation of entertainment magazines have provided new avenues for "media manipulation."

Columbia VP/GM Fred Ehrlich notes that, for each superstar act, the role of touring is different. "There are circumstances when they do not tour and do press, TV, video, and other marketing," he says. "Those techniques accomplish what the touring would do. Other times, touring can be the essential aspect of the marketing plan. There are no rules."

RETAILERS LIKE TOURS

Retailers generally say that touring helps sales and that the sales increases are noticeable on a city-by-city basis.

"Not only does the tour itself help sales, but all the publicity that surrounds it also fuels interest about the artist, even by people who don't attend the show," says Jim Dobbe, VP of sales merchandise at 315-unit Wherehouse Entertainment in Torrance, Calif.

On the other hand, Dobbe says, "If someone comes out with a bad record, I don't care how long they tour—it won't save the sales of an album," although it likely will help catalog sales.

Al Wilson, senior VP of merchandise at the 136-store LIVE Specialty Retail Group in Milford, Mass., also says it is still important for superstar acts to tour. "Take Michael Jackson: That record ['Dangerous'] sold. But at no point did it take off; it was a slow, steady seller."

"The Madonna album ['Erotica'] sold well for the first couple of weeks and now has slowed down... R.E.M. is the only one that could make a case that its album sold without touring. But if they had toured, the sales on the album would be stronger. I find that, when a superstar tours, it gives momentum to album sales."

However, Ron Phillips, director of marketing at 64-unit Spec's Music & Movies in Miami, says touring is no longer a key ingredient: "Springsteen put on a great show, but unfortunate-

ly it didn't help him sell more albums. A [U.S.] tour wouldn't have helped Michael Jackson sell that many more copies than he did. Since [superstars] have so many other avenues open to them to publicize albums, it certainly decreases the need for them to be on the road."

Phillips points out that the cost of touring is so high that "it makes exploring other avenues more attractive to superstars."

Still, superstars continue to take to the road. Bobby Brown, for instance, kicks off an extensive U.S. tour Dec. 29.

"Nothing replaces the live artist in

the marketplace, particularly an artist with viable catalog," says Jonathan Coffino, senior VP of sales and field marketing for MCA Records.

"Video, press, and other factors can have a huge impact and can make up for the shortfall when an artist is not touring," he adds, "but there is nothing like having an artist come into L.A., having them play a major venue, having radio talking about it, the L.A. Times writing about it, and stores promoting it."

Assistance in preparing this story was provided by Ken Terry in New York.



by Geoff Mayfield

BIGGER STILL: The soundtrack from "The Bodyguard" has another huge week—showing a sales increase of 40%—and thus tightens its grip at No. 1 on The Billboard 200. In doing so, the album wins Top 20 Sales Mover for a second consecutive week and posts the fourth-largest single-week tally since the chart converted to the SoundScan system in May 1991. The title, which features six Whitney Houston songs and selections from other Arista artists, sold more than 410,000 units during the tracking week. The only titles that have posted bigger numbers are Guns N' Roses' two "Use Your Illusion" albums and Metallica's self-titled opus. It is the first title to top 400,000 units since Garth Brooks' "The Chase" debuted in the Oct. 10 issue. And, despite grief from film critics, Houston still looms large at the box office, where the movie moves to No. 2 despite a 33% decline in ticket sales.

GIVING THE GIFT OF MUSIC: Gift shopping continues to build traffic at music stores. Unit sales on titles listed on The Billboard 200 are 23% ahead of the previous week, while volume on Top Pop Catalog is up by 40%, on Top Country Albums by 32%, and on Top R&B Albums by 27%. And, this week's unpublished Top Christmas Albums chart shows a 52% sales gain... As is the case with our biweekly Top Pop Catalog chart, in the weeks that our Christmas chart is not published, it is still made available to subscribers of Billboard Information Network and SoundScan.

ON CABLE: Neil Diamond has to love HBO. In the two charts that have been published since his Christmas special aired on the cable channel, his seasonal album has sold more than 207,000 units; this week a huge 80% gain pushes it into the top 10—one of four top-10 Christmas titles on The Billboard 200. Additionally, his Columbia greatest-hits two-fer, which shows a 71% gain (143-106), has moved more than 24,000 units in the last two weeks.

WINNERS: The house that Mickey Mouse built has another winner. For the second straight week, the "Aladdin" soundtrack wins the Power Pick, this time on a 70% gain (40-22)... Boyz II Men sees a 35% gain (45-40), even though their last two hit singles come from other albums. Their latest single comes from "The Jacksons: An American Dream," while "End Of The Road" is on the "Boomerang" soundtrack and "East Coast Family Volume One."

YOUTH WILL BE SERVED: On Friday (18), Oprah Winfrey's daytime show will air what one of her staffers calls a "teeny-bopper special," which will feature Marky Mark, TLC, and Kris Kross. In the past, Winfrey's broadcasts have lifted sales for such adult-oriented acts as Yanni, Michael Bolton, and Oleta Adams, so it will be interesting to see what effect, if any, the Dec. 18 program will have on those acts' sales.

WAXING OFF: In 1992, the LP has continued its disappearing act. At the start of this calendar year, in the Jan. 4 issue, 83 titles on The Billboard 200 were offered on vinyl. By contrast, this week's chart shows only 37 titles on LP. And, when LPs are released, they are usually available only early in the title's life.

TOWER UPDATE: Ever since we started using SoundScan in May 1991, the participation of Tower Records has been a key concern. Many of our readers know that Tower added five stores to the sample at the start of the year, but that number has now increased to 13. Along with the San Francisco Bay area (three stores), the Sacramento Valley (five stores), and Boston's Burlington Square location, Towers from two Southern California markets—two in the Los Angeles area and two in Orange County—have been added to the reporting pool. Tower says it will start a massive point-of-sale rollout at the start of 1993, and as its stores go on line, they will also be added to the panel.

GARTH BROOKS TO PLAY SUPER BOWL BENEFIT SHOWS

(Continued from page 11)

press conference here Dec. 8.

Brooks will perform the two benefit concerts Jan. 29 at the Great Western Forum here.

Although Brooks and NFL representatives said they will not disclose the name of the charitable organization until a second press conference in January, the Los Angeles Times reported that the concerts will be co-sponsored by United Way, which will distribute the concert proceeds.

Brooks said Feed The Children will have a booth set up at the Great

Western Forum shows to collect non-perishable food. Brooks is donating part of the proceeds from his Christmas release, "Beyond The Season," to the organization.

"Almost a year ago the world looked into our backyard and they saw turmoil, they saw division, and they saw separation," said Brooks, who was in L.A. for the Academy of Country Music Awards the night the riots broke out. "The world will now be coming back into our backyard in January and what I want them to see is strength. Whether the world sees it or not may not be as important as if our own people in the United States see it."

"Other than the fact that I like to play music," he continued, "I'm here because I am you. I am part of the human race and that's what will pull us out of this mess."

An estimated \$500,000 to \$1 million will be raised from the concerts, according to Brooks. He says all money raised from ticket sales and T-shirt sales will go directly to charity. He is also asking the concessionaires to donate \$150,000-\$250,000 a show for the cause.

Brooks will also appear on TNT's "Super Bowl Saturday Night" Jan. 30 at 7 p.m. Pacific time, 10 p.m. Eastern. The TV special will originate from the NFL Experience, a Super Bowl attraction open Jan. 28-31 at the Rose Bowl in Pasadena, Calif.

Brooks will be the first country artist to open the Super Bowl since Charlie Pride sang the national anthem at Super Bowl VIII.

CHRISTMAS ALBUMS

(Continued from page 11)

Vol. 2," and Doc Severinsen's "Merry Christmas."

"I'd have to say the biggest difference [between 1992 and 1991] is the new stuff this year," says Chuck Lee, director of music buying for the 309-outlet Wherehouse Entertainment chain, headquartered in Torrance, Calif.

Arnie Bernstein, president of Musicland Group's 825-store music division, agrees. "In the last few years, we didn't get as many new, big-name [Christmas] albums as we got this year," he says.

"It all boils down to better-quality releases this year," adds Ron Phillips, director of marketing at 62-store, Miami-based Spec's Music & Movies.

These dealers welcome the tide of star-quality Christmas music, saying it is a gleam of light in what some see as a flat shopping season so far.

NEW & OLD FANS 'PLUG' IN TO SMASH ERIC CLAPTON SET

(Continued from page 1)

nior VP/director of sales at Warner Bros., the Duck/Reprise/Warner Bros. album will likely be certified triple-platinum by the RIAA this month and is shipping approximately 300,000 units weekly. He also estimates sales of the accompanying long-form home video to be just under 90,000 units.

MAINSTREAM EVOLUTION

"It's exciting to watch an artist who has long been regarded as one of the top guitarists in the world evolve into a mainstream star," Dennis says. "He has created what I believe will eventually be regarded as one of the great albums of our time. This is music that reaches everyone; there are no boundaries in its appeal."

Retailers agree, citing the set's first single, a restructured version of the classic-rock radio staple "Layla," as one of the primary elements in luring young adults to the fold.

"A lot of younger people are relating to this song as if it were brand new," says Howard Appelbaum, executive VP of Kemp Mill Music in Beltsville, Md. "It's striking a chord with them."

It is also clear that many older people are buying the album on the strength of its acoustic versions of fondly remembered Clapton tunes from years past, including "Lonely Stranger," "Old Love," "Alberta," and "Layla."

Clapton's new version of "Layla" is also striking a fresh chord at radio. The tune has not only glided onto album-rock playlists, as expected, but into AC and top 40 formats as well. Additionally, an excerpt of "Layla" from the longform video is getting heavy play on MTV, VH-1, and an assortment of local and national outlets.

Before "Unplugged" was released, the studio version of "Tears In Heaven," from the "Rush" soundtrack album, reached No. 1 on the Hot 100. Al-

though the single was over by the time "Unplugged" came out, Clapton's affecting performance of it on the MTV special undoubtedly reinforced sales of the acoustic album, especially among the young.

RELEASE A FLUKE

Given the massive success of "Unplugged," it seems ironic that Clapton originally had no intention of releasing the album, which was culled from the MTV program of the same name, although the long-form video was planned (Billboard, July 18) shortly after the broadcast.

However, the success of the "Unplugged" broadcast—after approximately six airings, it is one of the highest-rated episodes of the MTV series—and a desire to forestall bootleg recordings of the show led to the decision to release the album.

"I've been connected with Eric since 1967 and I've never had so many comments about one rec-

ord," says Clapton's manager, Roger Forrester. "I just had lunch with Eric and, in the restaurant and on the street, people are just coming up and talking about it."

"He's very proud of this one," he says of Clapton. "We are now talking about doing 'Unplugged II'—a second MTV performance, but not immediately a second album. 'We enjoyed it so much, we'd love to do another one.'"

SIMPLE MARKETING PLAN

The marketing plan for the album was so simple that it was almost nonexistent. Dennis says the idea was to "reach his longtime fans with something that they've wanted for a while, and tap into the people who were moved by his performance on MTV."

"This was not an exercise in marketing," notes John Beug, senior VP/director of creative services and marketing at Warner Bros. "We were simply giving people something they wanted. We put the record out, and people em-

braced it instantly. We didn't need to put together anything calculated beyond the single and video."

The music for "Unplugged" was recorded during a two-hour-plus performance in front of 300 people in England. The audience consisted primarily of fans and Clapton's close friends.

"There was an incredible warmth in the room," Beug says. "I think you can feel that when you listen to the album. It was a cathartic, cosmic experience."

Warner Bros. plans to release another single from the album at the top of 1993, though the choice of track has yet to be determined. Clapton's next expected release will be a studio album next fall. But Forrester says the guitarist would likely showcase other new material in an MTV performance. "He's got a lot of new songs he'd like to do, and one of the main outlets for them would be an 'Unplugged.' He's got new songs that are so suitable for that."

ARBITRON DESIGNING 'POCKET PEOPLE METER'

(Continued from page 5)

different countries have pooled their resources to meet the needs of clients worldwide."

EARLY IN DEVELOPMENT

Because the technology is still in the early development stages, many questions went unanswered at the press conference. Arbitron reps would also not discuss the potential implications of the new measurement system on specific music formats or demographic groups. It is likely, however, that the new system will benefit younger-targeted stations since research from other sources has shown that younger people are more willing to use new technologies.

The cost to stations of encoding the information also remains unclear, but Wollenberg said, "Our objective is to keep it very inexpensive for the station and simple to operate."

What Arbitron representatives call "human-factors testing" has already been launched to work out potential bugs in the system, such as how to keep track of listening on portable headset radios, how to record listening when the respondent is naked, and how to differentiate the device of each family member in a household.

The new technology will eventually

replace the diary system in most markets, although the diary will not be entirely phased out. "I would guess that for some markets, [diaries] will be the most economical form of measurement," Wollenberg said.

Premiums for People Meter wearers are expected to be commensurate with those paid to diary keepers.

VIRGIN PLANS

(Continued from page 6)

new configurations such as CD-ROM and CD-I.

"We are also taking a look at more computer games," Duffell concluded.

Responding to a question about Blockbuster's image as a "family-oriented" chain and its restrictions on certain kinds of explicit product, Branson said there would be no restrictions at Virgin stores.

"We're not especially aimed at the family market," he said. "We're not going to sit around and censor product."

Assistance in preparing this story was provided by Earl Paige.

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Sony, Pace Take Stake In U.K. Amphitheater

■ BY DOMINIC PRIDE

LONDON—A planned \$11 million investment by Sony Music and Pace Entertainment will enable the National Bowl in Milton Keynes, England, to attract more world-class acts, says the amphitheater's new MD, Andy Phipps.

In March, Pace and Sony Music's U.S. and U.K. subsidiaries each took a third stake in the venue, which they acquired from the Milton Keynes Development Corp.

Phipps, formerly concerts manager at London broadcaster Capital Radio, says a \$1 million reft in 1993—including a new stage roof, lighting, and power supply—will help make the venue more workable.

In two years' time, the joint-venture partners intend to spend some \$10 million on installing seating in the venue, at present a green-field amphitheater.

The improvements will give the venue flexibility to accommodate audiences of up to 60,000.

"We also aim to recruit experienced professional management from the world of entertainment," says Phipps.

Formerly known as the Milton Keynes Bowl, the venue opened in 1979 and has hosted acts such as Queen, Michael Jackson, David Bowie, Bon Jovi, and Simple Minds.

Phipps hopes the new name will "emphasize that this is a national venue, and not just something for the area."

Sony estimates that half of the U.K. population lives within 2 1/2 hours' drive from Milton Keynes, giving it a unique position.

Phipps will be responsible for the daily running of the amphitheater and will take part in booking acts. He will also be responsible for expanding the Sony/Pace venture in the U.K. and continental Europe.

Phipps denied suggestions, made at the time of the investment, that the partnership was looking for a fourth investor from the world of radio or TV syndication.

John Whitney, chairman of the Really Useful Group and Trans World Communications, has been appointed as nonexecutive chairman of the bowl's operating company.

Milton Keynes, which lies 60 miles northwest of London, is a new town dating from the '70s. The development company that used to manage the venue is now being wound up and is disposing of its assets.

Sony Music and Pace first entered into an agreement in 1990 to develop and operate amphitheaters in the U.S. and abroad. Recently, they announced plans to build an outdoor shed in Camden, N.J. (Billboard, Dec. 12). The Milton Keynes purchase was the first outside the U.S.

'Catwalk' Settlement Leaves Both Sides In Catbird Seat

■ BY THOM DUFFY

NEW YORK—A court fight over rights to the name Catwalk, claimed by producers of a syndicated television show and an up-and-coming Connecticut band, has been resolved in a settlement that has both sides purring with satisfaction.

The band Catwalk, formed in 1987 by Amy Sataje and Robert Crelin, had brought suit in U.S. District Court in New Haven, Conn., against Franklin/Waterman Entertainment, producers of "Catwalk," a TV series about a fictitious group of young musicians. The real band claimed trade-

mark infringement, while the producers countered that they owned the name Catwalk.

What could have been a bitter music-business experience for the young Connecticut musicians took a bright turn after Jeff Franklin, a music business veteran and one of the producers of the TV series, sat down in New York with Sataje and Crelin and expressed an interest in helping their career.

In exchange for surrendering rights to the name Catwalk, the band will receive an undisclosed sum, which Sataje describes as "fair," along with a publishing deal and an advance through Franklin's publishing company, Stallion Music. Franklin also assured the musicians that he will bring them and their music to the attention of key industry acquaintances.

"I will help them guide their career," says Franklin. "I think these kids are nice kids. When we were finally able to sit down in a room with them, it was all resolved."

The band's independently released CD, "Tracks," has received airplay on regional album-rock outlets, including WPLR New Haven and WRKI Danbury, Conn. Now signed to Franklin's music publishing company, the band's material will be considered for a soundtrack to the television series, expected to be released by MCA Records.

"It's a win-win situation for everyone," says attorney Terrance L. Kawles, who represents the band. "My clients have advanced their career and they have an additional ally."

The Billboard Bulletin...

EDITED BY IRV LICHMAN

WHAT A WEEK FOR WHITNEY!

Arista Records says SoundScan numbers last week for Whitney Houston's smash single "I Will Always Love You" have set a single week's sales record total of 399,000 copies since SoundScan started counting sales last year. This tops Bryan Adams' total of 392,000 for "(Everything I Do) I Do It For You" last year. Arista also says its soundtrack of "The Bodyguard," featuring the Houston recording, set a record '92 weekly SoundScan album total with sales of 410,000.

NEW SONY/STREISAND TIES NEAR

Within a month, sources say, Sony Music will finalize a new deal with Barbra Streisand that will continue her 30-plus-year career at Columbia Records and associate her with film projects with Sony Pictures.

'BEAUTY' SHIPS 20 MIL UNITS

Disney has shipped 20 million copies of "Beauty And The Beast" and figures to deliver another million units by early January. The total reportedly could have hit 25 million if the studio was willing to risk some returns, but it wants empty shelves when the title goes off the market.

FAST FOOD, LOTS OF RENTALS?

Can eating out boost cassette rentals? The Video Software Dealers Assn. hopes to find out next year in a test that could involve 300 stores (members and nonmembers) in five Midwestern locales. Retailers would redeem coupons issued to customers

of participating fast-food franchises. VSDA has one national chain in mind; a deal could be announced shortly. The association is also edging closer to moving the annual convention from Las Vegas, where it has been held since 1986 and will take place in 1993. San Diego remains VSDA's first choice for a new venue... In another home video development, New Video Group will be on its own in January under the direction of former retailer Steve Savage, who's buying out 50% partner Fox Lorber—the joint venture was due to end Dec. 31. New Video has one label, A&E Home Video, which draws on programs from the Arts & Entertainment cable channel and, soon, other sources. Fox Lorber still offers foreign and B movies, although the bulk of its revenues are from overseas licensing

HUNT TO HOLLYWOOD AS GM?

Sources say former Elektra exec Brad Hunt will be joining Hollywood Records as GM... Andrew Kairey has been named senior VP of sales and marketing for MCA/Universal Home Video. Tracy Dolgin, formerly of HBO Video and Lucasfilm, becomes senior VP of marketing of Fox Broadcasting.

NO CREW REVIEW FOR HIGH COURT

The U.S. Supreme Court Dec. 7 let stand a Florida Appeals Court decision earlier this year ruling that 2 Live Crew's album "As Nasty As They Wanna Be" is not obscene.

MCA'S BEST YEAR AT \$300 MIL PLUS

MCA Records reports that, as of Dec. 8, it had posted U.S. sales this year, net of returns, of more than \$300 million, which means 1992 will be the "best year in the company's history." It projects total annual sales at \$320 million-\$325 million. By comparison, the label's sales were about \$260 million last year and hit their previous peak of \$269 million in 1989. (Profit figures were unavailable.) An MCA spokesman notes that 52% of MCA's volume this year has come from cassettes, reflecting the company's strength in the tape-oriented R&B and country fields.

\$900,000 FINE VS. STERN/INFINITY?

FCC commissioner James Quello says inner-circle commission wrangling continues over whether to bring major fines against Infinity Broadcasting for its simulcasts of several allegedly indecent broadcasts of the "Howard Stern Show." At least one commissioner (not him) and several staff lawyers are now considering a total fine of about \$900,000 plus a hearing that could block the sale of several stations owned by Cook Inlet Radio Partners to Infinity. The FCC has been laboring over a decision for almost a month; an earlier suggested fine of \$315,000 is also being considered.

GAZZARRI'S SHUTTERS IN L.A.

Gazzarri's, one of L.A.'s most renowned clubs, was set to close its doors Dec. 11. The last night was to feature an all-star jam and 13 bands.

Whitney Houston Makes A Triple Play

WHITNEY HOUSTON's "I Will Always Love You" becomes the second single of the year to reach No. 1 on the Hot 100, R&B, and adult contemporary charts (following Vanessa Williams' "Save The Best For Last"). The smash, featured in "The Bodyguard," is Houston's fourth single to achieve this triple-crown, following "Saving All My Love For You," "Greatest Love Of All," and "All The Man That I Need." Only Lionel Richie has had more triple-crown No. 1 singles: Richie topped the Hot 100, R&B, and AC charts with five hits from 1978 to 1986.

Dolly Parton's original version of "I Will Always Love You" topped the country chart in 1974 and again in 1982. The bitter-sweet ballad is only the second song to reach No. 1 on all four of these key charts. It follows Don Gibson's "I Can't Stop Loving You," which was a No. 1 pop/R&B/AC champ in 1962 for Ray Charles and a No. 1 country hit in 1972 for Conway Twitty.

"I Will Always Love You" is in its fourth week atop the Hot 100, which makes it Houston's longest-running No. 1 hit to date. In addition, it ties Dionne & Friends' "That's What Friends Are For" as the longest-running No. 1 hit in Arista's 18-year history.

In addition to Houston's triple-crown smash, Arista has this week's No. 1 country hit, Alan Jackson's "She's Got The Rhythm (And I Got The Blues)." Arista is the first label in more than two years to simultaneously hold the top spot on the Hot 100, R&B, AC, and country charts. Columbia achieved the feat in August 1990 with Mariah Carey's "Vision Of Love" and, in country, Shenandoah's "Next To You, Next To Me."

"The Bodyguard" soundtrack tops The Billboard 200 for the second straight week. Another AC-leaning

album, Michael Bolton's "Timeless (The Classics)," rebounds to No. 2. That's a double dose of good news for David Foster, who produced four tracks on "The Bodyguard" and co-produced six cuts on "Timeless." With conspicuous success at such high-profile projects, Foster could be headed for his second straight Grammy as producer of the year. No one has ever won that prize two years running.

FAST FACTS: Neil Diamond's "Christmas Album" leaps from No. 14 to No. 8 on The Billboard 200. It's the pop veteran's highest-charting album since "The Jazz Singer" reached No. 3 a dozen years ago. Diamond's album is one of four Christmas albums in the current top 10.

Just two weeks after entering The Billboard 200 at No. 1, Ice Cube's "The Predator" drops out of the top 10. The rapper's last album, "Death Certificate," logged

four weeks in the top 10. Disney's "Aladdin" soundtrack leaps from No. 40 to No. 22 on The Billboard 200. It's likely to top the chart peak of the company's "Beauty And The Beast" soundtrack, which hit No. 19 in April. The theme from "Aladdin," Peabo Bryson & Regina Belle's "A Whole New World," enters the Hot 100 at No. 54. Bryson's duet with Céline Dion, "Beauty And The Beast," reached No. 9 in April, becoming the biggest hit of his career.

Alvin & the Chipmunks land their highest-charting album in nearly 30 years as "Chipmunks In Low Places" jumps to No. 31 on The Billboard 200. It's the act's best showing since "The Chipmunks Sing The Beatles Hits" reached No. 14 in 1964. From Beatlemania to Brooksmania, these rodents know what sells.



by Paul Grein

Jackson Settles With Orchestra

NEW YORK—A settlement was reached Dec. 8 in a suit brought against Michael Jackson and three other defendants by The Cleveland Orchestra earlier this year (Billboard, May 9).

Jackson, who allegedly made unauthorized use of a one-minute segment of the orchestra's recording of Beethoven's Ninth Symphony, has agreed to properly credit the orchestra on further recordings of his album "Dangerous."

Brad Rose, who represents The Cleveland Orchestra, says the suit "was settled amicably" Dec. 8, and adds that neither party is at liberty to divulge further terms of the settlement.



CALL TO ENTRIES

THE 1ST ANNUAL Billboard BILLIE AWARDS

WHAT ARE THE BILLIE'S?

The Billie Awards are a salute to excellence in marketing. The first competition of its kind, The Billie Awards will be presented to creative departments and ad agencies to acknowledge and celebrate the best consumer and trade advertising for music, video, professional audio and retail.

Billboard recognizes the significant role the creative departments play, from conception to final product, in all phases of advertising. Billboard believes these behind the scenes people make an invaluable contribution toward the popularity and sales successes of an artist, group or company. It is with this sentiment that Billboard created The Billie Awards.

Awards are based upon excellence in all areas of the creative process, including graphic design, copy, production, audio and visual impact.

Winners will be selected by a panel of judges composed of highly acclaimed creative directors, art directors, designers and professionals in the advertising and entertainment industry.

WHO

CAN ENTER: A record company, advertising agency, video company, design firm or any one responsible for the creation of pieces in the above categories is welcome to submit an unlimited number of entries, in any category in as many divisions as is appropriate.

Winners will be selected in the following areas: Music, Home Video/Music Video, Professional Audio, and Retail in all of the following medium:

- Consumer Print • Trade Print • Television/Cable • Radio
- Point of Purchase • Packaging & Cover Art • Outdoor Advertising

HOW.

All print submissions should be sent in slide form. For radio submissions send audio cassettes and for video submissions send VHS tape.

The cost is \$35 per entry or \$100 per four entries (eight for \$185). Each piece is considered a separate entry.

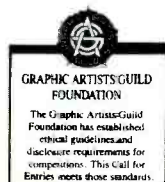
Call for entries! Contact **BILLIE AWARDS HOTLINE** (212) 536-5019. Look for entry forms in upcoming issues of Billboard.

WHEN:

The first annual Billie Awards Ceremony will be held in March of 1993. The Billie Awards will set the standard of advertising for today and tomorrow. Be a part of this prestigious event.

THE BILLIE AWARDS... the only international
advertising awards ceremony honoring the fields of
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Love To Hate You • Am I Right? • Breath Of Life
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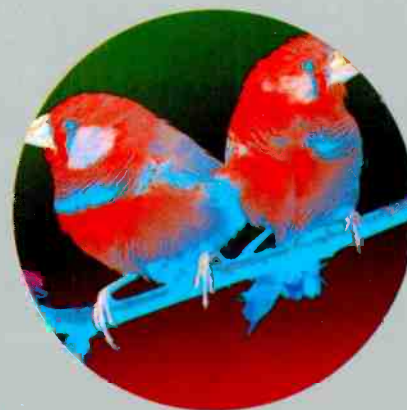
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