

Billboard

\$4.95 (U.S.), \$5.95 (CAN.), £3.75 (U.K.)

DK 63.50, DM20, 12,000 Lire

NEWSPAPER

*****3-DIGIT 908
 BI GEE4EM740M099 90 04 0245
 MAR21921 03
 MONTY GREENLY
 APT A
 3740 ELM
 LONG BEACH, CA 90807

IN THIS ISSUE

1991
 THE YEAR
 IN VIDEO

FOLLOWS PAGE 36

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 4, 1992

ADVERTISEMENTS

Labels Slow Pace Of New Signings Caution Now Prevails In A&R Circles

BY CRAIG ROSEN
 and THOM DUFFY

LOS ANGELES—Major labels are generally taking a cautious approach to new-artist signings, due to the decline in business in 1991, say talent managers, A&R executives, and entertainment lawyers.

While 1990 and the first half of 1991 developed into an A&R feeding frenzy, as competition for new acts was stirred up by the onslaught of startup labels, new signings declined considerably in the second half of '91. The more cautious approach to sign-

ing new talent is expected to continue in 1992, a number of sources say.

"It's already kicked in," says Capitol A&R VP Tim Devine of the new signing slump. "It's amazing how quickly the effect of the new-label expansion has come full circle. A year ago we were competing for signings, and dozens of bands indicated that they had interest from many of the startup labels. As a result, many bands got signed that wouldn't have two years prior."

"Now, in just over a year, most of the rosters have filled up," Devine adds. "And those who are most astonished by it are the bands and the managers who are suddenly having a tough time getting deals for bands that would have had no problem a year ago."

That scenario is backed up by one major-label A&R executive, who

says, "I think the smartest possible move would be no new artists [signings] all year. To me, the landscape couldn't be less inviting. It's really disheartening."

Another major-label A&R representative says the dire economic climate has A&R personnel living in fear. "A&R people are going to be more cautious," he says. "So many people are getting fired and there are so few jobs out there. If you don't do anything and don't sign any new acts, you can keep your job, but if you make a choice that someone may see as the wrong choice, you can lose your job."

A&R executives are not the only ones who have noticed the dramatic change over the last few years. Entertainment attorney Alan Mintz, who represents Nirvana, Poison, Jel-

(Continued on page 69)

Judge Clips Biz Markie On Sampling Issue

BY DEBORAH RUSSELL

LOS ANGELES—In the wake of a precedential legal decision about record sampling, Warner Bros. Records is telling retailers to discontinue the sale of Biz Markie's album "I Need A Haircut" and to remove all copies of it from their shelves.

This unusual move follows a
 (Continued on page 63)

In Billboard Bulletin...

BMG To Distribute Rincon Kids Label

PAGE 70

Birch Radio Folds; Arbitron To Market Scarborough Data

BY PHYLLIS STARK

NEW YORK—Citing "significant financial losses," Birch/Scarborough Research has announced it will be closing down operations of its Birch Radio Ratings division, effective Tuesday (31). The announcement, which stunned the radio in-

dustry, came as a holiday bonus for the company's chief competitor, Arbitron, which not only benefits from the loss of its only real rival, but will get a piece of that competitor's business through a marketing agreement with Birch's Dutch parent, VNU.

In a letter to subscribers, Birch/Scarborough Research president Bill Livek noted that "station subscriptions have fallen off dra-

(Continued on page 48)

U.K.'s Musical Landscape Stretches Beyond London

BY JEFF CLARK-MEADS

LONDON—What's small, green, musically fertile, and often invisible to the outside world? Answer: the large part of the U.K. that isn't London.

Because the British capital is a dominant force in Europe's music industry and a major player on the world stage, its glare often blinds eyes to what the rest of the country has to offer. However, that "rest of the country" has, over the years, produced the seminal sounds of the

Beatles, Led Zeppelin, Black Sabbath, and Deep Purple, and, more recently, the global success of UB40, Simple Minds, Def Leppard, Simply Red, and Sting.

For the last three years, the hottest city in the country, creatively and in fashion terms, has been Manchester. Home of pioneering indie label Factory Communications and bands such as New Order, the Smiths,

Morrissey, the Happy Mondays, and the Stone Roses, the city was dubbed "Madchester" by the

(Continued on page 35)



D.J. MAGIC MIKE AND M.C. MADNESS "Ain't No Doubt About It"

With over 400,000 units sold in 5 weeks. MIKE and MADNESS are on a roll. Radio loves "Feel The Bass, Part III," while video outlets are hot for the new "Dynamic Duo" video. Don't be a doubting Thomas, because like the man says "There Ain't No Doubt About It" CHEETAH/RM-9405

HAPPY NEW YEAR

FROM Billboard

IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD!

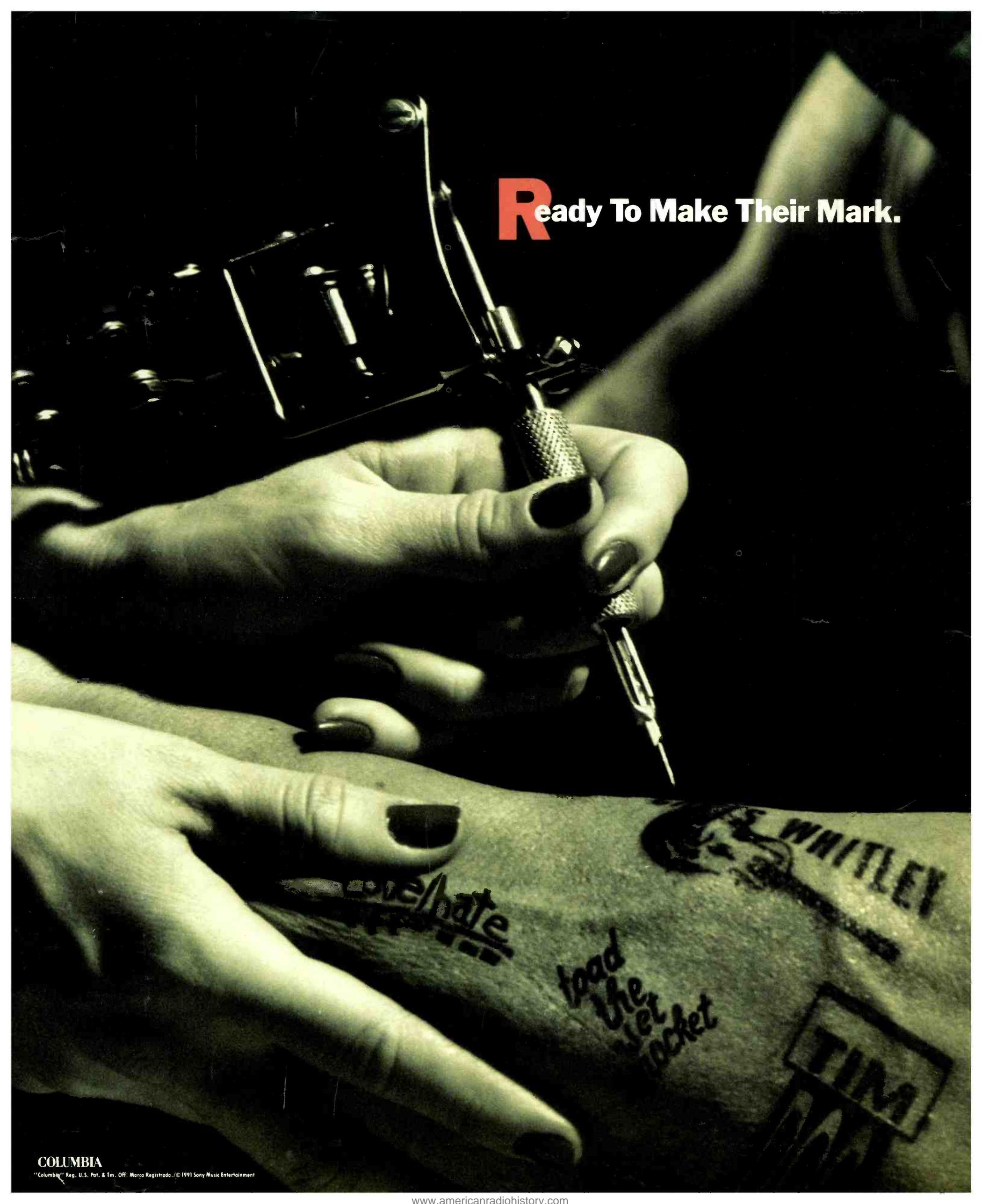
0 71486 02552 8

IT'S BETTER THAN A WORLD TOUR...BILLBOARD'S MIDEM ISSUE

ISSUE DATE: JANUARY 25, 1992
 AD CLOSE: JANUARY 10, 1992

IF YOU'RE NOT IN IT... YOU'RE OUT OF THIS WORLD!!

FOR AD DETAILS CALL: (212) 536-5004 OR (310) 859-5316



Ready To Make Their Mark.

COLUMBIA

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1991 Sony Music Entertainment



Sophie B. Hawkins

BAD



ANDREAS VOLLENWEIDER



BRUCE COCKBURN

midi
maxi
left



Manic Street Preachers

JOE PINE

• LIVING PROOF •

DREAMS
into
REALITY

"When I first heard that 'RESPECT' went to No. 1 in BILLBOARD, I was in Detroit with my sister Carolyn. The two of us were just delighted that our ad-libbed 'sock-it-to-me' line had become such a big part of the American vernacular!!"



Aretha Franklin 1991

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

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
Senior News Editor: Ken Terry
Director of Spotlights: Jock Baird
Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington)
Art Director: Jeff Nisbet
Senior Copy Editor: Marilyn Gillen
Copy Editor: Catherine Applefeld
Radio: Sean Ross, Senior Ed. (N.Y.); Phyllis Stark, Assoc. Ed. (N.Y.)
Talent: Thom Duffy, Editor (N.Y.), Chris Morris, Associate Editor (L.A.)
R&B Music: Janine McAdams, Editor (N.Y.)
Country Music/Nashville: Edward Morris, Editor; Debbie Holley, Asst. Editor
Dance Music: Larry Flick, Editor (N.Y.)
Home Video: Paul Sweeting, Editor (N.Y.)
Home Entertainment: Jim McCullough, Editor (L.A.)
Marketing: Earl Paige, Editor (L.A.), Paul Verna, Associate Editor (N.Y.)
Retail: Ed Christman, Editor (N.Y.)
Music Video: Melinda Newman, Editor (N.Y.)
Technology/Pro Audio: Susan Nunziata, Editor (N.Y.)
Media: Chris Morris, Editor (L.A.)
Latin Music: John Lannert (Miami)
Music Research/Analysis: Paul Grein, Editor (L.A.)
Reporter: Deborah Russell (L.A.)
Editorial Assistants: Trudi Miller (N.Y.), Karen O'Connor (N.Y.), Rochelle Levy (L.A.)
Contributors: Jim Bessman, Lisa Collins, Bob Darden, Is Horowitz, Don Jeffrey, Larry LeBlanc, Jeff Levenson, Moira McCormick

INTERNATIONAL

International Editor-in-Chief: ADAM WHITE
European News Editor: Jeff Clark-Meads
Chief European Correspondent: Mike Hennessey
Special Issues Editor: Peter Jones (London)

CHARTS & RESEARCH

Director of Charts: MICHAEL ELLIS
Associate Director/Retail Research: Geoff Mayfield (L.A.)
Associate Director/Special Markets: Terri Rossi
Associate Director/Country: Lynn Shults (Nashville)
Research Supervisor: Roger Fitton
Chart Managers: Anthony Colombo (Album Rock), Ricardo Companioni (Dance), Michael Ellis (Hot 100), Suzanne Baptiste (Rap/Jazz/Gospel), Steven Graybow (Adult Contemporary), John Lannert (Latin), Eric Lowenhar (Adult Alternative/Classical), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Terri Rossi (R&B), Marc Zubatkin (Video)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Assistant Research Supervisor: Silvio Pietrolungo
Administrative Assistant: Steven Graybow
Chart Surveyor: David Rusco

MARKETING & SALES

Associate Publisher/Mktg. & Sales: GENE SMITH
National Advertising Director: Jim Beloff
Director of Advertisements: Gene Sculatti (L.A.)
Advertising Director, Directories: Norm Berkowitz
Promotion Director: Elissa Tomasetti
Promotion Art Director: Tom Senif
Advertising Services Manager: Michele Jacangelo
N.Y.: Ken Karp, Andy Myers, Jon Guynn, Perry Cassidy, Deborah Carrara, Maureen Ryan
Classified (N.Y.): Jeff Serrette
L.A.: Christine Matuchek, Jodie LeVitus, Marv Fisher, Melinda Bell
Nashville: Lee Ann Pack, Desi Smith
U.K.: Patricia A. Rod
Europe: Christine Chinetti
Tokyo: Bill Hersey, Aki Kaneko
Milan: Lidia Bonguardo, 011-0362-58-44-24
Sydney: Mike Lewis, 011-612-319-6995
Canada: Norm Berkowitz, 212-536-5016

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Advertising Production Coordinator: Lydia Mikulko
Systems Manager: James B. Dellert
Composition Technician: Marc Giaquinto
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Directories Production Manager: Len Durham

ADMINISTRATION

Director of Licensing/Special Projects: Georgina Challis
VP & Executive Editorial Director: Lee Zhitto
Divisional Controller: Peter Philipps
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Distribution Director: Edward Skiba
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Group Sales Administrator: Carlton Posey
Circulation Assistant: Adam Waldman
Special Projects Coordinator: Melissa Subatch
Billing: Debbie Liptzer
Assistant to the Publisher: Mercy Cintron

PUBLISHER: HOWARD LANDER

BPI COMMUNICATIONS INC.

President & Chief Executive Officer: GERALD S. HOBBS
Executive Vice Presidents: John Babcock Jr., Martin R. Feely
Vr. Vice Presidents: Paul Curran, Robert J. Dowling, Ann Haire, Rosalee Lovett
Vice Presidents: Georgina Challis, Glenn Heffernan, Howard Lander, Theo Roos
Chairman Emeritus: W.D. Littleford

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-929-2486	Washington, D.C. 806 15th St. N.W. Nash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nash., TN 37203 615-321-4290 fax 615-327-1575
Los Angeles 9107 Wilshire Blvd. Beverly Hills, CA 90210 310-273-7040 telex 66-4969 fax 310-859-5302	Tokyo Hersey-Shiga Int'l. 402 Utsunomiya Bldg. 6-19-16 Jimgumae Shibuya-ku, Tokyo 150 011-81-3-498-4641 fax 011-81-3-3499-5905	London 3rd Floor 23 Ridgmont St. London WC1E 7AH 71-323-6686 71-323-2314 71-323-2316

Euro Stores Blast EC's Price-Marketing Plan BARD, Dealers Call Directive 'Unworkable'

BY JEFF CLARK-MEADS

LONDON—European record retailers, already beleaguered by the recession, are being presented with a new workload by the European Commission.

A directive from the EC says that all goods on display—even stylized promotional material—must henceforth carry a price tag, a move being described by British dealers as “unworkable.”

Commission directives are drawn up by civil servants and passed to the 12 nation governments of the European Community. Those governments are then obliged to adopt the contents of each document as domestic law. The British government adopted the price-marking statute at the end of 1991; other community parliaments have their own timetable for implementation. However, in Germany, such price-marking provisions are a historical part of domestic legislation.

In the U.K., the British Assn. of Record Dealers (BARD) is hugely unhappy about the government's Price Marking Order of 1991. BARD secretary general Bob Lewis says, “It means that if you had a 6-foot cut-out of Guns N' Roses in the front of the store, somewhere on it you'd have to mention the price of an album.”

In Germany, the commission's directive will have no practical effect, as retailers there have had to deal with similar legislation for years. As a working compromise, German dealers are not compelled to place price tags on every piece of product, since they are tagged on the basis that the price of albums is constant in certain groupings.

BARD chairman and HMV U.K. managing director Brian McLaughlin says as far as he is aware, retailers in the U.K. are ignoring the order, even though it came into force Sept. 1. Trading standards officers have so far shown no interest in taking ac-

tion against those who transgress.

McLaughlin says of the pricing order, “It's just unworkable. In the current climate, we could just do without it.”

BARD has allied itself with the British Retail Consortium, which covers all the U.K.'s major High Street stores, in lobbying for changes. The U.K. government is, though, limited in what it can alter.

Because it has been directed by the European Commission, the government here must retain the fundamentals of the law. It

does, though, have flexibility on peripheral measures such as the length of time retailers have to alter price markings in the event of a change in VAT rates. It is on these matters that the retailers are now lobbying.

One of BARD's objections to the law is the speed with which it was implemented. A final draft was published in June and the law was adopted in September. BARD argues that two months was not long enough for a full debate to be held.

Billboard Adds New Highlights To Chart Of Top 200 Albums

LOS ANGELES—Effective this issue, Billboard introduces several chart innovations that will offer our readers more information at a glance.

Most of the changes impact The Billboard 200 Top Albums list. The new features on this week's chart include:

• **Top Debut.** This highlights the highest album debut.

• **Sales Power Pick.** Similar to the Power Pick/Sales on the Hot 100 Singles chart, this designation goes to the album, ranked lower than No. 20, that shows the largest increase in unit sales.

• **Top 20 Sales Champ.** This designation is awarded to the top-20 title that shows the largest sales increase.

• **CD Equivalent Price.** This figure is printed next to each album's cassette price. CD Equivalent Price also has been added to the Top Pop Catalog Albums chart, the Heatseekers chart, and the Top Christmas Albums chart.

The addition of CD prices to the charts reflects the growing share of business being gained by this configuration. It should also be a point of interest in those instances where labels opt to place a premium price on one configuration and a value price on another.

Since most CDs technically do not have list prices, the equivalent prices are furnished by Valley Records Distributors Inc. and are projected according to each title's wholesale value. These price levels are calculated to provide the same retail margins for CDs as are available on cassettes. In some cases, the CD Equivalent Price may differ from the manufacturers' suggested list.

In addition, Billboard has added bullets to the Heatseekers Albums chart, which is devoted to developing artists. As is the case with our other bulleted album charts, the bullet signifies those titles that have seen the greatest sales increases.

THIS WEEK IN BILLBOARD

BUENA VISTA ADDS HENSON VIDEOS

Buena Vista, in conjunction with Jim Henson Productions, has given birth to a new home video label. The pact, which lasts a minimum of five years, encompasses all Henson repertoire. Jim McCullough has the story. **Page 6**

REACHING STELLAR PROPORTIONS

BeBe & CeCe Winans, John P. Kee, and Daryl Coley were among the gospel stars recognized at the recent seventh annual Stellar Awards ceremony in Los Angeles. Lisa Collins has details. **Page 9**

ROCK HALL FINALLY ROLLING

After being rocked by political and financial snags, organizers of the Rock and Roll Hall of Fame are finally rolling out firm construction plans. Carlo Wolff reports from Cleveland. **Page 25**

VID-BIZ BLUES IN SOUTHEAST ASIA

Southeast Asia is facing formidable challenges to its legitimate home video industry. As W.W. Williams reports, piracy remains king among such pitfalls as decreased rentals and greater competition from cable. **Page 42**

PHILADELPHIA TOP 40 TERRITORY

The City of Brotherly Love? Maybe so, but Philly is also home to a heated top 40 battle between top 40s WEGX and rival WIOQ. And, as Sean Ross reports, hot AC WYXR is also vying for a piece of the action. **Page 55**

©Copyright 1992 by BPI Communications. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$209.00. Continental Europe £183. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office, Japan Y108.000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. **Subscriber Services and Information:** Billboard, P.O. Box 2011, Marion, OH 43305-2011. 1-800-669-1002

MUSIC

Artists & Music	8
Between The Bullets	69
The Billboard Bulletin	70
Boxscore	12
Canada	34
Chart Beat	70
Classical/Keeping Score	24
Clip List	28
Commentary	7
Country	20
Dance Trax	19
Executive Turntable	9
Global Music Pulse	30
Grass Route	41
Hits Of The World	33
Hot 100 Singles Spotlight	65
International	29
Jazz/Blue Notes	25
Latin Notas	26
Lifelines	53
Medialine	54
Music Video	27
Popular Uprisings	68
Power Playlists	58
Pro Audio	49
R&B	13
Radio	55
Retail	38
Rossi's Rhythm Section	15
Studio Action	52
Update	53
Vox Jox	60

HOME VIDEO

Box Office	44
Music Videos	44
Store Monitor	46
Video Rentals	45
Video Sales	43
Top Laserdiscs	46

MUSIC CHARTS

Top Albums	
The Billboard 200	66
Classical	24
Country	21
Heatseekers	68
Jazz	25
Modern Rock Tracks	56
Pop Catalog	39
R&B	16
Rock Tracks	56
Hot Singles	
Adult Contemporary	59
Country	23
Dance	18
Hot Latin	26
Hot 100	64
R&B	14
R&B Singles Action	15
Rap	17
Top 40 Radio Monitor	63
Top POS Singles Sales	65
CLASSIFIED/ REAL ESTATE	47

GoodTimes Seen As Possible Buyer For Carolco's 53% Stake In LIVE

BY PAUL SWEETING and ED CHRISTMAN

NEW YORK—The failure of the proposed merger between LIVE Entertainment and majority owner Carolco Pictures has set both companies reeling and has suddenly raised questions about their long-term survival or at least their continued independence.

Already, according to knowledgeable sources, Carolco has received a bid for its 6.5 million shares of LIVE common stock from New York-based GoodTimes Home Video, and rumors continue to swirl about other possible investors, particularly the Sony Pictures Entertainment subsidiary TriStar.



MOUNT

At press time, Carolco had not acknowledged receipt of the GoodTimes offer, tendered Dec. 16, nor were the terms disclosed.

David Mount, the newly appointed CEO of LIVE, says, "I am not aware of any offer, formal or informal,

from GoodTimes, or from anyone else, for that matter."

Analysts are split on whether Carolco, which is facing debt-service problems and could use the cash,

LIVE should see an improvement in its cash position when revenues from the 'T2' vid roll in

would be willing to sell its 53% stake in LIVE.

Also at press time, LIVE was still scrambling to negotiate an extension of its revolving credit agreement with its principal bank, Credit Lyonnais. Without such an extension, LIVE is obligated to make payment on whatever is outstanding from the expiring agreement by Jan. 1.

The stocks of both companies plunged to new 52-week lows of \$1.75 (Carolco) and \$2.875 (LIVE) in the wake of investor concerns over the terms of the proposed merger and its subsequent collapse.

Despite the low stock prices, Mount dismisses investors' concerns that the company is reeling. "We

have just had one of our best quarters ever for sell-through and we just shipped 715,000 copies of 'Terminator 2' at \$63 apiece," he says. "We have a solid '92 and '93 release schedule. We have a catalog that's performing extremely well. So we feel very optimistic about the future."

DEBT PROBLEMS

On Dec. 16, Moody's Investors Service lowered its rating on LIVE's senior subordinated notes from B3 to Caa, its lowest ranking. Moody's cited LIVE's failure to arrange an extension of its \$70 million revolving bank agreements as a principal reason for lowering its debt rating.

In a release, Moody's said its rating action "is based on serious deterioration in the company's financial results in the first nine months of 1991 which have reduced the company's liquidity."

At press time, LIVE still had \$50 million outstanding on its revolving credit agreement, according to Keith Benjamin, entertainment analyst with Ladenburg, Thalmann & Co., and many analysts were wondering whether the company had the cash on hand to cover that obligation without an extension of the agreement.

(Continued on page 62)

Buena Vista Adds Henson Titles To Home Video Line

BY JIM McCULLAUGH

LOS ANGELES—Buena Vista Home Video has expanded its family-oriented programming distribution base even further by pacting with Jim Henson Productions—creator of the Muppets—for the launch of a stand-alone label.

The worldwide, multimillion-dollar deal, which lasts five-six years with an option to renew, covers the entire Jim Henson Productions library. Several hundred hours of material are involved. The deal also covers international TV rights for the Henson library.

Initial product from Jim Henson Home Video will be marketed in the fall of 1992. All titles will be sell-through priced in the \$12-\$20 range, according to Bill Mechanic, president (Continued on page 62)



It Was The 'Best Of' Time. Charisma recording artist Maxi Priest, left, celebrates the release of his new album, "Best Of Me," at a party held in his honor at the New Yorker Club in Manhattan. Congratulating Priest are singer Roberta Flack, center, whose latest single, "Set The Night To Music," is a duet with Priest, and Charisma president Phil Quartararo.

A No-Big-Deal Year For Entertainment Biz Small Buyouts & Mergers Kept Slow Year Going

BY DON JEFFREY

NEW YORK—Unlike previous years, 1991 was not the year of the Big Deal. Although many relatively small mergers and buyouts were accomplished, the larger news was about the deals that got away or never came to light.

At year's end, the highly publicized merger of LIVE Entertainment and Carolco Pictures and Musicland Group's proposed acquisition of the Record World chain had both collapsed, due to plunging stock prices and asset values, respectively. Meanwhile, neither the much-rumored sale

of Virgin Records nor the expected entry of cash-rich Paramount Communications into the record business (possibly with Virgin) ever materialized.

The main reason for the decline in deal-making was a recession that has been marked by reductions in consumers' spending on such products as recorded music, movies, and home video, and in businesses' advertising on radio and television. These declines in spending have meant lower profits and cash flow for buyouts.

Profits fell almost across-the-board at home entertainment companies.

The average decline in net profit in the second quarter for companies tracked by Billboard was nearly 6% from the year before. But that was almost good news compared with the year-to-year drop of 39% in the third quarter. And analysts are not hopeful of stellar results in the fourth quarter. It was big losses at LIVE and Carolco, followed by equally big drops in their stock prices, that doomed their deal recently.

Stock prices ran up to record levels during the year, but then began to plunge in November, as investors saw earnings evaporate, leading (Continued on page 26)

Ailing Orion Gets New Bid From New Line/Metromedia

NEW YORK—Orion Pictures Corp., the bankrupt movie and home video company, has received an unsolicited reorganization proposal from a competing studio, New Line Cinema Corp., and from Metromedia Co., Orion's biggest shareholder.

At press time, an Orion spokeswoman said, "Orion received the proposal over the weekend and they're studying it."

The plan, which would inject badly needed capital into the company and reduce its burdensome debt, was submitted two days after the trustee appointed by the bankruptcy court reopened meetings with Orion's bondholders.

It was the failure of negotiations between those debtholders, whose bonds have a total face value of \$285 million, that led Orion on Dec. 11 to file for Chapter 11 creditor protection. The company listed assets of \$1.1 billion and liabilities of \$973 million.

New Line was one of several companies rumored to be preparing a bid for Orion, which has enjoyed a reputation for producing high-quality feature films, such as those made by Woody Allen. Other companies mentioned were Sony Pictures, Viacom, PolyGram Pictures, and King World Productions.

The New Line/Metromedia bid proposes that they jointly invest in Orion in exchange for an unspecified equity interest in the reorganized company, and that New Line receive fees from Orion for "certain services." The proposal also says that Orion's trade creditors, investors, and bank lenders would be

paid in full and that "certain other creditors"—presumably bondholders—would receive stock in the reorganized Orion.

In addition, Metromedia would purchase New Line stock equal to 11% of the total outstanding shares.

Metromedia, a private company controlled by billionaire John Kluge, owns about 70% of Orion. It is a conglomerate with interests in restaurants, hotels, telecommunications, and manufacturing. An investment subsidiary of Metromedia owns up to 40% of the stock of laserdisc distributor Image Entertainment Inc.

New Line is an independent movie and home video company that has had success in recent years with the "Nightmare On Elm Street" series and with the Teenage Mutant Ninja Turtles films. Last year it acquired the film library and other assets of Nelson Entertainment.

Orion, ironically, reached the end of its rope financially in a year when it had two of the biggest grossing films, "Dances With Wolves" and "The Silence Of The Lambs." But the revenues were not enough to offset the huge overhead and debt expense. And, Orion had been forced to sign away some of the rights to distribute those movies to theaters and on home video.

In New York Stock Exchange trading at press time, Orion's shares traded at \$2.25 each, far below the 52-week high of \$14.75. New Line's were selling at \$15.75 on the American Stock Exchange, a new yearly high. DON JEFFREY

Disney, Image Extend Laser Pact, Add New Stock Link

NEW YORK—Image Entertainment Inc., the laserdisc distributor, has cut a four-year licensing deal with Buena Vista Home Video that also grants Buena Vista's parent, the Walt Disney Co., the right to buy up to 10% of Image.

The deal is a renewal of a one-year distribution pact that expires Tuesday (31). During the year, the venture shared the best-selling laserdisc title in "Fantasia."

The new arrangement means not only an expanded operational commitment by Disney to the distributor of its features on laserdisc but also a significant equity interest in the growing company.

Image, a publicly owned firm whose shares trade in the over-the-counter market, has yet to report an annual profit, but chief executive Martin Greenwald has said that he expects a net profit for the fiscal year that ends March 31. Last year Image lost \$609,306.

Despite no earnings, Image stock has been performing well lately, trading at \$10.75 a share. During the past 52 weeks, it had been selling for as little as 37.5 cents a share.

The new licensing agreement grants Disney warrants to buy 1.67 million shares of Image stock at \$6 a share—about 10% of the shares out-

standing. Disney can exercise 25% of the warrants now and 25% in each of the next three years of the deal.

The pact gives Image the rights to replicate, market, and distribute on laserdisc in the U.S. and Canada films released by Disney-owned Walt Disney Pictures, Touchstone Pictures, Hollywood Pictures, and Buena Vista Pictures.

Although the number of laserdisc players in the U.S. at present is estimated at only 600,000 to 700,000, industry analysts expect rapid growth in this decade. DON JEFFREY

BET Revenue, Profits Rise, But Can't Help Tumbling Stock Price

NEW YORK—BET Holdings Inc., disclosing its first financial results since going public with a stock offering in November, reports double-digit increases in both revenues and net profits. But these gains were not big enough to prevent investors from driving (Continued on page 62)

Commentary

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

VIDEO BIZ FACES TWIN THREATS *New Technologies, Censorship Looming*

BY DON ROSENBERG

The home video industry we see today is a far cry from the one that existed 10-plus years ago, when the Video Software Dealers Assn. was formed. Depending on whom you ask, some people will say it's better; others, worse. However, it is certainly bigger, and our job is to foster continued growth and expanded profitability.

To ensure that that happens, we must begin to look at the video industry for what it is—an entertainment option for consumers, with the retailer as the conduit between the producer and the end-user.

We must also change our focus from such issues as defectives, delayed street dates, point-of-purchase shortages, etc. These are the day-to-day concerns that directly affect the bottom line. But they are not the critical issues, and they must not be allowed to command all of our attention and efforts. This does not mean we accept them, but let's put them in perspective. Some quiet diplomacy, constructive solutions, and a little mutual understanding will probably solve them quicker than all of the ruckus of the past.

The keys to the future of the video business are what I like to call "the good, the bad, and the ugly" (with apologies to Sergio Leone).

The good is the customers. They are the ones who will make or break

us. How we satisfy their demands will determine our future existence.

The good is also new product and new titles that are constantly being made available for sale or rent, as well as older titles that are new to the up-and-coming generation. The good is the variety and selection that only home video can provide.

The bad is the competitive technol-

ogy. I know that famous quote that TV didn't kill off the theatrical movie business and video didn't kill off TV, but that is only partly true. Yes, the new forms of delivery expanded the total entertainment universe, but let's be honest: The only increase in the theatrical business has been the result of price increases. The number of people going to a theater hasn't increased in years. The advent of cable and home video, meanwhile, have decimated the TV networks' market share, and pay-cable consistently has more disconnects than new subscribers every year.

We are all very naive if we don't think competing technology will have an effect on our business. Our success is contingent on offering the

consumer a better product. Let's learn a lesson from the Big Three in Detroit. They whine, they complain, and they keep losing market share because, over the last 30 years, they haven't been able to figure out what the customer wants. Let's not fall into that same trap. Pay-per-view is not going to go away; digital satellite broadcasting is coming, and who knows what other technological breakthroughs may occur. We must be prepared to compete with them.

The ugly are the legislative concerns that constantly plague us. The desire by a few to dictate to the rest of us what we can watch is a nemesis that not only won't go away, but will be repeated with greater frequency. The advocates of censorship are a tireless band that have nothing to lose but everything to gain (whatever that may be). As a result of the Reagan/Bush judicial appointments, they also have the most favorable environment for their cause since the Dark Ages. Fighting censorship is a never-ending, expensive endeavor that we must continually support.

Not quite so constitutionally ominous are the legislators' attempts to balance their books on the backs of consumers of videocassettes. With the rising costs of inventory and store operations already putting strain on rental rates, a usage tax would erode one of the major advantages of home video: value. The fiscal crisis being what it is, we are sure to see more of this in the future.

We at the VSDA must certainly continue our legislative efforts. Without them, we would lose many of the advantages that home video provides. We must also expand our educational services and become the primary source of information on home video. And we must provide a forum in which all segments of our industry can communicate with each other. If you rent, sell, manufacture, distribute, produce, or promote videocassettes or any associated products, you belong and are welcome in the VSDA.

As an industry, we must never forget our consumers. They are the ones who ultimately make all of the decisions and pay all of our salaries. They have embraced home video like no other entertainment product. But now the VCR is taken for granted. Entrepreneurs with other delivery systems are wooing the consumer. The VSDA must lead the way to promote the virtues of our products and services. We have a great story to tell and we are going to make sure everyone hears it.



'How we satisfy the demands of our customers will determine our future'

Don Rosenberg is executive VP of the Video Software Dealers Assn.

よみがえれ、 アメリカンデモクラシー。



America Vs. Japanese Rental Shops. A poster distributed by the Japan Record Rental Commerce Trade Assn. pictures a belligerent American, representing the "U.S." record companies' threat to the Japanese rental industry, astride a cannon confronting a group of Japanese. Above the scene is written the slogan, "Revive American democracy!" The other side of the poster reads, in part: "The U.S. is calling for a total ban on rental of foreign CDs. Let's stop this move with your signatures of anger." Actually, only one of the six major international record companies is American-owned, and the Recording Industry Assn. of America is trying to ensure the enforcement of the Japanese copyright law, which prohibits record rental for one year after release.

LETTERS

SCAPEGOAT TIME

Having worked in the retail record industry since 1978, I'm constantly amazed at the moronic reasoning that most major labels—and even some retail chain stores—tend to exhibit when sales are down and they need a scapegoat.

The recent "controversy" over some astute retailers selling used CDs is a good example of the high and mighty blaming others for their poor awareness of the current marketplace.

In a recent Billboard article on this subject, Lou Mann of Capitol had the most absurd quote when he talked of how the major labels have "built up the value of the CD for years in consumers' minds" and claimed that stores selling used discs eroded all that "good work."

In my eyes, that work is nothing more than labels overcharging for a product that is not so new and novel anymore. Most of us are aware how little it costs to manufacture a CD, yet there has been no action by any major labels to reduce the price of front-line discs. Are they really shocked when consumers are reluctant to pay the \$15 or so that most new releases cost? If you look at the sheer economics of it, music fans cannot buy nearly as many titles for the money as they could before the CD revolution began.

People are buying used discs because they are cheaper, and if one is experimenting with new artists, that gamble is more affordable than purchasing new CDs. Someone might have taken that chance and purchased a Robyn Hitchcock CD for seven bucks, and yet have been hesitant to pay full price when his new disc came out.

Major labels have created this market through their own greed and narrow vision. They still spew out far more new releases than the public and retail need or want, and then they turn around and slap penalties on retailers who return some of the dreck that did not sell.

Independent labels like Dischord and Touch & Go are run by people who are astute about their market and who charge retailers fair (i.e., low) prices that enable them to sell that product to the public at affordable prices and still make a good profit.

Working at a store that sells used CDs, I know that the bulk of the titles being traded in are on major labels. I don't think this is just because there are more of them out there. Sheer numbers don't mask the ineptitude and slothfulness of the biggies.

When the majors decide to get off their throne and back to smart business and marketing, they might see their profit go up—at least until they find a new scapegoat. Remember those evil video games?

Don Gilliland
Owner
Murmur Tapes & Discs
Orlando, Fla.

GREED AND IGNORANCE

Your article "Retailers Sound Used-CD Alarm" (Billboard, Dec. 7) speaks volumes about the greed and ignorance that the lawyers and accountants have brought to the music business. I am a retailer that sells new and used CDs. I truly wish someone would issue a cry for the small retailers who have to compete against the giant conglomerates, which sell new product for less than I pay for the same product at my one-stop.

Used CDs have probably kept us in business for the last year. Were I to stop selling anything, it would be the preprogrammed electronic disco that the record companies have shoved down the ears of America. The people sitting in boardrooms, crying because they can't make all the money, really pissed me off.

I am trying to run a small business and make a reasonable living wage, without sacrificing my integrity to sell every prepackaged pop performer that comes along. These boardroom people are moaning because someone has created a niche for thrifty, inquisitive marketing. Hell, let's bury the used-car business, let's all live in new houses.

I enjoy my place in the community as one of the last of the Mr. Record Store men. Although our shop is small and sells used CDs, it has more heart than 50 Mega Mall Music locations. I have to believe that still counts for something.

David W. Miller
Co-owner
Aardvark Records
Indianapolis

CONSUMERS WANT PROMOS

An article in Billboard's Dec. 7 issue brought forth the concerns of record company executives about the appearance of promo-only CDs in the consumer marketplace. I would like to point out this is a supply-and-demand situation. The majority of promo CD singles feature edits and mixes not commercially available. Most of the Hot 100 titles, in fact, are not commercially available as CD singles. The consumer is not able to purchase a recording the way he/she hears it on the radio. In fact, many of today's promo CD singles are issued twice, each CD with different versions.

A glaring example is the Bingo Boys' "Borrowed Love." Between two promo CD singles and the commercial single there are 10 different vocal versions of that song, yet none of the radio versions is featured on the commercial release.

Record companies need to pay closer attention to the consumer market. A great wealth of material is out there in your vaults that is not available on CD except in the promo configurations. Most promo CDs are scarfed up by the public simply because a demand exists—a demand for material not otherwise available.

Tom Addison
Marion, Conn.

Artists & Music

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

Paul Conroy To Head Virgin's U.K. Labels

BY JEFF CLARK-MEADS
and ADAM WHITE

LONDON—A year-end shakeup of senior, London-based music executives is set to have an impact on the worldwide operations of both Chrysalis Records and the Virgin Music Group.

Paul Conroy, president of Chrysalis Records International, is to become managing director of the Virgin Music Group's U.K. record companies division "when his current agreement with Chrysalis comes to an end," according to a Virgin statement.

Conroy will take over from Jon Webster, who has been managing director of Virgin Records U.K. for the past four years. Webster is moving to the newly created post of managing director of Virgin International; in

that post, he will be responsible for the company's record activities outside the U.K. and U.S., with particular emphasis on the world's developing markets.

Both Conroy and Webster will report to Virgin Music Group managing director Ken Berry and both are appointed directors of the group. Conroy says he hopes to take up his new post "as early as possible in the new year." At press time, he was awaiting approval from Chrysalis' parent company, EMI Music.

Asked why he is joining Virgin, Conroy says, "It's a much bigger job to start with. They're three or four times the size of company that Chrysalis is."

He adds that Richard Branson, chairman of the Virgin group of companies, first talked to him about a job 15 years ago when Conroy was still

with Stiff Records. "He was talking about me running the Canadian office and things like that." The present offer came out of conversations instigated by Branson "some months ago," says Conroy. The final acquisition of Chrysalis Records by EMI in the interim was unconnected with his decision.

Conroy says he is "nervous" about the Virgin move because he is follow-

ing a managing director he respects. Referring to a hugely successful English soccer manager, he comments, "It's like coming after Brian Clough."

Of his three years with Chrysalis, he says, "It's hard leaving a job half done, but the company is now much more of a together unit." He says he is encouraged by the label's new-year
(Continued on page 69)



You Gotta Have 'Hearts.' New York Mayor David Dinkins, third from right, presents members of GRP group the New York Voices with a letter commending them for their unique blend of jazz with other musical styles. Dinkins also wished the group success with its current tour and new GRP album, "Hearts Of Fire." With the mayor, from left, are group members Peter Eldridge, Caprice Fox, Kim Nazarian, Sara Krieger, and Darmon Meader. (Photo: Chuck Pulin)

Sony, NABOB Resolve 'Black Or White' Issue

BY BILL HOLLAND

WASHINGTON, D.C.—Officials from Sony Music have denied allegations by representatives of the National Assn. of Black Owned Broadcasters that the company leaked copies of Michael Jackson's single, "Black Or White," to top 40 stations in several markets before releasing it to black-owned and black-formatted stations, telling NABOB the leaks came from outside the company.

The Sony Music announcement came at a Dec. 13 meeting with NABOB to discuss leak allegations and charges that the company's hiring of blacks had decreased since Sony acquired CBS Records in 1988.

Sony officials denied the employment discrimination charges and supplied personnel records to verify that overall black employment and black management positions have increased since the acquisition.

The meeting produced a joint announcement that said both parties were "pleased with the outcome," and that NABOB had dropped the

threat of a boycott of Sony product by black-owned and black-formatted stations (Billboard, Dec. 21).

In the joint statement, Sony acknowledged there had been an "unintentional leak by an outside source" of the Jackson single.

NABOB general counsel Jim Winston later said that he accepted Sony's employment records, and that he was not "going to get into a numbers game," but suggested "they work on visibility and the perception within the industry" of Sony's minority employment policies.

LeBaron Taylor, VP of corporate affairs for Sony Music Entertainment, characterized the meeting as "positive," and said NABOB was neither "hostile nor skeptical."

Taylor said both groups, by joint agreement, would not reveal details of the meeting or the source of the Jackson single leak, other than to say Sony had located the source.

Taylor did comment on the outside leak by adding, "We [Sony] would have to be crazy to do that."



From Charlie To Charles. In year-end coverage in the Dec. 21 issue, an earlier photo, left, of Charles Koppelman, now chairman of EMI Records Group North America, ran instead of a more recent portrait, at right. Koppelman denies rumors the photo at left was taken two years ago, before he assumed the burdens of even greater industry leadership—and before he changed his name, legally, we hear, from Charlie to Charles.

Hocutt Takes Reins In INDI Shakeup

LOS ANGELES—The Independent National Distributors Inc., the network of independent wholesalers established in 1990, has undergone a management shakeup. Founder Mel Klein has departed as president/chief operating officer, with George Hocutt, CEO/chairman of the board, assuming all of his duties.

Hocutt, president of INDI-owned California Record Distributors Inc., will oversee all INDI business from his headquarters in San Fernando, Calif.

"We want to get back on track and set up the distribution system we've planned all along," says Hocutt. "Our management, including myself, lost sight of the target and we were moving in too many different directions."

Hocutt anticipates INDI will close a deal to fund its long-anticipated eight-figure national credit line sometime in early 1992. The financing had been scheduled to close in November.

"We plan to move forward more aggressively with our dis-

tributor acquisitions," says Hocutt. It is likely that INDI's first acquisition will be Dallas-based Big State Distributors Inc., he says.

INDI also owns Long Island City, N.Y.-based Malverne Distributors. Hocutt says he is examining the Malverne sales structure to shore up the company's position and possibly add sales personnel.

Lou DiBiase, INDI VP of sales, is moving from INDI's New York
(Continued on page 63)

Megaforce Cuts Distrib Ties With Atlantic

BY THOM DUFFY

NEW YORK—Megaforce Records, one of the industry's most successful alternative-metal labels, has ended its distribution deal with Atlantic Records but has agreed to let three of its leading acts—King's X, Testament, and Overkill—remain with Atlantic.

Megaforce chairman Jon Zazula, who has been involved with the discovery of cutting-edge metal acts from Metallica to Anthrax, says he informed Atlantic earlier this year he would not renew his label's P&D deal with the company.

At the same time, he says, plans to announce a new alliance between Megaforce and another major label have been delayed by the tumultuous state of the industry at the close of the year, marked by consolidations and dismissals.

"We felt the climate for doing the right deal may not exist at the moment," says Zazula. "We have to let this rain of blood drain into the sewer system. Our timing," he adds, "is not the greatest."

Explaining his decision to let his
(Continued on page 69)

Ear Candy Slashes Staff; Cossie Splits Label 'Intact,' But BMG Distribution Deal Killed

NEW YORK—Ear Candy Records has cut more than half of its staff and ended its domestic distribution deal with BMG less than a year after its formation.

Among those leaving the urban/dance label is co-president Tom Cossie, whose share of the joint venture has been acquired by his former partner, producer/artist Nile Rodgers, who will continue to helm the operation.

At least six other permanent em-

ployees were let go Dec. 13, including Gail Bruesewitz, director of national promotion and artist development; Marge Calderone, director of operations; Stu Ginsburg, director of media; and Glenn Pinkney, manager of dance promotion.

"We're still a label; we're still intact," says Ear Candy's director of sales and marketing, Pat Rustici. He remains at the company along with Rodgers, director of A&R Budd Tunick, and director of finance David

Miller. New job titles and duties will be announced later this month.

According to Rustici, new releases will be licensed for distribution to different labels, which will also handle the marketing and promotion functions—tasks previously undertaken by Ear Candy staffers.

"We are still a joint venture with BMG International, but domestically, we are free to go through whomever we please," Rustici says.

Already released projects by Audrey Wheeler, Jibri Wise One, and Veronique will continue to be distributed by BMG in the U.S., although new 1992 releases by those acts will go through different distributors.

Rustici expects as many as 10 releases by Ear Candy in 1992. The first will be an upcoming record by Zone Patrol. No roster cuts are expected.

Rustici cites the tough economic times for the cutback. "No one is really selling records except for the top few and those numbers aren't equal to what they have been," he says. "Without catalog to fall back on in times like these, you're really strapped for dollars. Striking a deal to go through other companies who already have their marketing and promotion people in place makes perfect sense."
MELINDA NEWMAN

C&C, Color Me Badd Top List Of AMA Nominees

BY PAUL GREIN

LOS ANGELES—Three of the four leading nominees for the 19th annual American Music Awards are new artists. C&C Music Factory and Color Me Badd are each nominated six times; Boyz II Men is up for five awards.

Hammer is set to host the show, which will include a salute to James Brown, this year's recipient of the annual Award of Merit. The three-hour special will air live Jan. 27 on ABC-TV.

Whitney Houston is the only veteran artist to receive five nominations. Garth Brooks and Natalie Cole each have four; Paula Abdul, Mariah Carey, D.J. Jazzy Jeff & the Fresh Prince, Guns N' Roses, and Crystal Waters each have three.

The year's most competitive races are for favorite female artist. Rival divas Carey and Houston are squaring off in both pop/rock and soul/R&B. Abdul, the winner two years ago, rounds out the pop field; Cole, a two-time winner in the '70s, completes the R&B field.

For the first time, awards will be presented in adult contemporary categories. This year's nominees for favorite AC album are Abdul's "Spellbound," Cole's "Unforgettable," and Houston's "I'm Your Baby Tonight."

Here are the nominees for favorite album in other fields:

Pop/Rock: Michael Bolton's "Time, Love And Tenderness," C&C Music Factory's "Gonna Make You Sweat," Cole's "Unforgettable," and R.E.M.'s "Out Of Time."

Soul/R&B: Boyz II Men's "Coleyhighharmony," Whitney Houston's "I'm Your Baby Tonight," Luther Vandross' "Power Of Love," and the "New Jack City" soundtrack.

Country: Clint Black's "Put Yourself In My Shoes," Garth Brooks' "No Fences" and "Ropin' The Wind," Alan Jackson's "Don't Rock The Jukebox," Reba McEntire's "Rumor Has It," and Travis Tritt's "It's All About To Change."

Heavy Metal/Hard Rock: Guns N' Roses' "Use Your Illusion I," "Metallica," and Van Halen's "For Unlawful Carnal Knowledge."

Rap: D.J. Jazzy Jeff & the Fresh Prince's "Homebase," L.L. Cool J's "Mama Said Knock You Out," Public Enemy's "Apocalypse '91... The Enemy Strikes Black."



Seeking Asylum. Columbia Records and Sony Music executives celebrate the signing of Minneapolis rock group Soul Asylum at a showcase at New York's Lone Star Roadhouse. Shown, from left, are Ron Wilcox, senior VP of business affairs and administration, Sony Music; Don Jenner, president, Columbia Records; Danny Wynn, VP of business affairs/East Coast, Sony Music; David Kahne, senior VP of A&R, Columbia Records; Michele Anthony, senior VP, Sony Music; Dave Pirner, Soul Asylum; Benji Gordon, manager of A&R/West Coast, Columbia Records; David Ayers, personal manager; Karl Mueller and Dan Murphy, Soul Asylum; and George Regis, attorney.

BeBe & CeCe Among Top Stellar Winners Gospel Awards Slated For 100 Markets In Jan.

BY LISA COLLINS

LOS ANGELES—BeBe & CeCe Winans, John P. Kee, Daryl Coley, the Rev. James Moore, and the Wilmington Chester Mass Choir were the big winners Dec. 13 at the seventh annual Stellar Awards here. The awards, held at Royce Hall on the campus of UCLA, honored the year's top performances in 14 categories of traditional and contemporary gospel music.

The show was taped for television by Chicago-based Central City Productions, for syndication via Tribune Entertainment. It is slated for broadcast as a prime-time two-hour entertainment special and salute to Dr. Martin Luther King Jr., in approximately 100 markets, between Jan. 13 and Jan. 31.

Hosted by Marilyn McCoo and Clifton Davis, this year's program featured performances by McCoo, BeBe & CeCe Winans, the Rance Allen Group, Yolanda Adams, Dionne Warwick, Vickie Winans,

Mavis Staples, John P. Kee & the Community Life Choir, and Ben Tankard. Presenters included secular stars such as Lou Gossett Jr., Montel Williams, Dionne Warwick, Bernie Casey, and "A Different World" co-stars Dawnn Lewis and Glynn Turman.

Also highlighting the show were special award presentations to Rosa Parks and the late Rev. James Cleveland. Parks received the Most Notable Achievement Award for her role in the civil rights movement. LaShone Cleveland picked up a posthumous honor for her father, the Rev. Cleveland, in a segment accentuated with a stirring vocal tribute by Shirley Norwood, Cassietta George, and Shirley Caesar.

BeBe & CeCe Winans won awards for best performance by a group or duo, and best urban contemporary gospel performance for their "Different Lifestyles" album. The album is being marketed jointly by Sparrow and Capitol Records, which report it has

passed the gold sales level.

The Wilmington Chester Mass Choir was a sentimental favorite because of the death in October of its founder and leader, the Rev. Ernest Davis. The choir's AIR release, "He's Preparing Me," has enjoyed a long run on the Billboard Top Gospel Albums chart. The choir was named choir of the year (traditional), while "He's Preparing Me" was named song of the year.

Other double winners included Coley, who won awards for best solo performance by a male (contemporary) and album of the year (contemporary); and the Rev. Moore, who walked away with best solo performance by a male (traditional) and best music video. Kee, who swept the traditional categories last year, taking home four, won for album of the year (traditional), while his New Life Community Choir was named choir of the year (contemporary).

Don Jackson, founder of the

(Continued on page 16)

Checker To Ad Campaign: Don't Do 'The Twist'

TORONTO—Twist king Chubby Checker filed a \$17 million suit Dec. 16 in Ontario Court General Division here over what he alleges was a "soundalike" version of his song "The Twist" that was used in a recent Canadian TV ad.

Defendants in the suit include McDonald's of Canada, the ad agency Vickers & Benson Companies Ltd., and music producers Rosnick Productions Inc. and Big Top Communications.

Checker, who reached No. 1 on Billboard's Hot 100 chart with "The Twist" in 1960 and 1961, contends the recording used in the McDonald's commercial was made to sound like his original Parkway recording without his permission. Vickers & Benson has said the commercial is a "soundalike," but of R&B pioneer Hank Ballard, who wrote the song and charted with it in 1959.

Though sync rights had been obtained earlier from the song's publisher, Trio Music, it was only days before the announcement of the Checker lawsuit that Ballard, on Dec. 10, agreed to give McDonald's the "personality right" for the ads, which were discontinued Nov. 21.

LARRY LeBLANC

FOR THE RECORD

Billboard inadvertently neglected to give SoundScan credit for the use of its information in compiling the year-end charts that ran in the Dec. 21 issue.

SoundScan's point-of-sale data have been used as the basis for The Billboard 200 Top Albums chart and the Top Country Albums chart since the issue of May 25, 1991.

EXECUTIVE TURN TABLE

RECORD COMPANIES. Virgin Records in Los Angeles promotes **Aaron Jacoves** to VP of A&R, **Jean Pierre** to VP of operations/R&B, **Kathy Guild** to VP of advertising and merchandising, and **Kathy Gillis** to senior director of publicity. They were, respectively, director of A&R, R&B operations manager, director of advertising and merchandising, and national publicity director. In London, **Paul Conroy** is named managing director of Virgin Music Group's U.K. record companies and **Jon Webster** is promoted to managing director of Virgin International. They were, respectively, president of Chrysalis Records and managing director of Virgin Records Ltd. (See story, previous page.)

Arista Records in New York promotes **Jay Ziskrout** to VP of rock promotion and **George Hess** to senior director of dance promotion/cross-over radio. They were, respectively, senior director and director of dance



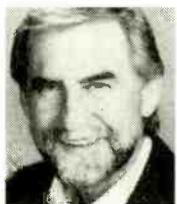
JACOVES



PIERRE



ZISKROUT



CRUTCHFIELD



GORGOGNONE



ARONSON

promotion.

Jerry Crutchfield is named executive VP of Capitol Nashville, in charge of the label's expanded A&R and video divisions. He was executive VP of international and artist relations for the company.

Diana Graham is appointed managing director of Arista Records U.K. in London, effective Feb. 1. She was senior VP of BMG Music Publishing International.

Dan Gorgoglione is promoted to director of A&R for BMG Classics in New York. He was manager of A&R.

Nancy Shames is named national

accounts director at I.R.S. Records in Los Angeles. She was a regional sales rep at CEMA Distribution.

Dyana Kass is appointed national metal promotion manager for Hollywood Records in Burbank, Calif. She was West Coast product manager for In-Effect/Combat Records.

Carolyn Wolfe is named director of radio promotions at Emergo/Third Mind in New York. She was assistant to the director of college promotions at Island Records.

Elayne Rudolph is appointed director of publicity for RC/Roadracer Records in New York. She was man-

ager of Waxie Maxie in Falls Church, Va., and a free-lance music journalist.

PUBLISHING. **Scott Aronson** is promoted to VP of business affairs and administration, West Coast, for Sony Music Publishing in Los Angeles. He was director of business affairs and administration, West Coast.

Suzanne Prokasy is appointed director of licensing for the Opryland Music Group in Nashville. She was assistant manager of television and synchronization for the Harry Fox Agency in New York.

DISTRIBUTION. Uni Distribution Corp. promotes **Rod Linnum** to Los Angeles branch manager and **Diana McMahon** to Chicago sales manager, and appoints **Debbie Swanson** senior account executive in Minneapolis. They were, respectively, Los Angeles sales manager and Detroit sales rep for the company, and West Coast advertising manager for the Musicland Group.

RELATED FIELDS. **Sunil Mehrotra** is appointed executive VP of business development and sales at JBL Consumer Products in Woodbury, N.Y. He was GM of RCA brand management at Thomson Consumer Electronics in Indianapolis. In other appointments, **Irwin Zucker** is named director of marketing, consumer products, for JBL International in Northridge, Calif. He held a variety of marketing and product development positions at Dynascan Corporation's Audio Group in Aurora, Ill.

Southside Johnny's Homecoming New Album Reunites Lyon, Van Zandt

BY THOM DUFFY

NEW YORK—"I am probably one of the most fortunate people in the music business right now," says Southside Johnny Lyon. "At 42, I've got a new contract, a new record, more airplay than I've ever gotten, more sales than I've gotten in a long, long time—a whole new lease on life."

The new album from Southside Johnny & the Asbury Jukes, "Better Days," has spent the past two months on The Billboard 200 Top Albums chart. Sales of the Impact Records disc have been driven by the single "It's Been A Long Time," which reunites Southside with old pals Steven Van Zandt, who produced the album and co-wrote nine of its 11 songs, and Bruce Springsteen.

The filming of a video for the song brought Southside, Van Zandt, and Springsteen back to Asbury Park, N.J., last fall for an attention-grabbing, media-packed club performance at the Stone Pony (Billboard, Oct. 12), and MTV has been airing the clip since late October. After briefly charting on the Hot 100, "It's Been A Long Time" finished 1991 with a bullet on the Album Rock Tracks chart.

Southside, meanwhile, has been on a high-profile promotional schedule, which will include a booking on "The Tonight Show" Friday (3) and a concert at the Ritz in New York on New Year's Eve—a date that recalls the string of year-end shows the Jukes staged in New Jersey through the

'I just wanted to make a record that had a lot of heart'

late '70s and early '80s.

That's not the only recollection "Better Days" conjures up. With its heart-filled, horn-fired, R&B-rooted performances, the new disc signals a solid return by Southside Johnny to the rock'n'soul style of "Hearts Of Stone," widely viewed as the peak of the Jukes' previous collaboration with Van Zandt.

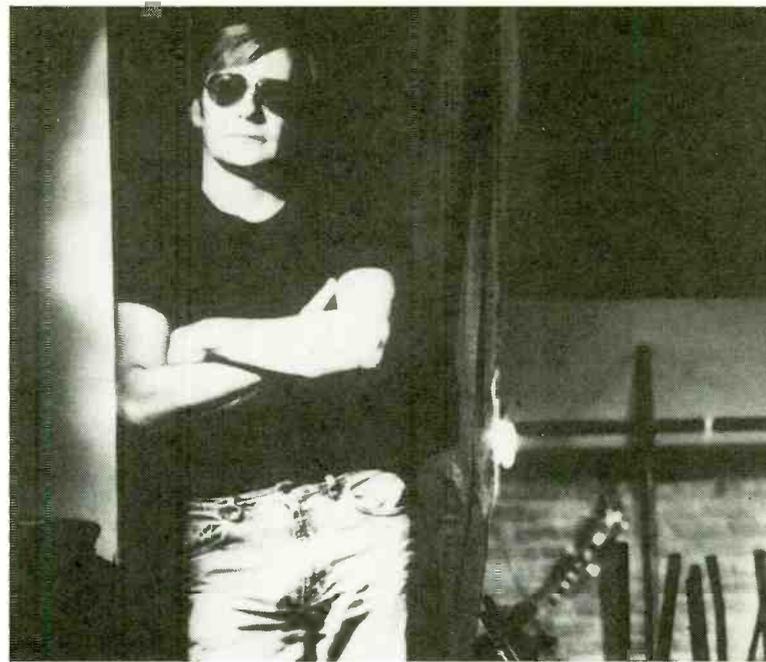
"Steven and I have joked that this is the album we would have made after 'Hearts Of Stone' if we hadn't split apart," says Southside. "But we

couldn't make this album then, because we needed to go through all the experiences we went through, separately and together, to inform the attitude of this record. It's not nostalgic and wistful. It's much more accepting and understanding."

A casual reunion of Asbury Jukes veterans, including Van Zandt, during a Southside Johnny concert at the Garden State Arts Center in the summer of 1990 led to this new project. "He walked out on stage and it was an enormous reaction," says Southside of Van Zandt. "He realized, as I did, that people were just happy to see the two of us together again."

Then the label shopping began. Southside credits Van Zandt with bringing Impact Records CEO Allen Kovac into the picture. But the singer also had a clear view of where he fit in today's market.

"I went in and had this big meeting (Continued on next page)



Southside Johnny & the Asbury Jukes have earned pop and album-rock airplay and MTV rotation with "It's Been A Long Time," the debut single from their new Impact Records album, "Better Days." The song and video feature Little Steven Van Zandt, who produced the new album, and Bruce Springsteen.

Minnelli Heads Year-End List Of Top-Grossing Concerts

NEW YORK—With 15 consecutive performances this past spring at Radio City Music Hall here, Liza Minnelli leads the year-end Boxscore roster of top-grossing concerts as reported in Amusement Business, a sister publication of Billboard.

The engagement, which included nine sellout shows, set a box-office record at Radio City Music Hall with \$3,826,916 in gross receipts. Tickets were scaled from \$23 to \$50. The concerts were promoted in-house by Radio City Music Hall Productions.

Minnelli is represented for management and booking by Eliot Weis-

man of Premier Artists Services of Coral Springs, Fla. She is not currently signed to a recording contract.

Nine of Boxscore's top 20 reported grosses of the year were engagements outside the U.S. and seven were outside North America, reflecting an increased emphasis at Amusement Business on the international touring industry.

The Grateful Dead, a perennial winner on the road, headlined five of the top 20 top-grossing shows. Other artists making multiple appearances in the year-end tally are Billy Joel, with three of his book-

(Continued on page 12)



Christmas In Pittsburgh. "The Andy Williams Christmas Show Tour" performance at the A.J. Palumbo Theater in Pittsburgh, promoted by DiCesare Engler, marked the first sellout for the newly opened, 3,500-seat setup within the 6,000-seat A.J. Palumbo Center. Presenting Williams, center, with a plaque commemorating the show are promoters Ed Traversari, left, and Rich Engler.

Steve Forbert Spins An 'American' Tale; Young Butts Out Of Fest; Nashville Rocks

IF THE NOISY RAGE of adolescence can ignite great rock'n'roll, the quiet desperation of adulthood can inspire music every bit as searing, powerful, and, ultimately, healing. The point is proven by "The American In Me," the new Geffen Records album from Steve Forbert and the most moving pop album of the new year.

Forbert once was the fresh-faced folkie from Mississippi who romanced pop radio in the early '80s with "Romeo's Tune." Today he is a thirtysomething performer and father, creating compelling songs from workaday doubts, the stresses of job and family, the longing for a simpler time of life—and a stubborn sense of humor and faith.

Paul Simon billed his recent tour as a baby-boomers' celebration for those "Born At The Right Time." But Forbert opens this album with "Born Too Late," decrying in his wispy twang people who "never find the heart and the soul/to put a lot of time into more than just the search for gold." Born too late, he laments, amid sharp guitar and organ chords, "and everything you love is gone, gone . . . and everything you know is wrong."

Co-arranging the album with producer Pete Anderson, Forbert lays down a headlong rush of guitar and percussion on "Responsibility," as he nails the frantic lives of a work-driven generation, beset by recession and dashed expectations:

"I'm in such a hurry now, it starts to worry me
Stop and smell the roses? Baby, I can't hardly see
No, I ain't forgotten just how good it all can be
But I've got so much responsibility . . ."

The album's title track, wrapped in a warm organ melody, captures the love of a lifestyle despite its folly. "Now I'm back once again on the car lot/and I ain't even paid for that thing I drove up in yet," sings Forbert. "I might make a trade and I might not/ but I know I'll remain in debt."

Forbert's songwriting is so rich that quoting lines like these is irresistible. He spins poetry out of the maddening minutiae of modern life. "Exterminator, lawyer, doctor, day care, dental bill/Hey, now that you're essential, have you made yourself a will?" he sings in "You Cannot Win Them All."

But on that song, and throughout the album, Forbert

also sings of adult acceptance—in the solace of love in "When The Song Shines," the perspective-shaking blues of "Change In The Weather," the buoyant joy of "Baby Don't," the hand-clapping, harmonica-blowing rave-up of "Rock While I Can Rock," and the wry closing of "New Working Day." After all these years, Forbert still declares you cannot win if you do not play.

In a record industry that increasingly has lost touch with a massive adult audience, artists such as Bonnie Raitt and Natalie Cole, who cut through the clutter and whose music really touches those listeners where they live, have met with remarkable and unimagined success. Such is the promise of "The American In Me," the finest album of Steve Forbert's career.

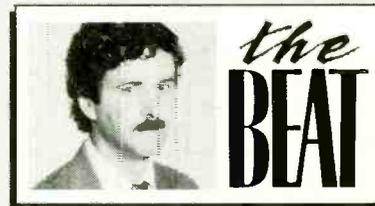
NO SMOKING: Neil Young was announced as a headliner of the Hollywood In Rio festival, Jan. 18 and 25 in Brazil, but canceled his booking after learning a cigarette

brand was the festival sponsor. His management said Young expects to schedule alternative concerts in Brazil and other South American countries.

DATEBOOK: The Nashville Music Extravaganza will be held Jan. 16-18, showcasing 25 noncountry artists from Nashville and surrounding states at three clubs in the city. Call the Nashville Entertainment Assn. for details . . .

SIGNINGS: Lisa Germano to Capitol by A&R director Tim Devine. With credits that include work with John Mellencamp, Bob Seger, Simple Minds, and Billy Joel, the fiery fiddler will begin recording her Capitol debut during breaks from backing Mellencamp on his current tour. The Beat hears Malcolm Burn may produce the album—an inspired match, if it happens.

ON THE ROAD: The North American tour by the Cult was set to open at Maple Leaf Garden in Toronto on New Year's Eve with Lenny Kravitz as opening act . . . A major gathering of veteran and new notable singer/songwriters—including Townes Van Zandt, Guy Clark, Eric Anderson, and Alex Chilton—has been booked for a four-date showcase tour in the Netherlands, beginning Jan. 9 in Amsterdam.



by Thom Duffy

Hope Pub Marking 100 Years In Sacred-Music Biz

ONE HUNDRED YEARS OF Hope: That's the centennial theme of one of the largest of the sacred-music publishers, **Hope Publishing Co.**, founded in 1892 in Chicago by an itinerant Methodist evangelist, **Henry Date**. Actually, as is mentioned in a special 100th-anniversary brochure, some of Hope's texts are at least 31 years older than the company's founding since, in 1922, Hope acquired one of the earliest sacred-music publishers, **Biglow & Main** of New York. That firm was established by **William B. Bradbury**, an associate of **Lowell Mason**, considered the father of church music and music education in America.

Henry Date, who emigrated from England in 1871, when he was 13, felt the need for a songbook to be used in the meetings he conducted and, in 1892, rented a one-room office at 199 Randolph St. in Chicago to "house a secretary, a portable pump organ and the stock of his 64-page songbook called 'Pentecostal Hymns Advance Pages,'" the Hope brochure recalls. That songbook was so successful that the company had to delay a bigger publication to keep up with the demand for it. Two years later, Date's cousin, **George H. Shorney**, joined the firm, and by 1896 **Francis G. "Frank" Kingsbury**, another cousin, had become a full-time employee. Date died in 1915 and Shorney became president. He died four years later, at the age of 54, and was replaced by Kingsbury.

The Shorney name is still prominent in the Hope executive staff, with brothers **George H. Shorney**, just named chairman after 22 years as president, and **William Shorney**, promoted to president.

Hope, which moved from its Chicago offices to Carol Stream, Ill., in 1972, has had its controversies.

The brochure notes that in 1966 one of the first projects by **John F. Wilson**, its newly named, first full-time editor, was "A Time To Sing," published a year later. "This collection of folk songs," the company says, "featured a guitar on the cover. Strange as it seems today, management developed apoplexy over the 'image' but John persisted and, when sales hit 1 million, the guitar appeared in one form or another on the cover of every new collection published for the next decade."

DEALS: EMI Music Publishing Worldwide will continue to administer the **Jobete Music** catalog abroad for another five years, extending global ties beyond the past 10 years. **MCA Music Publishing** has made a worldwide administration arrangement with **Norman Gimbel** for material in Gimbel's

various catalogs, including **Butterfield Music Corp.**, **Bexhill Music Corp.**, **New Thunder Music**, **Gimblefilm Inc.**, **Nelton Corp.**, **ASG Music Co.**, and **Nelly Music**. The deal also provides for a co-publishing agreement for songs acquired through a joint venture created between MCA and a new company owned by Gimbel and managed by his son **Anthony Gimbel**. Gimbel is the co-author of such hits as "Killing Me Softly With His Song," "Girl From Ipanema," the Oscar winner (from "Norma Rae") "It Goes Like

It Goes," and Oscar nominee "Ready To Take A Chance Again" (from "Foul Play") and "I Will Wait For You" (from "The

Umbrellas Of Cherbourg"). Gimbel, who also has written for the musical theater and TV, is currently working on the book and lyrics for a new musical in development, called "Spy," based on the mystery TV series "Reilly, Ace Of Spies." He also is collaborating, via MCA Music, with writers **Hagood Hardy**, **Thom Bell**, and **James Ingram**. The co-venture also will seek to acquire catalogs and individual songs. . . . **Guitarist Brad Gillis** has signed both a publishing and recording deal with **Cherry Lane Music** and its label spinoff, **Guitar Recordings**. The arrangement includes all Gillis' future solo and soundtrack instrumental sessions, starting with his spring debut. Also, **Cherry River Music**, a BMI affiliate, will hold publishing rights to Gillis' future solo works. Gillis is a co-founder of the group **Night Ranger** and has toured and recorded with **Ozzy Osbourne**. He's currently working with **Gregg Allman** and **Carmine Appice**, among others. . . . **Playfull Music**, in a co-pub arrangement with **Warner/Chappell**, has signed newcomers **Sister Double Happiness (Reprise)**, **Haunted Garage (Metal Blade)**, and **Martin Atkins (Invisible)**.

THE 1991 Kleban Award, a \$100,000 grant from the **Kleban Foundation Inc.**, has gone to theater composer **Craig Carnelia**. The foundation was established under the will of the late **Edward L. Kleban**, best known as lyricist for "A Chorus Line." The award was made by a committee composed of writers **Mary Rodgers**, **Lee Adams**, and **Stephen Schwartz**.

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

1. **Rush**, Roll The Bones
2. **Led Zeppelin**, Remasters
3. **Vince Gill**, Selections from Pock-
etful Of Gold & When I Call Your
Name
4. **Classic Neil Young**
5. **Harry Connick Jr.** Songbook



by Irv Lichtman

Saigon Kick Is A Hit At S. Fla. Rock Awards Mavericks, Manson, Goods Also Take Multiple Honors

BY JOHN LANNERT

HALLANDALE, Fla.—For the second year in a row, Atlantic Records' Saigon Kick snared four awards—including band of the year—to lead all winners at the third annual South Florida Rock Awards, held Dec. 7 at the Button South here.

Local country kings the Mavericks, whose debut MCA release is due out this spring, won three kudos. Hot theatrical rockers Marilyn Manson & the Spooky Kids and the Goods each nabbed two

awards.

Luke Records' 2 Live Crew nabbed the best-rap-act award for the third consecutive year. The best-rock-band trophy went to Nuclear Valdez, whose sophomore Epic release, "Dream Another Dream," is slated to be shipped Jan. 14.

The following is a complete list of award winners:

Best rap act: 2 Live Crew
Best blues band: Groove Thangs
Best recording studio: Criteria
Best keyboardist: John Camacho, the Goods
Best EP/single release: "Lunchbox," Marilyn Manson & the Spooky Kids

Best country band: the Mavericks
Best new band: Black Janet
Best thrash band: Amboog-A-Lard
Best bass player: Jim Camacho, the Goods
Best alternative band: Marilyn Manson & the Spooky Kids
Best local release, "Mavericks," the Mavericks
Best drummer: Paul Deaking, the Mavericks
Best metal band: Saigon Kick
Best guitarist: Jason Bieler, Saigon Kick
Best rock band: Nuclear Valdez
Best male vocalist: Raul Malo, the Mavericks
Best female vocalist: Diane Ward, the Wait
Best national release: Saigon Kick
Band of the year: Saigon Kick

SOUTHSIDE JOHNNY'S HOMECOMING

(Continued from preceding page)

with [Impact executives] Jeff Sydney and Randy Nicklaus, and I went through all this whole big philosophy of what we really need right now—and what I need as a music consumer. We need people who sound like they're singing songs they care about, accompanied by a band. Like there's some kind of emotional connection, which is really lacking in a lot of music today.

"I just wanted to make a record that had a lot of heart," he continues, "because I think there's a lot of people who aren't getting a lot of that from the music and they're not buying records."

Southside knew his album would bow in a season crowded with superstar album-rock efforts from John Mellencamp, Bob Seger, and others. "But I wanted to be right in there with them because I knew we were on the verge of making a great album," he says.

And Impact, in turn, knew it would make some noise with the Southside-Springsteen-Van Zandt video for "It's Been A Long Time," which also featured Jukes guitarist Bobby Bandiera, former E Street Band drummer Max Weinberg, and bassist Garry Tallent. Production costs for the video shoot were considerable. One of Southside's band mates couldn't help but wonder aloud backstage that night: Who was going to pay for all this? Not Southside, as it turns out, but Impact.

"We made a deal so it isn't all recoupable," says Southside, crediting his new managers, Danny Goldberg

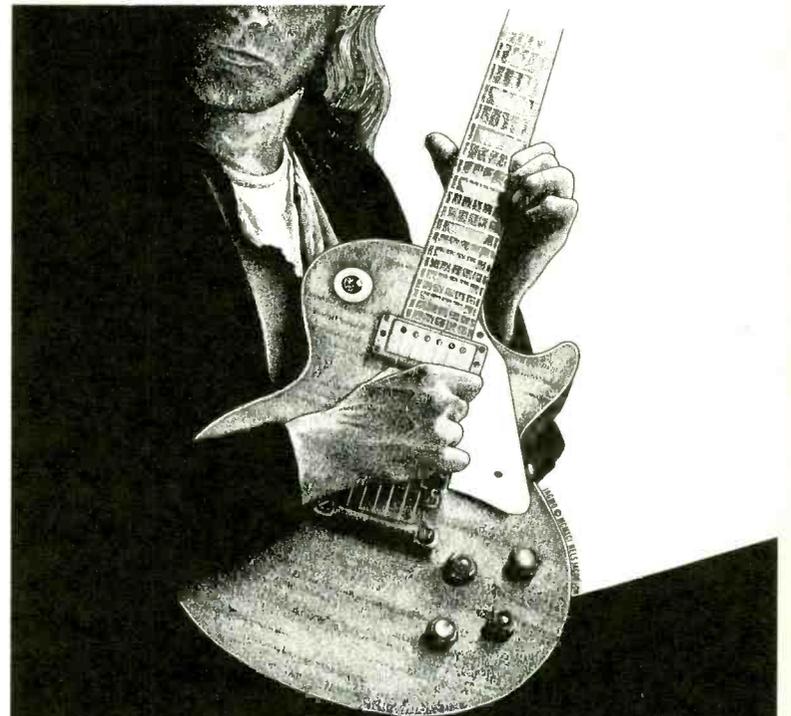
and David Bendett at Gold Mountain Entertainment. "God bless the record company, Allen Kovac and Jeff Sydney and all the rest of them, they went berserk."

Which is how Southside Johnny & the Asbury Jukes launched "Better Days" with a trip back home again.

"I think you need to have a few miles under your belt to understand your roots," says Southside. "It happens to be whatever you let into your life, or so much where you were born, or even so much the culture around you, as what you let in. I accepted

blues and R&B. It was part of my life. I loved it. So even though I grew up in a white suburban area, that's what I listened to. That's the music I thought was the most incredible stuff I ever heard.

"That's what my roots were," he adds. "And that's what this album is about. Because Steven had some of the same thing, and so does Bruce and Bobby Bandiera, and Garry Tallent and Max. We kind of got together and said, here's this riff and that riff, and that sentiment. We understand this stuff. So let's play it."



SXSW

south by southwest music and media conference



March 11-15, 1992 Hyatt Regency Austin, Texas

\$135 Registration deadline, January 17, 1992.

\$155 Registration deadline, February 21, 1992.

\$195 Walk Up Registration through March 15, 1992.

For information, write SXSW,
Box 4999, Austin TX 78765 (512/467-7979)

THE AUSTIN
CHRONICLE **BMI**

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$70.00 1000 - \$95.00
COLOR
1000 - \$376.00

Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

LIZA MINNELLI HEADS YEAR-END LIST OF TOP-GROSSING CONCERTS

(Continued from page 10)

ings, including his co-headlined participation in the Walden Woods benefit concerts in New York organized by Don Henley; New Kids On The Block, with three shows; and Guns N' Roses, with two shows.

The following is a list of the top 20 Boxscore concert grosses reported to Amusement Business in the issues dated Dec. 10, 1990, to Dec. 2, 1991. Each entry includes gross ticket sales in U.S. dollars, headliner and support act(s), total attendance, total capacity and number of shows, ticket scale, promoter, venue, city, and dates.

1) \$3,826,916
Liza Minnelli
85,921; 87,360, 15 shows, nine sellouts, \$50, \$40, \$30, and \$23, Radio City Music Hall Prods., Radio City Music Hall, New York, April 23-27, May 1-5 and 8-12.

2) \$3,747,519
Grateful Dead
163,932, nine sellouts, \$24 and \$22.50, Metropolitan Entertainment, Madison Square Garden, New York, Sept. 8-10, 12-14, 16-18.

3) \$2,924,925
Grateful Dead
Little Feat
116,997, two sellouts, \$25, Metropolitan Entertainment, Giants Stadium, East Rutherford, N.J., June 16-17.

4) \$2,903,800
Walden Woods Benefit
Don Henley
Billy Joel (21-22)
Sting (21-22)
Jimmy Buffett (24)
Bonnie Raitt (24)
55,365, three sellouts, \$150, \$100, \$50, and \$35, Ron Delsener Enter-

prises, Madison Square Garden, New York, Oct. 21-22, 24.

5) \$2,772,853
Billy Joel
80,832, four sellouts, \$53, \$33, and \$20, Ogden Presents, Palacio De Los Deportes (Sports Palace), Mexico City, Mexico, March 19-20, 23-24.

6) \$2,618,304
New Kids On The Block
Biscuit
104,844, nine sellouts, \$28.52 and \$27.74, Harvey Goldsmith Entertainment, Wembley Arena, London, May 14-16, 18-20, 30-31, June 1.

7) \$2,433,467
New Kids On The Block
Perfect Gentlemen
Biscuit
Brenda K. Starr
George Lamond
Good Girls
95,668, two sellouts, \$29.50, Concert Prods. International, SkyDome, Toronto, Dec. 8 and 13, 1990.

8) \$2,358,198
Summer XS:
INXS
Hothouse Flowers
Deborah Harry
Jesus Jones
Roachford
Jellyfish
73,791, sellout, \$57.85, \$52.24, and \$31.41, MCP Promotions Ltd., Wembley Stadium, London, July 13.

9) \$2,050,560
Guns N' Roses
Skid Row
75,593; 80,000, two shows, one sellout, \$40, \$37.50, \$32.50, and \$22.50, Joseph Entertainment Group, Alpine Valley Music Theatre, East Troy, Wis., May 24-25.

10) \$2,039,659
Grateful Dead
86,794, six sellouts, \$23.50, Metropolitan Entertainment/Don Law Co., Boston Garden, Boston, Sept. 20-22, 24-26.

11) \$1,960,000
Claudio Baglioni
70,000, two sellouts, \$28, Zard Initiative S.P.A., Flaminio Stadium, Rome, July 3 and 5.

12) \$1,856,500
Grateful Dead
Santana
79,000, two sellouts, \$23.50, Bill Graham Presents/Evening Star Prods., Sam Boyd Silver Bowl, Univ. of Nevada, Las Vegas, April 27-28.

13) \$1,834,812
Dire Straits
56,414, five sellouts, \$33.60, Marshall Arts Ltd., Sheffield Arena, Sheffield, England, Aug. 30-Sept. 3

14) \$1,675,000
June Jam X:
Alabama
Garth Brooks
Clint Black
Alan Jackson
Vince Gill
Baillie & the Boys
Mark Chesnutt
Doug Stone
Aaron Tippin
Joe Diffie
Wet Willie
Ray Kennedy
Trisha Yearwood
67,000, sellout, \$25, Keith Fowler Promotions, Fort Payne High School Grounds, Fort Payne, Ala., June 15.

15) \$1,619,883
New Kids On The Block

Biscuit
59,907, five sellouts, \$27.66, Harvey Goldsmith Entertainment, N.E.C., Birmingham, England, May 23-27.

16) \$1,613,175
Guns N' Roses
Skid Row
64,527, four sellouts, \$25, Parc Presentations/Nederlander Organization/Avalon Attractions, Great Western Forum, Inglewood, Calif., July 29-30, Aug. 2-3.

17) \$1,610,592
Billy Joel
66,733, four sellouts, \$24, Magic City Prod./Ron Delsener Enterprises, Knickerbocker Arena, Albany, N.Y., Dec. 9 and 16-18, 1990.

18) \$1,585,680
Luciano Pavarotti
23,093, two sellouts, \$151.50, \$76.50, and \$36.50, Tibor Rudas Prods., Sydney Entertainment Centre, Sydney, May 28, June 1.

19) \$1,573,891
Grateful Dead

Roger McGuinn
58,416, sellout, \$27.50 and \$22, Jam Prods./Metropolitan Entertainment, Soldier Field, Chicago, June 22.

20) \$1,564,146
Bee Gees
Bonzai
56,840; 66,360, three shows, \$31.42, Marek Lieberberg Konzertacntur GmbH, Waldbuhne, Berlin, June 4-5, 7.

Assistance in preparing this story was provided by Marie Ratliff in Nashville and Trudi Miller in New York.

FOR THE RECORD

The International Talent Group is the North American booking agent for the Jesus & Mary Chain. The band's agency was reported incorrectly in the Dec. 21 Billboard.

NEW ON THE CHARTS

In the two years since Mr. Big bowed on Atlantic Records with its self-titled debut disc, the rock'n'roll foursome has built a following on the rep of superstar sideman Billy Sheehan, who played bass for the likes of David Lee Roth before launching Mr. Big with singer Eric Martin, guitarist Paul Gilbert, and

drummer Pat Torpey. Opening slots for the Scorpions, Winger, and Kiss exposed Mr. Big to more than 1 million fans in concert prior to the release of its follow-up disc, "Lean Into It," produced by Kevin Elson. But for Mr. Big to make the big jump to the pop mainstream took a

programmer's belief and airplay at a radio station in Lincoln, Neb.

"This is the stuff that dreams are made of," enthuses Sandy Einstein of Nocturne Productions, which manages the band. "It's hard to know if you've got something [with a single] in this day and age because very few people will give you a shot." But album rock station KFMQ Lincoln, without any prompting from Atlantic, began playing "To Be With You" in heavy rotation, sparking sales of the album in Omaha. Airplay at other album rock and pop stations followed. Then MTV picked up the clip of the song. And in the final Hot 100 Singles chart of 1991, "To Be With You" debuted at No. 82.

With a foothold at pop radio, Mr. Big hopes to land another prominent opening-act slot on an arena tour to further expose the band and support its pop airplay in the new year.

"Atlantic is over the top about this," says Einstein. "Doug [Morris, co-chairman of the label] is convinced we've got a hit. There's really a lot of joy in breaking a baby band."

THOM DUFFY



MR. BIG: Pictured from left, are, Paul Gilbert, Pat Torpey, Eric Martin, and Billy Sheehan.

AB		AMUSEMENT BUSINESS®			
		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GUNS N' ROSES SOUNDGARDEN	Madison Square Garden New York	Dec. 9-10, 13	\$1,339,860 \$25/\$22.50	54,491 sellout	Metropolitan Entertainment
PAULA ABDUL COLOR ME BADD	Great Western Forum Inglewood, Calif.	Dec. 5-7	\$933,885 \$40/\$23.50	39,406 sellout	Avalon Attractions
CHRISTMAS IN AMERICA: KENNY ROGERS MARK CHESNUTT THE MCCARTERS	Westbury Music Fair Westbury, N.Y.	Dec. 10-14	\$482,273 \$31	17,220 sellout	Music Fair Prods.
BARRY MANILOW	Palace Theatre, Playhouse Square Center Cleveland	Dec. 3-8	\$413,750 \$29.50/\$20.50	15,053 16,140	Belkin Prods.
LUTHER VANDROSS SINBAD SOUNDS OF BLACKNESS	The Pyramid Memphis	Nov. 27	\$345,050 \$25	14,679 sellout	Black Diamond Touring
PAULA ABDUL COLOR ME BADD	Meadowlands Arena East Rutherford, N.J.	Nov. 18	\$337,715 \$22.50/\$20	16,771 sellout	Metropolitan Entertainment
CONWAY TWITTY/GEORGE JONES/VINCE GILL	Bally's Casino Resort, Celebrity Room Las Vegas	Dec. 2-10	\$334,561 \$37.50	9,589 13,500	Jayson Promotions
VAN HALEN ALICE IN CHAINS	Miami Arena Miami	Dec. 13	\$318,819 \$22.75	14,014 14,600	Cellar Door Concerts
JERRY GARCIA BAND	Knickerbocker Arena Albany, N.Y.	Nov. 16	\$318,364 \$19.50	16,648 sellout	Metropolitan Entertainment
RUSH THE TRAGICALLY HIP	Maple Leaf Gardens Toronto	Dec. 16	\$295,303 (\$337,767 Canadian) \$28.50/\$22.50	11,906 sellout	Concert Prods. International

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



HOLDING ON: "I Love Your Smile" by **Shanice Wilson** (Motown) clings to the top of the singles chart with reports from 101 stations. The number of No. 1 reports increased by 10 to 29 from the previous chart. "The Comfort Zone" by **Vanessa Williams** (Wing) rose 5-2, with reports from 101, gaining WBLS New York and WCDX Richmond, Va. at No. 3. It has No. 1 reports from five stations, including WBLX-FM Mobile, Ala.; WQOK Raleigh, N.C.; and WPAL Charleston, S.C. "Tell Me What You Want Me To Do" by **Tevin Campbell** (Qwest) is the only record with reports from the entire radio panel. It is No. 1 at four stations: WPEG Charlotte, N.C.; WATV Birmingham, Ala.; WMXD Detroit; and KMJJ Shreveport, La. Both "Comfort" and "Tell Me" made extraordinary gains which gave them strong positions for the new year.

TWO RECORDS IN THE TOP FIVE gain points but are pushed back on the chart: "2 Legit 2 Quit" by **Hammer** (Capitol) has reports from 86 stations, including 61 where the record moves up. It reached No. 1 at 16 stations, including WENN Birmingham, Ala.; WJHM Orlando, Fla.; WHQT Miami; KIPR Little Rock, Ark.; WZAK Cleveland; and KTOW Tulsa, Okla. "After The Dance" by **Fourplay** featuring **El DeBarge** (Warner Bros.) also gains both radio and retail points but was forced back. It has reports from 99 stations, earning No. 1 reports from 11, including KKBK Los Angeles; WGCI Chicago; WHUR Washington, D.C.; WIKS New Bern, N.C.; WNHC New Haven, Conn.; and WQMG Greensboro, N.C.

"KEEP IT COMIN'" by **Keith Sweat** (Elektra) is propelled 14-8, with a tremendous increase in sales points due to new activity from 19 retailers and a No. 20 add at WJHM Orlando. It is on 101 stations, with 22 listing top 10 reports. Sweat has charted nine records, three of them No. 1 singles, on Vintertainment: "I Want Her," "Make You Sweat," and "I'll Give All My Love To You." One of his strongest radio songs in '91 was the album cut "There You Go" Telling Me No Again" from the "New Jack City" soundtrack.

POWER PICKS: Jodeci's "Stay" (Uptown) earns reports from 91 stations, gaining six, including WKKV Milwaukee; WEDR Miami; and WZFX Fayetteville, N.C. It has strong reports from around the country, like No. 18 at WGCI; No. 16 at WJLB Detroit; No. 16 at WYLD-FM New Orleans; and No. 13 at both KJMZ and KKDA-FM Dallas. It earns the Power Pick/Sales award, gaining 61 new retail reports for a total of 101 of the panel's 173 reporters. "These Three Words" by **Stevie Wonder** (Motown) continues to build sales and chart status for the "Jungle Fever" soundtrack. It has 97 stations, gaining WLWZ Greenville, S.C.; WXYV Baltimore; WTLC Indianapolis; and WGCI Chicago at No. 7. This tune has long been a radio favorite as an album cut, and should continue to perform well for radio.

IF YOU'RE LISTENING TO THE radio and looking at the singles chart, you're probably wondering why "Baby Hold On To Me" by **Gerald Levert** (Atco-EastWest) isn't charted. It has 64 station reports, gaining 57 in one week. It isn't due for release as a commercial single until mid-January.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 102 REPORTERS	TOTAL ON CHART
BABY HOLD ON TO ME GERALD LEVERT ATCO/EASTWEST	11	16	30	57	64
SOMEBODY LOVES YOU BABY PATTI LABELLE MCA	3	7	16	26	59
EVERYTHING'S GONNA ... NAUGHTY BY NATURE TB	1	10	12	23	26
STRAIGHT FROM MY HEART ERIC GABLE EPIC	0	5	17	22	22
THE THINGS THAT U DO D.J. JAZZY JEFF PRINCE JIVE	2	7	7	16	52
YOU MAKE ME FEEL ... ROBERTA FLACK ATLANTIC	1	5	8	14	31
SO INTENSE LISA FISCHER ELEKTRA	3	3	7	13	69
MISTADOBALINA DEL THA FUNKEE ... ELEKTRA	3	5	5	13	13
LOVE STORIES JENNIFER HOLLIDAY ARISTA	2	4	6	12	57
LUXURY OF LOVE DAVID PEASTON MCA	1	4	7	12	33

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

Hot R&B Singles Sales & Airplay

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

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	7	THE COMFORT ZONE	VANESSA WILLIAMS	1	1	I LOVE YOUR SMILE	SHANICE
2	3	2 LEGIT 2 QUIT	HAMMER	2	3	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE
3	6	BLACK OR WHITE	MICHAEL JACKSON	3	5	THE COMFORT ZONE	VANESSA WILLIAMS
4	1	I LOVE YOUR SMILE	SHANICE	4	2	LOVE CRAZY	ATLANTIC STARR
5	8	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	5	4	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL
6	13	KEEP IT COMIN'	KEITH SWEAT	6	7	2 LEGIT 2 QUIT	HAMMER
7	9	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE	7	8	LIVING IN CONFUSION	PHYLLIS HYMAN
8	15	KISS YOU BACK	DIGITAL UNDERGROUND	8	9	THE RUSH	LUTHER VANDROSS
9	11	INSATIABLE	PRINCE AND THE N.P.G.	9	12	BLACK OR WHITE	MICHAEL JACKSON
10	12	LIVING IN CONFUSION	PHYLLIS HYMAN	10	11	INSATIABLE	PRINCE AND THE N.P.G.
11	18	CHANGE	LISA STANSFIELD	11	10	CAN HE DO IT	READY FOR THE WORLD
12	17	LOVE CRAZY	ATLANTIC STARR	12	14	KEEP IT COMIN'	KEITH SWEAT
13	20	CAN HE DO IT	READY FOR THE WORLD	13	16	I WANT YOU	JODY WATLEY
14	4	PRIVATE LINE	GERALD LEVERT	14	17	CHANGE	LISA STANSFIELD
15	2	PUT ME IN YOUR MIX	BARRY WHITE	15	19	CAN'T LET GO	MARIAH CAREY
16	22	CAN'T LET GO	MARIAH CAREY	16	22	UHH AHH	BOYZ II MEN
17	25	I WANT YOU	JODY WATLEY	17	26	THESE THREE WORDS	STEVIE WONDER
18	10	CAN'T TRUSS IT	PUBLIC ENEMY	18	20	(EVERYBODY) GET UP	ROGER
19	5	GIVING YOU ALL MY LOVE	CHRIS WALKER	19	25	THE WAY I FEEL ABOUT YOU	KARYN WHITE
20	29	ALL THROUGH THE NIGHT	TONY-LOC	20	23	I BELONG TO YOU	WHITNEY HOUSTON
21	16	FEELS LIKE ANOTHER ONE	PATTI LABELLE	21	24	KISS YOU BACK	DIGITAL UNDERGROUND
22	14	I'LL TAKE YOU THERE	BEBE & CECE WINANS	22	28	MAKE TIME FOR LOVE	KEITH WASHINGTON
23	26	(EVERYBODY) GET UP	ROGER	23	31	STAY	JOCECI
24	37	THE RUSH	LUTHER VANDROSS	24	6	PRIVATE LINE	GERALD LEVERT
25	35	UHH AHH	BOYZ II MEN	25	18	SET ADRIFT ON MEMORY BLISS	P.M. DAWN
26	31	FINALLY	CE CE PENISTON	26	30	EVERLASTING LOVE	TONY TERE
27	—	STAY	JOCECI	27	29	ALL THROUGH THE NIGHT	TONY-LOC
28	33	MAKE TIME FOR LOVE	KEITH WASHINGTON	28	33	YOU (YOU'RE THE ONE FOR ME)	EX-GIRLFRIEND
29	28	MIND PLAYING TRICKS ON ME	GETO BOYS	29	35	SHE'S GOT THAT VIBE	R. KELLY
30	36	JUST THE TWO OF US	CHUBB ROCK	30	38	LET'S STAY TOGETHER	GUY
31	21	SET ADRIFT ON MEMORY BLISS	P.M. DAWN	31	36	STAY THIS WAY	THE BRAND NEW HEAVIES
32	23	FOREVER MY LADY	JOCECI	32	39	LOVE IS CALLING YOU	GENE RICE
33	24	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ	33	13	GIVING YOU ALL MY LOVE	CHRIS WALKER
34	27	TENDER KISSES	TRACIE SPENCER	34	37	GROOVE YA	LEVEL III
35	19	CAN'T WAIT TO GET YOU HOME	ERIC GABLE	35	—	THE JONES'	THE TEMPTATIONS
36	30	EVERYTIME MY HEART BEATS	RIFF	36	21	I'LL TAKE YOU THERE	BEBE & CECE WINANS
37	—	SHE'S GOT THAT VIBE	R. KELLY	37	—	GROOVE WITH IT	BIG DADDY KANE
38	—	THE WAY I FEEL ABOUT YOU	KARYN WHITE	38	—	FINALLY	CE CE PENISTON
39	40	STAY THIS WAY	THE BRAND NEW HEAVIES	39	—	SO INTENSE	LISA FISCHER
40	—	BE TRUE TO YOURSELF	2ND II NONE	40	—	BABY HOLD ON TO ME	GERALD LEVERT

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

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

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JAN. 4, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ No. 1 ★ ★						
1	4	4	4	MICHAEL JACKSON EPIC 45400 (10.98 EQ) 1 week at No. 1	1 week at No. 1	DANGEROUS 1
2	3	3	28	JODECI ● MCA 10198 (9.98)	FOREVER MY LADY	1
3	1	1	7	ICE CUBE PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
4	2	2	12	PRINCE & THE N.P.G. ▲ PAISLEY PARK 25379/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
5	5	5	9	GERALD LEVERT ATCO/EASTWEST 91777* (10.98)	PRIVATE LINE	5
6	6	6	8	HAMMER CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	6
7	12	12	4	KEITH SWEAT ELEKTRA 61216* (10.98)	KEEP IT COMIN'	7
8	7	7	24	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
9	10	10	31	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
10	9	9	10	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
11	8	8	12	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ) APOCALYPSE 91... THE ENEMY STRIKES BLACK	APOCALYPSE 91... THE ENEMY STRIKES BLACK	1
12	11	11	13	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
13	13	13	17	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	12
14	14	14	11	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	12
15	16	16	25	PHYLLIS HYMAN PIR 11006/ZOO (9.98)	PRIME OF MY LIFE	10
16	18	18	11	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
17	15	15	14	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
18	17	17	11	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
19	19	19	25	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
20	30	30	5	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	20
21	20	20	12	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	13
22	24	24	33	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
23	28	28	13	CYPRESS HILL COLUMBIA 47889 (9.98 EQ)	CYPRESS HILL	23
24	22	22	24	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
25	23	23	7	SOUNDTRACK MCA 10397* (9.98)	HOUSE PARTY 2	23
26	21	21	29	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
27	25	25	7	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
28	35	35	5	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	28
29	36	36	5	LISA STANSFIELD ARISTA 18679* (10.98)	REAL LOVE	29
30	27	27	9	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
31	33	33	9	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	31
32	29	29	9	P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
33	32	32	9	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
34	34	34	16	NAUGHTY BY NATURE ● TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
35	31	31	12	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
36	26	26	10	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
37	64	64	4	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	37
38	38	38	6	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	38
39	46	46	6	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	39
40	43	43	6	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	40
41	42	42	36	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
42	48	48	31	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
43	39	39	13	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
44	41	41	24	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
45	37	37	13	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
46	50	50	7	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	46
47	40	40	31	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
48	53	53	25	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	48
49	45	45	7	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45

50	51	51	8	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	39
51	44	44	9	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
52	52	52	17	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
53	49	49	16	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
54	76	76	4	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	54
55	55	55	21	COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98)	C.M.B.	10
56	54	54	23	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
57	67	67	3	ONE-LOC DELICIOUS VINYL 510609 (9.98)	COOL HAND LOC	57
58	57	57	37	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ)	THE BRAND NEW HEAVIES	17
59	56	56	27	NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
60	NEW ▶		1	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	60
61	47	47	28	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
62	60	60	22	VESTA A&M 5347 (9.98)	SPECIAL	15
63	58	58	29	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
64	61	61	36	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
65	65	65	6	SOUNDTRACK MCA 10428 (10.98)	STRICTLY BUSINESS	65
66	68	68	19	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
67	62	62	31	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
68	59	59	16	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
69	63	63	66	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
70	72	72	15	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	36
71	66	66	39	M.C. BREED & D.F.C. S.D.E.G. 4103/CHIBAN (9.98)	M.C. BREED & D.F.C.	38
72	69	69	21	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
73	71	71	6	U.M.C.'S WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	71
74	74	74	27	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
75	77	77	5	PATTI AUSTIN GRP 9660*/MCA (9.98)	CARRY ON	75
76	73	73	9	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
77	75	75	6	MARVIN SEASE MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
78	88	88	3	O'JAYS EMI 96420 (10.98)	HOME FOR CHRISTMAS	78
79	89	89	3	AUDREY WHEELER EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	79
80	81	81	12	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	64
81	78	78	10	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THING CHANGED	52
82	84	84	5	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	82
83	80	80	10	BOBBY RUSH URGENT 4117/CHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
84	86	86	21	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
85	82	82	49	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
86	NEW ▶		1	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	86
87	79	79	6	RUN-D.M.C. PROFILE 1419 (10.98)	GREATEST HITS 1983 - 1991	75
88	70	70	7	SMOKEY ROBINSON SBK 97968* (9.98)	DOUBLE GOOD EVERYTHING	64
89	93	93	3	FAT BOYS EMPEROR 4118*/CHIBAN (9.98)	MACK DADDY	89
90	87	87	47	O'JAYS ● EMI 93390 (9.98)	EMOTIONALLY YOURS	2
91	91	91	27	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
92	97	97	3	THE TEMPTATIONS MOTOWN 6331* (9.98)	MILESTONE	92
93	83	83	12	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
94	85	85	6	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80
95	RE-ENTRY		20	PAULA ABDUL ▲ 2 CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
96	92	92	41	TYRONE DAVIS CHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
97	90	90	30	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
98	96	96	37	ANITA BAKER ELEKTRA 61116* (9.98)	THE SONGSTRESS	96
99	NEW ▶		1	BOBBY "BLUE" BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	99
100	94	94	58	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9

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

BEBE & CECE AMONG BIG WINNERS AT STELLAR AWARDS

(Continued from page 9)

awards and head of Central City Productions, was particularly pleased to have attracted so many secular stars to appear on this year's awards show. "This is not unlike what the other award shows have done to get where they are. They deliberately get these kinds of name stars to bring recognition to their show, which is what we had trouble doing in our early years."

Jackson's vision for the show has changed little since he founded it to recognize and honor the

achievements of blacks in the gospel music industry. In the seven years since its inception, the Stellar Awards has come to be one of the most prestigious events in the gospel music industry. However, despite its growing popularity, Jackson has had difficulty securing prime broadcast television time slots.

"The major challenge is promotion," Jackson says. "Getting stations around the country with a moderate black community, if they would just let us air it in a decent

time period, if not prime time. What we found is that if we let our people know that it's on, they will watch it. But for some markets with substantial black populations, to put it on at 2 a.m. is a disservice to the black community."

This year, Jackson is linking with more than 100 black radio stations nationally to promote the show. Additionally, he is keying in on the 20-30 markets that consistently air the show at off times, among them Cleveland, Pittsburgh, Louisville, Ky., Boston, In-

dianapolis, and Minneapolis. "I see the ratings and the crossover with the white market. Gospel has that potential. So what we're going up against is an industry in broadcast television that hasn't realized that."

"The first year we went national, we had good promotion and good station coverage and that year we did a 28 rating in black homes. Last year we did 12... so my objective is to get the ratings back up into the 20s and that's where we're going to try to stay."

Here are the rest of the 1991 Stellar Award winners:

Best solo performance, female, contemporary: Yolanda Adams, "Through The Storm" (Tribute).

Best solo performance, female, traditional: Tramaine Hawkins, "Tramaine Hawkins Live" (Sparrow).

Best vocal performance by a group or duo, traditional: The Williams Brothers, "This Is Your Night" (Blackberry).

Best new artist: Shun Pace Rhodes, "He Lives" (Savoy).



New Zomba Duo. Zomba announces the signing of writer/producers Kenni Hairston and Trevor Gale to an exclusive worldwide publishing deal. Hairston & Gale wrote and produced "Running Back To You" for Vanessa Williams, as well as material for Marc Nelson, Sybil, and Small Change. Shown standing, from left, are David Renzer, senior VP/GM, Zomba's Joe Serling, attorney; Richard Blackstone, director of business affairs, Zomba; and Rachelle Greenblatt, senior VP, Zomba. Seated are Hairston, left, and Gale.

ICHIBAN TO DISTRIBUTE NASTYMIX

(Continued from page 13)

portunity for both labels, especially with Ichiban's success this year with M.C. Breed [& the D.F.C.]. This is an opportunity for two indie companies that are pretty much the same age, but not so similar that we'll conflict with one another."

Nastymix has made a name for itself as a fiercely independent rap label, but in recent years it has added successful jazz and rock acts to the roster. The roster currently includes Kid Sensation, Rodney-O & Joe Cooley, Criminal Nation, Mario, rock act the Accused, dance act Fourplay, and the Nastymix jazz artists Michael Powers, Dennis Springer, and Deems. Distribution of new Nastymix releases will begin with the February release of "The Power

Of Rhyme" by Kid Sensation. In addition, Kid Sensation's previous album, "Rollin' With Number One," will be reissued immediately.

Ichiban continues to release product by older, more established artists like Curtis Mayfield, Blues Boy Willie, and Tyrone Davis, as well as rap product, like the successful M.C. Breed & D.F.C.

Due to the holidays, executives at Ichiban could not be reached by press time for comment. A joint statement released by the labels states: "The joint venture affirms the continuing commitment of both companies to the power of independent distribution and maintaining both a progressive and aggressive stance in the music industry." **JANINE McADAMS**



Miki In 'Malcolm.' Songstress Miki Howard, now signed to Giant Records, takes the stage in costume as Billie Holliday, whom she portrays in Spike Lee's upcoming film, "Malcolm X." Sharing in the re-creation of New York's famed Club Onyx is Columbia jazz artist Terence Blanchard, who makes his debut in—and composed the score for—the film.

RHYTHM & THE BLUES

(Continued from page 13)

character pictured in it. Who else but L.L. could re-create a children's song as a rap and make it real, tra la la las and all?

4. "Motownphilly" by **Boyz II Men**. This quartet doesn't just represent a vocal style but a lifestyle, and we get to see it in a wonderfully photographed clip that shows their hometown, their clothes, their hangout spots, and their hangout partners, including their manager, **Michael Bivins**.

5. "Close To You" by **Maxi Priest**, the remix version. While the song itself bemoans the treachery of a woman who teases and leaves, the video presents gorgeous sets filled with palm trees, pyramids, and beautiful black people. Visually it's a celebration of the beauty of African-descended people.

6. "Unforgettable" by **Natalie Cole**. This lady never looked better on video, it's a classic tune, and the combination of video with kinescopic footage of Nat King Cole via computer animation is seamless.

7. "Set Adrift On Memory Bliss" by **P.M. Dawn**. A great tune in the new-fangled hip-hop tradition of drawing from pop music, the video finds these guys down in the midst of ethereal, sexy images of sand, sea, water, and women.

8. "Tender Kisses" and "This House" by **Tracie Spencer**. This young singer shows a serious and committed side while growing into a long-term career. She looks great, and the video images are simply beautiful.

9. "Let The Beat Hit 'Em" by **Lisa Lisa & Cult Jam**. Taking a cue from the successful videos of **C&C Music Factory (Clivilles & Cole)** produced this tune as well, the video is a montage of tribally dressed dancers writhing against spare backgrounds. And Lisa looks great.

10. "Can't Truss It" by **Public Enemy**. A great tune that vividly illustrates the legacy that slavery has left both blacks and whites in America. Chuck D is always a riveting presence.

GARY TAYLOR

(Continued from page 13)

recording artist.

"After having this record rejected by enough companies because people said they only saw me as a writer and producer and weren't willing to take a chance on me as an artist, I had to take my case to the people," he says. "Just having a guy roll down his window at a stop light and say, 'Hey, I love your album!' makes everything worthwhile."

FOR THE RECORD

In the Dec. 14 story on gospel crossing to the R&B chart, the original label of Capitol group BeBe & CeCe Winans was misidentified. The duo recorded for Sparrow, which still handles their product in the Christian marketplace.

Who just turned 33 and has worldwide contacts in every phase of the music and video industry?

Billboard's 1992 International Buyer's Guide!

Now in its 33rd year, the IBG gives you all the facts on:

- Music & Video Companies • Distribution & Accessory Product Manufacturers • Industry Services & Supplies
- Manufacturing Plants, Services & Equipment
- Music Publishers • Complete European & International listings.

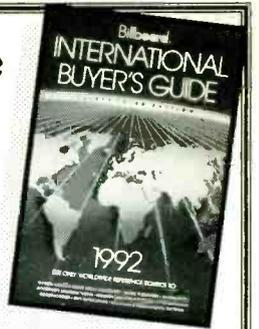
To order send \$75 plus \$3 S&H, (\$8 for International orders) to: Billboard Directories, Dept. BDBG3474, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC.

For fastest service call toll-free:

1-800-223-7524 (outside NY), in NY 212-536-5174

or 1-800-344-7119 (outside NJ), in NJ 908-363-4156



BDBG3474

Billboard®

FOR WEEK ENDING JANUARY 4, 1992

Hot Rap Singles™

				COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	2	2	10	JUST THE TWO OF US (M) (T) SELECT 4-66502/ELEKTRA	◆ CHUBB ROCK 1 week at No. 1
2	1	1	15	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI	◆ U.M.C.'S
3	4	4	13	THE PHUNKY FEEL ONE (C) (T) RUFFHOUSE 38-73930/COLUMBIA	◆ CYPRESS HILL
4	7	7	8	I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007	◆ JIBRI WISE ONE
5	6	6	9	KISS YOU BACK (CD) (M) (T) TOMMY BOY 993*	◆ DIGITAL UNDERGROUND
6	8	8	7	BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 867 888-4/MERCURY	◆ ED O.G. & DA BULLDOGS
7	11	11	6	GROOVE WITH IT (C) (CD) (T) COLD CHILLIN' 4-19115/REPRISE	◆ BIG DADDY KANE
8	3	3	15	AIN'T GONNA HURT NOBODY (C) (M) (T) SELECT 4-64847/ELEKTRA	◆ KID 'N PLAY
9	13	13	6	2 LEGIT 2 QUIT (C) (CD) (T) CAPITOL 44785	◆ HAMMER
10	9	9	8	SHAKIYLA (JRH) (C) (T) PROFILE 5344	◆ POOR RIGHTEOUS TEACHERS
11	14	14	6	WILDSIDE (C) (M) (T) INTERSCOPE 4-98673/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
12	5	5	13	CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA	◆ PUBLIC ENEMY
13	16	16	7	1-800-SKY-TALK PIN #110279 (C) EPIC 34-74023	◆ CANDYMAN
14	20	20	5	BE TRUE TO YOURSELF (C) (T) PROFILE 5343	◆ 2ND II NONE
15	12	12	14	CHECK THE RHIME (C) (T) JIVE 42011	◆ A TRIBE CALLED QUEST
16	22	22	4	MR. SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY	SCARFACE
17	21	21	6	PORTRAIT OF THE ARTIST AS A HOOD (C) (T) DEF JAM 38-73896/COLUMBIA	◆ 3RD BASS
18	15	15	12	IS IT GOOD TO YOU (C) (M) (T) UPTOWN 54200/MCA	◆ HEAVY D. & THE BOYZ
19	25	25	3	THE CHOICE IS YOURS (M) (T) MERCURY 866 087*	◆ BLACKSHEEP
20	19	19	21	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
21	30	30	3	STEADY MOBBIN' (C) PRIORITY 7247	ICE CUBE
22	17	17	14	POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC	◆ THE 2 LIVE CREW
23	10	10	12	STEP IN THE ARENA (C) (T) CHRYSALIS 23752	◆ GANG STARR
24	18	18	11	THE SYMPHONY PT. II (C) (CD) (M) (T) COLD CHILLIN' 4-19227/WARNER BROS.	◆ MARLEY MARL
25	29	29	3	JUST KICKIN' IT (C) (T) S.D.E.G. 91-077/ICHIBAN	◆ M.C. BREED & D.F.C.
26	26	26	4	THE KING OF ROMANCE (C) (T) SRC 14022-ZOO	◆ DEF DAMES
27	28	28	5	KLIENTELE (M) (T) PWL AMERICA 867 771-4*/MERCURY	◆ SYLK SMOOV
28	NEW ▶		1	MISTADOBALINA (C) (T) ELEKTRA 64826-4	◆ DEL THA FUNKEE HOMOSAPIEN
29	NEW ▶		1	SECRETS (OF SUCCESS) (M) (T) LONDON 869 539-4* P.I.G.	◆ THE COOKIE CREW
30	NEW ▶		1	NICE & SLOW (C) VIRGIN 4-98684	◆ REDHEAD KINGPIN & THE F.B.I.

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
1	2	2	7	I'LL BE YOUR FRIEND RCA 62156-1 <small>1 week at No. 1</small>	ROBERT OWENS
2	1	1	9	IT SHOULD HAVE BEEN ME CAPITOL V-15730	◆ ADEVA
3	5	5	6	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	CLUBLAND
4	6	6	6	JUST A TOUCH OF LOVE COLUMBIA 44-74032	◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
5	7	7	8	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
6	11	11	6	THE BEGINNING SIRE 0-40200/WARNER BROS.	◆ SEAL
7	4	4	10	CHANGE ARISTA 12363-1	◆ LISA STANSFIELD
8	14	14	7	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260	SIMONE
9	16	16	6	LET ME GROOVE U ATCO/EASTWEST 0-96258/ATLANTIC	J.T.
10	10	10	8	IT'S HARD SOMETIME VIRGIN 0-98754	◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON
11	15	15	8	HEART ON THE LINE MUTE 0-66491/ELEKTRA	◆ FORTAN 5
12	28	28	4	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
13	25	25	5	SOMETHING GOT ME STARTED ATCO/EASTWEST 0-96290/ATLANTIC	◆ SIMPLY RED
14	8	8	8	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	◆ P.M. DAWN
15	23	23	6	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
16	27	27	5	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
17	17	17	7	LOVE TO HATE YOU SIRE 0-40218/REPRISE	◆ ERASURE
18	13	13	8	THE WAVE OF THE FUTURE RCA 62123-1	◆ QUADROPHONIA
19	22	22	6	SMELLS LIKE TEEN SPIRIT DGC 21673/GEFFEN	◆ NIRVANA
20	26	26	6	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
21	3	3	10	SAY IT MCA 54055	◆ ABC
22	18	18	7	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
23	32	32	4	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
★ ★ ★ POWER PICK ★ ★ ★					
24	36	36	3	MINDFLUX RCA 62162-1	N-JOI
25	12	12	10	CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	◆ PUBLIC ENEMY
26	31	31	5	GET READY FOR THIS RADIKAL 12256	◆ 2 UNLIMITED
27	21	21	11	BREAK INVASION 36006	TURNTABLE TERROR
28	9	9	12	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
29	35	35	5	CONQUER YOUR HOUSE WAX TRAX 9175	EXCESSIVE FORCE
30	43	43	3	WE GONNA GET ZYX 6548	R.A.F.
31	44	44	3	I LIKE IT A&M 75021-2393-1	OVERWEIGHT POOCH FEAT. CE CE PENISTON
32	45	45	3	FEEL EVERY BEAT WARNER BROS. 0-40159	◆ ELECTRONIC
33	33	33	5	WHAT CAN YOU DO FOR ME? FFRR 869 581 1/LONDON	◆ UTAH SAINTS
34	20	20	8	THIS IS FASCISM NETTWERK X25G-13842/1.R.S	CONSOLIDATED
35	19	19	9	THERE'S NO OTHER WAY SBK V-19747	◆ BLUR
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
36	NEW		1	RAN KAN KAN ELEKTRA PROMO	TITO PUENTE
37	37	37	6	SOMETHING SPECIAL CAPITOL V-15755	NOMAD
38	NEW		1	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
39	48	48	3	SURPRISE MERCURY 866 175-1	CRYSTAL WATERS
40	29	29	7	MOVE YOUR WAISTLINE MAXI 2003	DEJA VU
41	50	50	3	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG	JAMIE PRINCIPLE
42	34	34	12	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
43	NEW		1	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
44	42	42	11	KILLER INSIDE ME NETTWERK X25G-13835/1.R.S	◆ MC 900 FT. JESUS
45	38	38	10	GIMME REAL LOVE CARDIAC 3-4018	◆ HELEN BRUNER
46	41	41	5	EVERYBODY MOVE POLYDOR 867 989-1/PLG	◆ CATHY DENNIS
47	46	46	9	FEELS LIKE ANOTHER ONE MCA 54238	◆ PATTI LABELLE
48	39	39	10	TRIPPING ON YOUR LOVE LONDON 869 547-1/PLG	◆ BANANARAMA
49	24	24	12	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
50	30	30	15	I'M ATTRACTED TO YOU SMASH 865 027 1/PLG	COOKIE WATKINS

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
1	4	4	8	TOO BLIND TO SEE IT I.D./ATCO/EASTWEST 0-96255/ATLANTIC <small>1 week at No. 1</small>	◆ KYM SIMS
2	2	2	9	CHANGE ARISTA 12363-1	◆ LISA STANSFIELD
3	3	3	10	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
4	5	5	6	JUST A TOUCH OF LOVE COLUMBIA 44-74032	◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
5	1	1	10	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	◆ P.M. DAWN
6	6	6	6	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
7	7	7	9	KISS YOU BACK TOMMY BOY 993	◆ DIGITAL UNDERGROUND
8	11	11	5	THE COMFORT ZONE WING 865 073-1/MERCURY	◆ VANESSA WILLIAMS
9	8	8	11	IS IT GOOD TO YOU UPTOWN 54201/MCA	◆ HEAVY D. & THE BOYZ
10	10	10	7	LOVE TO HATE YOU SIRE 0-40218/REPRISE	◆ ERASURE
11	9	9	15	FINALLY A&M 75021-2385-1	◆ CE CE PENISTON
12	12	12	8	PEACE (IN THE VALLEY) ATCO/EASTWEST 0-96259/ATLANTIC	◆ SABRINA JOHNSTON
13	18	18	6	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
14	17	17	9	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
15	26	26	4	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
16	19	19	6	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
17	13	13	8	DJ CULTURE/MUSIC FOR BOYS EMI V-56234	◆ PET SHOP BOYS
18	16	16	6	CREAM PAISLEY PARK 0-40197/WARNER BROS.	◆ PRINCE AND THE N.P.G.
19	30	30	4	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
20	35	35	4	LITTLE FLUFFY CLOUDS BIG LIFE 865-139 1/MERCURY	◆ THE ORB
21	20	20	7	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260	SIMONE
22	25	25	7	EVERYBODY MOVE POLYDOR 867 989-1/PLG	◆ CATHY DENNIS
23	15	15	15	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
24	27	27	7	IN PARADISE METROPOLITAN 4475	LAISSEZ FAIRE
25	24	24	5	STREET OF DREAMS CHARISMA 0-96269	◆ NIA PEEPLES
26	28	28	4	BREAK INVASION 36006	TURNTABLE TERROR
27	14	14	10	SAY IT MCA 54055	◆ ABC
★ ★ ★ POWER PICK ★ ★ ★					
28	41	41	3	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	CLUBLAND
29	34	34	5	HEART ON THE LINE MUTE 0-66491/ELEKTRA	◆ FORTAN 5
30	32	32	5	THE WAVE OF THE FUTURE RCA 62123-1	◆ QUADROPHONIA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
31	NEW		1	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
32	46	46	3	THE JAM EPIC 74041	SHABBA RANKS FEAT. KRS-1
33	49	49	3	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
34	33	33	6	WHAT TIME IS LOVE? ARISTA 12366-1	◆ THE KLF
35	21	21	12	FEELS LIKE ANOTHER ONE MCA 54238	◆ PATTI LABELLE
36	23	23	12	CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	◆ PUBLIC ENEMY
37	50	50	3	B.D.V. COUNT DOWN "GIRLS OUT ON THE FLOOR" MICMAC 570	TWO WITHOUT HATS
38	22	22	12	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
39	38	38	6	THE BEGINNING SIRE 0-40200/WARNER BROS.	◆ SEAL
40	31	31	13	AIN'T GONNA HURT NOBODY SELECT 0-66507/ELEKTRA	◆ KID 'N PLAY
41	29	29	22	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
42	47	47	3	IT'S HARD SOMETIME VIRGIN 0-98754	◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON
43	NEW		1	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
44	NEW		1	LOVE ME ALL UP RCA 62115-1	STACY EARL
45	43	43	4	JESUS BUILT MY HOTROD SIRE 0-40211/WARNER BROS.	◆ MINISTRY
46	48	48	12	MIND PLAYING TRICKS ON ME RAP-A-LOT 7241,PRIORITY	◆ GETO BOYS
47	NEW		1	WE GONNA GET ZYX 6548	R.A.F.
48	40	40	8	SOMETHING GOT ME STARTED ATCO/EASTWEST 0-96290/ATLANTIC	◆ SIMPLY RED
49	45	45	6	JUST THE TWO OF US SELECT 0-66502/ELEKTRA	◆ CHUBB ROCK
50	36	36	9	WE ARE FAMILY RCA 620691-1	◆ UNIT 3 UK

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

CHARM

"Butt Naked"
(4-96251, DMD 1763)



Produced and Arranged by "Big Paul" Funzone for Big Productions/ Gene Sicard and Bruce B. Fisher for Broozbee Music, Inc. Executive Producers: Joey Carvello and Bill Totorgul

JOMANDA

"The True Meaning (Of Love)"
(DMD 1762)



Produced and Arranged by Dwayne "Spen" Richardson, Derek A. Jenkins, Cassio Ware and Paul Scott for Backroom Music Productions



MCA Music's Song & Dance: Firm Showcases Writers

And the beat goes on . . .

THE BATTLE TO PROVE that dance music is more creatively substantial than empty beats and indecipherable, wailing divas has been long and hard—and it shows little sign of ending.

On Dec. 12, MCA Music Publishing made its contribution to the cause by hosting a daylong symposium showcasing its dance-oriented songwriters. Organized by James Jackson, MCA's manager of creative services, black music, the confab aimed to introduce dance songwriters to A&R label executives, as well as educate everyone on how the genre has changed the publishing world.

Among the songwriters (many of whom are also producers and remixers) featured were Eddie Arroyo, Freddy Bastone, Troy Patterson, Lottie Golden, Lou Humphrey, Ken Johnston, and Sabrina Johnston. Also in attendance were MCA Music president John McKellen and VP of international Merle Wasserman, as well as executives from about a half-dozen major labels.

Issues covered ranged from placing songs on albums by pop acts, the dangers of sampling, and, perhaps most heated, defining the line between a remixer rearranging a song and rewriting it.

"I think it's time that a remixer get a portion of royalties if he is in fact writing brand-new music to be used on a track," Bastone said. "If [a remixer] takes a song that would not have made any money in its original

form and makes it a hit by writing new bits of music for it, he deserves to be compensated."

Jackson says the forum had a twofold purpose.

"I wanted to make a public move toward showing A&R folks at labels that dance music is a song-based genre. I'm trying to help my writers gain the credibility that I feel they deserve." Jackson says a similar meeting is planned for hip-hop writers in February.

Shortly after the forum Jackson revealed that MCA Music has decided to revive Hot Mustard Records, a label designed to showcase music by its staff writers. Negotiations for distribution via Uni are under way, as is the label's first release, a track by Arroyo.

"This is the perfect vehicle for exposing music for which there is not yet another avenue," Jackson says.

Jackson and MCA are to be applauded for making such strong efforts to promote the label's dance music. Upon examining demos by all of its writers, we're encouraged by the high level of quality music out there. A&R reps should be aware.

A CHANGE OF PACE: Every once in awhile you have to be willing to try something musically different. A diet of nothing but house and techno tends to dull the brain and numb the senses. It's vital to educate and refresh yourself with a taste of music from left-of-center. Here are a couple of unique projects that are not only good for you, but are just plain good.

On their self-titled Columbia debut album, teenage femme trio **Midi, Maxi & Efti** have concocted an unusual blend of reggae, Euro-pop, hip-hop, and African rhythms. Discovered by **Alexander Bard** from **Army Of Lovers**, twin sisters Midi and Maxi were born in Ethiopia, while Efti comes from the region of Eritrea. An interesting component of this recording union is the fact that Ethiopia and Eritrea have been at war for nearly 20 years.

Although reggae has been on the brink of breaking into mainstream club and radio consciousness for years now, this totally jammin' set could (and deserves to) finally do the trick. Tracks like "Ragga Steady" and "Pappadink Tribe" are instantly contagious and appealing, thanks to fine songcrafting and the trio's mesmerizing chanting and toasting.



by Larry Flick

While **Tito Puente** is enjoying his first-ever club hit with "Ran Kan Kan," that cut has been altered considerably. For the real deal, we direct your attention to the soundtrack to the film "The Mambo Kings" (**Elektra**), due Jan. 27. Boasting songs from Latin music veterans like **Celia Cruz** and **Arturo Sandoval**, this album is filled with delicious jams that would make for a jolting but festive way of warming up during the early hours of a set. Listen to the horns and percussion on tunes like "La Dicha Mia" by Cruz or "Para Los Rumberos" by Puente; you've heard this kind of stuff sampled onto other records a zillion times. Why not try the original for a change?

SOUND BITES: With the inspirational house anthem "Peace," **Sabrina Johnston** offered one of 1991's brightest moments. After hearing her second single, "Friendship," you'll see that she is no one-hit wonder.

Once again, Johnston's gospel-inflected voice adds inspirational depth to the tune's simple-but-warm lyrics. Added pleasure is derived from the arrangement's butt-shaking beats. Kudos to **Band Of Gypsies** and **Frankie Knuckles** for providing programmable remixers without sacrificing Johnston's performance or the core of the song.

Already a smash on U.K. import, look for "Friendship" to be released domestically on **TurnStyle/Atlantic** within the next three weeks. Sounds like a well-deserved smash.

After much prerelease buzzing, legendary disco act **Chic** is back with "Chic Mystique" (**Warner Bros.**), a fun and nostalgic reminder of '70s classics like "Le Freak" and "Good Times." The drums and percussion are live, the group's signature harmonies are intact, and **Nile Rodgers'** one-of-a-kind guitar style is wisely still at the forefront of the mix. "Chic Mystique" is essential for retro-slanted sets, though a track this juicy also demands mainstream peak-hour play. By the by, look for the forthcoming

"Chicism" album—it smokes!

As anticipated, house remixes of **Michael Jackson's** smash "Black Or White" (**Epic**) are circulating on limited-edition 12-inch vinyl. Thanks to deft postproduction by **David Cole** and **Robert Clivilles**, the cut kicks a potent groove that nicely complements the original tune's kinetic pop/rock nature. Compleatists should know that one mix (the ferocious "Underground" version) has been held as a bonus track for the 12-inch version of the upcoming second single, "Remember The Time."

On the subject of MJ, we'd like to add our own two cents to the volumes already written about his opus "Dangerous." Teaming up with **Teddy Riley** was a stroke of brilliance, as they take the new-jack concept and revitalize it with funk, R&B, and orchestral-pop nuances. We're impatiently awaiting the single release of the set's most powerful cut, "In The Closet," a stark and affecting jam that features a breathy femme vocal cameo that is rumored to be quintessential club diva **Madonna**.

Blue Pearl returns with "(Can You) Feel The Passion" (**Big Life**), an icy-cool reinterpretation of **Bizarre Inc.'s** "Playing With Knives." Although singer **Durga McBroom's** smoky alto is not used to its fullest potential, she does give the tune a hypnotic edge that was missing in the original version. Varied remixes by **Youth** promise to spark interest from both techno and house enthusiasts.

Here's an intriguing combination of talent: For his first new single in nearly two years, **Malcolm McLaren** has recruited **Alison Limerick** to vamp on a track he wrote and produced with hi-NRG kingpins **Mike Stock** and **Pete Waterman**. The result is "Magic's Back" (**RCA, U.K.**), a tough, techno jam that's etched with an infectious pop melody and house piano lines. An odd mixture that works quite well. No word on domestic release yet.

Kevin Saunderson is sure keeping busy these days. Just as his solo single, "Direct Me," issued on **Giant Records** under the name **Reese**, has become a worldwide smash, he reunites with singer **Paris Grey** for a new **Inner City** record, "Let It Reign" (**Ten, U.K.**). The track is a frenzied intermingling of R&B/house percussion and coarse techno synths. Word has it the act is

negotiating a move from **Virgin** in the U.S. to another major label. Did we mention that Saunderson is also currently in the studio cutting a Reese album, too? Like we said, busy, busy, busy . . .

TID-BEATS: As previously rumored, **Charisma Records** has inked a U.S. distribution deal for all music released on **Boy George's** way-cool, U.K.-based label, **More Protein**. The first release will be the compilation album, "Closet Classics, Vol. I." Also on the release agenda is the full-length debut album by **E-Zee Posse** . . . These days, you never know who will be next to jump on the club bandwagon. Add **John Mellencamp** to the ever-growing crop of rockers enlisting the aid of dance music remixers to pump fresh blood into current singles. His new "Love & Happiness" has been reconstructed by **Junior Vasquez** . . . You can't keep a disco diva down for long. **Evelyn "Champagne" King** is currently plotting her big comeback. She has just rerecorded her classic hit "Shame" with U.K. techno-meisters **Altern 8** and may be collaborating with the act on new material. Look for an album on **EMI** by spring . . . Glad to note that innovative producer/composer **Larry "Mr. Fingers" Heard** has just completed "Introduction," his debut album for **MCA**. Cut at **Seagrape Studios** in Chicago, the set features guest appearances by several club luminaries, including **Robert Owens** on "Empty." Club DJs will get the first single, "Closer," later this month . . . Before **George Michael** unveils "Listen Without Prejudice, Vol. II" in early 1993, he will offer "Extended Dance Play"—or simply "EDP"—on Columbia in March. The set will have a decidedly club-oriented slant.

Hot Dance Breakouts

CLUB PLAY

1. KEEP IT COMIN' KEITH SWEAT ELEKTRA
2. RADIOACTIVITY KRAFTWERK ELEKTRA
3. DEEPER SUSAN CLARK FFRR
4. PRIDE (IN THE NAME OF LOVE) CLIVILLES & COLE COLUMBIA
5. YOU'RE GONNA LOVE IT DIANA ROSS MOTOWN

12" SINGLES SALES

1. PRIDE (IN THE NAME OF LOVE) CLIVILLES & COLE COLUMBIA
2. EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE TOMMY BOY
3. LATIFAH'S HAD IT UP 2 HERE QUEEN LATIFAH TOMMY BOY
4. ADDAMS GROOVE HAMMER CAPITOL
5. STAY JODECI UPTOWN

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

DISCO MAGIC HOME OF THE HITS!

- "TEN YEARS With The Best Italian Dance"
- RELIABLE DAILY EXPORT SERVICE - FAX 2.58012355
- WE ARE AT MIDEM, CANNES STAND N° 03.24 - 05.23
- PUBLISHING AND LICENSING RIGHTS FOR THE WHOLE WORLD - FAX 2. 5064689

78/A MECENATE, MILAN ITALY - ☎ 2.58012071 FAX 2.5064675/55400364

HOT! HOT! HOT!

- D.J. PIERRE, ITALYS BEST HOUSE PRODUCER
- THE NEW SINGLE OUT NOW!
- PUBLISHINGS & MASTER RIGHTS - Fax 2.5064689
- EXPORT ENQUIRIES - Fax 2.58012355

78/A MECENATE, MILAN ITALY
☎ 2.58012071 - FAX 2.5064675/55400364

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. STATION Q- Thal Special Melody	E LEGAL
2. JAZZ NOT JAZZ- Flip and Trip	8 BALL
3. DEGREES OF MOTION- De You Warri R	ESQUIRE
4. DIVINE MASTERS- 'Cause I Need You	NO GROOVE
5. JOINT VENTURE- Move	STRICTLY R
6. JAMES HOWARD- We Can Do It	EMOTIVE
7. SHAY JONES- When Love Calls	ID
8. TOXIC TWO- Rave Generator	DANCEFLOOR
9. TECH 9- Dance-a-Storm	PROTON
10. RASE- Get On Up	STROBE
11. DE ANDRA- Love Lines	ACE BEAT
12. KAMAR- In Every Way	MOVIN
13. LIDELL TOWNSELL- Nu Nu	CLUBHOUSE
14. PEACE OF MIND- Retrospect	ATMOSPHERE
15. PARADISE- Paradise's Deep Grooves	E LEGAL
16. FINAL CUT- Raw Element	RAW BASICS
17. XTASY- Indian Summer	SEGE
18. DJ SMASH- Jazzy Grooves-Vol2	8 BALL
19. LIQUID VARIETY-Best Part of the Trip	KALIDEOSCOPE
20. R E- A Man and His Flute	CLUBHOUSE

Compiled from reports given by Independent Record Stores, Clubs and D.J.'s nationwide.

All the above titles available through:
VISTA SOUNDS INTERNATIONAL, INC.
215 Englewood Avenue
Englewood, N.J. 07531
Tel: 201-568-0040 FAX: 201-568-2599



Country Down Under. Lucinda Williams, left, Mary-Chapin Carpenter, and Rosanne Cash, far right, are presented Australian Akubra hats by Denis Handlin, MD/CEO, Sony Music Australia, following the last date on the women's national Australian tour.

Country To Make 'Major' Splash In '92 201 Acts Will Compete In Genre Pool

NASHVILLE—Major country music labels roll into 1992 with a combined roster of 201 acts competing for chart and bin space. Of these, 106 are male singers; 45 female singers; 45 duos or larger groups; three comic acts; and two instrumental acts.

Sony Music, with its Columbia and Epic labels, accounts for 33 acts; Capitol Nashville logs in with 27; Warner Bros. and Reprise have 24; Curb, 23; MCA, 20; RCA and Mercury, 19 each; Atlantic, 17; Arista, 11; BNA Entertainment and Giant, three each; and

SBK, two.

Here are the rosters as submitted by the labels Dec. 17:

Arista Records: Asleep At The Wheel, Brooks & Dunn, Rob Crosby, Diamond Rio, Exile, Alan Jackson, Leroy Parnell, Pam Tillis, the Tractors, Steve Wariner, Michelle Wright.

Atlantic Records: Aaron Barker, Confederate Railroad, Martin Delray, Dean Dillon, Michael Johnson, Ray Kennedy, Tracy Lawrence, Robin Lee, the Marcy Brothers, Neal McCoy, John Michael Montgomery, Radio Free Nashville, Johnny Rodriguez, Billy Joe Royal, Jeff Stevens, Karen Tobin, Donna Ulisse.

BNA Entertainment: John Anderson, the Remingtons, B.B. Watson.

Giant Records: Tim Mensy, Dennis Robbins, Rhonda Vincent.

Capitol Nashville Records: Sharon Anderson, Mandy Barnett, James Blundell, Suzy Bogguss, Garth Brooks, Glen Campbell, Pausette Carlson, Lacy J. Dalton, Linda Davis, Skip Ewing, Cleve Francis, the Gatlin Brothers, Crystal Gayle, Lee Greenwood, David Lynn Jones, Lynn Langham, Chris LeDoux, Barbara Mandrell, Gary Morris, Nitty Gritty Dirt Band, Wayland Patton, Pirates Of The Mississippi, Eddie Rabbitt, Jason Ringenberg, Jo-El Sonnier, Tanya Tucker, Roger Whittaker.

Curb Records: Boy Howdy, Cee Cee Chapman, Merle Haggard, Hal Gibson, Hal Ketchum, Delbert McClinton, Ronnie McDowell, Bill Medley, Wayne Newton, Marie Osmond, T.G. Sheppard, Six Shooter, Karla Taylor, Tony Toliver, JJ White, Williams & Ree, Andy Williams. **Curb/Capitol Nashville:** Sawyer Brown, Buck Owens, Ray Stevens. **Curb/MCA:** Desert Rose Band, Wynonna Judd. **Curb/Warner Bros.:** Hank Williams Jr.

MCA Records: Marty Brown, Tracy Bird, Lionel Cartwright, Mark Collier, Jerry Clower, Joe Ely, Vince Gill,

Gerry House, George Jones, Patty Loveless, the Mavericks, Mac McAnally, McBride & the Ride, Reba McEntire, Bill Monroe, Roger Springer, George Strait, Marty Stuart, Conway Twitty, Trisha Yearwood.

Mercury Records: Daniele Alexander, Jessica Boucher, Karen Brooks & Randy Sharp, Johnny Cash, Jeff Chance, Billy Ray Cyrus, Corbin/

Sony Music, with its Columbia & Epic labels, accounts for 33 artists

Hanner, Davis Daniel, Rich Grissom, Tom T. Hall, Toby Keith, the Kentucky Headhunters, Sammy Kershaw, Jeff Knight, Kathy Mattea, the Normaltown Flyers, Ronna Reeves, the Statler Brothers, Shania Twain.

RCA Records: Alabama, Eddy Arnold, Matraca Berg, Clint Black, Earl Thomas Conley, Eddie London, Martina McBride, Ronnie Milsap, Lorrie Morgan, Oak Ridge Boys, Robert Ellis Orrall, K.T. Oslin, Paul Overstreet, Prairie Oyster, the Osborns, Restless Heart, Shenandoah, Aaron Tippin, Don Williams.

SBK Records: Verlon Thompson. **SBK/Capitol Nashville:** Billy Dean.

Sony Music (Columbia Records): Chet Atkins, Larry Boone, Stacy Dean Campbell, Mary-Chapin Carpenter, Rodney Crowell, Vern Gosdin, Great Plains, Matthews, Wright & King, Willie Nelson, Dolly Parton, Mike Reid, Riders In The Sky, Earl Scruggs, Ricky Van Shelton, Sweethearts Of The Rodeo, Zaca Creek.

Sony Music (Epic Records): Charlie Daniels, Joe Diffie, Dixiana, Darryl & Don Ellis, Tammy Graham, (Continued on next page)

Cowboy's Aims To Corral Teen Contingent Dallas Club Answers Youths' Call For Country Series

COUNTRY FOR KIDS: Cowboy's, the 3,200-seat Dallas nightclub that normally operates as a 21-and-older alcohol-serving venue, has launched a country-music concert series for teenagers. Arista Records' Brooks & Dunn will play the first of the shows Wednesday (1). Dawn Weeks, the club's marketing director, says the move was in response to a growing number of requests from teens to see country acts. "We're going to market [the series] toward 16-year-olds and over," she says, "because the curfew [for younger people] in Dallas is 11 o'clock." She says the tickets for these shows will be priced at \$6 each. "We're going to sell Cokes and virgin frozen drinks for \$2," she adds. The club picked Brooks & Dunn, Weeks explains, because "they're real hot right now." The next show in the series will be during spring break in March. No act for that event has yet been picked. Unless Texas teens are anomalies, this is an experiment the country music industry should be watching closely.



by Edward Morris



second album for Jupiter Records. It's expected to be out by the time the Bellamys start their overseas summer tour . . . Pro Tours, a Nashville company that has staged national tours for the Judds, Carl Perkins, and others, has proposed taking over production of the city's annual Summer Lights Festival and turning it into a profit-making enterprise . . . Wynonna Judd and her manager, Ken Stilts, have sued a Nashville man to gain possession of a videotape he shot in 1987 that shows Judd performing with U2. The suit, filed in Chancery Court, grew out of a classified advertisement Anthony Noe had placed in a local newspaper, offering to sell the original tape for \$5,000 . . . New officers of the Reunion of Professional Entertainers are Mac Wiseman, president; Charlie Dick, VP and chairman; Kitty Wilson, secretary; Doc Holliday, treasurer; and Gordon

Terry, president emeritus . . . Among the unannounced guests at the second annual Christmas benefit for the West Nashville Family Shelter were John Hall and Townes Van Zandt. Emmylou Harris headlined the show. Danny Flowers, Russell Smith, Marshall Chapman, Gary Nicholson, and Jonell Mosser opened . . . The Metropolitan Development Housing Agency has erected a marker in honor of late Grand Ole Opry performer DeFord Bailey at the corner of 12th Avenue South and Edgehill in Nashville. A harmonica player, Bailey was the Opry's first black star. He died in 1982 . . . Several current members of the Opry, by the way, staged a customized version of the hallowed radio show recently for the American Bus Assn. convention, which was meeting at the Opryland Hotel, adjacent to the Grand Ole Opry House. Appearing on the special edition were Ricky Skaggs, Porter Wagoner, Holly Dunn, Mike Snider, and Bill Monroe.

MARK YOUR CALENDAR: Brenda Lee will headline the Elvis Presley Birthday Banquet, Jan. 8 at the Peabody Hotel in Memphis. Proceeds will go to local units of the American Cancer Society . . . The Country Radio Seminar has announced these additions to its talent lineup: Diamond Rio and Trisha Yearwood will perform at the ASCAP luncheon for registrants March 6, and Michelle Wright and Prairie Oyster will sing at the Canadian Country Music Assn. luncheon March 7. CRS has already disclosed the acts for its Super Faces and New Faces shows (Billboard, Dec. 21).

SIGNINGS: Diane Thomas, Phillip David Thomas, M.C. Wesley, Staci Frenes, and Abe Frenes to song-writing contracts with Lita Music.

WAYLON'S WILLIES: Waylon Jennings wants the world to know he's not a part of the Nashville-bashing contingent that's struck it rich in Branson, Mo. A recent "60 Minutes" feature on Branson had a segment in which Jennings quoted someone else's remark, "Will the last person leaving Nashville please turn out the lights." The implication was that the quotation summarized Jennings' own attitude toward Music City. Wrong! he proclaims in a finger-wagging letter to the show's producer: "Nashville, Tennessee, is my home, and I'm proud of it," he writes. "Nashville . . . is also the home and center of country music. Branson . . . is a wonderful place to perform, but it is not the center of country music and never will be!" Got that?

STILL HOT: Heartened by reactions to its first three programs, NBC-TV has ordered six more shows for its hourlong "Hot Country Nights" music and comedy series, which airs at 8 p.m. Sundays, Eastern time. The initial order was also for six shows. The Dec. 8 episode, the network reports, earned the highest ratings it has had in that time slot in more than two years. "Overall," an NBC press release says, "the three [first] stanzas of 'Hot Country Nights' have averaged a 10.4 rating and a 15 share, representing a 60% increase in homes and a 114% rise in women 18-34 years of age over NBC's original fall program lineup." The series premiered Nov. 24.

MAKING THE ROUNDS: The Bellamy Brothers were in Germany just before Christmas to record their

NARAS Seminar To Address Biz's Changing Landscape

NASHVILLE—The local chapter of the National Academy of Recording Arts and Sciences is sponsoring a daylong seminar on changes in the music business Jan. 9 at the Loews Vanderbilt Plaza here. The event will run from 9 a.m. to 4:30 p.m.

Paul Keckley, president of the Keckley Group research company, will give the keynote address. It will concern trends in consumer purchasing and leisure-time behavior.

"More Channels, More Music" is the topic of a panel whose members will include Paul Corbin, programming director, The Nashville Network; Juli Davidson, VP of programming for VH-1; and Paul Lenburg, senior VP of marketing, ASI Market Research.

Mike Shalett, chief operating officer of SoundScan, will speak to regis-

trants on "SoundScan: The Chart Technology of the Future, or, How Country Music Wound Up on the Pop Charts."

The final panel, "How To Get There From Here," deals with how music can be crossed over from one format to another. Speakers will be Michael W. Smith, recording artist for the Reunion gospel and Geffen pop labels; Melinda Scruggs, VP of artist and corporate communications, Reunion Records; Terry Hemmings, president and CEO, Reunion Records; and Claire West, director of AC radio promotions, Geffen Records.

Tickets are \$45 each for NARAS members; \$20 for students; and \$55 for nonmembers. Advance registration is through the Nashville NARAS office.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ No. 1 ★ ★						
1	1	1	15	GARTH BROOKS ▲ 4 CAPITOL 96330* (10.98) 15 weeks at No. 1	ROPIN' THE WIND	1
2	2	2	67	GARTH BROOKS ▲ 5 CAPITOL 93866* (9.98)	NO FENCES	1
3	3	3	12	REBA MCENTIRE ● MCA 10400* (9.98)	FOR MY BROKEN HEART	3
4	5	5	138	GARTH BROOKS ▲ 2 CAPITOL 90897* (9.98)	GARTH BROOKS	2
5	4	4	30	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
6	6	6	41	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	8	8	15	THE JUDDS CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
8	7	7	32	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
9	9	9	59	CLINT BLACK ▲ 2 RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
10	10	10	25	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
11	11	11	31	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
12	12	12	40	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
13	15	15	176	THE JUDDS ▲ CURB 8318/RCA (9.98)	GREATEST HITS	1
14	13	13	25	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9
15	16	16	17	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
16	14	14	11	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
17	17	17	67	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
18	18	18	13	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	18
19	20	20	104	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
20	28	28	94	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
21	22	22	138	CLINT BLACK ▲ 2 RCA 9668 (9.98)	KILLIN' TIME	1
22	27	27	66	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
23	19	19	12	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
24	25	25	39	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
25	23	23	19	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
26	21	21	36	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
27	24	24	30	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
28	26	26	93	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
29	40	40	9	PATSY CLINE MCA 4-10421* (39.98)	COLLECTION	29
30	30	30	39	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
31	31	31	6	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	28
32	34	34	63	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
33	32	32	19	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
34	29	29	10	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
35	33	33	62	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19
36	37	37	59	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
37	39	39	69	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
38	35	35	9	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
39	36	36	112	KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	38	37	KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
41	42	42	6	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	41
42	46	46	117	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
43	43	43	11	PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98)	WALK THE PLANK	40
44	52	52	4	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	44
45	45	45	46	SAWYER BROWN CURB 94260* (9.98)	BUICK	23
46	41	41	16	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
47	48	48	82	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
48	58	58	35	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
49	44	44	71	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
50	51	51	4	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	50
51	53	53	8	SUZY BOGDUSS CAPITOL 95847* (9.98)	ACES	50
52	47	47	38	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
53	54	54	19	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	43
54	49	49	13	BILLY DEAN SBK 4-96728*/CAPITOL (9.98)	BILLY DEAN	34
55	50	50	58	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
56	55	55	73	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
57	61	61	66	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
58	56	56	90	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
59	59	59	101	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
60	67	67	113	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
61	62	62	15	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
62	57	57	101	DAN SEALS CAPITOL 48308 (9.98)	THE BEST	7
63	RE-ENTRY		31	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
64	63	63	35	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
65	64	64	22	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
66	66	66	47	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
67	60	60	21	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
68	68	68	30	CHARLIE DANIELS EPIC 46835*/SONY (9.98 EQ)	RENEGADE	25
69	65	65	15	TEXAS TORNADOS REPRIS 26683*/WARNER BROS. (9.98)	ZONE OF OUR OWN	50
70	70	70	133	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
71	71	71	109	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
72	RE-ENTRY		7	RAY STEVENS CURB 95914* (9.98)	#1 WITH A BULLET	60
73	69	69	47	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
74	74	74	82	SHENANDOAH COLUMBIA 45490*/SONY (8.98 EQ)	EXTRA MILE	11
75	73	73	83	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2

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

Billboard® Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JANUARY 4, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ 4 MCA 12 (8.98) 33 weeks at No. 1	GREATEST HITS	33
2	2	THE JUDDS CURB 6422/RCA (8.98)	CHRISTMAS WITH THE JUDDS	6
3	3	KENNY ROGERS & DOLLY PARTON ▲ RCA 5307 (9.98)	ONCE UPON A CHRISTMAS	6
4	4	ANNE MURRAY ▲ 2 CAPITOL 16232	CHRISTMAS WISHES	6
5	6	RANDY TRAVIS WARNER BROS. 25972 (8.98)	AN OLD TIME CHRISTMAS	6
6	5	ALABAMA RCA 7014 (8.98)	ALABAMA CHRISTMAS	5
7	8	KENNY ROGERS REPRIS 25973/WARNER BROS. (8.98)	CHRISTMAS IN AMERICA	5
8	7	ANNE MURRAY ▲ 4 CAPITOL 46058* (7.98)	GREATEST HITS	33
9	12	RICKY VAN SHELTON COLUMBIA 45269 (5.98)	SINGS CHRISTMAS	5
10	10	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	33
11	19	ELMO 'N PATSY EPIC 39931 (5.98)	GRANDMA GOT RUN OVER BY A REINDEER	3
12	18	ANNE MURRAY CAPITOL 90886* (6.98)	CHRISTMAS	4
13	13	DOLLY PARTON COLUMBIA 46796*/SONY (8.98 EQ)	HOME FOR CHRISTMAS	4

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	GEORGE STRAIT MCA 5800 (8.98)	MERRY CHRISTMAS STRAIT TO YOU	4
15	16	THE JUDDS ▲ CURB 5916 1/RCA (8.98)	HEARTLAND	33
16	14	GEORGE STRAIT ▲ MCA 12035* (8.98)	GREATEST HITS, VOL. 2	33
17	9	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	6
18	17	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	33
19	15	REBA MCENTIRE MCA 42031 (8.98)	MERRY CHRISTMAS TO YOU	4
20	20	GEORGE STRAIT ▲ 2 MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	33
21	21	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	32
22	24	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	33
23	23	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	33
24	22	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	33
25	—	ELVIS PRESLEY RCA 9800* (4.98)	BLUE CHRISTMAS	1

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

John Gorka's Folk Finds Country Home

BY EDWARD MORRIS

NASHVILLE—Folk singer John Gorka has gained a presence in country music largely on the strength of his first music video, "Houses In The Fields." The video, which was released in July, has aired in heavy rotation on Country Music Television and The Nashville Network and earned Gorka personal appearances on other high-profile TNN programs.

Shot in June in Gorka's native New Jersey, "Houses In The Fields" chronicles the turning of farmlands into residential developments. The song is taken from Gorka's current album, "Jack's Crows," on Windham Hill's new vocals label, High Street Records. Gorka has two other albums in his catalog: "I Know," on Red House Records, 1987, and "Land Of The Bottom Line," on Windham Hill, 1990. "Jack's Crows" was released in April 1991.

Gorka's publicist came to Nashville that same month to assess the country market and schedule Gorka a June date at the Bluebird Cafe, the city's most prominent showcase club.

Well before the video was made, Gorka was a rising star in the new

folk movement that has yielded such artists as Nanci Griffith, Shawn Colvin, Mary-Chapin Carpenter, and Tracy Chapman. Colvin, in fact, sings harmony on "Houses In The Fields."

Even though "Houses In The Fields" was getting no significant radio play, CMT and TNN both concluded that the song's subject

Gorka's 'Houses In The Fields' vid has gotten heavy airplay on CMT and TNN

matter made the video a natural for their audiences. CMT, which began airing the video in August, kept it in heavy rotation for 10 weeks. TNN used it more sparingly, a spokesman says, but got "a good [viewer] response from the airplay that we gave him."

To massage other video outlets, Windham Hill hired Nashville's Aristo Video Promotions. The clip is now being programmed on 63 shows and pools.

According to Gorka's publicist, 300 college, National Public Radio,

and album rock stations are playing various cuts from "Jack's Crows," and about 60 country stations are either playing or testing "Houses In The Fields."

Gorka, a 1984 winner at the Kerrville Folk Festival, did another Nashville promotional tour earlier this month, again playing the Bluebird and appearing on TNN's "Nashville Now," "Video AM," and "Crook & Chase."

A spokesman for Tower Records' Nashville store says Gorka is a steady seller, moving 10-15 albums a week. Although the label declines to give specific figures, Windham Hill reports its two Gorka albums have sold a total of more than 100,000 copies.

Gorka's booking agency, Fleming, Tamulevich & Assoc., Ann Arbor, Mich., says the singer is booked through June 1992. He will do a 10-day tour of Italy and a weeklong tour of Holland in March, with brief side-trips planned for Germany and England. Gorka's manager and agent Dave Tamulevich, says the video has enhanced the singer's visibility in certain markets, but adds that "he was doing tremendously well before the video... There's a lot more work for him than we can take."



Marty Madness. Marty Stuart look-alikes visit with Stuart following his performance at the Ace Of Clubs in Nashville. Pictured, seated, from left, are Paul Lohr, VP, Buddy Lee Attractions; Dave Schuder, GM, Buddy Lee; and Kyle Seville; standing, from left, are Jimmy Zmudka, agent, Buddy Lee; Stuart; Tony Conway, president, Buddy Lee; Laura Owens of Rothbaum/Garner Management; and Kevin Neal, agent, Buddy Lee.

COUNTRY ROSTERS

(Continued from preceding page)

Don Henry, Waylon Jennings, Shelby Lynne, Keith Palmer, Collin Raye, Tim Ryan, Ricky Skaggs, Doug Stone, Les Taylor, Tom Wopat, Tammy Wynette, Lori Yates.

Warner Bros. Records: Billy Burnette, DeAnna Cox, Holly Dunn, the Forester Sisters, Highway 101, Betty Key, Little Texas, Live 'N' Kickin', the McCarters, Suzette Michaels, Michael Martin Murphey, Dan Seals, Dawn Sears, Randy Travis, Travis Tritt.

Reprise (division of Warner Bros.) Branson, Carlene Carter, Emmylou Harris, Jim Lauderdale, Molly & the Heymakers, Kenny Rogers, Kevin Welch, Michael White, Dwight Yoakam.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL
22 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL	53 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)
31 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL/WBM	48 EXCEPT FOR MONDAY (Englishtowne, BMI)
27 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	72 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)
52 BACK TO THE WELL (Screen Gems-EMI, BMI/Maypop, BMI)	45 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI)
36 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)	46 FOR CRYING OUT LOUD (Ivan James, ASCAP)
62 THE BLAME (Cali Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL/WBM	24 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
20 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL	5 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)
34 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL	14 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL
7 CADILLAC STYLE (Ray Stevens, BMI)	73 HEART BREAK TRAIN (MCA, ASCAP/Tom Collins, BMI)
9 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL/WBM	69 HOLD ON PARTNER (U.S. One, ASCAP/WB, ASCAP/Route Sixty-Six, ASCAP/Warner-Tamerlane, BMI) WBM
16 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)	41 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP)
54 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Music City, ASCAP/EMI April, ASCAP) HL	47 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM
66 DON'T THROW ME IN THE BRIARPATCH (Sony Cross	33 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI)
	13 I KNOW WHERE LOVE LIVES (Foreshadow, BMI)
	44 I'LL START WITH YOU (Polly Girl, BMI/Edge O'

Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)	30 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI)
42 I ONLY WANT YOU FOR CHRISTMAS (Hannah's Eyes, BMI/Coburn, BMI)	39 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI)
50 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI)	65 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP)
11 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM	37 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI) HL
6 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM	35 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM/CPP
49 LITTLE FOLKS (Cabin Fever, BMI/Miss Hazel, BMI) WBM	12 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI)
4 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI) WBM	1 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) WBM
25 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five,	

COUNTRY CORNER



by Lynn Shults

1992's FIRST NO. 1 is "Love, Me" by Collin Raye. The song was written by writer/artist Skip Ewing and Max T. Barnes, son of noted writer Max D. Barnes. Raye began performing at the age of 11; however, things began happening for him five years ago when veteran Reno, Nev., talent guru Bob Dee recognized something special about Raye's talents. Dee eventually called his friend, Los Angeles writer/producer Jerry Fuller, and suggested he check this act out. Fuller liked what he saw and brought Raye to Los Angeles to cut a demo tape. John Hobbs then entered the picture and Fuller and Hobbs became Raye's co-producers. In late summer of 1990, Dee flew the tapes to Nashville. The tapes interested Bob Montgomery, then Epic VP of A&R, and Epic promotion VP Jack Lameier. They then flew to Reno to see Raye's live show, and the deal was struck. The result: Raye's first release, "All I Can Be," hit the chart in June '91 and peaked at No. 29; his debut album of that same name can be found nestled inside the Top Country Albums chart at No. 18.

INSIDE THE TOP 10: Sammy Kershaw's "Cadillac Style" continues to gain momentum and rolls from No. 11 to No. 7. Tanya Tucker's "(Without You) What Do I Do With Me" moves from No. 9 to No. 8 and Steve Wariner's "Leave Him Out Of This" climbs from No. 7 to No. 6.

THE WEEK'S HOTTEST TRACK for the second straight week is "Turn That Radio On" by Ronnie Milsap. It surges from No. 28 to No. 18. Pam Tillis' "Maybe It Was Memphis" roars from No. 42 to 26; "Better Class Of Losers" by Randy Travis zips from No. 52 to 36; Trisha Yearwood's "That's What I Like About You" bounds from No. 54 to 43; and "I Only Want You For Christmas" by Alan Jackson leaps from No. 53 to 42.

THE ALBUMS CHART continues to document what really happens during the holiday season. Everyone knows the Christmas season is a hot time for retail sales. So, just how hot? Well, every album on the chart sold more product than in the previous week. This is a first since Billboard went to point-of-sale information to tabulate the albums chart. The hottest of the hot continues to be Garth Brooks. He holds three of the top four slots with the total week's sales of the three albums surpassing 450,000. "What She's Doing Now" is the second promo single from the record-setting "Ropin' The Wind" (1-1). It debuts at No. 55 on the Hot Country Singles & Tracks chart. The Judds' "Greatest Hits Vol. II" (8-7) and "Greatest Hits" (15-13) have been clicking cash registers steadily behind their farewell tour and pay-per-view special. Special note should be made of Patsy Cline's "Collection" (40-29). The four-cassette/CD package has given the industry an indication the country consumer is no different from other buyers regarding boxed sets. MCA's Walt Wilson says, "We were prewarned by the retail community that boxed-set buyers tend to be more CD-oriented, and this has proven true, as 70% of the sales on this album have been CDs."

1991 WAS A year of many firsts. Among those to be recognized are the artists that hit No. 1 with their debut releases: Mike Reid; Diamond Rio; Trisha Yearwood; Brooks & Dunn; and Lionel Cartwright.

26 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI)	21 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)
63 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL	10 STICKS AND STONES (JMV, ASCAP)
2 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	40 STILL BURNIN' FOR YOU (Grand Coalition, BMI)
64 ONE PRECIOUS LOVE (Oyster, ASCAP/Socan, BMI/BMG, ASCAP)	51 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP)
74 ONLY DADDY THAT'LL WALK THE LINE (Beechwood, BMI) WBM	75 SWEET LITTLE SHOE (Chante Clair, ASCAP)
67 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)	43 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP)
59 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP)	23 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM
60 PROFESSIONAL FOOL (Catch The Boat, ASCAP)	18 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL
58 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI)	38 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM
61 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI) HL	55 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP)
19 SHAMELESS (Joel, BMI) HL	17 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL
68 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	56 WHO DID THEY THINK HE WAS (EMI April, ASCAP/Lion Hearted, ASCAP/Crystal Bay, ASCAP)
29 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)	8 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL
57 SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI/Careers-BMG, BMI)	70 WORKIN' MAN'S DOLLAR (Wyoming Brand, BMI)
28 SOMEDAY SOON (WB, ASCAP) WBM	3 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL/WBM
32 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM	71 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)
	15 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	3	12	★ ★ No. 1 ★ ★ LOVE, ME J.FULLER,J.HOBBS (S.EWING,M.T.BARNES)	◆ COLLIN RAYE (V) EPIC 34-74051
2	1	1	13	MY NEXT BROKEN HEART S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
3	4	4	12	YOU CAN DEPEND ON ME J.LEO,L.M.LEE (R.ROGERS,J.GRIFFIN)	RESTLESS HEART (V) RCA 62129-7
4	6	6	16	LOOK AT US T.BROWN (V.GILL,M.D.BARNES)	◆ VINCE GILL (V) MCA 54179
5	2	2	13	FOR MY BROKEN HEART T.BROWN,R.MCENTIRE (L.HENGBER,K.PALMER)	◆ REBA MCENTIRE (V) MCA 54223
6	7	7	15	LEAVE HIM OUT OF THIS S.HENDRICKS,T.DUBOIS (W.ALDREDGE,S.LONGACRE)	◆ STEVE WARINER (V) ARISTA 1-2349
7	11	11	13	CADILLAC STYLE B.CANNON,N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
8	9	9	13	(WITHOUT YOU) WHAT DO I DO WITH ME J.CRUTCHFIELD (R.PORTER,L.D.LEWIS,D.CHAMBERLAIN)	TANYA TUCKER (V) CAPITOL 44774
9	5	5	14	THE CHILL OF AN EARLY FALL J.BOWEN,G.STRAIT (G.DANIEL,G.PETERS)	GEORGE STRAIT (V) MCA 54180
10	10	10	9	STICKS AND STONES J.STROUD (E.WEST,R.DILLON)	◆ TRACY LAWRENCE ATLANTIC PRO-4221-2
11	15	15	8	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSEY)	◆ DOUG STONE (CD) EPIC 34-74089
12	14	14	13	A LONG TIME AGO J.LEO,L.M.LEE (R.MAINEGRA)	◆ THE REMINGTONS (C) BNA 62064-4
13	19	19	11	I KNOW WHERE LOVE LIVES A.REYNOLDS,J.ROONEY (H.KETCHUM)	◆ HAL KETCHUM (V) CURB 76892
14	18	18	11	GOING OUT TONIGHT J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,J.JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
15	8	8	17	YOU DON'T COUNT THE COST C.HOWARD,T.SHAPIRO (B.JONES,T.SHAPIRO,C.WATERS)	BILLY DEAN (V) SBK 44773/CAPITOL
16	20	20	7	THE DIRT ROAD R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
17	23	23	7	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE,M.STUART)	◆ TRAVIS TRITT WARNER BROS. 7-19158
18	28	28	5	TURN THAT RADIO ON R.MILSAP,R.GALBRAITH (A.JORDAN,P.DAVIS)	RONNIE MILSAP (V) RCA 62104-7
19	12	12	12	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS (V) CAPITOL 44800
20	22	22	11	BROKEN PROMISE LAND M.WRIGHT (B.RICE,M.S.RICE)	MARK CHESNUTT (V) MCA 54256
21	13	13	17	SOME GUYS HAVE ALL THE LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS WARNER BROS. PRO-4967
22	26	26	6	AFTER THE LIGHTS GO OUT S.BUCKINGHAM (W.MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
23	16	16	15	THEN AGAIN J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.SILBAR)	ALABAMA (V) RCA 62059-7
24	17	17	15	FOREVER TOGETHER K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
25	31	31	8	MAMA DON'T FORGET TO PRAY FOR ME M.J.POWELL,T.DUBOIS (L.SHELL,L.CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
★★★ POWER PICK/AIRPLAY ★★★					
26	42	42	4	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS (C) (CD) ARISTA 8642
27	29	29	12	ASKING US TO DANCE A.REYNOLDS (H.PRESTWOOD)	◆ KATHY MATTEA (V) MERCURY 868 866-7
28	21	21	17	SOMEDAY SOON J.BOWEN,S.BOGGUSS (I.TYSON)	SUZY BOGGUSS (V) CAPITOL 44772
29	33	33	11	SHE'S NEVER COMIN' BACK D.JOHNSON,T.BROWN (M.COLLIE,G.HOUSE)	◆ MARK COLLIE (V) MCA 54231
30	35	35	9	I'LL STOP LOVING YOU S.BUCKINGHAM (M.REID,R.BYRNE)	◆ MIKE REID (V) COLUMBIA 38-74102
31	25	25	17	ANYMORE G.BROWN (T.TRITT,J.COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
32	27	27	19	SOMEDAY S.HENDRICKS,K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 1-2335
33	37	37	6	IF YOU WANT TO FIND LOVE J.E.NORMAN,E.PRESTIDGE (S.EWING,M.D.BARNES,K.ROGERS)	KENNY ROGERS (V) REPRISE 7-19080/WARNER BROS.
34	32	32	18	BROTHERLY LOVE B.MEVIS,G.FUNDIS (J.STEWART,T.NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
35	30	30	17	LIKE WE NEVER HAD A BROKEN HEART G.FUNDIS (G.BROOKS,P.ALGER)	◆ TRISHA YEARWOOD (V) MCA 54172
36	52	52	3	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
37	36	36	20	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH,K.LOUVIN)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956
38	40	40	8	WHAT KIND OF FOOL H.STINSON,E.SEAY (L.CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
39	44	44	5	IS IT COLD IN HERE B.MONTGOMERY,J.SLATE (D.MORRISON,J.DIFFIE,K.PHILIPS)	◆ JOE DIFFIE (V) EPIC 34-74123

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	24	24	15	STILL BURNIN' FOR YOU S.HENDRICKS,T.DUBOIS (R.CROSBY)	ROB CROSBY (V) ARISTA 1-2336
41	34	34	18	HURT ME BAD (IN A REAL GOOD WAY) E.GORDY,JR.,T.BROWN (D.ALLEN,R.VANHOY)	◆ PATTY LOVELESS (V) MCA 54178
42	53	53	4	I ONLY WANT YOU FOR CHRISTMAS S.HENDRICKS,K.STEGALL (T.NICHOLS,Z.TURNER)	◆ ALAN JACKSON (C) ARISTA 1-2372
43	54	54	3	THAT'S WHAT I LIKE ABOUT YOU G.FUNDIS (J.HADLEY,K.WELCH,W.WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
44	46	46	5	I'LL START WITH YOU J.BOWEN,P.CARLSON (P.CARLSON,T.SHAPIRO,C.WATERS)	◆ PAULETTE CARLSON CAPITOL PRO-79974
45	41	41	10	FIGHTING FOR YOU J.BOWEN,R.ALVES (R.MURRAH,B.MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775
46	39	39	19	FOR CRYING OUT LOUD R.HAFFKINE (J.COMPTON,P.W.WOOD)	◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4
47	48	48	7	IF I COULD BOTTLE THIS UP B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.DILLON)	◆ PAUL OVERSTREET RCA PRO-62116
48	63	63	4	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	◆ LORRIE MORGAN (V) RCA 62105
49	47	47	10	LITTLE FOLKS J.STROUD,D.CORLEW (C.DANIELS)	◆ CHARLIE DANIELS (V) EPIC 34-74061
50	59	59	3	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM,R.MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
51	58	58	3	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
52	51	51	7	BACK TO THE WELL R.HALL (R.BYRNE,R.BOWLES)	◆ TOM WOPAT EPIC PRO 34-74063
53	38	38	12	EAGLE WHEN SHE FLIES D.PARTON,S.BUCKINGHAM,G.SMITH (D.PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
54	55	55	9	DON'T CROSS YOUR HEART J.STROUD (T.HASELDEN,T.MENSY)	SHELBY LYNNE (V) EPIC 34-74062
★★★ HOT SHOT DEBUT ★★★					
55	NEW ▶		1	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT
56	60	60	5	WHO DID THEY THINK HE WAS C.TWITTY,D.HENRY (R.LEIGH,P.MCMANUS)	◆ CONWAY TWITTY (V) MCA 54281
57	68	68	3	SOMEBODY'S DOIN' ME RIGHT B.MEVIS,G.FUNDIS (J.F.KNOBLOCH,P.OVERSTREET,D.TYLER)	KEITH WHITLEY (V) RCA 62166-7
58	72	72	3	SAME OL' LOVE R.SKAGGS,M.MCANALLY (C.AUSTIN,G.BARNHILL)	RICKY SKAGGS (C) (CD) EPIC 34-74147
59	NEW ▶		1	OUTBOUND PLANE J.BOWEN,S.BOGGUSS (N.GRIFFITH,T.RUSSELL)	◆ SUZY BOGGUSS CAPITOL PRO-79052
60	73	73	3	PROFESSIONAL FOOL R.BYRNE,A.SCHULMAN (M.WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
61	57	57	10	SATISFY ME AND I'LL SATISFY YOU R.PENNINGTON (B.DEES)	CLINTON GREGORY (C) (V) STEP ONE 434
62	61	61	17	THE BLAME P.WORLEY,E.SEAY (C.MOSER,P.NELSON,G.NELSON)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
63	67	67	6	A MONTH OF SUNDAYS B.MONTGOMERY (V.GOSDIN,J.NORTHRUP,B.CANNON)	◆ VERN GOSDIN (V) COLUMBIA 38-74103
64	74	74	3	ONE PRECIOUS LOVE R.BENNETT,J.LEO (J.BESEN)	◆ PRAIRIE OYSTER (V) RCA 62108-7
65	NEW ▶		1	JEALOUS BONE E.GORDY,JR.,T.BROWN (R.GILES,S.BOGART)	◆ PATTY LOVELESS (CD) MCA 54271
66	66	66	15	DON'T THROW ME IN THE BRIARPATCH B.MONTGOMERY (K.BROOKS,C.WATERS)	KEITH PALMER (V) EPIC 34-73988
67	NEW ▶		1	ONLY THE WIND C.HOWARD,T.SHAPIRO (T.SHAPIRO,C.JONES)	◆ BILLY DEAN CAPITOL PRO-79503
68	70	70	20	SHE'S GOT A MAN ON HER MIND C.TWITTY,D.HENRY (C.WRIGHT,B.SPENCER)	CONWAY TWITTY (V) MCA 54186
69	56	56	10	HOLD ON PARTNER R.LANDIS (B.PAINE,L.PAINE)	◆ ROY ROGERS & CLINT BLACK (V) RCA 62061
70	NEW ▶		1	WORKIN' MAN'S DOLLAR J.BOWEN,J.CRUTCHFIELD (C.LEDOUX)	◆ CHRIS LEDOUX CAPITOL PRO-79922
71	69	69	19	YOU COULDN'T GET THE PICTURE K.LEHNING (C.CARTER)	◆ GEORGE JONES (V) MCA 54187
72	NEW ▶		1	FIGHTING FIRE WITH FIRE R.HAFFKINE (M.WHITE,C.R.WHITE)	◆ DAVIS DANIEL MERCURY PRO-866 132
73	NEW ▶		1	HEART BREAK TRAIN J.STROUD (J.D.MARTIN,R.MURRAH)	◆ JJ WHITE CURB PRO-76896
74	65	65	7	ONLY DADDY THAT'LL WALK THE LINE THE KENTUCKY HEADHUNTERS (I.BRYANT)	THE KENTUCKY HEADHUNTERS MERCURY PRO-866 134
75	75	75	10	SWEET LITTLE SHOE K.LEHNING (J.WINCHESTER)	DAN SEALS (C) (V) WARNER BROS. 4-19176

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

HOT COUNTRY RECURRENTS

1	2	2	7	LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
2	3	3	3	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY,J.SLATE (L.WILSON,J.DIFFIE)	JOE DIFFIE EPIC
3	1	1	4	WHERE ARE YOU NOW J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
4	6	6	9	BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN ARISTA
5	10	10	11	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
6	4	4	6	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT MCA
7	7	7	14	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD MCA
8	9	9	14	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM CURB
9	8	8	5	BALL AND CHAIN B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
10	5	5	5	MIRROR MIRROR M.J.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)	◆ DIAMOND RIO ARISTA
11	14	14	5	I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY,G.HARRISON)	◆ DOUG STONE EPIC
12	11	11	14	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA
13	—	—	1	TEMPTED R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART MCA

14	15	15	22	MEET IN THE MIDDLE M.J.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO ARISTA
15	12	12	10	YOU KNOW ME BETTER THAN THAT J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)	GEORGE STRAIT MCA
16	21	21	5	THE WALK R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL
17	—	—	1	RODEO A.REYNOLDS (L.BASTIAN)	GARTH BROOKS CAPITOL
18	13	13	12	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS.
19	16	16	16	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDREDGE)	◆ RICKY VAN SHELTON COLUMBIA
20	19	19	3	A PICTURE OF ME (WITHOUT YOU) R.LANDIS (N.WILSON,G.RICHEY)	◆ LORRIE MORGAN RCA
21	17	17	9	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL
22	22	22	53	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
23	24	24	39	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
24	23	23	14	LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS RCA
25	20	20	16	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL

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



by Jeff Levenson

End-of-year stuff, Part II:

THE HARRY WATCH CONTINUES: Well, Harry Connick Jr. waited till the end of '91 to generate some real excitement. Not that he frittered away golden career opportunities earlier in the year. It's just that he's been grabbing headlines for celebrity-style behavior that either makes or breaks reputations.

Unhappy that no one was paying attention to his performance at an upper-crust benefit for the American Foundation for AIDS Research, Harry huffed, puffed, and stalked off stage in the middle of his second number. (The gala continued, however. Harry was replaced by Neil Sedaka and Kathie Lee Gifford, two performers used to having no one listen to them.) Thus, the young crooner endeared himself to legions of socialite admirers who appreciate a good show of arrogance now and then.

On a less, eh, impetuous front, Harry's business chops have entered the realm of the *ridiculous*. It took him about a minute to sell out five shows, scheduled for March, at the newly refurbished Paramount Theater in New York. (The venue's seating capacity is 5,500.) So five more shows were added, and they too sold out in a hurry. OK. So five *more* shows were tacked onto the engagement, and all indications have it that Harry will sell them out as well. The math is staggering: 80,000-plus people paying a top ticket price of \$42. I dare say, even the great Sinatra could not do that. At this rate Harry may need to eighty-six the Paramount and rent the state of Louisiana. (P.S. He's been given the nod to sing "The Star-Spangled Banner" at next month's Super Bowl. Hope he's in a good mood.)

VODKAS, ALL AROUND: There's irony indeed to the fact that Bobby Previte risked life and/or limb working on a commission for the Moscow Circus during last August's military coup attempt. He was situated near the Kremlin at the time, then escaped the country in a maneuver worthy of John Le Carre. Well, the Circus apparently escaped, too; it came west hoping to tour the States then settle into a long run on Broadway. Gramvision, the label that had Previte's Circus music, was licking its chops, banking on a CD sales bonanza. Whoops, that dream lasted about 16 performances. The Moscow folk, finding little U.S. enthusiasm for the Brothers Ringlingachev, packed up and went home. Previte was left holding a *babushka* filled with stories for his next cocktail party.

LAST GOODBYES: Seems to have been a banner year in this department, what with Miles Davis and Stan Getz leading the newly departed and daring the mainstream media to acknowledge their existence. The death of these guys was hardly unexpected, but shocking still; I'd rather my heroes hang a bit longer—say, forever, thank-you. Oh well, quite a few jazzmen bought the farm in '91. In their memory, let's spread some ink. Rest easy to the following: Jimmy McPartland, Bud Freeman, Jabbo Smith, Eddie Barefield, Buster Smith, Clarence Hutchenrider, Charlie Barnet, Buck Clayton, Slim Gaillard, Sal Nistico, Lawrence "88" Keyes, and Lance Heywood.

SAVE THE CANDLES. ONE EACH WILL DO: After Phil Schapp (necro consultant and all-around minutiae man) helped compile the list above, he suggested that we honor a few of the boys with milestone birthdays in '92. Chief among them is reedman Benny Waters, who, after 40 years of expatriation in Europe, has moved back to the States for a 90th b-day bash; and band leader Andy Kirk, nearing 94, and leading the race to become the next Eubie Blake. Also awaiting numerical distinction: Benny Carter (85), Buddy Tate (80), Dizzy Gillespie (75), and, heck, anyone else who wants to join the party. To them, Happy Birthday. To you, Happy New Year. Ninety-two, you're on.

Rock Hall Finally Rolling? Believe It

BY CARLO WOLFF

CLEVELAND—Despite a background of political snafus and lingering uncertainty over financing, the proposed Rock and Roll Hall of Fame and Museum here finally seems on its way. Recent developments on both federal and local levels have gotten the rock hall rolling in a very concrete sense.

Legislation that President Bush signed Dec. 18 effectively clears the way for construction by allowing a 165-foot tower to be built in North Coast Harbor. The tower is the centerpiece of the glass-tented hall with a pyramid motif that I.M. Pei is designing.

On Dec. 16, a dispute pitting the city school board against the rock hall was finally settled. And on Dec. 10, workers dug into the ground at the site in preparation for the rerouting of utility lines for the hall.

The rerouting will begin in earnest in January or February, says hall director Larry R. Thompson.

The Dec. 10 ceremony was held to spotlight a \$5.35 million design contract the hall signed with architect Pei. That \$5.35 million contract comes on top of \$1 million in design work Pei did on an earlier site. Pei has agreed to forgive half the original million.

Ground-breaking is still set for August, with a tentative 1994 opening. But according to U.S. Rep. Mary

Rose Oakar, a Cleveland Democrat and key member of the hall's board of directors, the timetable may be accelerated now that federal impediments to the project have been removed.

The bill her office prepared was part of a larger transportation package Bush approved. The Oakar portion lifts federal restrictions govern-

On Dec. 16, a school board dispute was finally settled

ing the waterfront where the hall is to be built by shifting jurisdiction over water just offshore to local authorities. It says that area may not be navigated and so allows the U.S. Army Corps of Engineers to grant permits relating to construction there, Oakar said.

Oakar predicted that much of the structure will be open by the end of 1993. "Something will be open," she said. "I think they're on a roll now."

The December developments are a far cry from those of the past year, when political and economic stumbling blocks seemed to confront the hall at every turn.

Until fall 1990, plans called for a \$48 million, 85,000-square-foot hall in the Tower City retail/commercial de-

velopment downtown. But the site shifted because hall officials called for a larger structure that could be developed as part of a complex that would generate culture as much as commerce.

Now plans call for a \$65 million hall at the southeast corner of a 29-acre site the city owns on the shore of Lake Erie at the foot of East Ninth Street, about a half-mile from Cleveland's financial core. The hall is to anchor a proposed multi-use complex also containing a science and environmental museum, an aquarium, and retail stores.

The hall will include 54,000 square feet of exhibit space, double the original projection.

The project ran into a political roadblock in March when the city school board balked at diversion of \$18 million in so-called tax increment financing (TIF) from the school district to the hall.

Last month, voters elected a school-board slate backed by Mayor Michael R. White, a strong hall proponent, thereby ousting most of the rock-hall opponents. On Dec. 16, City Council reaffirmed the TIF arrangement and authorized a 6% hall admission tax whose proceeds—some \$400,000 a year are expected—are to go to the school district.

Thompson said the admission price has not been set.

Top Jazz Albums™

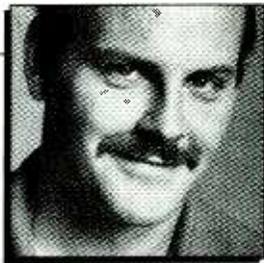
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	HARRY CONNICK, JR. ● COLUMBIA 48685*	★ ★ NO. 1 ★ ★ 11 weeks at No. 1 BLUE LIGHT, RED LIGHT
2	2	13	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
3	3	11	BRANFORD MARSALIS COLUMBIA 46990	THE BEAUTIFUL ONES ARE NOT YET BORN
4	4	13	MACEO PARKER VERVE 511 068*/POLYGRAM CLASSICS & JAZZ	MO' ROOTS
5	7	7	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*/POLYGRAM CLASSICS & JAZZ	YOU GOTTA PAY THE BAND
6	6	9	THE EARL KLUGH TRIO WARNER BROS. 26750*	THE EARL KLUGH TRIO VOLUME ONE
7	8	5	MILES DAVIS & MICHEL LEGRAND WARNER BROS. 26438*	DINGO
8	5	11	KENNY KIRKLAND GRP 9657*	KENNY KIRKLAND
9	9	27	NATALIE COLE ▲ 2 ELEKTRA 61049	UNFORGETTABLE
10	11	5	GERALD ALBRIGHT ATLANTIC 82334*	LIVE AT BIRDLAND
11	10	7	KEITH JARRETT TRIO ECM 849 650*/POLYGRAM CLASSICS & JAZZ	THE CURE
12	12	13	OSCAR PETERSON TRIO TELARC JAZZ 83306*/TELARC INTERNATIONAL	SATURDAY NIGHT AT THE BLUE NOTE
13	14	7	GONZALO RUBALCABA BLUE NOTE 97197*/CAPITOL	THE BLESSING
14	13	13	MARK WHITFIELD WARNER BROS. 26659*	PATRICE
15	15	19	WYNTON MARSALIS COLUMBIA 47977	THICK IN THE SOUTH
16	16	7	LIONEL HAMPTON AND THE GOLDEN MEN OF JAZZ TELARC JAZZ 83308*/TELARC INTERNATIONAL	LIVE AT THE BLUE NOTE
17	18	3	TEDDY EDWARDS ANTIILLES 511 411*/ISLAND	MISSISSIPPI LAD
18	20	3	CHARLES FAMBROUGH CTI 79476*/MESA-BLUEMOON	THE PROPER ANGLE
19	17	5	THE BOB BELDEN ENSEMBLE BLUE NOTE 95137*/CAPITOL	STRAIGHT TO MY HEART
20	19	9	TONY CAMPISE HEART MUSIC 004*	ONCE IN A BLUE MOON
21	24	25	MCCOY TYNER CHESKY JD51*	NEW YORK REUNION
22	23	3	THE RAY BROWN TRIO WITH RALPH MOORE CONCORD 4477*	MOORE MAKES 4
23	NEW ▶		SHORTY ROGERS/BUD SHANK & LIGHTHOUSE ALL STARS CANDID 79510*	AMERICA THE BEAUTIFUL
24	NEW ▶		KENNY DREW, JR. ANTIILLES 510 303*/ISLAND	KENNY DREW, JR.
25	22	25	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	FOURPLAY WARNER BROS. 26656*	★ ★ NO. 1 ★ ★ 11 weeks at No. 1 FOURPLAY
2	2	11	DAVID BENOIT GRP 9654*	SHADOWS
3	3	11	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
4	6	7	NANCY WILSON COLUMBIA 48665*	WITH MY LOVER BESIDE ME
5	7	9	ELIANE ELIAS MANHATTAN 95476*/CAPITOL	A LONG STORY
6	4	17	THE RIPPINGTONS GRP 9651*	CURVES AHEAD
7	5	17	THE MANHATTAN TRANSFER COLUMBIA 47079*	THE OFFBEAT OF AVENUES
8	8	13	ALEX BUGNON ORPHEUS 47979*/EPIC	107 DEGREES IN THE SHADE
9	10	11	WILTON FELDER PAR 2010*	NOCTURNAL MOODS
10	15	3	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
11	12	13	ERIC MARIENTHAL GRP 9655*	OASIS
12	9	9	RICKIE LEE JONES GEFEN 24426*	POP POP
13	14	7	PATTI AUSTIN GRP 9660*	CARRY ON
14	13	17	ACOUSTIC ALCHEMY GRP 9648*	BACK ON THE CASE
15	17	5	BOB BERG DENON 9042*/A&M	BACK ROADS
16	20	5	SAM RINEY SPINDLETOP 138*	TALK TO ME
17	11	17	CHICK COREA ELEKTRIC BAND GRP 9649*	BENEATH THE MASK
18	19	3	STANLEY JORDAN BLUE NOTE 97159*/CAPITOL	STOLEN MOMENTS
19	16	5	JOE SAMPLE GRP 9658*	COLLECTION
20	18	11	NEW YORK VOICES GRP 9653*	HEARTS OF FIRE
21	23	5	SHAKATAK VERVE FORECAST 511 390*/POLYGRAM CLASSICS & JAZZ	OPEN YOUR EYES
22	25	3	BOBBY LYLE ATLANTIC 82346*	PIANOMAGIC
23	24	3	KENNY RANKIN CHESKY 63*	BECAUSE OF YOU
24	21	25	CANDY DULFER ARISTA 8674*	SAXUALITY
25	NEW ▶		DUDLEY MOORE GRP 9661*	SONGS WITHOUT WORDS

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

Latin Notas



by John Lannert

SARLI MEANS MEGAMIX: Who says salsa songs cannot be mixed into an appealing dancefloor compilation? One of the most interesting packages recently released is Kubaney's "Salsa Mega Mix: 47 De Los Mejores Éxitos." The 47-song, 50-minute dance set—a follow-up to last year's popular merengue megamix—boasts five different medleys, which are once again masterfully mixed by Miami DJ Carlos Sarli.

Among the spotlighted artists on this latest megamix are Cuco Valoy, Raulín Y Orquesta Noche Sabrosa, and Arabella. Kubaney president Tony San Martín notes that both dancefloor compendiums are selling well. "People really like it because there's a lot of variety in one disc," he says.

Sarli's other remix credits include the pumping "MSM Megamix" on Gloria Estefan's latest Epic 12-inch, "Live For Loving You," as well as the forthcoming Eddie Santiago megamix being put out by TH-Rodven. Sarli also produced megamixes by Joe Arroyo and Donna Summer, plus a remix of "Baila Morena," by Prodiscos' bilingual rap act Nekuams.

"I'm trying to show the public and the industry that [Latin music] can be mixed," says Sarli, who currently spins at the Key Biscayne, Fla., club Stefano's. "If the

labels would remix more of their product, it would be promoted and played a lot more on radio and in clubs."

Spanish-language 12-inch albums currently drawing dancefloor howls at Stefano's are "La Nota" by Guarapo (Prodiscos), "Ran Kan Kan" by Tito Puente (Elektra), and the three-song Sony album "Si El Hombre Quiere," by La Atrevida, backed with "Pu Tun Tun" by white-hot El General, and its English predecessor, "Punanney Tegereg," by Little Lenny.

The arrival of power-oriented radio mixes on Hispanic radio, perhaps best typified by the upbeat interludes served up by WXDJ Miami's Gino Latino (himself an expower jock), gives further notice that there may be a Hispanic dance market waiting to be exploited. Crucial elements lacking thus far in the nascent Hispanic dance scene are sufficient product, extensive distribution, and an organized record pool.

'91 LEFTOVERS: Regretfully unmentioned in the year-end notes was the fact that Sony Discos again was the top pop and tropical label. Cheers... How about MTV Internacional's fine three-year retrospective that aired in December? The music show is still one of the very few exposure outlets for Hispanic pop/rock acts with an edge... Caifanes has been chatting with Todd Rundgren for a possible studio link-up... WEA Latina has signed Killer Ranks, which appears on "Dancehall Reggaespañol"... The release date of the soundtrack of "The Mambo Kings" has been pushed back from Jan. 7 to Jan. 27. The movie hits theaters Feb. 20... Miguel Mateos is set to perform at the Miami Rocks Too! show-case, scheduled to be held Jan. 31-Feb. 2 in Miami.

1991 WAS THE YEAR OF THE DEALS THAT DIDN'T HAPPEN

(Continued from page 6)

them to believe that the shares of many companies were overpriced. In the first quarter, for entertainment issues, the winners topped the losers by more than two-to-one, with the stocks of companies like Rentrak, News Corp., and Walt Disney making big gains as investors participated in the general postwar euphoria.

In the second quarter, though, recession troubles erased the good feelings and the value of entertainment stocks fell more than 6% on average from the previous quarter, with beleaguered movie and home video companies Orion Pictures and Pathé Communications, video retailer Blockbuster Entertainment, and video distributor Commtron taking the biggest percentage drops. In the fourth quarter (as of Dec. 13), many stocks were still tumbling, as companies like LIVE and Carolco sank to new lows.

LOWER INTEREST RATES

But one silver lining amid the recession clouds was the steady lowering of interest rates during the year. That enabled companies to take advantage of a surging stock market (until November) by issuing new stock and also to refinance heavy debt incurred during the borrowing binges of the '80s. Companies such as music retailer Warehouse Entertainment and radio syndicator and station owner Westwood One were able to retire high-interest debt by issuing new bonds at lower rates. Orion also came up with a recapitalization plan to ease its onerous debt burden, but the effort failed, and in December the movie company filed for protection from its creditors under Chapter 11 of the bankruptcy code.

While the stock market was rising,

several entertainment companies took advantage of investors' zeal for stocks and sold shares to the public. The biggest deal was the stock-rights offering by Time Warner—the movie, home video, and record company—that raised \$2.76 billion and paid down 23% of its huge merger debt. But the offering was not a smooth sail. Originally, Time Warner planned to sell the stock rights for a sliding scale of prices that confused and infuriated shareholders. Then the company changed direction and came up with a single-price offer.

INITIAL OFFERINGS

Three companies involved in the music industry made their initial public offerings of stock during the year: R-Tek, the Canada-based parent of Quality Records; Gaylord Entertainment, the operator of the Grand Ole Opry and The Country Music Network; and BET Holdings, parent of the Black Entertainment Network, with its myriad of R&B music programs. A company that did not tap the public equity market as planned, though, was The Musicland Group, which had shelved its IPO in 1990 after Iraq's invasion of Kuwait tossed the economy into turmoil.

Although Time Warner eventually satisfied investors and raised badly needed capital by selling stock, its competitor in the music and movie business, Sony, did not fare so well. Its sale of 29% of its Sony Music Entertainment Japan subsidiary to investors in Tokyo was a dud, as the stock price plummeted on the first day of the offer. The reason: earnings problems at Sony, in part caused by the high costs of buying and running Columbia Pictures Entertainment.

Despite the negative reaction of Japanese investors to Sony's entertainment stock, two Japanese companies, Toshiba and C. Itoh, liked Time Warner enough to invest a total of \$1 billion and acquire a 12.5% interest in a new subsidiary that includes Time Warner's cable TV, movie, and home video (but not record) units.

That venture was probably the biggest deal in dollar terms in the home entertainment industry in 1991. But there were many smaller mergers, joint ventures, and acquisitions.

Consolidation continued as a financial trend. The No. 1 rackjobber, Handleman Co., bought the No. 2 racker, Lieberman Enterprises, from LIVE for \$100 million. For its part, LIVE bought the home video assets of Vestron. New Line Cinema acquired the video library of Nelson Entertainment. And, Philips Electronics, the Holland-based parent of PolyGram, not only injected about \$245 million into its struggling Super Club video retailer, but also said it would make a \$66 million equity investment in Super Club's rival, Blockbuster Entertainment, a move that some analysts said could lead to an eventual merger of the two chains.

In radio, one of the most intriguing deals in a year when the buying and selling of radio stations was extremely slow was the entry of blue-chip leveraged-buyout firm Kohlberg, Kravis, Roberts into the industry. KKR became the 90% owner of Granite Capital Group with a \$50 million investment. And, at press time, station owner Infinity Broadcasting agreed to buy New York's all-sports station WFAN-AM from Emmis Broadcasting for \$70 million, which would be financed in part through a public offering of Infinity stock.

Hot Latin Tracks™

				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.		
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
1	1	1	12	CAMILO SESTO ARIOLA	★★★ NO. 1 ★★★ ◆ AMOR MIO, QUE ME HAS HECHO?	7 weeks at No. 1
2	5	5	7	LUIS MIGUEL WEA LATINA	INOLVIDABLE	
3	2	2	17	RICARDO MONTANER TH-RODVEN	◆ SERA	
4	3	3	10	BRONCO FONOVISIA	DEJAME AMARTE OTRA VEZ	
5	4	4	10	MAGNETO SONY	◆ VUELA VUELA	
6	6	6	22	JUAN LUIS GUERRA Y LA 440 KAREN	FRIO FRIO	
7	10	10	5	ROBERTO CARLOS Y ROCIO DURCAL SONY	SI PIENSAS, SI QUIERES	
8	12	12	11	DANIELA ROMO CAPITOL-EMI LATIN	NADIE ENTIENDE	
9	7	7	11	LUCERO MELODY	◆ YA NO	
10	8	8	18	YNDIO CAPITOL-EMI LATIN	MELODIA DESENCADENADA	
11	13	13	14	EDNITA NAZARIO CAPITOL-EMI LATIN	◆ ERES LIBRE	
12	9	9	17	RUDY LA SCALA SONOTONE	PORQUE SERA	
13	16	16	9	ANA GABRIEL SONY	MI GUSTO ES	
14	15	15	8	LOURDES ROBLES SONY	SOLA	
15	11	11	13	SERGIO DALMA TH-RODVEN	COMO ME GUSTA	
16	14	14	13	VICTOR VICTOR SONOTONE	ANDO BUSCANDO UN AMOR	
17	20	20	12	LA MAFIA DISCOS INTERNATIONAL/SONY	◆ COMO ME DUELE AMOR	
				★★★ POWER TRACK★★★		
18	35	35	3	LA BANDA SHOW RTP	ELLA ME VACILA	
19	18	18	6	GILBERTO SANTA ROSA DISCOS INTERNATIONAL/SONY	CONCIENCIA	
20	17	17	18	MIJARES CAPITOL-EMI LATIN	QUE NADA NOS SEPARE	
21	24	24	13	CHAYANNE SONY	◆ DARIA CUALQUIER COSA	
22	22	22	6	GIPSY KINGS ELEKTRA	SIN ELLA	
23	28	28	3	PANDORA CAPITOL-EMI LATIN	NO LASTIMES MAS	
				★★★ HOT SHOT DEBUT★★★		
24	NEW ▶		1	ALVARO TORRES CAPITOL-EMI LATIN	NADA SE COMPARA CONTIGO	
25	19	19	12	LISA LOPEZ DISCOS INTERNATIONAL/SONY	◆ PECADO DE AMOR	
26	NEW ▶		1	EDDIE SANTIAGO CAPITOL-EMI LATIN	HASTA AQUI TE FUI FIEL	
27	32	32	15	GLORIA TREVI ARIOLA	TU ANGEL DE LA GUARDA	
28	36	36	7	LAS CHICAS DEL CAN TH-RODVEN	CULECA	
29	30	30	3	JOSE LUIS RODRIGUEZ SONY	ESA CHICA ME VACILA	
30	23	23	17	LOS CAMINANTES LUNA	DOS CARTAS Y UNA FLOR	
31	34	34	15	ANGELES OCHOA SONY	◆ COMO QUE NO	
32	29	29	4	TIERRA TEJANA BAND TH-RODVEN	YO QUIERO BAILAR	
33	25	25	24	LOS BUKIS FONOVISIA	CHIQUILLA BONITA	
34	NEW ▶		1	TONY VEGA RMM-SONY	DAME TIEMPO	
35	31	31	5	MAZZ CAPITOL-EMI LATIN	QUE ME LLEVEN CANCIONES	
36	27	27	24	VIKKI CARR Y ANA GABRIEL SONY	◆ COSAS DEL AMOR	
37	21	21	12	AZUCAR MORENO SONY	◆ MAMBO	
38	33	33	9	LOS MIER FONOVISIA	◆ COSA TRISTE	
39	37	37	7	ALEJANDRA GUZMAN FONOVISIA	ROSAS ROJAS	
40	NEW ▶		1	WILFREDO VARGAS TH-RODVEN	AMOR CASUAL	

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

FIEBRE LATINA

• Great Selection of Major Brands:
CBS, RCA, Capitol Latino, Wea, Fonovisa, Fania, Sonotone and many more

LATIN MUSIC DISTRIBUTOR

7626 MIRAMAR ROAD • SUITE 3600 • SAN DIEGO • CALIFORNIA 92126



• Best Prices Guaranteed
• Personalized Service
• All Merchandise Bar-Coded
• We Accept All Major Credit Cards

PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE : 1-800-74-LATIN

Music Video

ARTISTS & MUSIC

The Time & Place For Midnight Films Founder Hamlyn Traces Firm's Roots, Growth

BY MELINDA NEWMAN

LOS ANGELES—When Michael Hamlyn started Midnight Films more than 10 years ago in London with then-partner Julien Temple, he never planned to do music videos or have an office in Los Angeles. A decade later, he has both.

"We were never going to do music videos," says Hamlyn, laughing. "We were going to do feature films and any music video work would go to Limelight."

Instead of films coming to them the Kinks' Ray Davies did with a desire to make a video for "Come Dancing." "And I said, 'We're in the music video business,'" Hamlyn says. Clips for such artists as U2, INXS, and the Rolling Stones soon followed, as well as film work on "Absolute Beginners" and "Rattle & Hum."

Now, a decade later, Hamlyn is dedicating his activities full-time to his original calling; the producer has signed a six-picture deal with Working Title Films. Although Hamlyn is still owner of Midnight—Temple left in 1984 to start his own company—he has effectively turned over the opera-

After a decade at the helm, Hamlyn is giving up his duties to work on feature films

tion of the firm to Paul Spencer, who has been closely aligned with Midnight through his own company, Expensive Films in London.

"I think he'll do a lot better than me," muses Hamlyn. "I was out trying to do films using music video as a sideline. He's out here to expand the music video market. I just want him to have fun and not lose money."

Hamlyn says Midnight will stay its same basic size, with five directors, and continue to produce between 20 and 25 clips a year. Among its directors are Russell Young, who just wrapped Eddie Money's new video, "I'll Get By," for Columbia; Carlos Grasso, who has directed clips for Timbuk 3, Squeeze, and House Of Freaks; and Stacy Peralta, who was a scene choreographer for "Hook."

Its newest signing is Samuel Bayer, best known for directing "Smells Like Teen Spirit" for Nirvana. More recently, he completed Ozzy Osbourne's "Mama I'm Coming Home." Midnight also represents Richard Lowenstein, who is based in Melbourne. He is responsible for some of the company's more memorable work, including the multi-MTV Video Music Award winner "What You Need" for INXS and U2's "Desire."

Like most companies, Midnight has endured defections by top directors. Temple left in 1984; Meiert Avis left in 1988; and Claudia Castle left this fall—all to form their own companies. But Hamlyn has learned to weather changes. "Once a director gets unhappy for any reason, you just have to let them go because life is too short. No company should be totally dependent on one director. I did that once with Julien and we went

from being the chicest company in England to being nothing for a year."

Though Lowenstein is known in video circles and Bayer seems to be a star in the making, Hamlyn does not mind having no instantly recognizable names in Midnight's directors roster at the moment.

"I'd love to have a star director; however, if I had Julien chained to one desk, Meiert to another, and Richard to a third, I'd be a very rich man but we'd all be very miserable."

As music video has become a business, Hamlyn fears that much of the spontaneity has been lost. "There are too many chiefs and not enough indians these days," he says. "In the old days at least you knew who your client was. The best videos we ever

(Continued on next page)

Programming-Staff Changes In The Air At TNN, CMT

NEW YORK—The two national country music video channels, The Nashville Network and Country Music Television, have both undergone programming staff changes.

At TNN, video music coordinator Larry Pareigis has announced his resignation, effective Friday (3). Pareigis, who was also music director of WSM AM/FM, has accepted a post as program director for KRST Albuquerque.

In addition to helping select the videos that aired on TNN, Pareigis was in charge of assigning rotations to clips.

"He will be replaced on the radio side, but his responsibilities at TNN may be shouldered by Lyndon LaFevers [video programming administrator] and the programming staff," says TNN spokesman Jerry Bailey.

"The two positions aren't tied together, but no decision has been made."

At CMT, the search has already begun to replace program manager Ric Trask, who departed Dec. 9. According to director of operations Bob Baker, the channel is looking for someone who can "help implement the policy we've established, which is to play hits and jump-start new product. We'd like someone with radio programming and management experience."

Baker expects it to be mid-January before a successor is named. In the meantime, Margi Ellis and Traci Todd, both of whom worked under Trask in the programming department, are handling the programming chores.

Trask could not be reached for comment. MELINDA NEWMAN

Michael Hamlyn Resigns As MVPA President

LOS ANGELES—In addition to relinquishing his post at Midnight Films, Michael Hamlyn has also resigned as president of the Music Video Producers Assn., an organization of more than 40 production companies.

Paul Flattery, of FYI, who was one of the MVPA's three VPs, has stepped in as interim president until the June election.

Although the group did not achieve all the goals Hamlyn hoped for during his 1½-year tenure, he says it has helped the industry. "What it has achieved is a certain amount of respect for the music video production community. It's helped the members feel like more of a united industry. We don't hate each other quite as much anymore."

Paul Spencer of Midnight will represent Hamlyn on both the MVPA executive board and legal committee, according to the organization's executive director, Laurane Sheehan.

THE EYE



by Melinda Newman

EMI Records Group, the new company created by the merger of EMI, SBK, and Chrysalis, has established its music video promotion department. Hilary Lerner, formerly with SBK, is the label's national director of alternative music and video promotion and will handle MTV and VH-1. Allison Bandier, also from SBK, is the national manager of video promotion and will service all other national, regional, and local outlets. They will be assisted by Caren Goldberg.

As stated before, though merged, the three labels will retain their own imprints. "We'll call everybody on Roxette for EMI, Wilson Phillips for SBK, and Sinéad O'Connor for Chrysalis, and so forth," Lerner says.

Unfortunately, lost in the transition are EMI's former national director of video promotion Lou Robinson and possibly his assistant, Deborah Applebaum.

Robinson, who also has programming experience via his years at the defunct Hit Video USA, says he'd like to stay in the music video industry. He can be reached at 718-229-3267.

The role of Suzanne Olsson, who was director of national video promotion at Chrysalis, has yet to be determined.

MORE CH-CH-CHANGES: Effective Wednesday (1), Mark Snider will drop his video promotion duties at Atco/EastWest Records, while retaining his role as director of alternative music for the label. Taking his place as director of video promotion is Dennis Boerner, who was with the label as a telemarketer.

Jennifer Gross has been named national director of publicity and video for TVT Records. Her first project is the new single from the Seven Simons.

THE MAJORITY OPINION is that the Minority Job Fair held Dec. 7 by the Music Video Producers Assn. at Cecos International Studio in New York was a huge success. It follows a similar endeavor held by the MVPA and music video division of the NAACP in Los Angeles, Sept. 26. Close to 200 minority crew members showed up from as far away as Washington, D.C., with reels, resumés, and portfolios to chat with representatives of 14 East Coast-based production companies, among them

Flashframe Films, Epoch Films, O-Pictures, Picture Vision, GPA, and Black & White Television.

"My view of how successful it was is not only how many people came, but how many people will get jobs out of it," says Len Epand, MVPA East Coast chairman. He says companies are already combing through resumés, pleased with the amount of new talent exposed. "Certain people many of the companies already knew about and just were there to expand their contacts," he says. "In addition, there were about 25% more that we feel are immediately qualified to work on videos and another 25% that show talent but would need to start as production assistants and get training. Everyone really feels like it was a smashing success." A data base of attendees is being created for MVPA members.

Epand says the MVPA intends to follow up with another job fair next year that may be open to all, not just one particular group.

IT'S ONLY A MATTER OF TIME: Video Jukebox Network has entered into a licensing agreement for public performance of its music with BMI.

An interim agreement had existed between the two companies; with the formalization of the deal VJN agrees to pay BMI 0.7% of its gross revenues for the license. The agreement is retroactive to Jan. 1, 1990, and extends through June 30, 1992.

The company's gross revenues for 1990 were \$13.6 million. "Luckily, we've been accruing the money all along so we don't have to do one back-payment," says VJN's John Robson.

A BMI spokesperson says the rates are determined by the percentage of music on a channel. For example, BET, which programs fewer than nine hours of music video a day, pays only 0.3% of its gross revenues.

For his part, Robson says the rate "seems perfectly fair to us. We were always committed to making sure that composers get their due."

On an additional Robson note, as we stated last issue Robson is the new music and program director for the interactive music channel. However, we neglected to mention that as well as being the channel's former director of corporate communications, he was also its director of programming and production, thereby bringing considerable programming experience to his new role.

FORMER MIDNIGHT FILMS director Claudia Castle has left the company (see related story, this page) to form Zoomarama Pictures with Gene Hess, David Neidorf, Cliff Martin, and George Hess. Among the initial projects completed by the Los Angeles-based company are clips for Laurie FreeLove, Chrissy Steele, and Chesney Hawkes.



Showcasing Talent. Director Paula Greif, left, and executive producer Debbie Samuelson of Epoch Films, center, meet with a minority crew member during the MVPA's minority job fair, Dec. 7 in New York.

VIDEO TRACK

LOS ANGELES

MIDNIGHT FILMS director **Samuel Bayer** recently reeled **Ozzy Osbourne's** "Mama I'm Coming Home" video for the **Epic Associated** album "No More Tears." Bayer filmed Osbourne performing in cavernous surroundings and combined the clips with cutaways of the artist journeying in an old, black, Cadillac limousine. Baker also shot footage of **John Lee Hooker** for the **Charisma** video "This Is Hip." **Eileen Malyszko** produced both shoots.

Renegade West Films director **Cindy Keefe** gives **Atco/EastWest** rock act **Britny Fox** a new look in its video "Louder." Keefe and director of photography **Maurice DePas** reeled footage of the group at the Mitsubishi cement plant. DePas used 10 different film stocks to give the clip a multitextured feeling. **Gary Rapp** produced.

Deaton Flanigen's Robert Deaton and **George Flanigen** directed and produced **Mike Reid's Columbia** video "I'll Stop Loving You." The Nashville-based crew trekked to L.A. to reel the clip, which comes from Reid's "Turning For Home" release.

NEW YORK

PICTURE VISION director **Sara Nichols** is the eye behind **MCA's** new **Ready For The World** video, "Can He Do It Like This..." **Ed Stephenson** directed photography,

using **Unilux** strobe lighting to enhance the foreground image and give the film a 3D quality. **Steven Saporta** executive-produced the shoot. **Nichols**, meanwhile, is putting the finishing touches on a 45-minute concert film for **A&M** act **Blues Traveler**.

New Generation Pictures director **Jim Swaffield** shot **A Tribe Called Quest's** new video, "Jazz," on location in Brooklyn, Queens, and Harlem. Swaffield had some fun with the shoot, abruptly jumping from the relaxed, black-and-white groove of "Jazz" into an abstract, colorful, jump-cut rendition of "Buggin' Out," the B side to the single. **Joseph E. Nardelli** produced the clip, which comes from the **Jive** album "Low End Theory."

OTHER CITIES

ELEKTRA/NONESUCH artist **Jimmie Dale Gilmore** hooked up with a crew from **Stable Films** to shoot his video "My Mind's Got A Mind Of Its Own," from his album "After Awhile." **Alan Coulter** directed the shoot, staged on a farm in Austin, Texas. **John DuBois** produced.

D.J. Webster directed **Pam Tillis's** new **Arista** clip, "Maybe It Was Memphis," using performance footage and cutaways reeled in **Robersonville** and **Rosedale, Miss.** **Luke Thornton** produced the shoot for **The End**. The clip comes from **Tillis's** latest release, "Put Yourself In My Place."

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard**, New Video Clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

BLUE AEROPLANES

Boy In The Bubble

Beat Songs/Chrysalis
M-Ocean Pictures
Michael Geoghegan

JON BON JOVI

Levon

Two Rooms—Songs Of Elton John & Bernie Taupin/Polydor
The End
Charles Wittenmeir

CLIFFS OF DOONEEN

Through An Open Window

The Dog Went East And God Went West/Critique
Jeff Hudson
Jeff Hudson

ENYA

Caribbean Blue

Shepherd Moons/Reprise
M-Ocean Pictures
Michael Geoghegan

HARD KNOCKS

Nigga For Hire

School Of Hard Knocks/Wild Pitch
George Wieser/Black & White Television
Noble Jones

GERALD LEVERT

Baby Hold On To Me

Private Line/EastWest
Louise Barlow, John Warner/Cyclone Pictures
Keri Ross

MAIN SOURCE

Peace Is Not The Word To Play
Breaking Atoms/Wild Pitch

Zeke Wavedancer/Black & White Television
Sam Martin

OZZY OSBOURNE

Mama I'm Coming Home

No More Tears/Epic Associated
Midnight Films
Samuel Bayer

SIMPLY RED

Stars

Stars/EastWest
M-Ocean Pictures
Zanna Wilford

ZZ TOP

Burger Man

Recycler/Warner Bros.
Jonna Mattingly/Epoch Films
Adam Bernstein

MIDNIGHT FILMS

(Continued from preceding page)

made were for **U2** and **INXS** and we delivered the tapes directly to the band. Now it's impossible when the videos get into the bowels of the record companies and management companies."

Because of the spiraling costs of videos, **Hamlyn** also feels risktaking is frowned upon. For example, he feels a clip such as **U2's** "Where The Streets Have No Name," which featured the band's rooftop performance being shut down by police, couldn't happen now. "That was done with a gentleman's agreement between us and **U2**. There was the chance there would be no clip if things didn't work out; now, no record company would let you do that."

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>
<p>BREAKTHROUGH The Pixies, Head On</p>	<p>ADDS Mariah Carey, Can't Let Go Eric Clapton, Tears In Heaven John Mellencamp, Love And Happiness Bette Midler, Every Road Leads... U2, Mysterious Ways Bryan Adams, There Will Never...</p>	<p>ADDS Ready For The World, Can He Do... Boyz II Men, Uhh Ahh</p>	<p>ADDS Patty Loveless, Jealous Bone</p>
<p>EXCLUSIVE Paula Abdul, Vibeology Aerosmith, Sweet Emotion Guns N' Roses, Live And Let Die</p>	<p>FIVE STAR VIDEO Enya, Caribbean Blue</p>	<p>HEAVY Gerald LeVert, Private Line Patti LaBelle, Feels Like Another One BeBe & CeCe Winans, I'll Take... Barry White, Put Me In Your Mix Fourplay, After The Dance Shanice, I Love Your Smile Public Enemy, Can't Truss It Atlantic Starr, Love Crazy Heavy D & The Boyz, Is It Good To You Eric Gable, Can't Wait To Get... Hammer, 2 Legit 2 Quit Tevin Campbell, Tell Me What You... Phyllis Hyman, Living In Confusion Michael Jackson, Black Or White PM Dawn, Set Adrift On Memory Bliss Vanessa Williams, The Comfort Zone Tracie Spencer, Tender Kisses Digital Underground, Kiss U Back Prince, Insatiable Lisa Stansfield, Change</p>	<p>HEAVY Roy Rogers/C. Black, Hold On Pardner Vince Gill, Look At Us Steve Wariner, Leave Him Out Of This Brooks & Dunn, My Next Broken Heart Dolly Parton, Eagle When She Flies Sammy Kershaw, Cadillac Style Hal Ketchum, I Know Where Love Lives Collin Raye, Love, Me Diamond Rio, Mama Don't Forget... The Remingtons, A Long Time Ago Joe Diffie, Is It Cold In Here Sawyer Brown, The Dirt Road Travis Tritt/M. Stuart, Whisky... Doug Stone, A Jukebox With A... Pam Tillis, Maybe It Was Memphis Vern Gosdin, A Month Of Sundays Dwight Yoakam, It Only Hurts... Randy Travis, Better Class Of Losers Kathy Mattea, Asking Us To Dance Tracy Lawrence, Sticks And Stones</p>
<p>BUZZ BIN Live, Operation Spirit Ned's Atomic Dustbin, Grey Cell Green Primal Scream, Movin' On Up Soundgarden, Outshined</p>	<p>ARTIST OF THE MONTH Rod Stewart, Broken Arrow</p>	<p>HEAVY Jermaine Jackson, You Said, You Said Jodeci, Stay Marc Nelson, I Want You Keith Sweat, Keep It Coming</p>	<p>MEDIUM Mark Collie, She's Never Coming Back Charlie Daniels, Little Folks Pirates Of The... Fighting... John Anderson, Straight Tequila Night JJ White, Heartbreak Train Tom Wopat, Back To The Well Jim Lauderdale, Maybe Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Paulette Carlson, I'll Start With You Tim Ryan, I Will Love You Anyway Mike Reid, I'll Stop Loving You Jimmie Dale Gilmore, My Mind's... Conway Twitty, Who Did They... Paul Overstreet, Billy Can't Read Suzy Bogguss, Outbound Plane Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire Kentucky Headhunters, Only Daddy... James Taylor, Copperline</p>
<p>HEAVY Boyz II Men, It's So Hard To Say... *Mariah Carey, Can't Let Go Genesis, No Son Of Mine Hammer, 2 Legit 2 Quit Hammer, Addams Groove Michael Jackson, Black Or White Marky Mark, Wildside Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Bonnie Raitt, I Can't Make You Love Me Lisa Stansfield, Change Karyn White, The Way I Feel About You Paula Abdul, Blowing Kisses In... Gloria Estefan, Live For Loving You Genesis, No Son Of Mine Michael Jackson, Black Or White Richard Marx, Keep Coming Back George Michael/E. John, Don't Let... Cher, Save All Your Tears Neil Diamond, Don't Turn Around Huey Lewis, He Don't Know Southside Johnny, It's Been A... Barbra Streisand, Places That... Chris Whitley, Big Sky Country Vanessa Williams, The Comfort Zone</p>	<p>MEDIUM Jermaine Jackson, You Said, You Said Jodeci, Stay Marc Nelson, I Want You Keith Sweat, Keep It Coming</p>	<p>MEDIUM Annie Lenox/A. Green, Put A... U2, It's Christmas The Chipmunks, Sleigh Ride Jingle Bells, I Love Lucy New Kids On... This One's... Winger, Silent Night California Raisins, Rudolph... Bing Crosby, White Christmas John Mellencamp, I Saw Mommy... Dave Sharp, Homeless Child</p>
<p>STRESS Bryan Adams, There Will Never... Color Me Badd, All 4 Love Guns N' Roses, Don't Cry John Mellencamp, Love And Happiness George Michael/E. John, Don't Let... Motley Crue, Anarchy In The U.K. Mr. Big, To Be With You *Ozzy Osbourne, Mama, I'm Coming... PM Dawn, Set Adrift On Memory Bliss Prince & The NPG, Diamonds & Pearls *Scorpions, Send Me An Angel Keith Sweat, Keep It Comin'</p>	<p>ACTIVE Baby Animals, Painless Blur, There's No Other Way *Eric Clapton, Tears In Heaven Digital Underground, Kiss U Back Four Horsemen, Rockin' Is Ma'... Pearl Jam, Alive Poison, So Tell Me Why Shanice, I Love Your Smile Marc Nelson, I Want You</p>	<p>ADDS 3rd Bass, Problem Child Another Bad Creation, My World B Angie B, Sweet Thang Bananarama, Trippin' On Your Love Biz Markie, T.S.R. Boyz II Men, Uhh Ahh Chris Cuevas, You Are The One D.J. Jazzy Jeff, The Things U... D.J. Laz / Danny D., Mami El Negro Del Tha Funkee... Mistadobalina Enya, Caribbean Blue Ice Cube, Steady Mobbin' Incy Blue, I Wanna Be Your Girl Inner Circle, Bad Boys Game, All Day All Night Leaders... International... Naughty By Nature, Everything's... Patti LaBelle, Somebody Loves You Prince, Insatiable Prince Akeem, Time To Come Correct Public Enemy, Shut Em' Down Queen, The Show Must Go On Raw Fusion, Rockin' To The P.M. School Of Fish, King Of The Dollar Soundgarden, Outshined The Cult, Heart Of Soul True Culture, So Good, It's Bad Two Kings In A Cypher, Kings... ZZ Top, Burger Man</p>	<p>ADDS B.B. Watson, Lover Not A Fighter Cee Cee Chapman, A Winter's Night Cleve Francis, Love Light Nashville Bluegrass Band, Blue Train Reba McEntire, Is There Life Out There Trisha Yearwood, That's What I... HEAVY Alan Jackson, I Only Want You... Billy Dean, Only The Wind Brooks & Dunn, My Next Broken Heart Charlie Daniels, Little Folks Collin Raye, Love, Me Conway Twitty, Who Did They... Davis Daniel, Fighting Fire With Fire Diamond Rio, Mama Don't Forget... Doug Stone, A Jukebox With A... Dwight Yoakam, It Only Hurts... George Jones, She Loved A Lot... Great Plains, Faster Gun Hal Ketchum, I Know Where Love Lives Jimmie Dale Gilmore, My Mind's... Joe Diffie, Is It Cold In Here John Anderson, Straight Tequila Night John McEuen, Return To Dismal... Kathy Mattea, Asking Us To Dance Little Texas, Some Guys Have All... Mark Collie, She's Never Coming Back Marty Brown, Wildest Dreams Michael Martin Murphey, Cowboy... Mike Reid, I'll Stop Loving You Pam Tillis, Maybe It Was Memphis Patty Loveless, Jealous Bone Paul Overstreet, Billy Can't Read Paulette Carlson, I'll Start With You Pirates Of The... Fighting... Prairie Oyster, One Precious Love Randy Travis, Better Class Of Losers Randy Travis, Santa Claus Is... Reba McEntire, For My Broken Heart Ricky Van Shelton, I'll Be Home... Sammy Kershaw, Cadillac Style Sawyer Brown, The Dirt Road Steve Wariner, Leave Him Out Of This Suzy Bogguss, Outbound Plane The Remingtons, A Long Time Ago Tim Ryan, I Will Love You Anyway Tom Wopat, Back To The Well Tracy Lawrence, Sticks And Stones Travis Tritt/M. Stuart, Whisky... Vern Gosdin, A Month Of Sundays Vince Gill, Look At Us</p>
<p>ON *Dramarama, Haven't Got A Clue Joan Jett, Don't Surrender Ministry, Jesus Built My Hot Rod *Northern Pikes, She Ain't Pretty *The Party, In My Dreams Primus, Tommy The Cat *Queen, The Show Must Go On Bonnie Raitt, I Can't Make You Love Me Keith Richards, Connections Richie Sambora, Stranger In This Town Shamen, Move Any Mountain Siouxie & The Banshees, Fear Tesla, Call It What You Want Van Halen, Top Of The World * DENOTES ADDS</p>	<p>AMERICA'S NO. 1 VIDEO 2 Live Crew, Pop That Coochie</p>	<p>PEOPLE-POWERED HEAVIES Cypress Hill, How I Could Just... D.J. Magic Mike, Dynamic Duo Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Forever My Lady Jodeci, Stay Kathy Mattea, Tell Me What You... The Dogs, Doggamix The Dogs, Work It Out Baby</p>	<p>ADDS Mary's Danish, Foxey Lady Four Horsemen, Rockin' Is... Tim Dog, Step To Me Soundgarden, Outshined D. Wallace/D. Hugh-Kelly, Ain't... HEAVY Queen, The Show Must Go On Primus, Tommy The Cat The KLF, What Time Is Love Candyland, Bitter Moon Red Hot Chili Peppers, Give It Away The Dylans, Planet Love Shamen, Move Any Mountain MEDIUM Blur, There's No Other Way U2, The Fly Dramarama, Haven't Got A Clue INXS, Shining Star Live, Operation Spirit Northside, Take 5 The Blue Aeroplanes, Yr Own World J.T., Brainspot R.E.M., Radio Song Wir, So And Slow It Grows</p>
<p>RECORD GUIDES Street Beat</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>ADDS The Jive Box</p> <p>Continuous programming 12000 Biscayne Blvd, Miami, FL 33181</p>	<p>CMT COUNTRY MUSIC TELEVISION</p> <p>Continuous programming 704 18th Ave South, Nashville, TN 37203</p>	<p>videosyncrasy VideoSyncrasy</p> <p>1 hour weekly Virginia Beach, VA 23463</p> <p>CURRENT Annie Lenox/A. Green, Put A... U2, It's Christmas The Chipmunks, Sleigh Ride Jingle Bells, I Love Lucy New Kids On... This One's... Winger, Silent Night California Raisins, Rudolph... Bing Crosby, White Christmas John Mellencamp, I Saw Mommy... Dave Sharp, Homeless Child</p>

International

Virgin Makes Meganeews In Amsterdam Outlet Joins Fame In Expanding Market

■ BY WILLEM HOOS

AMSTERDAM—The music megastore phenomenon is starting to take hold in the Netherlands.

The Benelux industry's only megastore so far, Fame, has just completed its first year of trading with better-than-expected results, and will be joined in Amsterdam in April by Virgin's first outlet in the territory.

The Virgin Megastore, an 18,000-square-foot operation housed in the former Amsterdam central post office in the heart of the city, will be 150 yards from Fame.

Opened in November 1990, Fame achieved revenues in its first year of the equivalent of \$5.6 million, exclusive of 18.5% value-added

tax. Juan da Silva, commercial director of the 109-store Free Record Shop group that owns Fame, says, "We're happy because it's slightly more than we had expected."

The Fame store had 18,500 square feet when it opened but has added an additional 700 square feet in the course of the year. Initially, it stocked vinyl albums, CDs, cassettes, and sell-through music videos but dropped vinyl in April.

Of the decision to abandon 12-inch product, da Silva says, "It's simply because we can hardly buy it anymore and also because most consumers are only interested in music on CD or tape." He adds that 90% of records sold by Fame are on CD and 10% on cassette.

FRS is now looking to open a

second megastore, in one of three Dutch cities: The Hague, Rotterdam, or Utrecht. "The problem lies in finding a good building," says da Silva. "With Fame we have discovered that to run a megastore in a proper way, you need a total floor space of at least [20,000 square feet]."

When Fame in Amsterdam was opened, FRS management said it was also planning to establish megastores in the Belgian cities of Antwerp and Brussels. "We still have those plans," says da Silva. "But, again, it's hard to find good locations."

Virgin, meanwhile, is in the process of selecting a chief for its Amsterdam store. It is understood that a choice from the short list of four British and Belgian candidates will be made in mid-February.

The building in which the store will be housed, the former Amsterdam central post office, is five stories of neo-gothic architecture built in 1899. It is currently being converted into the Magna Plaza shopping mall by a Dutch developer. Virgin's total of 22,000 square feet—including 4,000 square feet of offices—will be more than one-third of the space available in Magna Plaza.

Virgin Retail's interests in Amsterdam are currently being overseen by Dirk de Vries, managing director of the group's Benelux record company. He says he will sever his links with the store when it opens in April to avoid a conflict of interests.

In the meantime, he states that the megastore's stocking policy will be "as broad as possible." He anticipates 85% of record sales on CD and 15% on tape.

Like FRS, Virgin also plans to open megastores in Brussels and Antwerp. However, according to de Vries, Virgin faces the same problems as FRS in finding suitable sites.

Japan Vendors Slash Prices On Unauthorized CDs, Tapes

■ BY STEVE McCLURE

TOKYO—Japanese street vendors selling unauthorized CDs and tapes of material by foreign artists have slashed the prices of product recorded between 1968 and 1978, which will come under the protection of Japan's revised Copyright Law starting Jan. 1.

A dubbed CD of post-'68 Beatles music, for example, which previously sold for 1,000 yen (\$7.75), now goes for about 780 yen (\$6.04), while a two-CD classical music compilation sells for as little as 980 yen (\$7.59). By comparison, authorized releases of international catalog material are generally priced between 2,000 yen (\$15.50) and 2,500 yen (\$19.37).

But the rollback of the protection period for foreign product to 1968 will not spell the end of the unauthorized-compilation business. CD dubbings will instead concentrate on issuing collections of pre-1968 material.

According to newspaper Asahi Shimbun, there are some 30 CD-

dubbing operations in Japan, which in 1990 produced about 10 million CDs, most of them consisting of foreign material. In comparison, 68 million foreign-language CDs were produced under license by Japanese record companies in the same year, which account for the vast majority

*They want to sell
product before
copyright revision*

of authorized non-Japanese material.

Most of the material the dubbings are dealing with is pre-'68 material, such as the ever-popular Beatles, which means the revised law will not have much effect on their business.

Some industry observers say another reason the revision will not make much difference is that even unauthorized collections of post-1978 foreign material are often sold openly in Japan.



The Virgin Megastore, an 18,000-square-foot operation housed in the former Amsterdam central post office, will offer Fame some "mega" competition when it opens in April.

'Fantasia' Fantastic In U.K. Ships Record 2-Mil Units In 1st Month

LONDON—"Fantasia" has set a new U.K. record for a sell-through ship-out, moving more than 2 million units in the first four weeks of release. The previous record holder was Disney's "The Lady And The Tramp," which sold 1.7 million units last Christmas.

The new record set by "Fantasia" is in addition to the first-day-ship-out record it achieved Nov. 4, with 1 million units delivered. Dealers across the U.K. found their shelves being cleared of the title and reorders have started to be taken by Buena Vista Home Video. The 2-million figure in-

cludes copies of the \$88 deluxe boxed set of the title that includes CDs, the "Making Of . . ." videocassette, and various other collectors' items.

"The Little Mermaid," which was reported selling well in the pre-Christmas sales rush, is also expected to pass total sales of "The Lady And The Tramp" by year's end, putting the icing on the cake of Disney's anniversary celebrations. Disney has been trading in the U.K. for 10 years

(Continued on page 31)

EMI Music Buys Denmark's Medley

LONDON—EMI Music has bought Denmark's largest independent label, Medley Records, from founders Michael Ritto and Poul Bruun.

EMI currently operates in the country through EMI (Dansk-Engelsk) A/S, which will now be merged into a new company, EMI Medley A/S. Ritto will be managing director of the amalgamated operation, with Bruun as A&R director. Medley's relationship with Metronome Invest in Denmark has been terminated.

Alexis Rotelli, managing director of EMI Music's continental European operations, says Medley was attractive because of its dominance in local repertoire in Denmark. The label has broken Michael Learns To Rock, DAD, and Hanne Boel.

JEFF CLARK-MEADS

Pirates Take Heavy Toll On German Music Biz In '91

HAMBURG—Record pirates cost the German music industry \$80 million in 1991, according to figures released by the local IFPI group.

The record companies say that the problem is concentrated in the east of the country, where this year alone 4 million illegally produced cassettes were sold.

IFPI group chairman Gerd Gebhardt comments, "It is depressing that unscrupulous wheeler-dealers are able to reproduce protected music in Poland to be illegally sold in open-air markets in east Germany at dumping prices.

"The police and the public prosecutor have to put a stop to this

kind of economic crime. The close cooperation between the record industry, the police, and the public prosecutor have already led to excellent results, especially at the

*The trade of
the bootleggers
is booming'*

border between Poland and Germany."

The record companies' legal adviser, Hans Schafer, says, "Confronted with the flood of illegally imported musicassettes, it seems

almost impossible to win the fight against these pirates. The public prosecutor and customs officers in cooperation with the [German IFPI group] started to tackle the problem straight after reunification. After continuous and countrywide actions, more than 100,000 cassettes have been confiscated, which were publicly destroyed in the town of Appelhusen on Dec. 12."

However, an even bigger problem for the German industry is the increase in the number of bootlegs available. Warner/Chappell lawyer Gabriele Schulze, who is closely involved with combating this trade, believes there are more

than 2,000 illegally recorded concert tapes on the market.

She contrasts the 60 Rolling Stones live recordings legitimately available with the 500 bootleg concert titles featuring the band currently in circulation.

Schulze says the bootleggers are becoming increasingly daring and their product sweeps the country "like wildfire." She adds, "The trade of the bootleggers is booming. To stop further losses of enormous amounts of money, the artists, publishers, and record producers must work more closely together to stop the trade of these wheeler-dealers."

WOLFGANG SPAHR

Haeggqvist Still At Helm Of Sonet Scandinavia Inks 5-Year Deal After PolyGram's Acquisition Of Co.

■ BY MIKE HENNESSEY

STOCKHOLM—The Scandinavian record and music publishing operations of Sonet Media AB, which were recently acquired by PolyGram (Billboard, July 27), will continue to be headed by Dag Haeggqvist, one of the founders of the company 23 years ago.

Haeggqvist says he has agreed to a five-year deal with PolyGram to continue as chairman of Sonet Scandinavia. The announcement follows finalization of the PolyGram acquisition, which was completed Oct. 9.

"We see the PolyGram acquisition as a vote of confidence in the future of Sonet's Scandinavian

music operations," says Haeggqvist. "We need to revitalize the company, which has slipped back a little in the last year or so, and with new resources and a trimmed-down organization, we can move ahead.

"Considering the financial problems we have faced, it is remarkable that we achieved as much as we did," he adds. "We have a lot of records in the charts currently and I am confident that with the full autonomy that has been guaranteed by [PolyGram chairman] Alain Levy, we can make significant progress."

Recalling the peak years of Sonet in the '70s, when the label was the Scandinavian licensee for

such independents as A&M, Chrysalis, Island, Virgin, and Bronze, Haeggqvist says, "We were very much helped by the late entry of BMG into Scandinavia. For years, we were really the only sensible choice as an independent label. But the establishment in the Nordic countries of affiliates and the acquisition of independents by the majors really put the squeeze on us."

Haeggqvist says job losses resulting from the PolyGram acquisition are minimal. "We had already implemented a program of staff reductions and some employees have already joined PolyGram. We now have 10 people in Sweden, (Continued on next page)

GLOBAL™ MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

IRELAND: Fresh from a sold-out concert at Dublin's Point Theatre on New Year's Eve, the wild and wacky **Saw Doctors** from Tuam Co Galway are poised for large-scale international success in 1992. They have been described as a combination of the **Beatles**,

the **Byrds**, the **Pogues**, and **Madness**, and less flatteringly as "designer bogmen." Their songs take an irreverent, though affectionate look at Irish life past and present. Their recent No. 1 single "Hay Wrap" (Solid), a rare example of so-called "emerald rap," is a tongue-in-cheek celebration of harvesters, pints of porter (an over-brewed stout beer), and wasps in sandwiches. But despite

the local references, their material has enormous crossover potential. In the same way **Lou Reed** and **Paul Simon** have evolved a New York-ese people can relate to worldwide, so the Saw Doctors have cleverly woven their accessible rock into a parochial context that sets it apart from the pack.

KEN STEWART

MOROCCO: One of the most original and powerful performers of recent times, **Najat Itabo**, has released a compilation of her finest work called "The Voice Of The Atlas." Of Berber origin, Itabo sings with a pronounced West African feel, while her music mixes the smooth sound of Arabic violin and nai (Arabic flute) with the pulsating rhythms of the oud (lute) and traditional percussive instruments such as the flat, tambourine-shaped bendeer and the senteer. Her career began by accident, when one of the guests at a family celebration recorded her singing and started selling "pirate" copies. Since then she has become hugely popular and also, in this Moslem society, controversial, owing to the mildly feminist viewpoint of some of her lyrics.

MUHAMMAD HIJAZI

AUSTRALIA: **Not Drowning, Waving** is the band that won international acclaim for its world-music album "Tabaran" (WEA), recorded in New Guinea with native musicians and traditional instruments during 1989. Now the group has provided the soundtrack to one of the most enigmatic Australian films of the past decade: "Proof." Released as a one-off on the new independent soundtrack label Rogues' Gallery, it is Not Drowning, Waving's sixth album, and is as strange and compelling as any of the group's previous work.

GLENN A. BAKER

POLAND: Theater musicals are not in the Polish tradition, and while there have been several attempts at the genre, these have generally lacked the professional quality of American productions. One astounding exception is "Metro," the show that has already enjoyed 160 sold-out nights at the Dramatyczny Theatre in Warsaw and will be transferring to New York's Minskoff Theatre April 16. With music written by **Janusz Stoklosa**, the show features a cast of 38 Polish actors and singers, performing in English, and has been hailed as a cross between "Hair" and "A Chorus Line." Its producer is **Wiktor Kubiak** of the BATA company, an expatriate Swede who exemplifies the new breed of entrepreneur that is emerging in the performing arts now that state sponsorship is being withdrawn.

ROMAN WASCHKO

FRANCE: With his huge physique, shaved head, and angry face, the versatile **François Hadji-Lazaro** cuts a striking figure as a singer, band leader, multi-instrumentalist, record company executive (for his own Boucherie Productions label), movie actor, and renowned connoisseur of fine wines and food. But he has produced his best work to date, and enjoyed his greatest success, with his latest group, **Pigalle**. Named after the hottest neighborhood in Paris, Pigalle's music owes as much to the uniquely French tradition of "realistic songs"—basically street poetry—that have been popular since the turn of the century, as it does to the simple rhythms and raunchy sound of punk "à la française," where the sound of accordion is as prominent as that of drums, sequencers, and synthesizers. As part of the thriving "alternative scene" that includes acts like **Mano Negra**, **Happy Drivers**, and **Rosemary's Babies**, Pigalle is rapidly gathering momentum. The band plays at the Paris Olympia Jan. 20 and is planning appearances in the U.S. later this year.

EMMANUEL LEGRAND

THE HAMMERSMITH ODEON

A BILLBOARD SALUTE



On February 15th, Billboard shines its spotlight on The Hammersmith Odeon, one of the most celebrated and distinguished concert venues in the U.K.

For six decades, The Hammersmith Odeon has staged many legendary concerts such as Frank Sinatra, Louis Armstrong, The Beatles, Bob Dylan, Bruce Springsteen, Michael Jackson, and the list goes on and on...

This unusual special will cover the history of the venue, how it acquired its legendary status, and how today it remains at the forefront of the British live scene!

On the occasion of this diamond anniversary, join Billboard in honoring The Hammersmith Odeon!

ISSUE DATE: FEBRUARY 15
AD CLOSE: JANUARY 21

For ad details call:

UK Pat Rod-Jennings / 44-71-323-6686
Europe Christine Chinetti / 44-71-323-6686
USA Andy Myers / 212-536-5272,
Jim Beloff / 310-859-5319

It's not a bit until it's a bit in Billboard®

SONET SCANDINAVIA

(Continued from preceding page)

five in Norway, three in Denmark, and four in Finland."

Sonet Media AB, of which Sonet music companies were a part, continues in operation as a film, TV, and video production company headed by Gunnar Bergstrom, who, like Haeggqvist, owns a 30% shareholding.

Also excluded from the PolyGram deal is the Copenhagen-based Storyville jazz label, which was hived off from the parent company in 1978.

Haeggqvist says Sonet will determine its own A&R policy and make decisions on signing local and international acts and will also be free to sign independent labels for the Nordic countries. "But we plan to cut down the number of labels we handle—and this is entirely our own decision—because we have more than we can effectively handle."

Sonet Scandinavia will concentrate on signing and developing local artists. "We have a strong position as far as domestic talent is concerned and we intend to reinforce this," says Haeggqvist. "We can already see the momentum building up. Before the acquisition we had many more ideas than resources; now, with PolyGram backup and its financial clout and its sales and distribution setup, we can bring those ideas to fruition."

Haeggqvist also announces that Rune Ofwerman, producer of many Sonet recordings, has been hired to head up the music publishing operation in Sweden.

Sonet Media AB had a gross sales revenue of \$45 million in the last fiscal year, of which \$25 million came from its record and music publishing interests.

Sonet's U.K. company, which was also excluded from the PolyGram deal, is to be the subject of a management buyout and a name change, according to managing director Rod Buckle. Buckle says negotiations are under way for him to acquire the company, possibly with a partner. It will then trade as Habana Music Entertainment.

Sonet U.K.'s publishing division recently sold part of its Britpop catalog (250 copyrights, including titles by Depeche Mode writer Martin Gore, Yazoo/Erasure writer Vince Clarke, and Erasure's Andy Bell) to Sony Music. Buckle says, "But that still leaves us with a catalog of more than 2,000 titles and the deal has helped us to move nearer to the buyout deal."

'FANTASIA' IN U.K.

(Continued from page 29)

and in that time has virtually monopolized the British sell-through charts.

The seven best-selling titles of 1991 were all Buena Vista product, pushing "Home Alone," "Ghost," and "The Naked Gun" into eighth, ninth, and 10th places, respectively.

The top seven, in order, were "Fantasia," "The Rescuers Down Under," "Pretty Woman," "The Little Mermaid," "The Lady And The Tramp," "Ducktales: The Movie," and "Three Men And A Little Lady." PETER DEAN

POWER BROLLY



HAND DELIVERY IN LONDON

The Hollywood Reporter now offers Londoners the most POWERFUL, complete coverage of worldwide entertainment news.

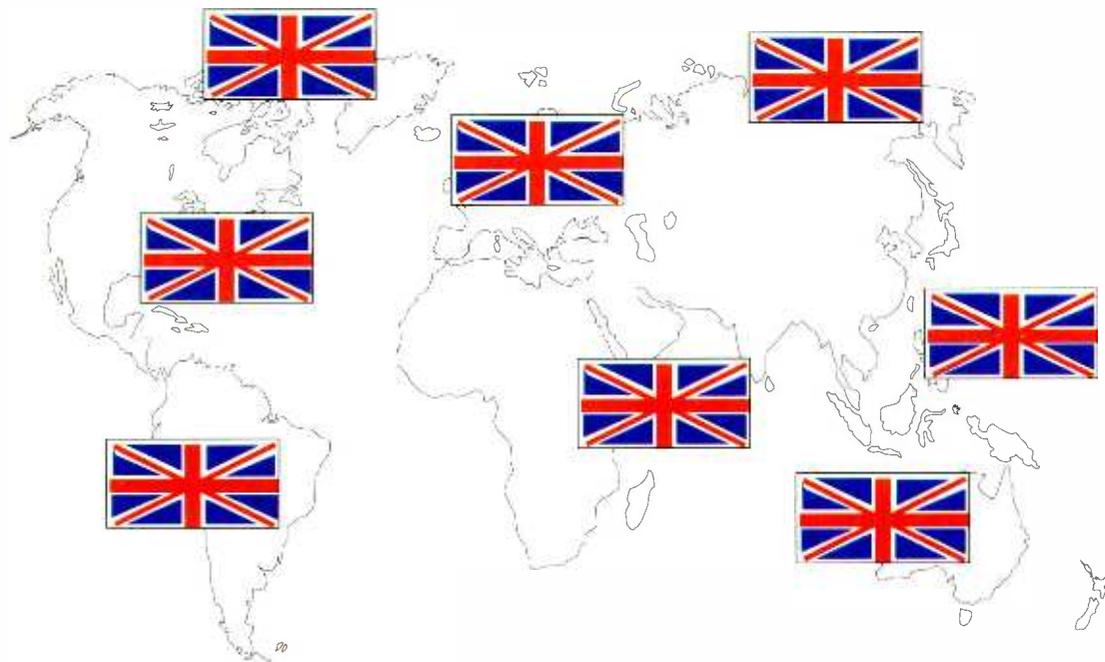
From Covent Garden to Marble Arch, from the South Bank to the City . . . we'll deliver all the entertainment news directly to your door each Friday!

When you subscribe to the *Tuesday International Edition* of **The Hollywood Reporter** you receive all the International news and reviews, along with foreign boxoffice grosses, film & TV production charts and more than 20 special issues that provide in-depth coverage on specific crafts and industry topics.

The Hollywood Reporter's Tuesday International Edition is now available for Friday hand-delivery to the following post codes in London:
EC1, EC2, EC3, EC4, WC1, WC2, W1, SE1, SW1, E1, E14.

In the UK – contact Sue Dowman at Tel. 071 323-6686 or Fax 071 323-2314 or 2316
In the US – contact The Hollywood Reporter Circulation Department at Tel. (213) 464-7411 Ext. 267 or Fax (213) 461-6020

BRITS AROUND THE WORLD



To coincide with the 1992 Brits Awards, Billboard presents a new spotlight, Brits Around The World. The issue will focus on the vital and vigorous role which British talent and British business play on the world stage.

Promote your artist, project, service or product worldwide! Take advantage of the excitement surrounding the 1992 Brits Awards and congratulate award nominees!

No music industry publication can tell the story better than Billboard, with its international reach and influence - over 200,000 readers every week.

This is an ideal marketing opportunity!

ISSUE DATE: FEBRUARY 15

AD CLOSE: JANUARY 16

For ad details call:

UK / Pat Rod-Jennings / 44-71-323-6686

Europe / Christine Chinetti / 44-71-323-6686

Italy / Lidia Bonguando / 39-0362-58-44-24

Japan / Aki Kaneko / 03-498-4641

Australia / Mike Lewis / 61-2-319-6995

Pacific Rim / Grace Ip / 310-330-7888

USA / Andy Myers / 212-536-5272, Jon Guynn / 212-536-5309

It's not a hit until it's a hit in

Billboard

International

New Joint Venture Aims To Bring Japan Its MTV Again

■ BY STEVE McCLURE

TOKYO—Japan, which has been without MTV since last June, looks set to regain the music channel in 1992.

Three companies—audio hardware maker Pioneer, tape maker TDK, and advertising agency Tokyu—are in the process of forming a new firm, Music Television, to obtain rights to broadcast MTV in Japan via satellite. Representatives of the three are now holding working-level talks in New York with officials of MTV Networks.

Before they can start broadcasting, however, the companies need approval from the Ministry of Posts and Telecommunications to establish Music Television, which is just one of 10 prospective new satellite stations. The ministry is expected to grant six licenses next March, and industry observers say Music Television's application will likely be successful, since the ministry wants companies other than media conglomerates to become involved in satellite broadcasting.

MTV has been unavailable in Japan since the cancellation last June 28 of "MTV Japan," a magazine-style program featuring material culled from the U.S. cable outlet as well as videos of Japanese bands. Tokyo Broadcasting System, a national network that had been airing the show three times a week at different slots between midnight and 6 a.m. since July 1988, was unable to reach an

agreement with MTV Networks over the length and scheduling of the show.

A Pioneer spokesman says Music Television hopes to start trial broadcasts in July. The signal will be scrambled and viewers will be charged a monthly fee—probably 1,000 yen (\$7.75)—starting in December 1992.

"We don't know what our broadcasting hours will be or how much MTV material we will broadcast," says the spokesman. "It depends on our negotiations with MTV." He adds that Viacom, MTV's parent, may be invited to invest in Music Television in the future.

MTV will not come cheap to viewers in Japan: In order to receive Music Television and the other five new satellite channels, consumers will have to shell out a total of about 180,000 yen (\$1,395) for an antenna, a tuner, and a decoder.

Music Television is not the only satellite music channel set to go on the air here in '92. Space Shower, a new firm being put together by 50 companies, could start broadcasting as soon as April. It plans a mix of Japanese and foreign videos, but is not looking to sign a contract with MTV.

The arrival of the two stations on the scene is a welcome development for the Japanese music industry, which, due to the recent paucity of music video programs, often finds it difficult to promote new releases.

Greek Music Biz Launches TV Ad Blitz Aimed At Salvaging 'Disastrous' Year

ATHENS—Greece's music industry mounted a pre-Christmas television advertising blitz designed to salvage some revenue from what executives bemoan as a disastrous year.

More than 100 compilation albums from various labels were promoted on expensive TV spots for the Christmas buying season. The resulting sales figures are now being collated and will be closely analyzed for indications of which marketing tactics should be adopted for 1992.

Television promotion prior to Christmas went "through the

roof," according to Warner Music Greece's chief, Ion Stamboulis, who launched seven compilations of traditional pop, rock, and oldies that have always done well in the Greek market.

Minos EMI put its weight behind late-'60s and early-'70s material with the emphasis on the Rolling Stones, Eric Clapton, and Deep Purple, along with perennials such as Dean Martin, Nat King Cole, and Louis Armstrong.

Judging from executives' comments, sales boosts such as that provided at Christmastime are

(Continued on page 34)

Berlin Label Maps Out Distrib Different Product For Different Cos.

BERLIN—Former East German state record company Deutsche Schallplatten Berlin has completed an innovative distribution system through which different companies will handle different types of product.

A new deal with Hamburg-based Ideal Vertrieb will see Ideal exclusively distributing DSB's pop, rock, schlager, and concept albums in Germany, Austria, and Switzerland. Other companies will

carry DSB's classical, volksmusik, children's, and dance output.

DSB managing director Jorgen Larsen, who with Ulrich Urban bought the company in July, says, "Having decided against building up our own distribution team or licensing our entire repertoire to only one distributor, we have sought out highly qualified and specialized distributors for our five diverse repertoire categories."

(Continued on page 34)

HITS OF THE WORLD

1992 Billboard/BPI Communications Inc.



EUROCHART HOT 100 12/21/91 MUSIC & MEDIA

SINGLES	
1	1
2	3
3	2
4	9
5	4
6	5
7	6
8	NEW
9	10
10	13
ALBUMS	
1	1
2	4
3	2
4	3
5	7
6	5
7	6
8	8
9	9
10	12

18	17
19	19
20	NEW
ALBUMS	
1	1
2	2
3	3
4	5
5	4
6	6
7	13
8	8
9	7
10	10
11	12
12	11
13	NEW
14	19
15	9
16	NEW
17	14
18	NEW
19	15
20	16

4	3
5	NEW
6	6
7	NEW
8	2
9	5
10	NEW

FRANCE (Nielsen/Europe 1) 12/5/91

SINGLES	
1	1
2	2
3	6
4	4
5	3
6	14
7	7
8	5
9	8
10	13
11	10
12	11
13	12
14	17
15	NEW
16	18
17	20
18	NEW
19	NEW
20	15

9	9
10	5
11	8
12	6
13	12
14	10
15	16
16	NEW
17	15
18	13
19	11
20	17

SWEDEN (GLF) 12/18/91

SINGLES	
1	1
2	2
3	NEW
4	10
5	4
6	NEW
7	3
8	7
9	6
10	9

AUSTRALIA (Australian Record Industry Assn.) 12/22/91

SINGLES	
1	1
2	2
3	4
4	5
5	3
6	6
7	9
8	7
9	8
10	11
11	10
12	17
13	16
14	14
15	12
16	NEW
17	NEW
18	20
19	18
20	19

JAPAN (Music Labo) 12/23/91

SINGLES	
1	1
2	3
3	NEW
4	4
5	NEW
6	6
7	9
8	5
9	NEW
10	8
11	NEW
12	1
13	4

NETHERLANDS (Stichting Nederlandse 40) 12/13/91

SINGLES	
1	1
2	4
3	3
4	7
5	2
6	8
7	NEW
8	NEW
9	NEW
10	5
11	1
12	4
13	3
14	2
15	NEW
16	8
17	15
18	18
19	15
20	15

GERMANY (Der Musikmarkt) 12/10/91

SINGLES	
1	1
2	2
3	4
4	3
5	5
6	6
7	9
8	7
9	8
10	16
11	10
12	18
13	14
14	12
15	11
16	15
17	13
18	17
19	13
20	14
21	13
22	14
23	11
24	NEW
25	10
26	NEW
27	36
28	16
29	27
30	37
31	18
32	34
33	26
34	21
35	NEW
36	24
37	29
38	31
39	22
40	32

HITS OF THE U.K.

© 1992, Billboard/BPI Communications Inc. (Music Week) © CIN/Compiled by Gallup

SINGLES	
1	NEW
2	1
3	3
4	2
5	NEW
6	6
7	7
8	4
9	17
10	19
11	8
12	5
13	NEW
14	20
15	9
16	NEW
17	15
18	12
19	23
20	25
21	13
22	14
23	11
24	NEW
25	10
26	NEW
27	36
28	16
29	27
30	37
31	18
32	34
33	26
34	21
35	NEW
36	24
37	29
38	31
39	22
40	32

ALBUMS	
1	1
2	3
3	5
4	2
5	4
6	6
7	8
8	13
9	12
10	10
11	14
12	7
13	9
14	11
15	18
16	15
17	16
18	21
19	25
20	22
21	17
22	19
23	29
24	20
25	23
26	24
27	26
28	31
29	27
30	28
31	35
32	30
33	32
34	34
35	33
36	NEW
37	36
38	39
39	38
40	40

CANADA (The Record) 12/9/91

SINGLES	
1	1
2	4
3	3
4	7
5	2
6	8
7	NEW
8	NEW
9	6
10	5
11	1
12	4
13	3
14	2
15	NEW
16	8
17	5
18	9
19	7
20	6

ALBUMS

SINGLES	
1	1
2	3
3	2
4	4
5	6
6	7
7	8
8	5
9	NEW
10	NEW
ALBUMS	
1	2
2	4
3	1
4	3
5	5
6	6
7	8
8	7
9	NEW
10	NEW



Oooh Canada!

*the hottest spotlight
of the year!*

In a special section in the Midem issue, Billboard takes a closer look at the Canadian entertainment industry... with profiles of the new talent, an analysis of trends and much more. It will be a crucial planning tool for everyone doing business in Canada and for Canadian companies doing business abroad.

Advertising in this issue will be ravished by Billboard's 200,000 weekly readers worldwide. Turn them on to your services!

BONUS DISTRIBUTION:
to the attendees at the Midem Convention, January 19-23, 1992 in Cannes, France.

ISSUE DATE: JANUARY 25
AD CLOSE: DECEMBER 31

For ad details call:
Norm Berkowitz
212-536-5016

Andy Myers
212-536-5272

Jon Guynn
212-536-5309

Billboard®

Canada

Veteran Acts To Shine Anew In '92

Dion, Hart Sets Among Plethora Of Product

■ BY LARRY LeBLANC

TORONTO—Albums by veteran Canadian acts, including Celine Dion, Corey Hart, k.d. lang & the Reclines, Cowboy Junkies, Kim Mitchell, and Gino Vannelli, are among the domestic releases by Canadian labels expected in the first quarter of 1992.

Topping the product list is a March release of Sony Music Canada's cornerstone artist, Dion. The follow-up to her "Unison" album, which yielded four hits, including "Where Does My Heart Beat Now," has been produced by Walter Afanasieff.

Also due at Sony in March is the third Epic album by Barney Bentall & the Legendary Hearts, co-produced by Bentall and Colin Nairne; and the Columbia debut of Vancouver, British Columbia, band 54:40, produced by Don Smith. Sony-distributed True North Records will start its year with the January release of "Days Of My Youth" by Steve Fox, produced by Vezi Tayyeb.

At PolyGram Records of Canada Inc., there are new studio releases from Bootsauce and Sue Medley, as well as the debut of the Toronto-based roots unit Lost & Profound. Veteran singer Vannelli will also issue a concert set, "Live In Montreal," in February.

Vancouver-based rock act Bootsauce, which recently toured the U.K. with the Cult, will release its Vertigo album "Bull" Feb. 4. The album was co-produced by the band, Michael Jonzun, and Phil Greene. For her sophomore Mercury album, due in March, Medley has again worked with producer Mike Wanchic. Finally, there is "Ghostly Minuet," the self-produced maiden album of Lost & Profound, which will also be released in March.

At Warner Music Canada, there are new WEA label albums by Frozen Ghost and Watertown, as well as releases by newcomers Lisa Loughheed and Motion. Through its tie-in with Sire Records in the U.S., Warner will also distribute new recordings by both k.d. lang & the Reclines and Montreal-based singer Hart in mid-March.

Frozen Ghost's "Shake Your Spirit," produced by frontman Arnold Lanni, will be issued by Warner in mid-January. In February, the company will release Watertown's second album, "Phoebe Street," produced by John Goldsmith; "World Love," the debut album by the highly touted, 22-year-old Toronto pop singer Loughheed, produced by Tazzdab Productions; and a self-titled album by the francophone soft-pop group Motion from Montreal.

While the debut of Bob Rock's Rockhead has again been pushed back at Capitol Records-EMI Canada (he is currently producing Aerosmith in Vancouver), the company is already excitedly drumbeating "Doin' The Nasty," the album debut of the heavy metal

band Slik Toxic.

Also, the label will be distributing Alert Records' "Oral Fixation" by leading Canadian figure Kim Mitchell. The album was produced by Mitchell and John Webster.

Aquarius Records, distributed by Capitol Records-EMI, will release Jan. 3 the third album by Jerry Jerry & the Sons of Rhythm Or-

*Lang & the Reclines,
Cowboy Junkies
also will bow
new sets in new year*

chestra, "Don't Mind If I Do," produced by Steve Kravac. The Montreal-based indie will also issue singer Sass Jordan's second album, "Racine," produced by Rick Neigher, Feb. 11.

Netzwerk Productions, also distributed by Capitol-EMI, will, in January, release Itch's "Dyin' To Be Jesus," produced by Mark Citchley and Cecil English, and

Skinny Puppy's "Last Rights," produced by Dave Oglivie and Cevin Key. In February, the Vancouver-based indie will issue an as-yet-unnamed album by Tear Garden, an offshoot Skinny Puppy project, while its new signing, Brothers & Sisters, from Toronto, will make its debut in March.

The Ottawa, Ontario-based duo One To One, signed directly to A&M Records U.S., will make its label debut with a February album. Also due to be distributed by A&M Records Canada are "The Early Days," a Helix compilation on Maximum Records, Jan 13; a debut by singer Jamie Dakota on Hypnotic Records in February; and March albums by Haywire and Bourne and McLeod on Attic Records.

Finally, BMG Music Canada is gearing up for February releases of Cowboy Junkies' "Black-Eyed Man" album, co-produced by Michael Timmins and Peter Moore, and John Bottomley's album "Sturm Und Drang," co-produced by Bottomley and Jocelyn Lanois, on BMG-distributed Latent Records.

MAPLE BRIEFS

THERE IS strong interest within the Canadian music industry for the Intrepid Records 13-song tribute album "Songs Of Bruce Cockburn," which features interpretations of Cockburn songs by such domestic acts as Barenaked Ladies, Jane Siberry, Chris Bottomley, Skydiggers, Bobby Wiseman, and Five Guys Named Moe. The Toronto-based indie is distributed nationally by Capitol Records-EMI Canada.

A LIKELY domestic first is "Saturday Night Blues: The Great Canadian Blues Project," a 20-song compilation of Canadian blues acts, which has been released by CBC Radio Variety Recordings in Toronto and distributed by indie Stony Plain Records of Edmonton, Alberta. Among the artists represented are Dutch Mason, Colin James, Gerald Laroche, Ken Hamm, Bill Bourne, and Rita Chiarelli & the Road Rockets.

GREEK MUSIC BIZ LAUNCHES TV AD BLITZ

(Continued from page 32)

now the only hope for a chronically becalmed industry having to cope with an extended economic recession. Total vinyl, cassette, and CD sales for 1991 are expected to be as little as half the 1990 figure.

"A sale of 20,000 units is now actually a very good figure," says Stamboulis, adding that if a TV-advertised compilation breaks the

40,000 mark it will be a champagne-popping occasion.

The labels so far have been unable to persuade Greece's state and private television stations to lower their advertising rates in the current sellers' market. One 20-second prime-time spot, for example, now costs the drachma equivalent of \$2,500. **JOHN CARR**

BERLIN LABEL MAPS OUT DISTRIBUTION

(Continued from page 32)

Ideal Vertrieb set up its Ideal Record Service distribution arm in East Berlin three months after the border between the old East and West Germany was opened. Joint managing director Manfred Achtenhagen says, "On the basis of our experience in the new federal states as far as logistics as well as retail outlets are concerned, it is only natural that we should cooperate with DSB, who continue to

put the emphasis on talent from the former East Germany."

Prior to its involvement with DSB, Ideal was active primarily in the field of concept albums in collaboration with commercial television stations such as RTL Plus, SAT 1, and Pro 7. Ideal also handles distribution for U.K. labels China Records and Cube in the German-speaking territories. **ELLIE WEINERT**



Golden Gloria. Gloria Estefan accepts two gold albums from Epic/Sony Records president Shigeo Maruyama Dec. 4 in Tokyo, representing sales of more than 100,000 units of her "Into The Light" album in Japan. While in Japan, Estefan did two shows at Yokohama Arena and one at Osaka Castle Hall.

U.K. MUSIC LANDSCAPE STRETCHES BEYOND LONDON

(Continued from page 1)

progenitors and consumers of its unique guitar-driven dance style.

Manchester is currently sobering up after a heady round of intoxicating success. For the local industry, it is now very much the morning after an astonishing three-year party. When the party was in full swing, Manchester's lights blazed even brighter than London's. Now, though, even Factory's white heat has cooled, with the loss of a half-dozen jobs en route.

But teenagers too young to have participated in the city's first summer of love in 1988 are still consuming as much dance music as their legs can take, helping to stave off any hang-over.

One of the centers of U.K. dance action, the Factory-owned Hacienda Club in Manchester, has returned from temporary closure to enjoy a new boom, fueled by still more demand for dance-floor action. Further, all-night raves are attracting packed houses of party people right across Manchester and in satellite towns such as Burnley, Stoke-on-Trent, Warrington, and Stockport.

That dance craving is also being manifested on the creative side. New technology is being applied by a string of low-budget, anonymous producers who are gaining national chart recognition with a formula of hardcore dance beats, soulful female vocals, and magpie sampling. Altern 8 from Stafford and Wrexham's K Klass have gone top 10; Hacienda DJ Mike Pickering's M People have broken into the top 30; and Northwich-based label Dead Dead Good—set up by Charlatans manager Steve Harrison—went top 10 with its first release, from Oceanic.

However, dance music's domination is bad news for the live music scene. One of the city's most popular venues, the International 1, has closed, and the summer's two open-

air "Madchester" festivals stiffed in a big way.

Soul-influenced pop act Simply Red continues to wave the Manchester banner in terms of record sales. Meanwhile, first-wave Manchester bands Inspiral Carpets and the Charlatans are both gearing up for new campaigns, and Factory's veteran techno-pop quartet New Order is recording a new album for fall release.

Second-wavers like the Railway Children and the Mock Turtles are writing new songs, and intense interest remains over the imminent release of the second album from the Stone Roses, now signed to Geffen after being freed by a judge from Zomba/Silvertone.

GLASGOW SCENE

A year after the Manchester phenomenon first emerged, it seemed like Glasgow, Scotland's biggest city, was also on the verge of becoming a major talent center. A string of bands seemed able to pick up guitars, don their black jeans, and produce the kind of American-influenced pop music that fits happily into the U.K. mainstream.

The finest exponents had hit singles and the others went by the way-side. As Glasgow's potential failed to flower to the same extent that Manchester's had, a number of the city's promising acts were dropped by major labels. The casualty list included Hue And Cry, the Big Dish, the River Detectives, and the first version of Primal Scream.

This year, the more successful Glasgow-based acts, such as Simple Minds, Wet Wet Wet, Deacon Blue, and Texas, fought hard to maintain their status, despite difficult markets, and had a good measure of success. However, the city is not showing signs of producing a new generation of acts to follow them into the

(Continued on next page)

IT'S BETTER THAN A WORLD TOUR.

BILLBOARD'S 1992 MIDEM ISSUE.

There's no faster, easier way to reach the important people in the international music industry. Midem is the largest music convention in the world and Billboard is the only worldwide home entertainment magazine.

Where else can you access over 200,000 weekly readers worldwide? And they are readers who count—decision makers at record labels, publishing companies, talent, talent management, licensees, exporters, importers, etc.

BONUS DISTRIBUTION to all attendees at Midem. Visit our stand in the Palais des festivals for your copy of Billboard.

ISSUE DATE: JANUARY 25, 1992

AD CLOSE: DECEMBER 31, 1991

INTERNATIONAL

United Kingdom/Pat Rod
44-71-323-6686

Europe/Christine Chinetti
44-71-323-6686

Italy/Lidia Bonguardo
39-0362-58-44-24

Australia/Mike Lewis - 61-2-319-6995

Japan/Aki Kaneko - 81-3-498-4641

Mexico/Latin America/Marv Fisher
310-859-5316

USA

New York/Jon Guynn - 212-536-5004

Los Angeles/Jim Beloff - 310-859-5316

Miami/Angela Rodriguez - 305-448-2011

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

Billboard®

1515, Broadway
New York, N.Y. 10036

A Lofty Lift-Off For Monti Lueftner



Lueftner, left, enjoys a "banner" celebration. Shown with him, from left, are Michael Dornemann, chairman/CEO, BMG; Rudi Gassner, president/CEO, BMG International; and Thomas M. Stein, chairman, GSA territories.



Arista president Clive Davis talks with recording artist Lisa Stansfield at Lueftner's party.



Lueftner, left, joins recording artist Peter Alexander in a duet.



Arista president Clive Davis, left, and recording artist Dionne Warwick, right, chat with the evening's host, Bertelsmann president/CEO Dr. Mark Wossner.

MUNICH—More than 350 friends, business associates, and recording artists gathered Nov. 15 at the Park Hilton here for a retirement party for BMG's Monti Lueftner. Lueftner, founder of Ariola Records, was a member of the Bertelsmann board of directors and VP of BMG, as well as CEO for the German-speaking territories (Germany, Switzerland, and Austria). BMG operations in those territories will now be run by Thomas M. Stein. Prior to Lueftner's retirement, Stein was managing director of BMG Ariola Munich. Lueftner will continue to be a consultant to BMG New York, as well as running his own newly formed company, Monti-Media.



Artists gather to honor Lueftner. Shown, from left, are Dieter Bohlen, Dionne Warwick, Lueftner, Peter Alexander, and Udo Jurgens.



Celebrating Lueftner's accomplishments, from left, are producer Jack White; two unidentified guests; producer Frank Farian; and Friedel Schmidt, retired managing director of BMG Ariola Munich.



BMG artists Rick Astley and Annie Lennox enjoy the festivities.

U.K. MUSIC LANDSCAPE STRETCHES BEYOND LONDON

(Continued from preceding page)

national spotlight.

Indeed, KLF, the highly regarded eccentric-pop band of London-based Glaswegian Bill Drummond, is the biggest recent success Glasgow can claim as its own, although Teenage Fanclub, signed to indie label Creation, shows substantial promise.

The closure of a number of important small venues in Glasgow, such as The Fixx, means the city has fewer outlets for new talent. Nevertheless, local bands feel being away from the London-based music industry's spotlight means they must be more creative and more original in their efforts to have their songs released. They hope their hothouse will force the growth of several major talents.

SHEFFIELD DOWN ON LUCK

Back in England, the steel city of Sheffield has always shown its mettle in producing original music. However, not all its artistic endeavors have matched the success it enjoyed in the early '80s with the Human League, ABC, Heaven 17, and Def Leppard, still a major act.

Only the Human League and half of the pioneering Cabaret Voltaire still live and work in the city, and for a while in the mid-'80s it looked like the city's musicians had run out of ideas and enthusiasm.

Only indie label Fan Records kept the flag flying in the latter half of the '80s, with hits for the Funky Worm and Krush. Fan has, though, abandoned records in favor of studio work.

When Fan stopped, Warp stepped in, releasing hardcore dance music with very little hype and absolutely no compromise. It achieved top 20 success with the likes of LFO and Tricky Disco and, although things have quieted down a little recently, records by the likes of Tuff Little Unit, the Step, and Nightmares On Wax still sell well.

In the wake of this, a number of emerging acts have begun to appear; although most of their acclaim has been in the pages of the music press, it is hoped the record-buying public will soon start to pay attention. Among the names coming through are the Dylans, the Seaside, the Suncharms, the Lovebirds, and Blammo!

LACK OF VENUES

As with Glasgow, a large problem for the young bands in Sheffield is a lack of venues. A severe shortage of pubs willing to put on concerts, plus an indifferent audience, means they have to join the long list of acts hoping to get a support slot at local major-league venue the Leadmill, which usually has only one concert a week. Take Two, the only venue that promised concerts almost every night, closed down after less than three years because people were not prepared to travel two miles out of the city center to reach it.

Down on the south coast of England in the coastal resort of Brighton, the town's trendy reputation has recently been enhanced by a number of raves and big jazz events. That reputation is further enhanced by local bands with a truly national following: Norman Cook's Beats International (signed to Go! Discs), Frazier Chorus

(Virgin), the Pogguns (Midnight), Spitfire (Fire), Goat (Beggars Banquet), and Long Tall Texans (Rage). Others such as Blow It Up and 14 Iced Bears have been on the verge of national acclaim for years, but have never quite broken through.

Gary Clail, Primal Scream, Spear Of Destiny, and Psychic TV are all based in Brighton—although their roots are all firmly elsewhere—but their chart success brings coverage to the town and acts as an incentive to upcoming local outfits.

Though Brighton has a good number of smaller venues, fueled by its large student population, the clubs have taken drastic reductions in their capacities in the past year, due to the rigorous implementation of safety regulations.

The venues are also being hit by the recession and by the fact that students' grants have been severely cut back. As a result, they are increasingly taking bands on a percentage basis in an attempt to keep door prices as low as possible.

NORTHERN IRELAND

In Belfast, the gripe heard time and time again that there is nowhere for bands to play has now faded to a whisper. For a city with a population of about 250,000—relatively small in U.K. terms—there is a reasonably impressive array of rock venues, ranging from out-of-the-way pubs to major halls capable of holding crowds of several thousand.

It should be said that the live scene in this trouble-torn part of the British Isles has changed dramatically from the days when Van Morrison, just about the city's most famous musical son, was playing driven R&B in local clubs. But even though there are not as many concert venues now as then, the live sector retains a vitality. And big names are no longer reluctant to travel to Belfast. Whereas the political unrest led to boycotts in the '70s, only the financial and logistical considerations in crossing the Irish Sea affect tour schedules.

Belfast is also proud of what it regards as a fecund generation of emerging bands. In December, nine Northern Ireland acts, mostly based in and around Belfast, collaborated to release a CD, "Nine," a testament to the spirit still alive in the city.

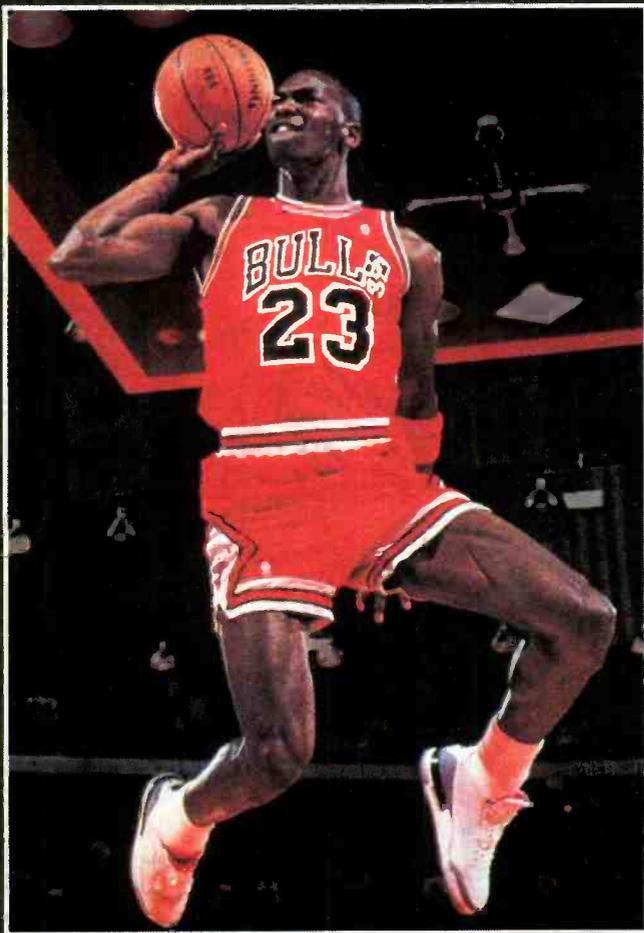
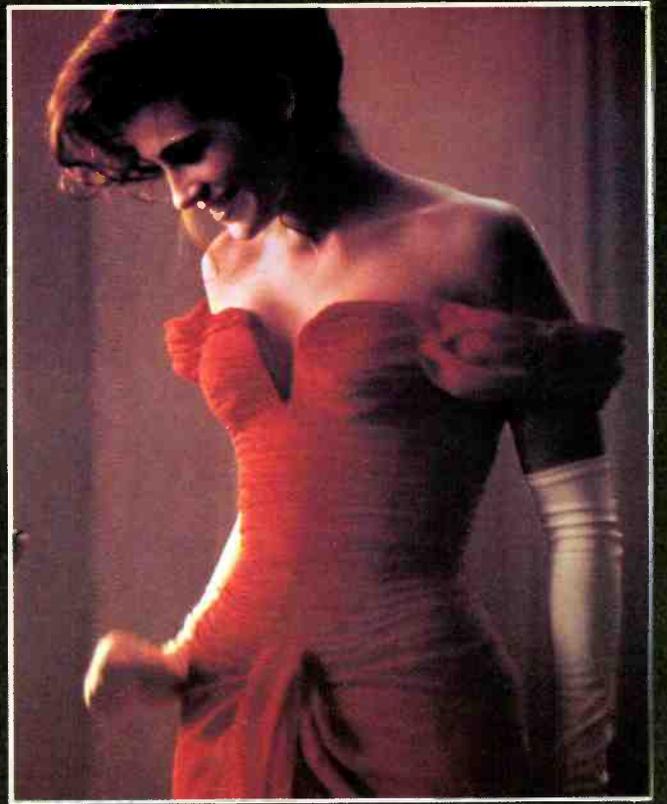
Recently, industry vet Terri Hookey helped stage Belfast Rocks Again—a three-day festival showcasing the best of what the city has to offer—with the intention of reaffirming to record companies the strength and energy of local talent. However, when it comes to attracting interest from mainly London-based A&R staff, the physical division between the two islands places Belfast bands at what they feel is a disadvantage.

Nonetheless, current Belfast successes include Therapy, Ghost Of An American Airman, the 4 Of Us, Energy Orchard, and Brian Kennedy.

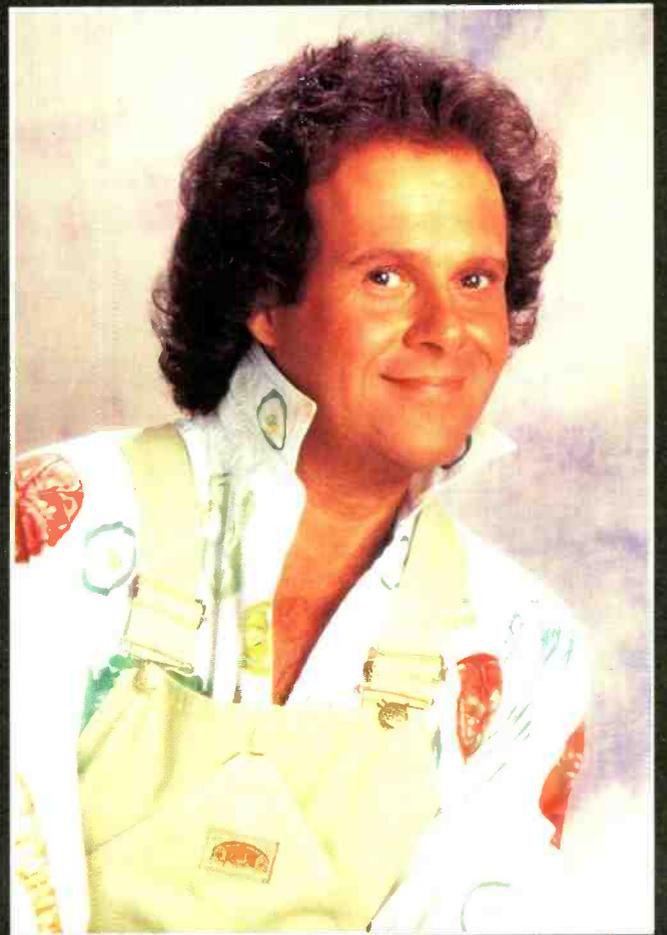
Research for this report was conducted by Gwyneth Jones of The Belfast Telegraph, Gary Edwards of The Brighton Evening Argus, John Quinn of The Sheffield Star, Andy Spinoza of The Manchester Evening News, and John Williamson of The Glasgow Herald.



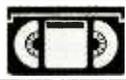
1991



THE YEAR *in* VIDEO



CLOCKWISE FROM UPPER RIGHT: JULIA ROBERTS IN "PRETTY WOMAN" (TOUCHSTONE), RICHARD SIMMONS SWEATIN' (WARNER), ARIEL IN "THE LITTLE MERMAID" (DISNEY), DOMINGO, CARRERAS AND PAVAROTTI (WITH ZUBIN MEHTA) AS "THE THREE TENORS IN CONCERT" (POLYGRAM), MICHAEL JORDAN OFF THE "PLAYGROUND" (FOXVIDEO), AND DEMI MOORE AND WHOOP! GO-DBERG COVERING IN "GHOST" (PARAMOUNT).



Video 1991: The Year in Charts

Top Video Sales	V-4
Top Kid Videos	V-4
Top Music Videos	V-6
Top Recreational Sports Videos	V-6
Top Health & Fitness Videos	V-6
Top Video Rentals	V-8
Top Laserdisc Sales	V-8

"PRETTY WOMAN"



TOP VIDEO SALES

Touchstone Home Video's "Pretty Woman," 1990's surprise mega-blockbuster starring Julia Roberts and Richard Gere was the top selling videocassette in 1991. The offbeat love story was released to home video at a sell-through price for the 1990 holiday season and proved a best seller for much of the following 12 months.

The title also enabled Buena Vista Home Video—distributor of Touchstone and Walt Disney product—to capture 50% of the top 10 positions for the year. In fact, the top four titles are from the Disney Studios as the "The Little Mermaid," swam its way to the number two spot; "Peter Pan" flew to the number three spot; and "The Jungle Book" boogied to fourth place. Another Disney product—"Ducktales: The Movie" placed ninth.

Apart from "Pretty Woman," the year's top 10 sell-through titles reflected continuing consumer interest in family-oriented and kidvid fare. But the top 10 also contains two of the surprise video sell-through hits of the year. Hemdale Home Video's "The Terminator," which was re-issued and re-priced to \$14.95. It benefited enormously from the biggest theatrical film of the year—"Terminator 2: Judgment Day," and earned the number 8 spot. Meanwhile, "Three Tenors In Concert" at number 5 demonstrated the enormous interest in non-rock music video. **Jim McCullaugh**

Video 1992: A Look Ahead

LIGHT AT THE END OF THE TUNNEL? LIFT IN THE SECOND HALF OF '92 EXPECTED.

BY JIM McCULLAUGH

LOS ANGELES—Hollywood received an early and much wanted Christmas present beginning with the Thanksgiving 1991 Weekend patrons. After an unusually prolonged slump at the box office from mid-summer to mid-fall, films like "The Addams Family" "My Girl" "Beauty And The Beast," "An American Tail 2: Fievel Goes West," "Cape Fear," and "Star Trek VI" have rekindled America's love affair with movies.

Consider: "The Addams Family" earned \$67 million during its first two weeks, "My Girl" brought in \$25 million its first week, "Beauty And The Beast" earned \$34 million its first three weeks, "Cape Fear" earned \$46 million during its first three weeks, and "Star Trek VI" beamed in \$18 million its first three days. And with the arrival of Steven Spielberg's much anticipated "Hook," as well as Warren Beatty's "Bugsy" and Barbra Streisand's "The Prince Of Tides," 1991 was expected to end in a flourish.

That's good news for Hollywood and good news for 1992's home video industry as both the rental and sell-through video landscape have already begun to take shape. The second half of the 1992 video season is assured of a strong product lineup. The first half of 1992, however, will reflect the theatrical slump

as the theatrical to home video "wind-down" still averages six to nine months. Hollywood was expecting to end the year with a final box office tally between \$4.5 billion-\$5 billion. That's slightly off the record pace of the last several years when 1989 clocked in at \$5 billion and 1990 racked up about \$5.2 billion.

The home video business hopes to generate total revenues of \$15 billion or more in 1991, with rental accounting for about \$11 billion of that and sell-through for about \$4 billion. It's expected that, the economy notwithstanding, home video will continue to hold its own strongly as total expenditures should be slightly higher in 1992, since more units will in the marketplace on the purchase side.

Rental is said to be "flat" but maintaining the status quo, particularly since video stores have been actively adjusting pricing by reducing rental rates overall.

Of concern, however, to both Hollywood and the home video industry, was the reason for the theatrical downturn. Tinsel Town, like other sectors of the home entertainment business, experiences its up and down cycles. But after the trio of 1991 summer blockbusters—"Terminator 2: Judgment Day" [\$200 million], "Robin Hood: Prince Of Thieves" [\$165 million], and "City Slickers" [\$120 million], Hollywood was hard pressed to find any films that even approached the \$50 million mark until the Holiday season.

Industry observers say 1991 was an eccentric year both commercially and artistically due to a number of factors. Among them were the Persian Gulf War, the recession, higher ticket prices combined with higher concession costs, too much film product supply, not enough diversity, weak stories, the impact of home video, previously reliable directors or acting talent who have surrounded themselves with weak projects, and a clogged production pipeline which is slightly out of step with viewer tastes.



New hit releases like "Beauty & the Beast" and "The Addams Family" should substantially improve the '92 video picture.



No horsing around: video retailers hope "Dances With Wolves" and "City Slickers" will give their sales a nice ride.



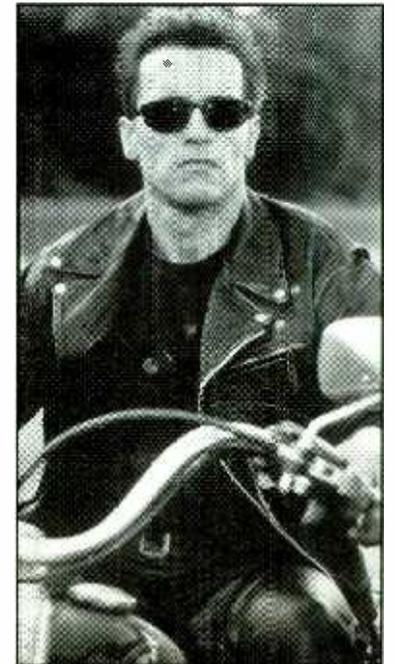
Such high-profile "bombs" as "Hudson Hawk," "V.I. Warshawski" and "The Two Jakes" support some of these contentions, say analysts. Compounding the picture are runaway production costs, slower growth in ancillary markets such as home video, and lenders' increasing reluctance to finance independent production.

Despite some of the high profile films slated for 1992 release—such as "Aliens 3," "Batman Returns," "Lethal Weapon 3," "Honey, I Blew Up The Baby," "New Jack City 2," and "RoboCop 3"—many of the major studios intend trimming back the amount of films they will release.

The challenge for the video industry in 1992, according to many analysts, will be to learn how to better "market" all types of product, not just blockbusters, particularly during the first half of the year when blockbusters will be few and far between. According to Bob Alexander, Alexander & Associates, a New York-based consulting firm which has compiled five years of home video seasonality trends: "The outlook for the [home video] second half of 1992 is completely cloudy. The first half of 1992,

however, is pretty much in focus. "Right now," he continues, "the home video business in the U.S. is economically driven. The (Continued on page V-15)

He'll be back: Arnold and "T2" will be a video power to be reckoned with.



POLYGRAM VIDEO

Where Creative Energy Finds Its Outlet

MUSIC VIDEO
FEATURE FILMS
SPORTS
HEALTH & FITNESS
DOCUMENTARIES
PERFORMING ARTS
CHILDRENS
VIDEO CASSETTE
LASERDISC
COMPACT DISC-
INTERACTIVE



POLYGRAM VIDEO
See It Here First

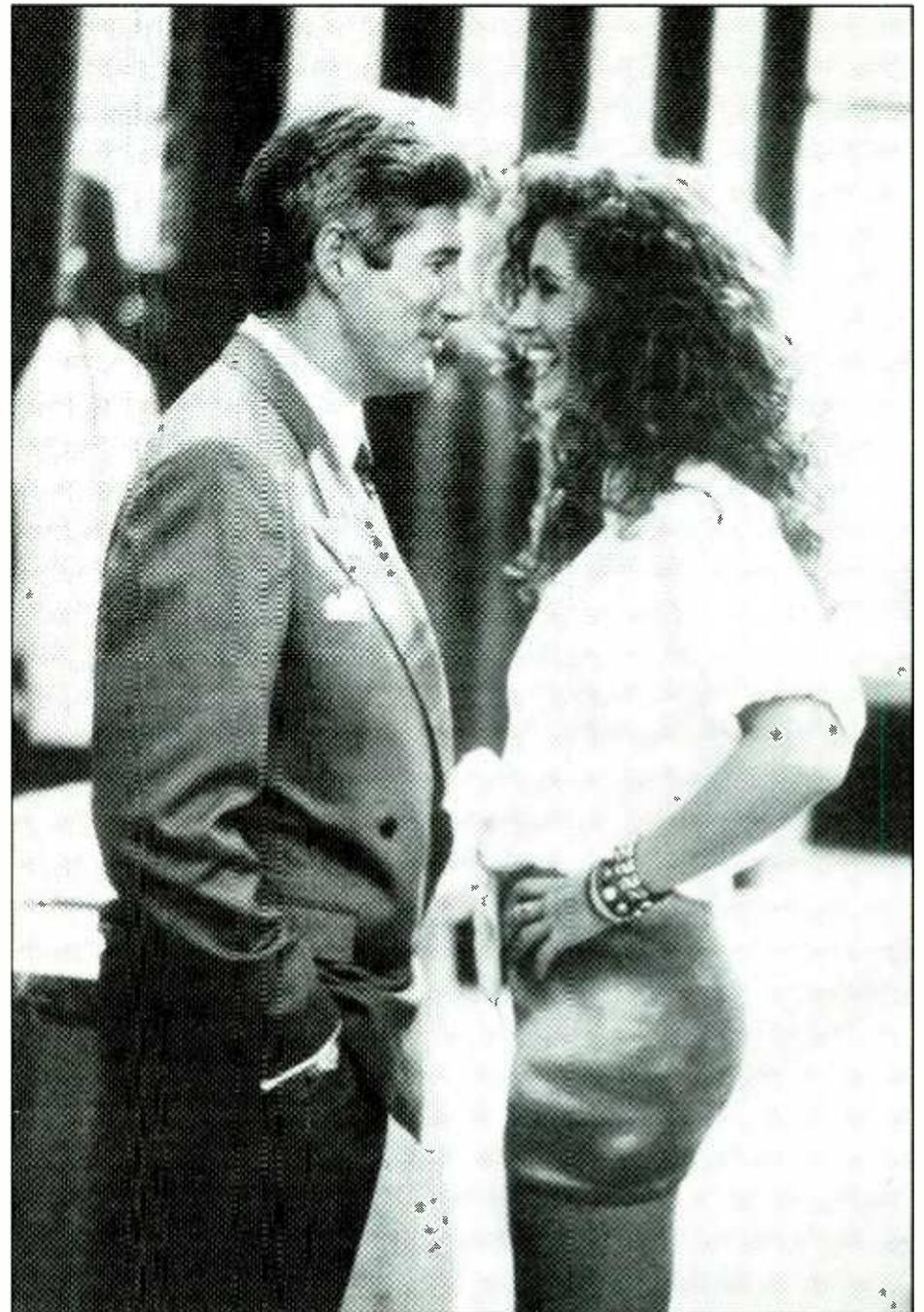
Top Video Sales

Pos. TITLE—Distributor

- 1 **PRETTY WOMAN** Touchstone Home Video
- 2 **THE LITTLE MERMAID** Walt Disney Home Video
- 3 **PETER PAN** Walt Disney Home Video
- 4 **THE JUNGLE BOOK** Walt Disney Home Video
- 5 **THREE TENORS IN CONCERT** PolyGram Video
- 6 **RICHARD SIMMONS: SWEATIN' TO THE OLDIES** Warner Home Video
- 7 **TEENAGE MUTANT NINJA TURTLES: THE MOVIE** Family Home Entertainment
- 8 **THE TERMINATOR** Hemdale Home Video
- 9 **DUCKTALES THE MOVIE** Walt Disney Home Video
- 10 **TOTAL RECALL** Live Home Video
- 11 **ROCKY & BULLWINKLE: VOL. I** Buena Vista Home Video
- 12 **THE SOUND OF MUSIC** FoxVideo
- 13 **ROBIN HOOD** Walt Disney Home Video
- 14 **HOME ALONE** FoxVideo
- 15 **MADONNA: THE IMMACULATE COLLECTION** Warner Reprise Video
- 16 **ROCKY & BULLWINKLE: VOL. II** Buena Vista Home Video
- 17 **STAR TREK V: THE FINAL FRONTIER** Paramount Home Video
- 18 **ALL DOGS GO TO HEAVEN** MGM/UA Home Video
- 19 **TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE** Columbia TriStar Home Video
- 20 **MADONNA: JUSTIFY MY LOVE** Warner Reprise Video
- 21 **PLAYBOY SEXY LINGERIE III** Uni Dist. Corp.
- 22 **FIELD OF DREAMS** MCA/Universal Home Video
- 23 **MICHAEL JORDAN'S PLAYGROUND** FoxVideo
- 24 **ROCKY & BULLWINKLE: VOL. III** Buena Vista Home Video
- 25 **PLAYBOY 1991 VIDEO PLAYMATE CALENDAR** Uni Dist. Corp.
- 26 **THE RESCUERS DOWN UNDER** Walt Disney Home Video
- 27 **GHOST** Paramount Home Video
- 28 **LOOK WHO'S TALKING** Columbia TriStar Home Video
- 29 **ROCKY & BULLWINKLE: VOL. IV** Buena Vista Home Video
- 30 **DRIVING MISS DAISY** Warner Home Video
- 31 **THE BRAVE LITTLE TOASTER** Walt Disney Home Video
- 32 **TOP GUN** Paramount Home Video
- 33 **JANE FONDA'S LEAN ROUTINE** Warner Home Video
- 34 **IT'S A MAD, MAD, MAD, MAD WORLD** MGM/UA Home Video
- 35 **THE MIND'S EYE** Miramar
- 36 **JETSONS: THE MOVIE** MCA/Universal Home Video
- 37 **PLAYBOY'S 1991 PLAYMATE OF THE YEAR** Uni Dist. Corp.
- 38 **STAR WARS TRILOGY GIFT PACK** FoxVideo
- 39 **CITIZEN KANE: 50TH ANNIVERSARY EDITION** Turner Home Entertainment
- 40 **ROCKY & BULLWINKLE: VOL. V** Buena Vista Home Video
- 41 **THE NAKED GUN** Paramount Home Video
- 42 **THE PRINCE AND THE PAUPER** Walt Disney Home Video
- 43 **PLAYBOY: GIRLS OF SPRING BREAK** Uni Dist. Corp.
- 44 **DESERT STORM: THE WAR BEGINS** Turner Home Entertainment
- 45 **ROCKY & BULLWINKLE: VOL. VI** Buena Vista Home Video
- 46 **M.C. HAMMER: HAMMER TIME** Capitol Video
- 47 **STEEL MAGNOLIAS** Columbia TriStar Home Video
- 48 **EXTREME: PHOTOGRAFFITI** PolyGram Video
- 49 **PLAYBOY: WET & WILD III** Uni Dist. Corp.
- 50 **PLAY THAT FUNKY MUSIC WHITE BOY SBK** Music Video
- 51 **CINDERELLA** Walt Disney Home Video
- 52 **PETE'S DRAGON** Walt Disney Home Video
- 53 **VOICES THAT CARE** Giant/Warner Reprise Video

- 54 **DUMBO** Walt Disney Home Video
- 55 **GARTH BROOKS** Capitol Video
- 56 **PRINCE AND THE N.P.G.: GETT OFF** Warner Reprise Video
- 57 **PLAYBOY FANTASIES II** Uni Dist. Corp.
- 58 **THE GODFATHER** Paramount Home Video
- 59 **ROGER WATERS: THE WALL-LIVE IN BERLIN** PolyGram Video
- 60 **THE KING AND I** FoxVideo
- 61 **SKID ROW: OH SAY CAN YOU SCREAM A*** Vision Entertainment
- 62 **WHITNEY HOUSTON: THE STAR SPANGLED BANNER 6** West Home Video
- 63 **STEP BY STEP** SMV Enterprises
- 64 **PETER PAN** Columbia TriStar Home Video
- 65 **RUDOLPH THE RED NOSED REINDEER** Family Home Entertainment
- 66 **JANET JACKSON: THE RHYTHM NATION COMPILATION** A&M Video
- 67 **BAMBI** Walt Disney Home Video
- 68 **THE ROCKY HORROR PICTURE SHOW** FoxVideo
- 69 **MARIAH CAREY: THE FIRST VISION** SMV Enterprises
- 70 **KATHY SMITH'S WEIGHT-LOSS WORKOUT** FoxVideo
- 71 **THE GODFATHER PART II** Paramount Home Video
- 72 **PLAYBOY WET AND WILD II** Uni Dist. Corp.
- 73 **HARD TO KILL** Warner Home Video
- 74 **DR. FEELGOOD: THE VIDEOS** Elektra Entertainment
- 75 **TEEN MUTANT NINJA TURTLES: PIZZA BY ...** Family Home Entertainment
- 76 **THE CURE: PICTURE SHOW** Elektra Entertainment
- 77 **FRANK SINATRA: THE REPRISE COLLECTION** Warner Reprise Video
- 78 **THE ADVENTURES OF ROBIN HOOD** MGM/UA Home Video
- 79 **IT'S A WONDERFUL LIFE** Republic Pictures Home Video
- 80 **RAIN MAN** MGM/UA Home Video
- 81 **BACK TO THE FUTURE PART II** MCA/Universal Home Video
- 82 **CALLANETICS** MCA/Universal Home Video
- 83 **SIMPLY MAD ABOUT THE MOUSE** Buena Vista Home Video
- 84 **NATALIE COLE: UNFORGETTABLE** Elektra Entertainment
- 85 **DANCES WITH WOLVES** Orion Home Video
- 86 **PLAYBOY VIDEO CENTERFOLD: JULIE CLARKE** Uni Dist. Corp.
- 87 **STAR TREK: ENCOUNTER AT FARPOINT** Paramount Home Video
- 88 **GLORY** Columbia TriStar Home Video
- 89 **FANTASIA** Walt Disney Home Video
- 90 **NELSON: AFTER THE RAIN** Geffen Home Video
- 91 **PLAYBOY VIDEO CENTERFOLD: MORGAN FOX** Uni Dist. Corp.
- 92 **GLORIA ESTEFAN: COMING OUT OF THE DARK** SMV Enterprises
- 93 **LONESOME DOVE** Cabin Fever Entertainment
- 94 **TESLA: FIVE MAN VIDEO BAND** Geffen Home Video
- 95 **THE HUNT FOR RED OCTOBER** Paramount Home Video
- 96 **PLAYBOY: SECRETS OF MAKING LOVE** Uni Dist. Corp.
- 97 **FROSTY THE SNOWMAN** Family Home Entertainment
- 98 **HOW THE GRINCH STOLE CHRISTMAS!** MGM/UA Home Video
- 99 **MADONNA: THE REAL STORY** GoodTimes Home Video
- 100 **SANTA CLAUS IS COMING TO TOWN** Family Home Entertainment

"PRETTY WOMAN": Top Video Sales



"THE LITTLE MERMAID": Top Kid Video

Top Kid Videos

Pos. TITLE—Distributor

- 1 **THE LITTLE MERMAID** Walt Disney Home Video
- 2 **PETER PAN** Walt Disney Home Video
- 3 **ALL DOGS GO TO HEAVEN** MGM/UA Home Video
- 4 **BAMBI** Walt Disney Home Video
- 5 **THE JUNGLE BOOK** Walt Disney Home Video
- 6 **DUMBO** Walt Disney Home Video
- 7 **DUCKTALES THE MOVIE** Walt Disney Home Video
- 8 **CINDERELLA** Walt Disney Home Video
- 9 **CHARLOTTE'S WEB** Paramount Home Video
- 10 **ALICE IN WONDERLAND** Walt Disney Home Video
- 11 **ROCKY & BULLWINKLE: VOL. I** Buena Vista Home Video
- 12 **THE LAND BEFORE TIME** MCA/Universal Home Video
- 13 **ROBIN HOOD** Walt Disney Home Video
- 14 **ROCKY & BULLWINKLE: VOL. II** Buena Vista Home Video

- 15 **JETSONS: THE MOVIE** MCA/Universal Home Video
- 16 **DISNEY'S SING ALONG SONGS: UNDER THE SEA** Walt Disney Home Video
- 17 **ROCKY & BULLWINKLE: VOL. III** Buena Vista Home Video
- 18 **THE PRINCE AND THE PAUPER** Walt Disney Home Video
- 19 **TEEN MUTANT NINJA TURTLES: ATTACK ...** Family Home Entertainment
- 20 **ROCKY & BULLWINKLE: VOL. IV** Buena Vista Home Video
- 21 **THE SWORD IN THE STONE** Walt Disney Home Video
- 22 **PETE'S DRAGON** Walt Disney Home Video
- 23 **ROCKY & BULLWINKLE: VOL. V** Buena Vista Home Video
- 24 **THE BRAVE LITTLE TOASTER** Walt Disney Home Video
- 25 **DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES** Walt Disney Home Video

TOP KID VIDEO

"The Little Mermaid," one of Walt Disney's most successful animated titles, was the top selling children's video title of 1991. Bringing in nearly \$85 million at the U.S. box office, Disney opted to release the title directly to home video at a sell-through price.

Disney, which has a virtual lock on the children's video market, also captured 80% of the year-end chart with such classics as "Peter Pan" at number two,

"Bambi" at number four, "The Jungle Book" at number five, "Dumbo" at number six, "Ducktales: The Movie" at number seven, "Cinderella" at number eight, and "Alice In Wonderland" at number 10.

MGM/UA Home Video's "All Dogs Go To Heaven" had the number three spot while Paramount Home Video's "Charlotte's Web" had the number nine position.

Jim McCullaugh



Introducing The Long-Awaited Video Collection Consumers Have Demanded!

Now Available For The First Time Ever At \$19.99!*

- 12 timeless films unlike any others – all highly requested among 20 million loyal Disney video owners! **
- Nearly \$1 billion in total box office revenues! †
- All newly restored original theatrical versions!
- Enormous advertising support for Disney's greatest collection ever!



PREBOOK–January 7 • WILL CALL–January 21 • N.A.A.D.–January 24

*Suggested retail price. **Independent research study.

†Combined box office gross for all 12 titles based on 1990 average ticket price of \$4.75. (Source: MPAA)

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © The Walt Disney Company.

36-UNIT
PREPACK
DISPLAY!
(STOCK #1291)

Top Music Videos

- Pos. TITLE—Artist—Distributor
- 1 THE THREE TENORS IN CONCERT —Carreras-Domingo-Pavarotti— PolyGram Video
 - 2 THE IMMACULATE COLLECTION —Madonna—Warner Reprise Video
 - 3 HAMMER TIME —Hammer— Capitol Video
 - 4 PLAY THAT FUNKY MUSIC WHITE BOY —Vanilla Ice— SBK Music Video
 - 5 THE FIRST VISION —Mariah Carey— SMV Enterprises
 - 6 JUSTIFY MY LOVE —Madonna— Warner Reprise Video
 - 7 STEP BY STEP —New Kids On The Block— SMV Enterprises
 - 8 OH SAY CAN YOU SCREAM —Skid Row— A*Vision Entertainment
 - 9 VOICES THAT CARE —Voices That Care— Giant/Warner Reprise Video
 - 10 PHOTOGRAFFITTI —Extreme— PolyGram Video
 - 11 WELCOME HOME HEROES —Whitney Houston— 6 West Home Video
 - 12 THE WALL-LIVE IN BERLIN —Roger Waters— PolyGram Video
 - 13 THE RHYTHM NATION COMPILATION —Janet Jackson— A&M Video
 - 14 GARTH BROOKS —Garth Brooks— Capitol Video
 - 15 COMING OUT OF THE DARK —Gloria Estefan— SMV Enterprises
 - 16 HANGIN' TOUGH —New Kids On The Block— SMV Enterprises
 - 17 THE STAR SPANGLED BANNER —Whitney Houston— 6 West Home Video
 - 18 PLEASE HAMMER DON'T HURT 'EM —Hammer— Capitol Video
 - 19 HANGIN' TOUGH LIVE —New Kids On The Block— SMV Enterprises



THREE TENORS: Top Music Video

- 20 PICTURE SHOW —The Cure— Elektra Entertainment
- 21 DR. FEELGOOD: THE VIDEOS —Mötley Crüe— Elektra Entertainment
- 22 SERIOUSLY LIVE —Phil Collins— A*Vision Entertainment
- 23 ACCESS ALL AREAS —Bon Jovi— PolyGram Video
- 24 GETT OFF —Prince & The N.P.G.— Warner Reprise Video
- 25 QUALITY YOU CAN TASTE —Warrant— SMV Enterprises

- 26 RUSTED PIECES —Megadeth— Capitol Video
- 27 LOVE CAN BUILD A BRIDGE —The Judds— MPI Home Video
- 28 THE BEST OF LUTHER VANDROSS —Luther Vandross— SMV Enterprises
- 29 FIVE MAN VIDEO BAND —Tesla— Geffen Home Video
- 30 LIVE IN EUROPE 1968 —The Doors— A*Vision Entertainment

TOP MUSIC VIDEOS

The dramatic number one success of London's "The Three Tenors In Concert" not only demonstrates the rise of the music video genre but an enormous consumer appetite for non-rock presentations. Of course, music video is still heavily populated by major pop personalities, particularly ones that are riding monstrous albums and/or cross over into other media.

Warner Home Video's "The Immaculate Collection" with Madonna at number two shouldn't be a surprise, considering all the attention she has gotten this year with the film documentary "Truth Or Dare."

Capitol Video's "Hammer Time," is no surprise either as the Oakland-born rapper/singer/dancer/performer basked in one of the biggest selling albums of all time. And just lately, he can be heard on the film

score of the successful "The Adams Family" movie.

Another rapper—Vanilla Ice—was also coming off a remarkable LP and was a feature player in a motion picture. Thus, it's no surprise that SBK Video's "Play That Funky Music White Boy" is number four. Coming in at number five was Mariah Carey's "The First Vision" from SMV Enterprises.

Jim McCullaugh

Top Recreational Sports Videos

- Pos. TITLE—Distributor
- 1 MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox)
 - 2 BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica
 - 3 ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS FoxVideo (CBS/Fox)
 - 4 MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox)
 - 5 CHAMPIONS FOREVER J2 Communications
 - 6 BASEBALL FUNNIES Simitar Ent. Inc.
 - 7 BASEBALL CARD COLLECTING JCI Video
 - 8 DAZZLING DUNKS AND BASKETBALL BLOOPERS FoxVideo (CBS/Fox)
 - 9 HOCKEY-HERE'S HOWE: DEFENSE KVC Entertainment
 - 10 GOLF YOUR WAY Sports Marketing Group
 - 11 SPORTS BLOOPER AWARDS ESPN Home Video
 - 12 JACK NICKLAUS' THE FULL SWING Worldvision Home Video
 - 13 GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video
 - 14 NBA SUPERSTARS FoxVideo (CBS/Fox)
 - 15 LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video
 - 16 NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video
 - 17 HOCKEY-HERE'S HOWE: GOAL TENDING KVC Entertainment
 - 18 WAYNE GRETZKY: ABOVE & BEYOND Live Home Video
 - 19 HOCKEY-HERE'S HOWE: FORWARDS KVC Entertainment
 - 20 DORF ON GOLF J2 Communications

MICHAEL JORDAN: Top Recreational Sports Video



TOP RECREATIONAL SPORTS

He was the National Basketball Association's most valuable player, he was the most valuable player on the NBA Champion Chicago Bulls last June, and he's at the top of the list of America's most recognized athletes. Thus, it's fitting that CBS/Fox Video's "Michael Jordan's Playground" soared to the number one selling recreational sports title.

The Jordan tape is actually a sequel to "Come Fly With Me," a career/highlights retrospective, a title that also spent a considerable amount of time at the top of the charts. In "Playground," Jordan takes it a step further and outlines his life's philosophies in story fashion against an MTV-like production and music background.

Several other sports, such as golf, baseball and boxing, are represented in the rest of the top 10, which is a mix of instructional, humor, biography and retrospective.

VidAmerica's "Bob Mann's Complete Automatic Golf Method" is number 2, CBS/Fox Video's "All New Dazzling Dunks & Basketball Bloopers" was number 3, "CBS/Fox Video's Michael Jordan: Come Fly With Me" was number 4, and J2 Communications' "Champions Forever" was number 5.

Jim McCullaugh

Top Health & Fitness Videos

- Pos. TITLE—Distributor
- 1 RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video
 - 2 JANE FONDA'S LEAN ROUTINE Warner Home Video
 - 3 CALLANETICS MCA/Universal Home Video
 - 4 KATHY SMITH'S BODY BASICS JCI Video
 - 5 JANE FONDA'S COMPLETE WORKOUT Warner Home Video
 - 6 KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT FoxVideo (Media)
 - 7 BEGINNING CALLANETICS MCA/Universal Home Video
 - 8 KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media)
 - 9 KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video
 - 10 KATHY SMITH'S FAT-BURNING WORKOUT FoxVideo (Media)
 - 11 DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video
 - 12 GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video
 - 13 ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video
 - 14 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT Warner Home Video
 - 15 DENISE AUSTIN'S SUPER STOMACHS Parade Video
 - 16 JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video
 - 17 BUNS OF STEEL WITH GREG SMITHEY The Maier Group
 - 18 JANE FONDA'S NEW WORKOUT Warner Home Video
 - 19 KATHY SMITH'S TONEUP JCI Video
 - 20 KATHY SMITH'S WINNING WORKOUT FoxVideo (Media)

RICHARD SIMMONS: Top Health & Fitness Video



TOP HEALTH & FITNESS

For anyone who has been following him on cable "infomercials," Richard Simmons is a phenomenon. His small screen strength is attested to in "Sweatin' To The Oldies" from Warner Home Video as it's the number one health and fitness title of 1991. The title's success also demonstrates that the American consumer has not tired of well-produced workout videos—or looking good.

The balance of the top 10 is populated by the three recognized health and fitness video queens, all of whom have dominated the fitness charts for years. Warner Home Video's "Jane Fonda's Lean Routine" is number 2, MCA/Universal Home Video's "Callanetics" is number 3, JCI Video's "Kathy Smith's Body Basics" is number 4, while Warner Home Video's "Jane Fonda's Complete Workout" is number 5.

Jim McCullaugh

BILLBOARD'S TOP PLAYERS OF THE YEAR

In 1991 CBS/FOX dominated the charts with the #1 sports home video of the year ... along with over 18 other best selling winners!

Thanks to everyone who contributed to our victory... especially the retailers across the country who backed us all the way!



© 1991 The CBS/FOX Company. All Rights Reserved. CBS® is a trademark of CBS Inc. used under license. FOX™ and FoxVideo™ and their logos are trademarks of Twentieth Century Fox Film Corporation.



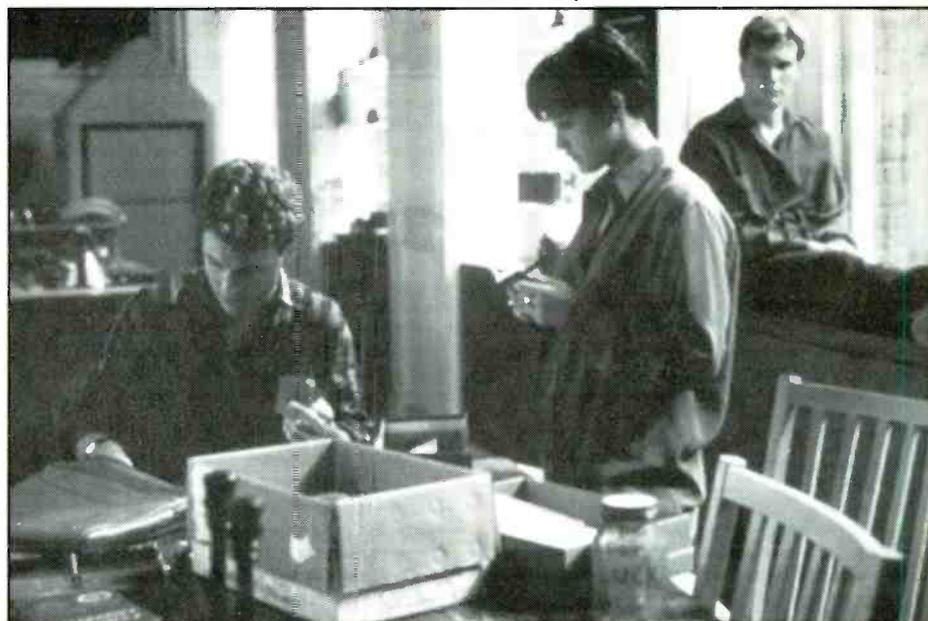
Top Video Rentals

Pos. TITLE—Distributor

- 1 GHOST Paramount Home Video
- 2 PRETTY WOMAN Touchstone Home Video
- 3 GOODFELLAS Warner Home Video
- 4 BIRD ON A WIRE MCA/Universal Home Video
- 5 FLATLINERS Columbia TriStar Home Video
- 6 THE HUNT FOR RED OCTOBER Paramount Home Video
- 7 KINDERGARTEN COP MCA/Universal Home Video
- 8 TOTAL RECALL Live Home Video
- 9 SLEEPING WITH THE ENEMY FoxVideo
- 10 ANOTHER 48 HRS. Paramount Home Video
- 11 MISERY Columbia TriStar Home Video
- 12 PACIFIC HEIGHTS FoxVideo
- 13 AWAKENINGS Columbia TriStar Home Video
- 14 PRESUMED INNOCENT Warner Home Video
- 15 DIE HARD 2: DIE HARDER FoxVideo
- 16 EDWARD SCISSORHANDS FoxVideo
- 17 BACK TO THE FUTURE PART III MCA/Universal Home Video
- 18 NEW JACK CITY Warner Home Video
- 19 DANCES WITH WOLVES Orion Home Video
- 20 THE GRIFTERS HBO Video
- 21 HOME ALONE FoxVideo
- 22 L.A. STORY Live Home Video
- 23 GREEN CARD Touchstone Home Video
- 24 MY BLUE HEAVEN Warner Home Video
- 25 ARACHNOPHOBIA Hollywood Home Video
- 26 MERMAIDS Orion Home Video
- 27 PREDATOR 2 FoxVideo
- 28 DICK TRACY Touchstone Home Video
- 29 ROBOCOP 2 Orion Home Video
- 30 AIR AMERICA Live Home Video
- 31 NAVY SEALS Orion Home Video
- 32 DARKMAN MCA/Universal Home Video
- 33 CADILLAC MAN Orion Home Video
- 34 THREE MEN AND A LITTLE LADY Touchstone Home Video
- 35 REVERSAL OF FORTUNE Warner Home Video
- 36 THE BONFIRE OF THE VANITIES Warner Home Video
- 37 POSTCARDS FROM THE EDGE Columbia TriStar Home Video
- 38 THE ROOKIE Warner Home Video
- 39 PROBLEM CHILD MCA/Universal Home Video
- 40 KING RALPH MCA/Universal Home Video
- 41 THE FRESHMAN Columbia TriStar Home Video
- 42 GLORY Columbia TriStar Home Video
- 43 JACOB'S LADDER Live Home Video
- 44 WILD ORCHID Columbia TriStar Home Video
- 45 DAYS OF THUNDER Paramount Home Video
- 46 MARKED FOR DEATH FoxVideo
- 47 Q&A HBO Video
- 48 BETSY'S WEDDING Touchstone Home Video
- 49 YOUNG GUNS II FoxVideo
- 50 MEN AT WORK Columbia TriStar Home Video

- 51 MEMPHIS BELLE Warner Home Video
- 52 THE HARD WAY MCA/Universal Home Video
- 53 QUIGLEY DOWN UNDER MGM/UA Home Video
- 54 NARROW MARGIN Live Home Video
- 55 THE RUSSIA HOUSE MGM/UA Home Video
- 56 MR. DESTINY Touchstone Home Video
- 57 MILLER'S CROSSING FoxVideo
- 58 WHITE PALACE MCA/Universal Home Video
- 59 THE ROCKY HORROR PICTURE SHOW FoxVideo
- 60 AVALON Columbia TriStar Home Video
- 61 DEATH WARRANT MGM/UA Home Video
- 62 MIAMI BLUES Orion Home Video
- 63 THE ADVENTURES OF FORD FAIRLANE FoxVideo
- 64 GREMLINS 2: THE NEW BATCH Warner Home Video
- 65 THE COOK, THE THIEF, HIS WIFE & HER LOVER Vidmark Entertainment
- 66 THE DOORS Live Home Video
- 67 HAMLET Warner Home Video
- 68 I LOVE YOU TO DEATH Columbia TriStar Home Video
- 69 LOOK WHO'S TALKING TOO Columbia TriStar Home Video
- 70 HAVANA MCA/Universal Home Video
- 71 HE SAID, SHE SAID Paramount Home Video
- 72 GHOST DAD MCA/Universal Home Video
- 73 THE JUNGLE BOOK Walt Disney Home Video
- 74 OSCAR Touchstone Home Video
- 75 LIONHEART MCA/Universal Home Video
- 76 SIBLING RIVALRY Nelson Home Entertainment
- 77 WILD AT HEART FoxVideo
- 78 TEENAGE MUTANT NINJA TURTLES: THE MOVIE Family Home Entertainment
- 79 TAKING CARE OF BUSINESS Hollywood Home Video
- 80 ROCKY V MGM/UA Home Video
- 81 NOT WITHOUT MY DAUGHTER MGM/UA Home Video
- 82 THE FIRST POWER Nelson Home Entertainment
- 83 LE FEMME NIKITA Vidmark Entertainment
- 84 HENRY AND JUNE MCA/Universal Home Video
- 85 DELTA FORCE 2 FoxVideo
- 86 THE TWO JAKES Paramount Home Video
- 87 KING OF NEW YORK Live Home Video
- 88 PUMP UP THE VOLUME Columbia TriStar Home Video
- 89 STATE OF GRACE Orion Home Video
- 90 ONCE AROUND MCA/Universal Home Video
- 91 THE GODFATHER PART III Paramount Home Video
- 92 FLIGHT OF THE INTRUDER Paramount Home Video
- 93 QUICK CHANGE Warner Home Video
- 94 SCENES FROM A MALL Touchstone Home Video
- 95 MADONNA: TRUTH OR DARE Live Home Video
- 96 DRIVING MISS DAISY Warner Home Video
- 97 A KISS BEFORE DYING MCA/Universal Home Video
- 98 THE RESCUERS DOWN UNDER Walt Disney Home Video
- 99 TRUE COLORS Paramount Home Video
- 100 THE KRAYS Columbia TriStar Home Video

"GHOST": Top Video Rental and Laserdisc Sales



TOP VIDEO RENTAL

Paramount Home Video's "Ghost," the "sleeper" hit of 1990 starring Patrick Swayze, Demi Moore, and Whoopi Goldberg, was the number one rental title of the year, proving that video customers, as well as moviegoers, were enamored with an unusual love story woven around an afterlife hook.

Rounding out the top 10 was a diverse mix of some of the bigger box office films of the year. The group reflected the continuing interest in a wide number of film genres—romantic-comedies, action-adventure, sci-fi, and mystery-melodrama. The group also reflected the trend to more story-driven, adult appeal films.

The Richard Gere/Julia Roberts-

starring "Pretty Woman" from Touchstone Home Video came in at number two, followed by Warner Home Video's "Goodfellas," director Martin Scorsese's critically-acclaimed work. MCA/Universal Home Video's "Bird On A Wire" with Mel Gibson and Goldie Hawn was number four, followed by Columbia TriStar Home Video's "Flatliners," starring Julia Roberts and Kiefer Sutherland.

Rounding out the Top 10 are: Paramount Home Video's "The Hunt For Red October," MCA/Universal Home Video's "Kindergarten Cop," LIVE Home Video's "Total Recall," FoxVideo's "Sleeping With The Enemy," and Paramount Home Video's "Another 48 HRS."

Jim McCullough

"GHOST": Top Video Rental and Laserdisc Sales



Top Laserdisc Sales

Pos. TITLE—Distributor

- 1 GHOST Pioneer LDCA, Inc.
- 2 THE HUNT FOR RED OCTOBER Pioneer LDCA, Inc.
- 3 THE TERMINATOR Image Entertainment
- 4 GOODFELLAS Warner Home Video
- 5 TOTAL RECALL Image Entertainment
- 6 MADONNA: BLONDE AMBITION Pioneer LDCA, Inc.
- 7 DIE HARD 2: DIE HARDER Image Entertainment
- 8 HOME ALONE Image Entertainment
- 9 PRETTY WOMAN Image Entertainment
- 10 ARACHNOPHOBIA Image Entertainment
- 11 PRESUMED INNOCENT Warner Home Video
- 12 MISERY Image Entertainment
- 13 FLATLINERS Pioneer LDCA, Inc.
- 14 KINDERGARTEN COP MCA/Universal Home Video
- 15 BACK TO THE FUTURE PART III MCA/Universal Home Video
- 16 DICK TRACY Image Entertainment
- 17 DARKMAN MCA/Universal Home Video
- 18 THE LITTLE MERMAID Image Entertainment
- 19 EDWARD SCISSORHANDS Image Entertainment
- 20 MEMPHIS BELLE Warner Home Video
- 21 GLORY Pioneer LDCA, Inc.
- 22 DAYS OF THUNDER Pioneer LDCA, Inc.
- 23 HAMLET Warner Home Video
- 24 ANOTHER 48 HRS. Pioneer LDCA, Inc.
- 25 BIRD ON A WIRE MCA/Universal Home Video

CHART EXPLANATION

The 1991 Year-End Video Charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of November 24, 1990 through November 23, 1991. Final year-end chart positioning is based on a point system. Points are given to each title for each week on the chart. The Year-End Charts Positions reflect the accumulation of all points—based on the number of weeks on the chart, plus positions attained—that each title has received. Each chart has its own point system.

***Our Mission in Video
for the 90's Continues...***

West Coast Video Duplicating, Inc.

*Corporate Headquarters - 385 Valley Drive, Brisbane, CA 94005 (415) 468-7330 Fax (415) 468-1386
5732 Buckingham Parkway, Culver City, CA 90230 (213) 649-3274 Fax (213) 649-3276
Caxton Court, Porters Wood St. Albans, Hertfordshire AL3 6PB England 011-44-07278-36464 Fax 011-44-07278-39080
New Facilities to be Announced in 1992*



The Great Sell-Through vs. Rental Debate

THE STRATEGY AND TACTICS OF MAKING HOME VIDEO'S TOUGHEST DECISION.

BY PAUL VERNA

NEW YORK—The question of whether to release a video as a sell-through or rental title is an ever-present conundrum in the video industry, as the shifting dynamics of the marketplace continue to influence release strategies. However, the focus is turning away from deciding on sell-through vs. rental and instead trying to maximize the potential of both markets. Regardless of a title's genre, the timing of its release, or the market it goes to, i.e., sell-through vs. rental, the goal is always to try to squeeze every last drop of revenue from the title. Paramount's "Ghost" is a perfect example of a video that exploited the possibilities of both sell-through and rental markets with unparalleled success.

The studio claims to have reaped \$41 million from the rental release of the Patrick Swayze film—25% higher than any title released up until that point. That figure, coupled with the 2.3 million units the studio claims to have shipped to the sell-through market in the fourth quarter, results in a total gross of approximately \$73.2 million, assuming the studio took in \$14 for every copy sold.

Seen from that perspective, the title obscures the performance of videos that did better as rentals. For instance, Orion's "Dances With Wolves" and LIVE's "Terminator 2: Judgment Day" pre-booked 649,000 units and 685,000, respectively, the latter actually clocking in at closer to 700,000 by its December 11 street date. That means that "Dances" and "Terminator 2" grossed in the neighborhood of \$40 million-\$50 million as rentals.

However, neither was accompa-

From top: "Home Alone," "Terminator 2," "Dances With Wolves" and "Beauty & the Beast" all followed unique release strategies.

nied by a previously-viewed push, so even if those studios decide to reprice the titles, they are not likely to enjoy the success that "Ghost" had. Nevertheless, informed sources indicate that LIVE plans to rerelease "T2" into the sell-through market in September.

Two other noteworthy factors in the "Ghost" campaign were the short window between the rental and sell-through stages, and the ads on the initial tapes urging people to buy previously viewed copies. Paramount put the video out at sell-through a mere six months after its initial release, whereas the customary window is closer to nine months.

That allowed the company to take advantage of the fourth-quarter shopping season instead of putting it out for sell-through in the first quarter of 1992, which it would have had to do if it had allowed the full nine months to elapse. Also, by launching a previously-viewed campaign at the time of the video's rental release, Paramount established the salability of the title from the onset.

There is no steadfast rule governing the sell-through vs. rental decision any more than there are sure-fire ways to market a title or predict its performance based on its box-office numbers. However, a variety of identifiable factors come into play. The most important—and the most obvious—is the salability of the title and, concomitantly, the account base at which it is targeted. Family-oriented titles are prime sell-through candidates because of their repeatability, and they almost invariably sell better in mass-merchant locations and other racked video departments than in video specialty stores, which despite their increasing commitment to sell-through are still primarily rental shops.

Star appeal is also essential. Titles whose lead actors cater to children or women over 35 are usually tagged as sell-through releases, while films starring the likes of Arnold Schwarzenegger tend to perform better as rentals. There are notable exceptions, however. For instance, two of the three blockbuster first-quarter sell-through releases of 1990 were action/adventure films: "Indiana Jones & The Last Crusade" and "Lethal Weapon 2."

Some actors have such an across-the-board appeal that they can stand up in either the sell-through or rental world. In fact, the universal drawing power of Patrick Swayze may explain better than any other factor the phenomenal success of "Ghost." At the time of the video's release, Larry DeVuono,

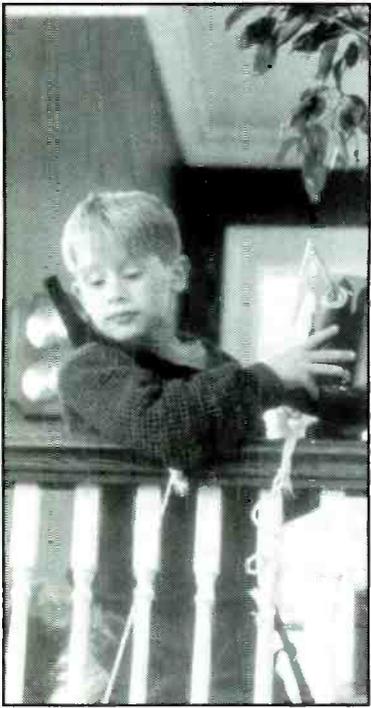


Stars like Kevin Costner (in "Robin Hood"), Patrick Swayze and Arnold Schwarzenegger (in "Terminator") are able to make their own video release rules, while lesser stars like Jody Foster (in "Silence Of the Lambs") may not.

senior VP at Sight & Sound Distributors, referred to "the Swayze factor," saying that "anything with Swayze sells."

Correspondingly, another title that performed exceedingly well initially as a rental and then also broke sell-through records was "Dirty Dancing," an \$89.98 title on Vestron Video that peaked at No. 3 on Billboard's Top Video Sales chart in February 1987. Both "Dancing" and "Ghost" were surprise box-office smashes.

Other phenomena can aid a video's reentry into the marketplace at a sell-through price. For instance, the theatrical release of "Terminator 2: Judgment Day" brought
(Continued on page V-16)

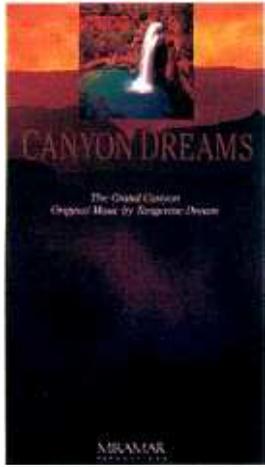


IF YOU
THINK ONLY
OF MUSIC
WHEN YOU
THINK OF
BMG...




BMGTM
V I D E O

BMG VIDEO debuts
with distribution
of MIRAMAR Video
Albums — Five
proven titles that are
making 'visual
music' gold and
platinum sellers.



CANYON DREAMS

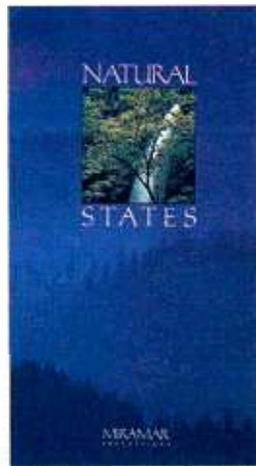
Original Music by
Tangerine Dream
Produced by Nickman/Warriner
\$19.98

Platinum Award winner (RIAA)
"One of the year's 10 Best Videos.
Transforms the Grand Canyon
into something magical."
People Magazine

NATURAL STATES

Original Music by
David Lanz and Paul Speer
Directed by Jan C. Nickman
\$19.98

Platinum Award winner
(RIAA) Top Choice Award
Video Choice Magazine



"Pulls the viewer into what
seem like secret corners of the
universe."
People Magazine

THE MIND'S EYE

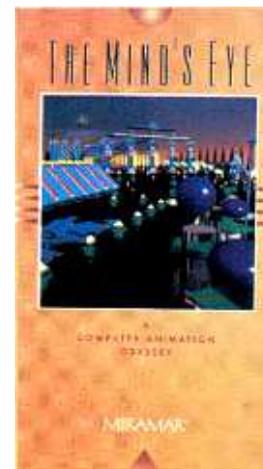
Original Music by
James Reynolds
Directed by Jan C. Nickman
\$19.98

Gold Award winner (RIAA)
Top 15 Billboard, Top 10 Video
Insider

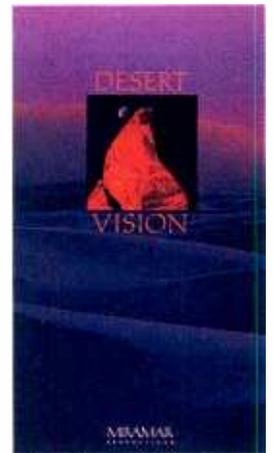
"One of the most retina-
popping collections of eye
candy since Fantasia."
Billboard

"Everyone who sees it gets
hooked, as I did...hypnotic,
exciting to watch and
enjoyable to listen to."
Leonard Maltin,
Entertainment Tonight

"Marvelously fluid landscapes
...fascinating images."
T.V. Guide



"Fast-paced and fun to watch
...a fascinating journey."
Video Insider



DESERT VISION

Original Music by David Lanz and
Paul Speer
Directed by Jan C. Nickman
\$19.98

Platinum Award winner
(RIAA) Silver Medal Winner
at International Film and T.V.
Festival of New York

"The scenes are breathtaking
... a new art form."
Video Choice

"The
images are
breathtakingly
intricate...beautiful
to look at."

Video Review

...And coming soon from a BMG Rep near you :

STORIES TO REMEMBER

Award-winning Children's Videos From Lightyear Entertainment.

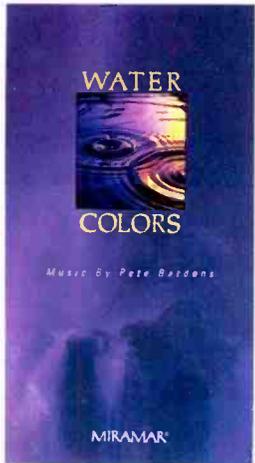
Featuring Phylicia Rashad, Judy Collins, Arlo Guthrie, James Earl Jones, Kevin Kline, Mia Farrow and Sigmourney Weaver



WATER COLORS

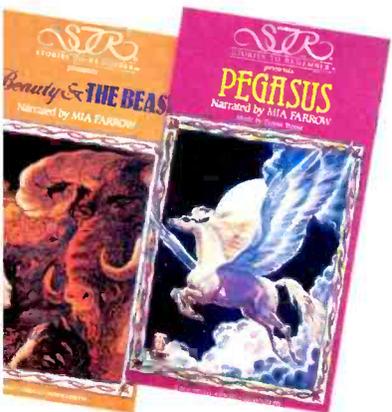
Original Music by Pete Bardens
Produced by Nickman/Warriner
Soundtrack was #3 in R&R and
#10 BB A/C
\$19.98

*"Business is booming for these
long-form music videos."*
The Los Angeles Times



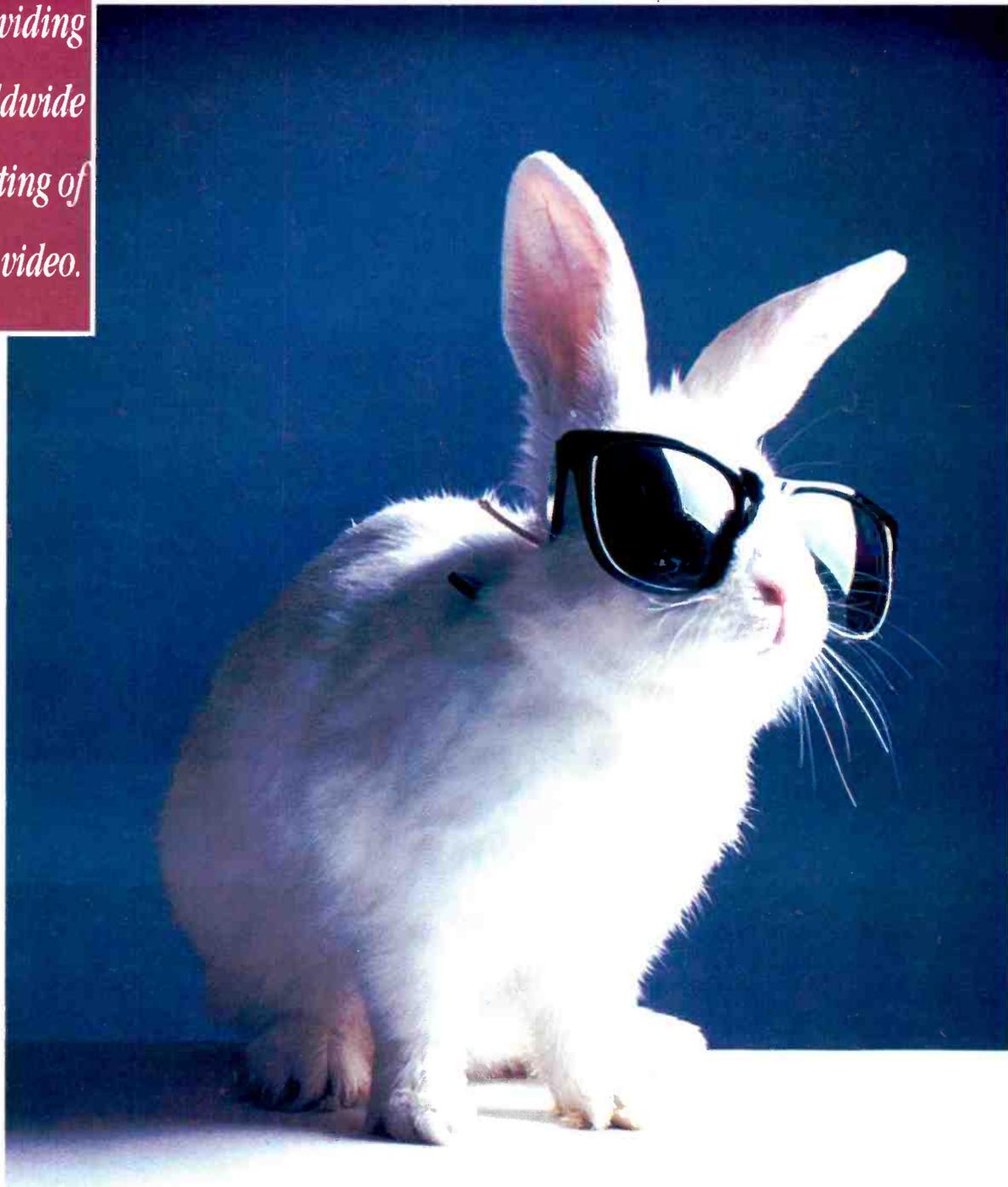
*"Spectacular videos that are sure
to transport you to magic lands."*
Popular Photography

*"Miramar continues to turn out
the most consistently arresting
ambient videos, mixing
breathtaking cinematography
with synthesized background
scores....absolutely gorgeous."*
Video Review



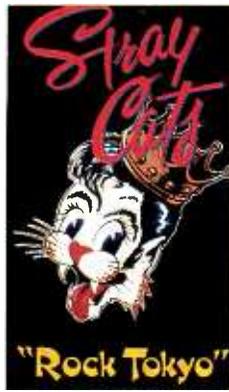
*BMG is proud
to announce the
creation of BMG
VIDEO, providing
worldwide
marketing of
world class video.*

... THINK SOME MORE!





Genesis "Three Sides Live"
BMG Video \$14.98



Stray Cats "Rock Tokyo"
BMG Video \$14.98

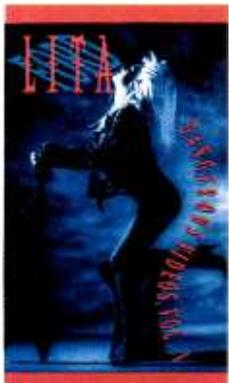


Whitney Houston "Welcome Home
Heroes, Live in Concert"
6 West Home Video \$19.98



**red
+ hot
blue**

A Tribute To Cole Porter, featuring
18 unforgettable performances,
including U2, Lisa Stansfield,
k.d.lang, Deborah Harry & Iggy
Pop, David Byrne "Red, Hot &
Blue" 6 West Home Video \$19.98



Lita Ford "Dangerous Videos, Vol. 1"
RCA/BMG Video \$9.98



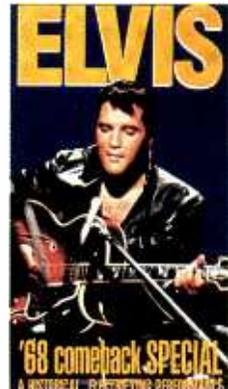
Wrestling Classics- Volume Four
Fabulous Kangaroos, Bruno
Sammartino and many more!
WEM \$14.98



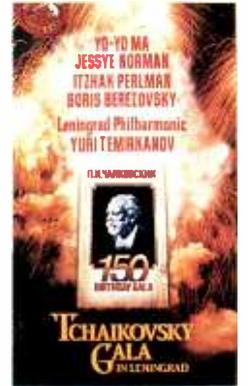
D.J. Jazzy Jeff & The Fresh Prince
"Summertime and other Videos"
Jive \$16.98



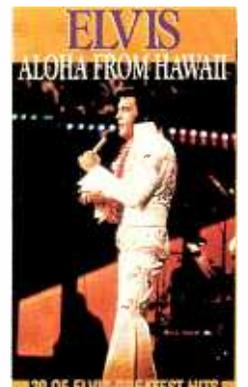
Lorrie Morgan "Something In Red"
RCA/BMG Video \$9.98



Elvis Presley
" '68 Comeback Special"
Lightyear Entertainment \$19.98



Yo Yo Ma, Jessye Norman, Itzhak
Perlman, Boris Berezovsky,
Leningrad Philharmonic
"Tchaikovsky 150th Birthday Gala"
BMG Classics/BMG Video
\$29.98 VHS, \$34.98 Laser



Elvis Presley "Aloha From Hawaii"
Lightyear Entertainment \$19.98

BMG VIDEO : A Growing Family Of video labels



**BMG
VIDEO**

BMG VIDEO. Keeping your VCR satisfied.

For information on BMG Video
Call (213) 468-4069 or Fax
(213) 468-4073 attn: video sales

Division of BMG
Distribution © 1992
BMG Music

VIDEO 1992

(Continued from page V-2)

consumer is just waiting for good news. When he or she gets it, they will come back into the market. But we don't see any [economic] good news in the first quarter. The first quarter of 1991 was well below 1990. We don't expect 1992 to be below 1991. But we don't expect it to recover to pre-recession levels, either. And that condition should drag on into the second quarter of 1992. Of course, if an economic miracle is worked, then consumers will be back in droves."

Alexander says he, along with a number of studios, is studying the Canadian market as a indicator of what might unfold in the U.S. home video market. Canada's market is approximately 8% the size of the U.S. Recently, video shipments there have been running 10%-12% ahead of how well they do in the U.S.

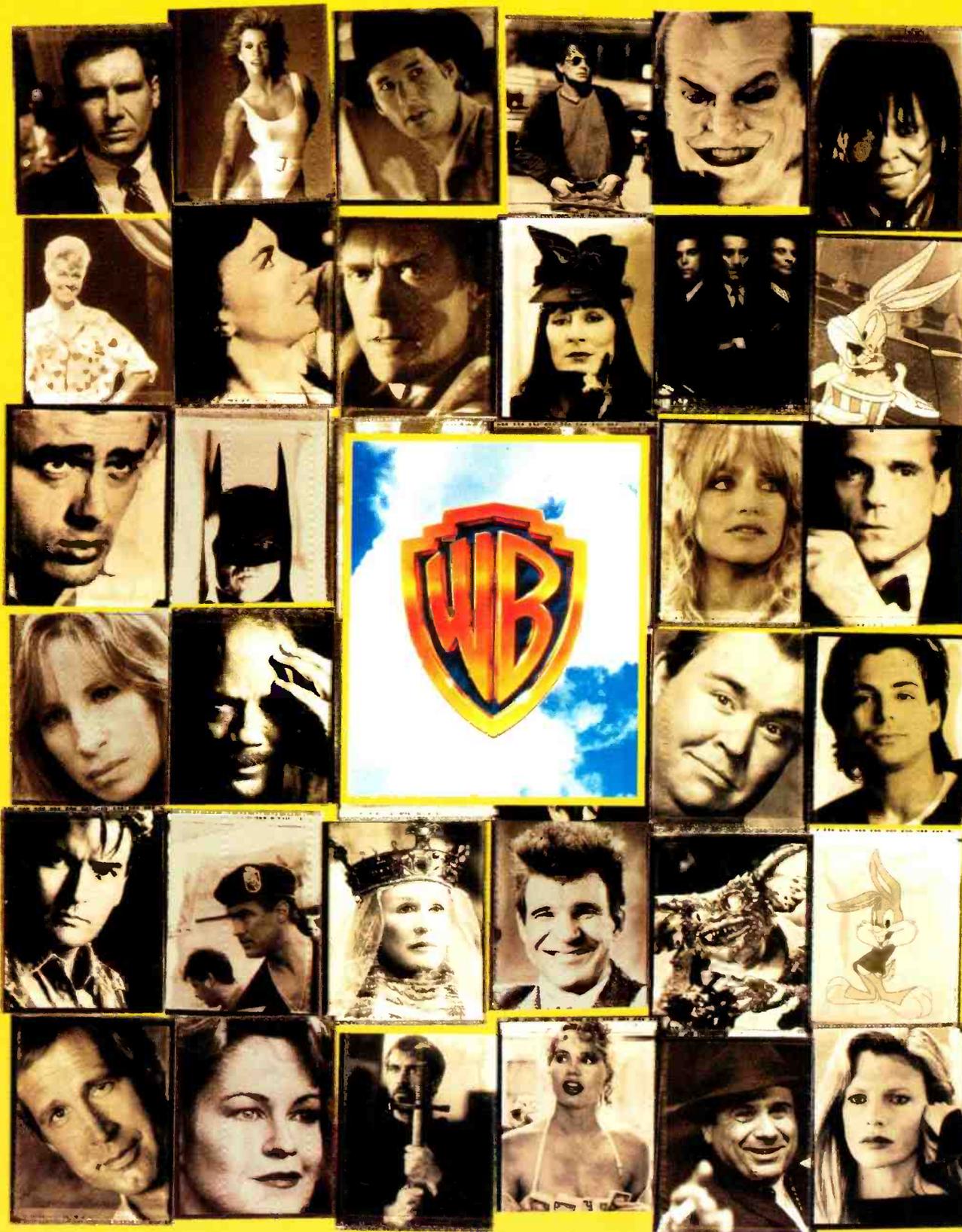
"In short," says Alexander, "the Canadians have been doing 30%-50% better than what the size of the market would indicate. The kicker, however, is that they have had a recession for 3-4 years, unemployment is 13%-14%, and they have inflation as well as a miserable economy. Basically, it appears that in a long-term bad environment, people figure out that video is really a good deal and adjust their entertainment budget to factor in video."

"But in a short-term climate where things are bad and you think it's going to get better tomorrow, you just postpone it. We hope we don't have to go through what the Canadians went through. But if you do, you get a recovery. On the other hand, if you [the U.S.] gets an economic recovery, you still get a recovery. Thus, the U.S. is looking towards improvement."

Overall, say most observers, the home video industry will continue to move forward in 1992. The challenge, according to another observer is that "the easy sales are gone. Going into the first quarter of 1992 the industry has difficult titles to place as a result of that lull in the box office. We have a retailers who have been battered. The problem the studios face is being able to market successfully and aggressively the less than blockbuster titles in that type of a market. They really haven't perfected that technique."

At the same time, according to yet another observer: "The [studio] corporate structures are demanding more and more revenue from these home video divisions, while cost-cutting at the same time. The home video divisions can cut back on advertising and/or back away from a sales force organization. The studios can also back away from a lot of stuff. But at some point it begins to impact the structure of the home video business. Simply put, you don't have the same industry left coming out of a recession as you had going in." ■

The stars, the movies, the magic.



Warner Home Video  brings them all home.

WARNER HOME VIDEO

A Subsidiary of Warner Bros. Inc. A Time Warner Company

PULSE-POUNDING SUSPENSE AT A THRILLING PRICE!



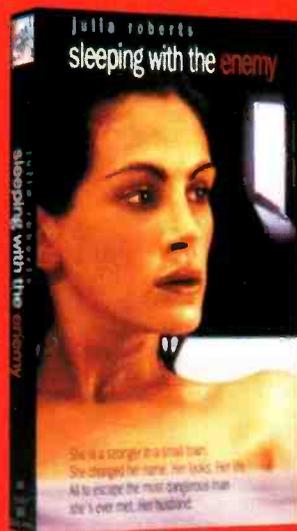
KEEP YOUR CUSTOMERS
IN SUSPENSE WITH THIS
BIG COLLECTION OF
SUSPENSE/THRILLER HITS!
HALF-A-DOZEN PULSE-
POUNDING PRODUCTIONS
AT PRICES THAT WILL GIVE
YOU GOOSEBUMPS!

New Low Price
\$ **19.98** *
each!

ORDER DATE TO GUARANTEE
STREET DATE: JANUARY 14, 1992

STREET DATE: FEBRUARY 6, 1992

*SUGGESTED RETAIL PRICE



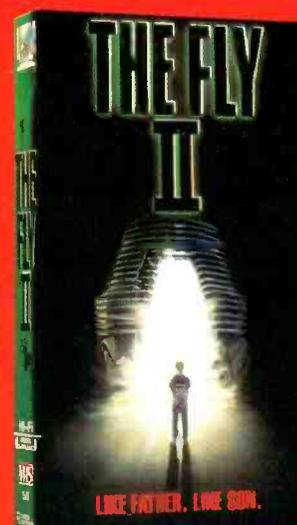
Catalog #1871 Rated R



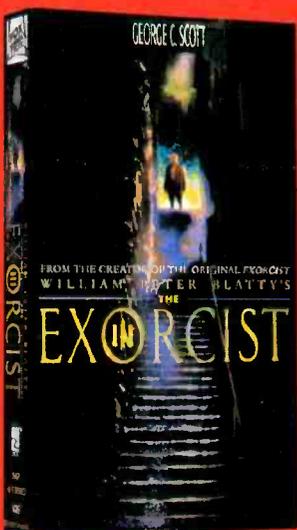
Catalog #1900 Rated R



Catalog #4753 Rated R



Catalog #1586 Rated R



Catalog #1901 Rated R



Catalog #4772 Rated PG-13

RENT vs. SELL

(Continued from page V-10)

back the original "Terminator," on Hemdale Home Video, at a \$14.98 price tag.

The timing of a release is another vital link in the equation. The fourth quarter is most often reserved for sell-through releases because of their gift potential. However, the temptation to hold releases until the end of the year has the effect of opening sell-through opportunities in other seasons.

This year, FoxVideo was the winner at capitalizing on the paucity of sell-through product outside the fourth quarter, releasing "Home Alone" August 22 at \$24.98. The tactic paid off. Though it's hard to think that the title wouldn't have done well even in a crowded field, the fact that it had the summer to itself no doubt helped. Fox shipped 9.2 million units and will almost certainly clear the 10 million mark.

In the future, though, the market dynamics of the sell-through-vs.-rental equation will be skewed somewhat, in that retailers in 1991 made a significant commitment to sell-through only to find that, until the second half, there were no serious hits to sell. It remains to be seen what will happen in the first half of this year. Among the top films currently in theatrical run, the most serious contenders for first-half sell-through release are "My Girl," starring "Home Alone" star Macaulay Culkin; Disney's "Beauty And The Beast"; and "An American Tail: Feivel Goes West." Inevitably, though, a box-office surprise like "Pretty Woman," "Ghost," or "Home Alone" comes along, shaking preconceived sales and marketing strategies for video release.

Blockbuster senior VP Ron Castell puts it best when he says, "Every movie is discrete, with different ingredients. You're not picking between five soaps or five fast-food places. In a sense, every movie is a brand unto itself. The film itself provides the creative elements." ■

HOME VIDEO

(Continued from page V-22)

says revenues were affected by falling list prices on catalog. "We're selling more tapes, but bringing in less dollars," he says. "As prices stabilize, though, we should start seeing increases in '92, and they're beginning to stabilize now."

In any case, says Thrasher, "We've sold a heckuva lot more videotapes than last year, some 10-12% more units. But the price drop has negated gains, so we only experienced a 3.5% increase in revenues." As Thrasher sees it, "The industry as a whole is sound and continues to grow. New technologies are evolving, like CD-ROM, CD-I, and CDTV, and video will be a large part of that. You have to remember this is a cyclical business; the theatrical business is in a slump now as well."

In general, says Thrasher, "People are less likely to take risks when the economy is what it is—that's why you see so many sequels. When you make a movie, you're putting in \$20 million-\$50 million, and you're

© 1991 FoxVideo Inc. All Rights Reserved.
FoxVideo™ is a trademark of Twentieth Century Fox Film Corporation



gambling it'll be a winner. It's a huge gamble. 'Terminator 2' got lucky; it cost \$100 million, made \$200 million, and shipped 700,000 rental copies in the U.S. alone."

Thrasher says the studios' "disappointment" at the direct-to-sell-through performances last year of "Lethal Weapon II" and "Indiana Jones and the Last Crusade" led to Paramount's decision to release "Ghost" to rental last spring. It was repriced to sell-through in the third quarter. "Those who sell video thought that was a terrible idea," says Thrasher of the "Ghost" strategy. "You need a spate of exciting titles to keep people coming in."

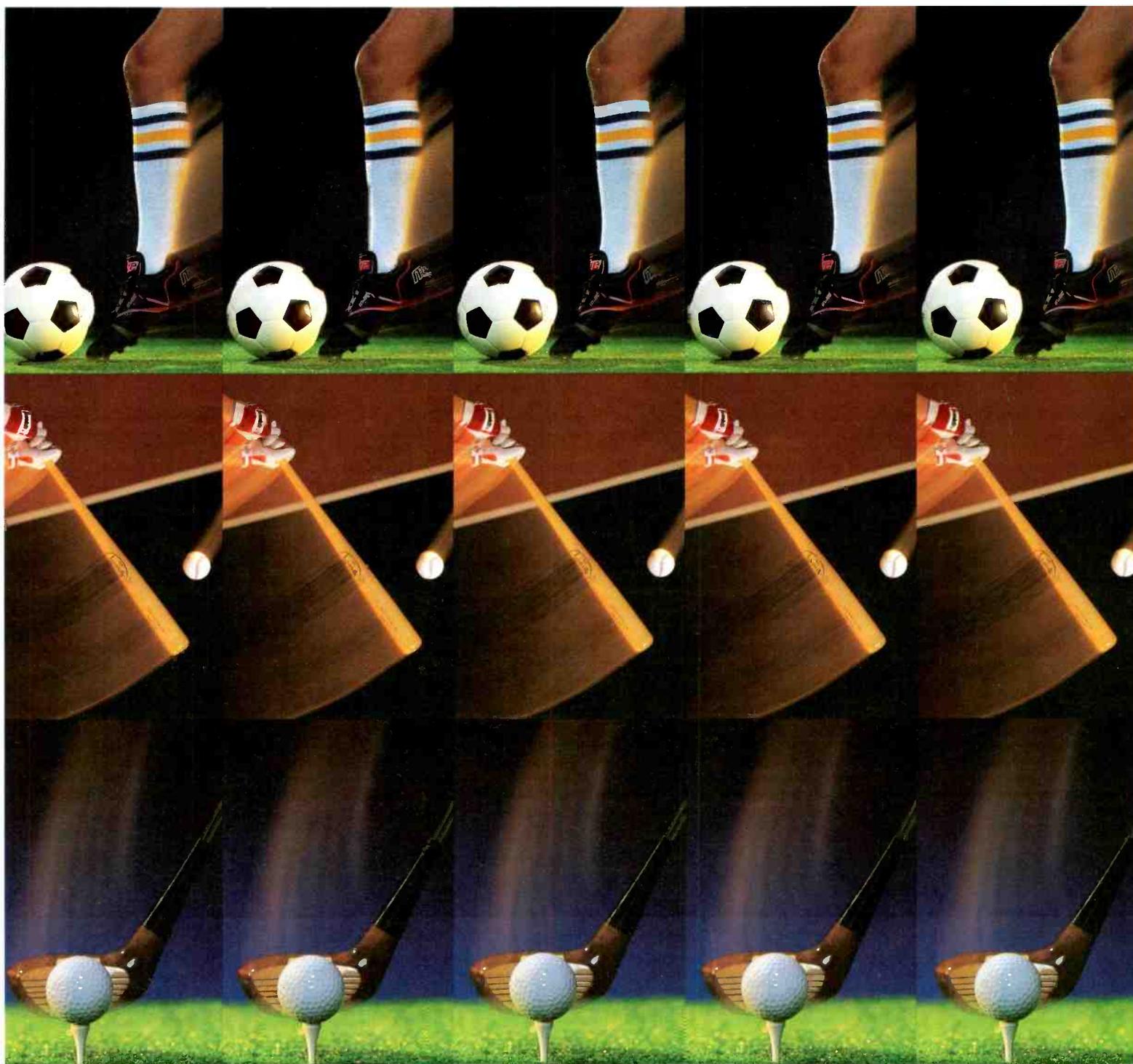
Gary Ross, president of the 220-unit video sell-through chain Suncoast Motion Pictures, a division of the Musicland Group, believes the studios' reluctance to release an R title direct to sell-through is unwarranted. "The R titles don't get placed in the grocery stores, and they don't sell as well at first—but over the long run, they do," he says. "Terminator 2' would have been a great title for us. Plus, with 'Terminator 1' available at sell-through, it would have made a great package. 'Terminator 2' could have sold four million on the initial shot, and the industry could have sold another million. Studies clearly show that if you believe a title can sell five million units, which most box office hits grossing \$100 million can, it's more profitable to go straight to sell-through."

"If there are no A titles, it hurts our business," Ross continues. "The first six months of this year were terrible, below last year. In 1990, there were three major releases in the spring—'Indiana Jones and the Last Crusade,' 'Lethal Weapon II,' and 'Honey, I Shrunk the Kids.' We didn't have comparable titles this year (in the first half); also, the economy, and specifically the war, affected the business."

"The economy was still a problem in July and August," notes Ross, "but it was combated with new, exciting titles. The Disney animated 'Robin Hood' came out July 7, then 'Home Alone' and 'Teenage Mutant Teenage Turtles II'; in August, it stimulated business, brought people back in the stores. That's what A titles do. There were big pluses in the third quarter sell-through, and the fourth quarter has been pretty good with 'Fantasia' and 'Robin Hood: Prince of Thieves.'"

According to Tom Adams of Paul Kagan Associates, the reason there were fewer titles direct to sell-through this year was due to "an improvement in what you can do with major titles at rental."

In fact, says Adams, there has been a "30%-50% increase in what a monster hit can do at rental, and a 50% increase in what it will sell upon repricing." Formerly, says Adams, the most studios could expect to ship of rental copies for a monster hit was 450,000, and sell 1.5 million copies when repriced. "Now," says Adams, "you can do 550,000 at rental and 2 million copies after repricing. 'Terminator 2' may be the second biggest movie of all time, but studios, when deciding whether or not to go straight to sell-through, have to determine the title's collectability and kid appeal factors. Because of the R rating,



PERFECT EXECUTION EVERY TIME

For flawless form and performance, add SHAPE to your team this year. Whatever grade, color or design you specify, SHAPE will execute it more consistently—time after time. Your products last longer and lead more profitable lives inside SHAPE shells and packaging. Smoother passes, longer hits, fewer bogies—play after play. That's SHAPE.

SHAPE Inc, PO Box 366, Biddeford, Maine 04005, USA
Toll Free: 800/462-4165, Tel: 207/282-6155,
Fax: 207/283-9130.



SHAPE

Quality—Time and Time Again

**MARVEL
VIDEO!**

HOT NEW ANIMATED SERIES — OVER 20 VIDEO TITLES!

**THE UNIVERSE OF
MARVEL
SUPERHEROES™**



**Spider-Man, X-Men,
Captain America, The Incredible Hulk
Plus 9 More Super Heroes! 30 Minute
Animated Programs. \$9.99-\$14.99 Suggested Retail**

AVAILABLE FROM LEADING VIDEO RACKJOBBER & DISTRIBUTORS



Distributed by Best Film & Video Great Neck, NY 800-527-2189
MARVEL SUPER HEROES, MARVEL VIDEO, all Marvel character names and their distinctive likenesses are trademarks of Marvel Entertainment Group, Inc. and are used with permission. Packaging © MCMXCI Marvel Entertainment Group, Inc. All Rights Reserved. © MCMXCI Produced by Marvel Productions LTD.

that carves out enough of the potential sell-through market—the kids—that (LIVE Video) decided not to go that route."

According to Bill Bradley, co-owner of four-unit web Bradley Video, headquartered in San Francisco's Bay Area, bottom-line rationalizations are just not good enough. "Studios are only concerned about having every single movie be profitable," he says. "They don't think about the industry as a whole—and having big direct-to-sell-through titles is always a shot in the arm for us. They should be releasing big sell-through titles through the year not just the fourth quarter, to keep the customers happy."

Bradley says his four-store chain grossed \$2.6 million this year, experiencing 42% growth—but that rental revenues were flat. "And we had to bust our butts to stay flat," he says. "We've built our business on a (high-quality, customer service-oriented) Nordstrom's approach." But when competitors like Wal-Mart and Warehouse dropped rental rates to \$1.50, he says, Bradley was forced to lower their own rates from \$3.50 to \$3.

"These days, we're pushing to hold on to our existing customers, more than pushing to bring in new ones," says Bradley. "We have free popcorn, drive-up drop boxes, balloon giveaways on weekends, Saturday game days. We want to hold on to what we've got."

"People are learning to fight for their businesses," agrees Len Schmidt, business analyst and director of retail information services for West Coast Video. "The market is saturated, and everyone's jockeying for most favored status as the consumers' primary rental stop. You now have to have the titles, top-notch store appearance, and quality of customer service you didn't have to have in previous years."

Schmidt says the typical video store owner "used to spend 55-60 cents on the dollar to keep aesthetics up. Now approximately 85 cents goes to overhead, movie buying, and advertising."

West Coast Video, which encompasses 525 franchises around the country, this year opened 28 new stores, and closed 15 corporate stores; the remaining 40 corporate stores were sold to franchisees. "The franchisees had been experiencing double-digit growth in previous years, and this year, with the market hitting saturation for the first time, they didn't have that kind of growth," says Schmidt. "Now the stores are fighting for market share—and they're not used to it. There are a lot of disenchanted franchisees and single-store owners out there."

"But a learning curve is going on. People are learning to funnel profits back into their businesses, rather than buying that new car. They're taking advantage of different merchandising programs coming down the pike; they're getting involved in community promotions, which are the most successful kinds."

Schmidt maintains that the home video business is still a good one to get into, "if you're willing to diversify into areas like laserdisc and game rentals. But if you're expecting numbers like 1989 and 1990 in rentals only, you'll be disappointed." ■

LASERDISC

(Continued from page V-21)

Also significant was that music video became a more prominent part of laser programming in 1991. Pioneer Artists, a music video-dedicated laser label owned by Pioneer, launched nearly 100 titles in 1991 and added laser-only bonus clips to titles from Aerosmith, Wilson Phillips, and Phil Collins. It also had a year-long laser exclusive in "Madonna: Blond Ambition," and followed that with laser-only titles from the Gipsy Kings, Michael Kamen, and David Sanborn. "We've grown to 18% of Pioneer LDCA's sales and have more than 500 total titles in our catalog," says Pioneer Artists marketing manager Steven Galloway.

Warner Reprise, which tentatively entered laser in the fall of '90, came into the market in full force last year. Titles such as "Paul Simon's Concert In The Park" were launched simultaneously in CD, VHS, and laserdisc. Teldec Video introduced its laser line, and debuted the concept of opera videos with CAV supplementary sections.

Availability increased as pressing capacity expanded. Among other developments, Pioneer boosted its output to 1.6 million discs per month, and WEA began pressing discs at its Olyphant, Pennsylvania plant.

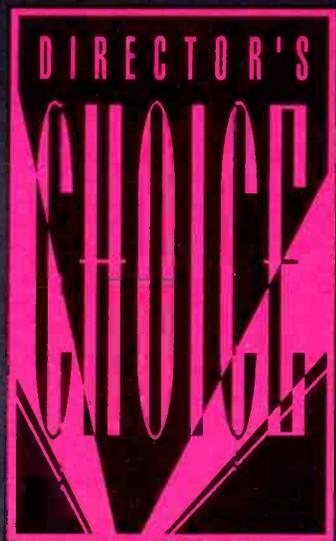
"In 1991 we saw the industry mature tremendously and laser is now an important factor in retailers' business," says David Wallace, Pioneer LDCA marketing manager. "We're now in every major chain and we're seeing them expand from testing [laser software] in 10-20 stores to a full chain-wide rollout."

An increase in laser hardware availability has helped spur the format's growth. More than 50,000 laserdisc players were sold in October alone, according to EIAA figures. There are now 18 brands of laser combiplayers marketed in the U.S. and all 41 models are combiplayers that can play compact discs as well as laserdiscs. Prices start at \$500 list. Pioneer offers 13 models through its Pioneer Electronics line and Pioneer Laser Entertainment (karaoke units). Sony, Panasonic, Philips, Magnovox, Mitsubishi, Denon, Quasar, RCA, Samsung, Sharp, Yamaha, Zenith, Carver, Kenwood, Realistic and Sanyo/Fisher also field laser players, and Toshiba will join the ranks in '92. Nearly 6,000 retail outlets sell laser hardware.

More companies marketed combiplayers than ever before in 1991, and key hardware-software promotions were staged by Image (working with Panasonic, Thomson (RCA), and Quasar) and Pioneer LDCA (hooking up with sister hardware firm Pioneer Electronics).

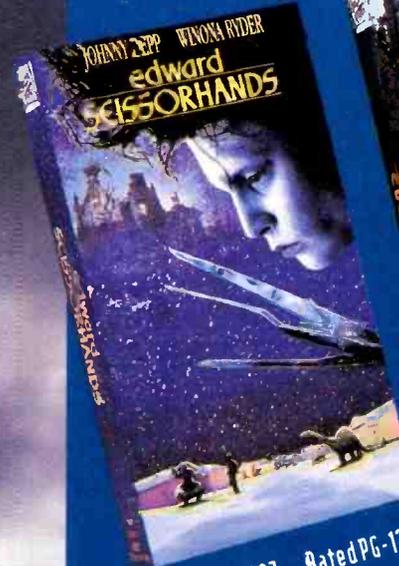
"Recession, what recession?" asks Pioneer's Wallace. "Laser continues to stand out as the format of choice for people who love movies. Nineteen-ninety-two will be a very good year to get involved in the product."

"To keep it all in perspective, it's still a very small business compared to videotape," says Image marketing VP Dave DelGrosso. "But it's high quality, high-tech, and a hell of a lot of fun. If 1992 continues as '91 did, then it's a profitable business to be in as well." ■

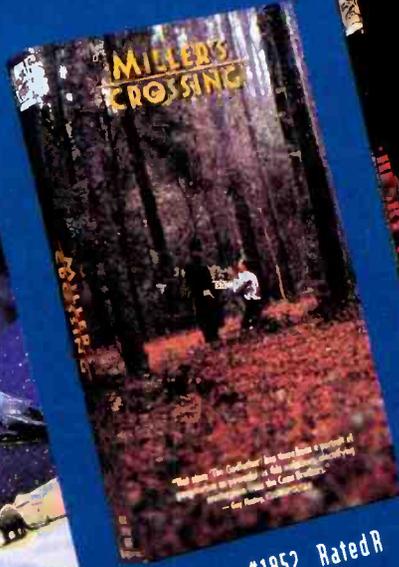


The Best Of HOLLYWOOD'S BRIGHTEST!

THE "DIRECTOR'S CHOICE" COLLECTION PRESENTS SIX OF TODAY'S BEST DIRECTOR'S AND SIX OF THEIR MOST POPULAR MOVIES. IT'S AN ASTOUNDING COMBINATION OF CREATIVE VISION AND BOX OFFICE HITS!



Catalog #1867 Rated PG-13



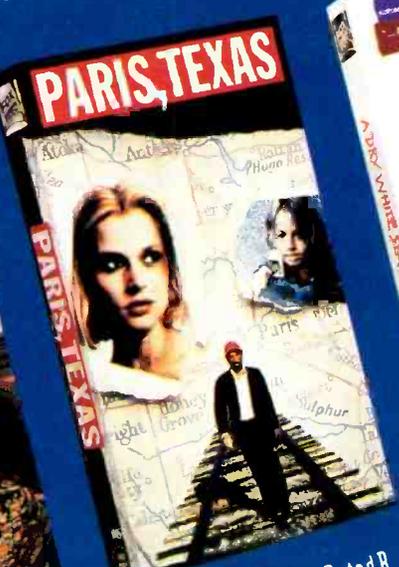
Catalog #1852 Rated R



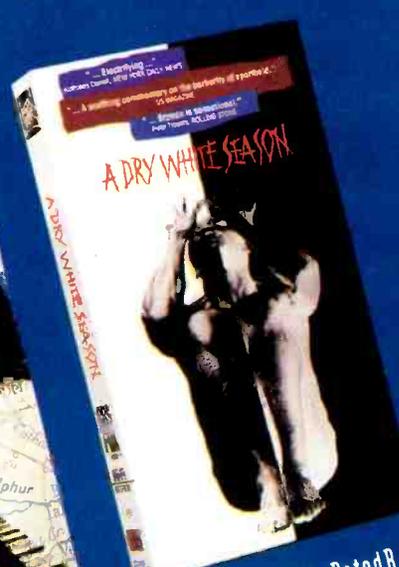
Catalog #2575 Rated PG



Catalog #1854 Rated R



Catalog #1457 Rated R



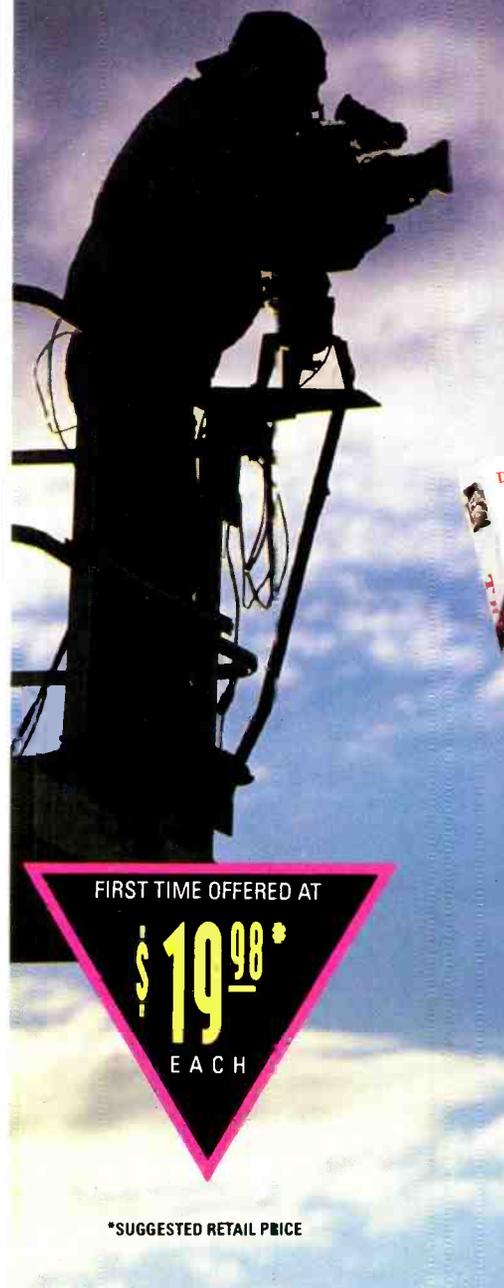
Catalog #4768 Rated R

ORDER DATE TO GUARANTEE
STREET DATE: FEBRUARY 18, 1992

STREET DATE: MARCH 5, 1992



© 1991 Fox Video Inc. All Rights Reserved
Fox Video™ is a trademark of Twentieth Century Fox Film Corporation



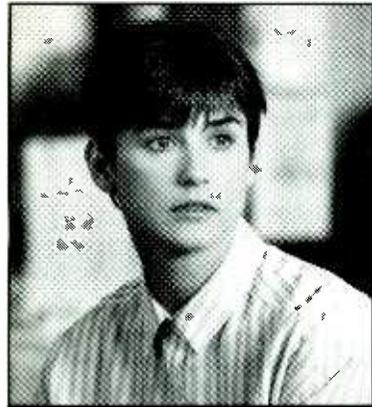
FIRST TIME OFFERED AT

\$19⁹⁸*

EACH

*SUGGESTED RETAIL PRICE

Demi Moore in "Ghost," '91's top laserdisc



1991's Laserdisc Explosion

RECESSION? WHAT RECESSION? INCIPIENT FORMAT TAKES GIANT STEPS THIS YEAR.

BY CHRIS MCGOWAN

LOS ANGELES—While much of the entertainment business suffered a grinding slump in 1991, video laserdisc was one format that was not just

growing, but positively exploding. Image Entertainment's laserdisc release of Walt Disney Home Video's "Fantasia" and Pioneer LDCA's launch of LIVE Home Video's "Terminator 2: Judgment Day" in particular jolted many video retailers into a sudden realization of laser's commercial viability. Some 2,600 outlets now carry the software, and around 6,000 laserdisc titles are currently available. Hardware sales of 41 different laser combiplayers jumped last year, and even film critics Leonard Maltin and Siskel & Ebert embraced the format.

Du Paradis (Children Of Paradise)," the consumer is given a choice of three different audio tracks: the film's soundtrack, a running commentary by a film historian, or an interview in French with director

Marcel Carne. Laserdiscs in the "CAV" format can be viewed one frame at a time or at various speeds. Many collector's editions offer extensive supplementary ma-
(Continued on page V-21)

© 1991 Pioneer LDCA, Inc., Long Beach, CA

First I went to

TOWER RECORDS VIDEO

They had Laserdiscs. Then I went to

TURTLE'S. They had Laserdiscs,

too. Of course, they had Laserdiscs

at **ROSE RECORDS** and

also over at **CAMELOT** music. So

next I tried **the WHEREHOUSE**

and **Strawberries**. Guess what.

Laserdiscs. I wandered back to my

own store. I don't have Laserdiscs.

I don't even have a logo.

LaserDisc

Don't let this happen to you. If you don't already carry Laserdiscs, do what they did. Call us.

Los Angeles
213-816-5152

Dallas
214-580-0200

New York
201-279-5000

Atlanta
404-475-4317

San Francisco
415-655-2202

Chicago
708-285-4500

PIONEER
The Art of Entertainment



Disney's "Fantasia" radically remade the videodisc landscape.

"Awareness is growing and the features that laser offers are beginning to intrigue consumers," says Mike Finnegan, director of editorial and programming services for Warner Home Video. Indeed. Here was a medium with superior visual quality, digital audio, impressive durability, and abundant special features. If you hook up your player to a 27-inch TV screen and a good stereo system, and watch letterboxed laser versions of "T2" or "Lethal Weapon 2," it can be almost as intense as watching them in a movie theater.

And there are other bonuses to the format. With Voyager Company's deluxe \$89.95 edition of the 1945 French classic "Les Enfants



Macaulay Culkin in "Home Alone" became a hot '91 laserdisc seller.

At Ingram, We've Got A Lot More Than A Rabbit Up Our Sleeve—

Be a part of the magic. Become an Ingram customer and get the highest fill rates in the industry, personalized customer service and a wide selection of high quality product. We distribute **video cassettes, music audio cassettes, CDs, spoken word audio and laser discs plus product exclusive** to Ingram. The trick is to let Ingram make **YOU** look good. Just call **1-800-456-1793—**

Say The Magic Word.

INGRAM

INGRAM ENTERTAINMENT INC.

ATLANTA
BALTIMORE
DALLAS, TX
DENVER, CO
FORT WORTH
KANSAS CITY
LAX
MINNEAPOLIS
NASHVILLE
NEWARK
POMPAH BEACH
PORTLAND
SAN DIEGO
SARASOTA
WALNUT

LASERDISC

(Continued from page V-20)

terial in video form. Image's \$99.98 four-disc CAV version of "Aliens," for example, features a filmed interview with director James Cameron, screenplay excerpts, production stills, storyboards, and an annotated history of the movie. It also includes 17 minutes of footage cut from the theatrical release.

Film aficionados have raved about laser for years, but in 1991 many in the mainstream also began to appreciate the medium. An important inducement was that many laserdisc A-titles came out simultaneously with the VHS editions, but at substantially lower price points. One example was Paramount Home Video's "Ghost," which retailed for \$29.95 on laserdisc (released by Pioneer) and a list-price equivalent of \$99.95 on videocassette. When the title broke records with an initial shipment of 66,040 copies, it was apparent that something big was happening in laser. By December, it had sold more than 100,000 units.

Then came "Fantasia." By early December, Image had shipped more than 200,000 total units of its \$39.99 "Fantasia" laserdisc and \$99.99 CAV boxed-set edition. And "Terminator 2: Judgment Day" was expected to ship some 150,000 total units of its \$29.95 edition and \$89.95 CAV boxed set in December.

Recent releases "Dances With Wolves," "The Silence Of The Lambs," and "Robin Hood" also started off well and should surpass 100,000 units apiece on laserdisc. These figures are all the more impressive since only one previous laser title had ever hit six figures and it took four years to do it: Paramount's "Top Gun," released on disc by Pioneer in 1987. An even more remarkable factor is that the current laserdisc player population in the U.S. stands at only about 900,000-1,000,000 machines.

"I think the phenomenal performances of 'Fantasia' and 'T2' paved the way for bigger laser numbers for all titles," says George Feltenstein, VP of sales and marketing for MGM/UA Home Video. His label—like Warner, MCA, Sony Classical, PolyGram, and Republic—release their own laserdisc titles, whereas other labels (such as Fox, Columbia, Orion, Paramount, and LIVE) license their movies to Image, Pioneer, Voyager, and LumiVision for laser release. Observes Feltenstein, "I think certain critics got laserdisc players and started covering it this year. There was a combination of greater public awareness and more exciting software."

Many film fans were also attracted to laser by the format's now common practice of "letterboxing" widescreen movies and preserving most or all of the original aspect ratio. In contrast, the pan-scan versions we usually see on television or on videocassettes cut off the sides of widescreen films.

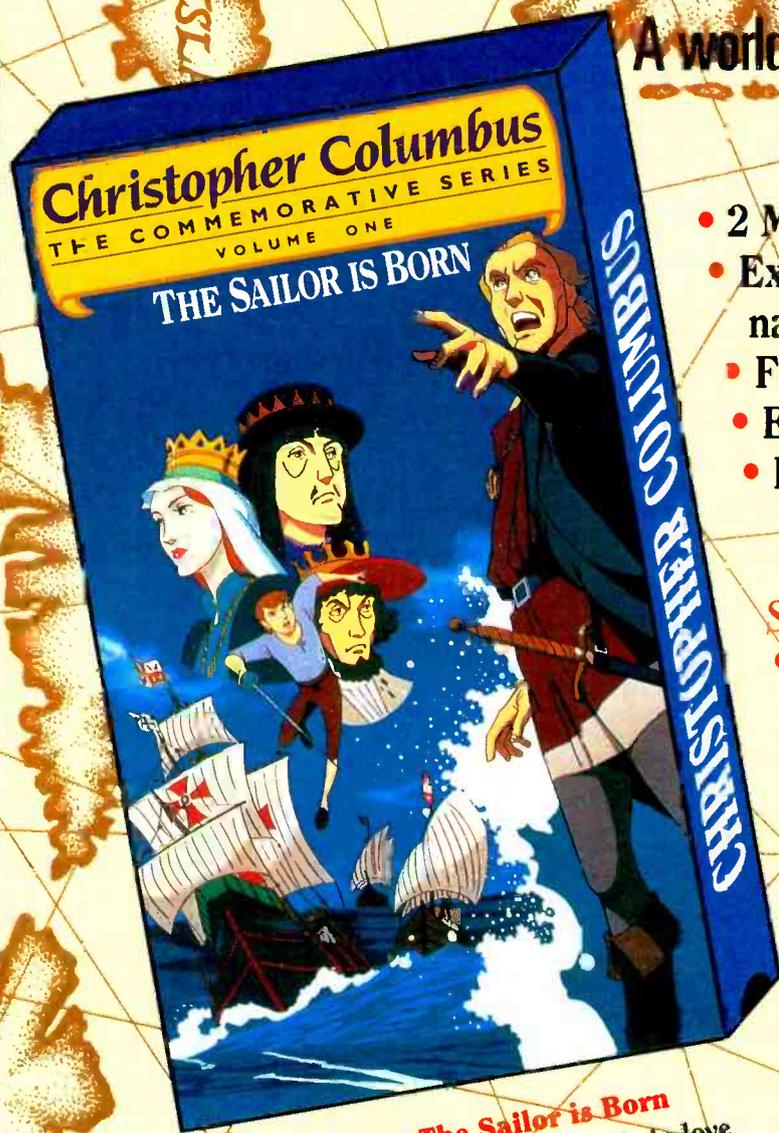
Other new laser adherents were lured by MGM/UA's "double-feature" laserdiscs, by "laser-only" movie releases from that label and others, and by laserdisc boxed sets of "Fantasia," "T2," "Citizen Kane," the five "Star Trek" movies, and other favorites.

(Continued on page V-19)

Over an Hour of
Animated Adventures for
only \$9.98*

LET COLUMBUS DISCOVER NEW SALES!

A worldwide 500th anniversary celebration.



- 2 Major motion pictures coming this summer.
- Extensive media exposure with hundreds of national and local events.
- Fleet of new Columbus books.
- Educational programs in schools.
- P.R. campaigns from nation wide Columbus 500th Jubilee Commissions.

SALES TIPS:

- Over an hour of animated adventures for only \$9.98* SRP.
- A special premiere edition with 3 episodes.
- State-of-the-art computer animation from the producers of Strand's best selling Jungle Book Series.

Columbus The Sailor is Born

Even as a child, Columbus falls in love with the sea and wants to be a sailor. Unfortunately, his father has other plans for him. Columbus eventually wins his father's blessing and the adventure begins!

Cat#1300/Animated/Color/Approx. 68 min.



Look for More Exciting Titles in the

Christopher Columbus
THE COMMEMORATIVE SERIES

Street Date:
January 23, 1992



Distributed by:
Strand Home Video
(310)396-7011

Available Soon.

* Priced Slightly Higher in Canada

Nothing to fear but . . . : Michael Jordan and "Ernest Scared Stupid"

U.S. Home Video Report

TOP VID EXECS TALK ABOUT LIFE IN THE RETAIL TRENCHES IN A DIFFICULT YEAR

BY MOIRA McCORMICK

CHICAGO—1991 was not, by most accounts, a banner year in the home video retail realm. A combination of factors, primarily the Gulf War, the recession and the maturation of the rental marketplace, were responsible for what a majority of observers term a "flat year." Rental revenues showed little if any increase, and some studies reported a downturn in revenues. Sell-through did show substantial growth—although list price reductions cut into profits. And many retailers expressed dismay at the relative lack of direct-to-sell-through titles through the year, compared to 1990.

However, most reported a strong fourth quarter, fueled by the direct-to-sell-through hit titles "Home Alone," "Fantasia," and "Robin Hood: Prince of Thieves"; and also by the rental releases of "City Slickers" and "Terminator 2," the latter

of which shipped a record 690,000 units.

A number of industry analysts, in fact, maintained that the gloom-mongers were off the mark. "Overall rentals were flat, but the A-title rental market was not flat," says Tom Adams, an analyst with media research firm Paul Kagan Associates. "Dealers are spending their dollars on the major hits, and letting the B-titles go by the wayside. It's been a great year for the major studios—it's the little guy trying to peddle a no-name movie that's going nowhere."

According to Kagan Associates' figures, 1990 rental business grossed \$7.6 billion and sell-through \$2.7 billion. "Through nine months of 1991, rental turns were up by half a percent," says Adams. "On the sell-through side, for the first half of 1991, sell-through was only up 3%—however, it grew over 20% just last year. But different categories of product have different success levels. What did really well was repriced recent rental hits; what did less well is catalog sell-through."

Another industry analyst, Amy Innerfield, expressed enthusiasm at the state of sell-through in 1991. "Sell-through was phenomenal in terms of consumer purchases," says Innerfield, general manager of weekly consumer survey Video Flash, a division of Alexander & Associates. "Consumers had bought 245 million pre-recorded cassettes even before the holiday season. This is already a 6% increase over the whole of 1991, in which 231 million cassettes were sold." At press time, according to Innerfield, fourth quarter business was shaping up as "15%-20% higher than last year."

"Home video is a steady and solid business," she says. "There have been a lot of reports that it's slipping away, but it's doing no such thing. VCR penetration is currently at 77%-78%, with 10 million VCR units in the country. The home video business has been around 10 years, and the market is maturing. It isn't reaching a plateau, but it's growing more slowly."

Analyst Paul Lindstrom, VP of Nielsen Home Video Index, sees the industry's maturation as "actually very healthy. It means that home video is here to stay—it's not a fad." The rental downturn experienced this year by the industry is "to be expected—it's a natural part of the product evolution as it hits market saturation."

"There are three key factors," Lindstrom continues. "One is that new VCR buyers will be lighter users. The five million homes who add VCRs now will be renting less than the five million who bought them five years ago. A lot of first-time buyers now are older—through the growing use of video cameras, grandparents getting VCRs are doing so primarily to watch videotapes

of their grandchildren, and a lot of them are used machines. If they were that interested in renting, they'd have gotten VCRs long before."

"The second factor is the 'new toy phenomenon,'" Lindstrom continues. "People rent much more frequently when they first buy a machine; later it becomes more a part of the whole entertainment mix. The first year of VCR ownership, rental rates are artificially high; then the number drops, then levels off."

"The third factor is related to sell-through. There seems to be some degree of trade-off between video libraries and rental activity. There comes a point in time when, instead of going to the video store, you say, 'Let's just watch our copy of "Batman" again.' A home library can affect some of the more marginal renting—catalog renting."

"Flat isn't necessarily bad," Lindstrom adds. "It's what happens. When a business hits the maturation stage, there are three different strategies commonly used to counteract it. One, milk it for all it's worth while spending very little on promotion and marketing; two, build a replacement product, whose growth curve corresponds to the other's decrease—some possibilities are pay-per-view and laserdisc; and three, do what you can to revitalize the product. I can't say what the studios will do, but my gut feeling is it'll be a combination of all three."

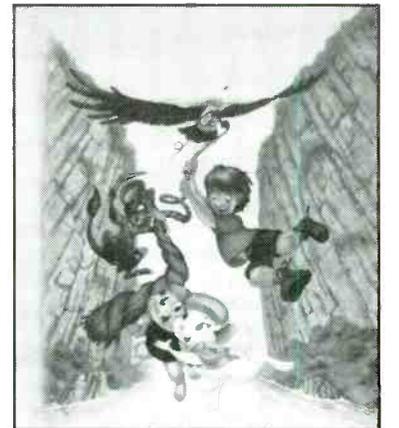
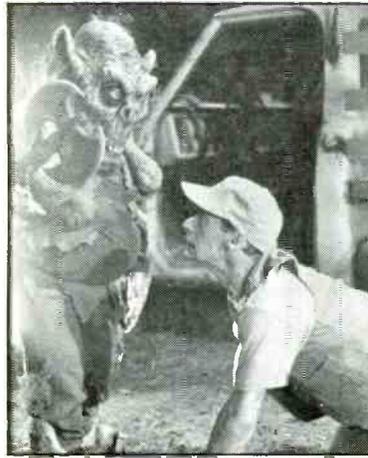
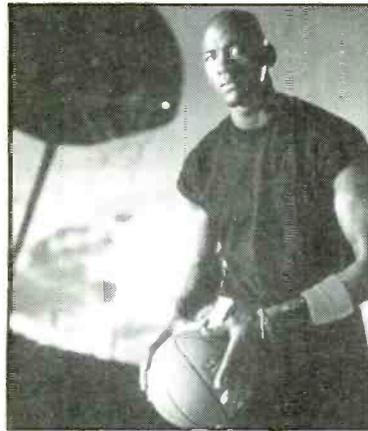
Louis Feola, executive VP of MCA Universal Home Video, says he does not necessarily subscribe to the maturation theory. "Last year in the fall, we were all predicting continuing growth," he says. "I don't think anyone was predicting this flatness last October. Whether (slow busi-

ness) this year was a result of the war and the recession, or of a maturing industry, you can't put a finger on. At some point, we'll have to deal with the maturation of the marketplace, but whether or not we've reached that point is debatable."

"Everyone was under the misconception that we were recession-proof," Feola continues. "We weren't. And with the Gulf War, people started watching CNN, and got out of the rental habit. The industry will be taking a conservative approach to business growth in '92 because of the economy—since it's been proven we were not recession-

proof." Overall, Feola says MCA expects "flat to slight single-digit increases in rentals" for 1992, "and double-digit increases in sell-through."

Eric Kessler, president of HBO Video, theorizes that the end-of-the-year hits—"Terminator 2," "City Slickers," "Robin Hood: Prince of Thieves," and "Home Alone"—"should jump-start '92. The con-



"Rescuers Down Under" fly high.

centration of a lot of big pictures in a short period of time, combined with the general seasonality (the general tendency for January and February to be heavy rental months) should mean substantial activity at the beginning of '92."

HBO Video itself had a good year, posting revenues of \$100 million on the strength of titles like "Switch," "The Grifters," "Mr. and Mrs. Bridge," "Kickboxer II," "Straight Outta Brooklyn," and "A Rage in Harlem." Revenues are expected to top \$150 million in 1992, when HBO enters the direct-



Kurt Russell and real firemen in "Backdraft"

to-sell-through market with Don Bluth's animated film "Rockadoodle." HBO expects sales of four to five million copies of the film, which is due Easter.

"Virtually everybody struggled to stay even this year," says John Thrasher, VP of video purchasing and distribution for the Tower Records chain, which carries video in 70 of its locations. "It's a mature customer base. Everything is driven by new releases—there's been a shift from heavy catalog emphasis." Tower itself had "a good year," according to Thrasher, though he

(Continued on page V-16)

CD'S, CASSINGLES, TAPES, RECORDS, CD5'S, VHS MUSIC VIDEOS, LASERDISCS, ACCESSORIES.

OVER 700,000 CD'S IN STOCK!
SAME DAY SERVICE -PERSONALIZED REPS-
-WEEKLY SPECIALS-LATIN PRODUCT-
FOR FREE MAILER CALL US & DIAL EXT. 423

SINCE 1980

ABBEY ROAD DISTRIBUTORS

DEALERS ONLY PHONE 714-546-7177 TOLL FREE 800-827-7177-ANYWHERE
2228 S. RITCHEY, SANTA ANA, CA. 92705 FAX-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOS MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

the MUSIC VIDEO CATALOG

Increase music video sales dramatically!
over 140 pages - over 3000 detailed listings, many with illustrations!

CALL NOW! **800-888-0486**

MUSIC VIDEO DISTRIBUTORS

Equivest Industr. Ctr., 500 E. Washington St. Norristown, PA 19401

MUSIC VIDEO DUPLICATION

COMPACT DISC DUPLICATION

AUDIO CASSETTE DUPLICATION

ONTARIO (416) 298-8190
QUEBEC (514) 345-0192
INDIANA (317) 962-9511
NEW YORK (914) 631-2800

cinram

PET SHOP BOYS

THE MUSIC.
THE MADNESS.
THE MYSTERY.
THE MAGIC.

- In their motion picture debut, multi-platinum recording stars THE PET SHOP BOYS are taking a holiday... in a place where music, murder and madness dance to a different beat.
- The release of this film comes on the heels of THE PET SHOP BOYS S.R.O. 1991 American tour and Top Ten album release.
- Soundtrack includes world-wide platinum hits by the PET SHOP BOYS: "WEST END GIRLS", "IT'S A SIN" and "ALWAYS ON MY MIND".
- P.O.P. includes theatrical sized one-sheet.

PET SHOP BOYS

\$59.95 SRP
SPECIALLY PRICED
FULL-LENGTH
FEATURE
FILM!

IT COULDN'T HAPPEN HERE

IT COULDN'T HAPPEN HERE

PICTURE MUSIC INTERNATIONAL PRESENTS PET SHOP BOYS A JACK BOND FILM
NEIL TENNANT CHRIS LOWE "IT COULDN'T HAPPEN HERE" JOSS ACKLAND NEIL DICKSON GARETH HUNT BARBARA WINDSOR
SCREENPLAY BY JACK BOND JAMES DILLON EXECUTIVE PRODUCER MARTIN HAXBY PRODUCER/DIRECTOR JACK BOND

PG-13  COLOR

© 1992 Artwork and Design. Epic Home Video. All Rights Reserved. © Picture Music International

EPIC
HOME VIDEO



ORDER DATE: 2/13/92 • STREET DATE: 3/4/92 Approx. running time: 89 mins./Suggested Retail: \$59.95

BILLBOARD ENTERTAINMENT



PHAR-MOR • Chicago, IL • 250 Stores
• All Music Departments Fixtured by LIFT®.

SUCCESSFUL JEWEL BOX MERCHANDISING

ZERO THEFT



FRED MEYER • Portland, OR • 8,000 CDs
• 14,000 Cassettes.

LIFT DISCPLAY

115 RIVER ROAD, SUITE 105
EDGEWATER, NJ 07020
201-945-8700 • FAX: 201-945-9548

ISSUE DATE	TRADE EVENT	SPECIAL	DEAD-LINE
------------	-------------	---------	-----------

JANUARY			
4		YEAR IN VIDEO	12/10
11	WINTER CES 1/9-12 LAS VEGAS	WINTER CES	12/17
18	PRE-MIDEM		12/31
25		VIVA ESPANA '92 CANADA	12/31
	MIDEM 1/19-23 CANNES, FRANCE		1/10

ISSUE DATE	TRADE EVENT	SPECIAL	DEAD-LINE
------------	-------------	---------	-----------

APRIL			
4		VITAL REISSUES SPINAL TAP 25th	3/10
11	GOSPEL MUSIC ASSOCIATION 4/5-9 NASHVILLE	GOSPEL MUSIC	3/17
18		BENELUX	3/24
25		MUSIC PUBLISHING	3/31

FEBRUARY			
1			1/7
8		LASERDISC	1/14
15	TOY FAIR 2/10-2/19 NYC	BRITS AROUND THE WORLD HAMMERSMITH ODEON	1/21
22		CHILDREN'S AUDIO & VIDEO	1/28
29	GRAMMY'S 2/25-NYC		2/4

MAY			
2		LONG FORM MUSIC VIDEO	4/7
9	NAIRD 5/6-10 AUSTIN, TEXAS	INDIE AWARDS (EXPANDED)	4/14
16	LO NUESTRO AWARDS 5/14 MIAMI	LO NUESTRO	4/21
23		HEAVY METAL/HARD ROCK FRANCE	4/28
30		JAPAN	5/5

MARCH			
7	COUNTRY RADIO SEMINAR 3/4-7 NASHVILLE	BRANSON, MO EXPANDED SEC.	2/11
14	PRE-NARM	NEW ORLEANS	2/18
21	NARM 3/13-16 NEW ORLEANS SIB 3/22-25	INDEPENDENT LABELS NARM SUPERSECTION DANCE	2/25
28	ITA 3/25 -29 MIAMI ARIA AWARDS 3/25 SYDNEY	AUSTRALIA AMPEX GOLDEN REEL 1000th LA	3/3

JUNE			
6	SUMMER CES 5/30-6/2 CHICAGO	SUMMER CES KARAOKE	5/12
13		CAPITOL 50 TH ANNIVERSARY	5/19
20	NEW MUSIC SEMINAR 6/16 -21 NYC	POPULAR UPRISINGS NEW TALENT	5/26
27		R & B MUSIC GERMANY, AUSTRIA & SWITZERLAND	6/2

INDUSTRY CALENDAR ★ 1992

ISSUE DATE	TRADE EVENT	SPECIAL	DEAD-LINE
------------	-------------	---------	-----------

JULY			
4		JAZZ ITALY	6/9
11			6/16
18			6/23
25	PRE-VSDA	VIDEO MAN OF THE YEAR TAPE DUPLICATION	6/30

ISSUE DATE	TRADE EVENT	SPECIAL	DEAD-LINE
------------	-------------	---------	-----------

OCTOBER			
3	AES '92-T (10/1-10/4 SAN FRANCISCO)	AES '92	9/8
10	CMA 10/2-7 NASHVILLE	COUNTRY MUSIC	9/15
17		GRP 10 TH ANNIVERSARY	9/22
24		HEALTH & FITNESS	9/29
31			10/6

AUGUST			
--------	--	--	--

1	VSDA (7/26-29-L.V.)	VSDA SUPERSECTION	7/7
8			7/14
15			7/21
22		PACIFIC RIM	7/28
29		HOLIDAY PRODUCT SHOWCASE	8/4

NOVEMBER			
----------	--	--	--

7			10/13
14	BILLBOARD MUSIC VIDEO AWARDS 11/6-8 L.A.	SPECIAL INTEREST VIDEO	10/20
21		GERMANY	10/27
28		RAP MUSIC	11/3

SEPTEMBER			
-----------	--	--	--

5		ROGER WHITTAKER 30th Anniv.	8/11
12	NAB 9/9-12 NEW ORLEANS	BILLBOARD RADIO AWARDS PLAYBOY HOME VIDEO 10 TH ANNIVERSARY WNEW-FM 25 TH ANNIVERSARY	8/18
19		CLASSICAL MUSIC	8/25
26		CD REPLICATION HORROR VIDEO MONTH RALPH MERCADO	9/1

DECEMBER			
----------	--	--	--

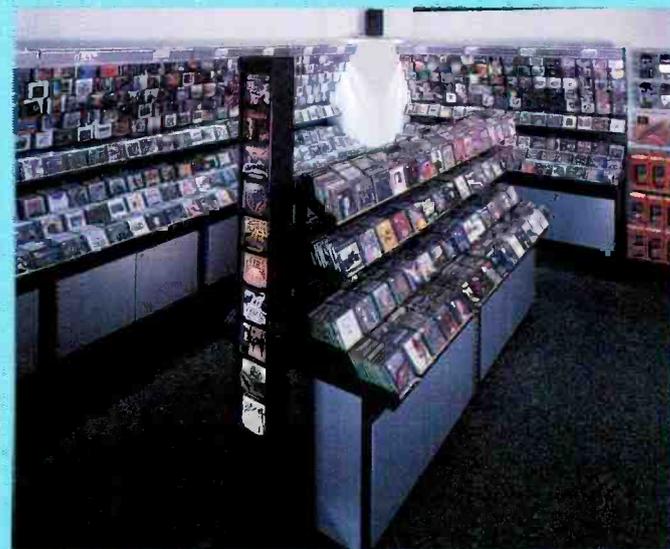
5			11/10
12			11/17
19			11/24
26		YEAR IN MUSIC YEAR END DOUBLE ISSUE	12/1



COMPACT DISC STORE • Chicago, IL
• 2,500 Sq. Ft. • 20,000 CDs • 7 Store Chain
All Fixtured by LIFT®.

DISPLAY AT LEAST TWICE
AS MUCH PRODUCT
PER SQUARE FOOT.

HIGHER VISIBILITY FOR
YOUR COMPACT DISCS
AND CASSETTES.



CDs & MORE • Marquette, MI • 725 Sq. Ft.
• 7,000 CDs • 2,000 Cassettes.

LIFT
systems with future

AUSTRALIA • AUSTRIA • CANADA • CZECHOSLOVAKIA • CYPRUS
DENMARK • FINLAND • FRANCE • GERMANY • HONG KONG • HUNGARY
ICELAND • ITALY • JAPAN • KOREA • MALTA • NETHERLANDS • NORWAY
POLAND • PORTUGAL • SINGAPORE • SOUTH AFRICA • SPAIN • SWEDEN
SWITZERLAND • TAIWAN • TURKEY • UNITED ARAB EMIRATES • UNITED
KINGDOM • USA • YUGOSLAVIA

Retail

Lechmere: Sound Strategy For Growth Expanding Chain Emphasizes Audio Depts.

■ BY GREG REIBMAN

BOSTON—Unlike most retailers, who are struggling to keep their operations moving forward in a ravaged New England economy, Lechmere Inc. is acting like a predator, aggressively moving forward with plans to build three new stores and renovate one or two existing properties in 1992.

Figuring heavily into those plans, according to group marketing manager Dave Curtis, is a continued desire to bolster the operation's entertainment software departments primarily by targeting "disenchanted" baby boomers who are frequently attracted to the chain because of its strong audio department.

"One of the reasons we've grown in market share and one of the reasons we've enjoyed double-digit [music] increases in most stores this year, despite the economy, is that our customers see us as an appealing alternative to specialty music stores that tend to go after younger shoppers," Curtis says.

"Somebody in their 30s might not want to go into a store that's blasting Guns N' Roses," he continues. "We want to give them a comfortable place to shop. We want to give them good pricing, good promotions, interesting sales, and a fun place to shop."

The 20-store, Woburn, Mass.-based web operates in Massachusetts, Connecticut, Rhode Island, and upstate New York. The stores range in size from 60,000 square feet to 120,000 square feet and carry home electronics, home appliances, housewares, and leisure and sporting goods, as well as music and video. Lechmere was a unit of Minneapolis-based Dayton Hudson until upper management joined in with the Boston-based investment group Berkshire Partners in a leveraged buyout. At the time, Lechmere had a presence in New England and in the Southeast, but in order to cut costs and raise capital the chain closed its 10 Southern stores.

As part of an expansion plan instituted two years ago, new stores will

be built in 1992 in the Massachusetts towns of Kingston and North Attleboro and in North Haven, Conn.

NEW-STORE LAYOUT

The new outlets—plus remodeled units in Framingham, Mass., and Manchester, N.H.—place the music departments in the center of the store, close to the front entrance. Each store has a race-track floor design, providing customers with visibility to every department as they walk around the store.

"We realize that music drives a lot of foot traffic and it's a strong impulse and high-margin item, considering that overall we are a low-margin operation," says Curtis. "Our studies have shown that the customer likes to spend a lot of time browsing in the music area."

Curtis says the music department also ties into "our unique marriage" with the chain's audio hardware department. By tying in hardware and CD promotions it "allows us to build both businesses because we get customers that come in looking for CDs and we get customers looking for CD hardware. They find what they're looking for all under the same roof."

Curtis says the chain has a long history of stocking new software technologies as soon as the hardware is available. The combination drives blank-tape sales in the record department as well as the sale of high-end, large-capacity CD and video storage units.

Each record department is between 10,000 and 25,000 square feet, with the largest units in the flagship store in Cambridge, Mass.—which dates back to a mom-and-pop operation that sold tires and appliances in the '40s—and in Nashua, N.H.

The smaller units stock an average of 8,000-10,000 CD titles and 3,000-4,000 cassette titles. The Cambridge and Nashua outlets carry a greater depth of catalog, particularly in the classical area, stocking upward of 12,000 CD titles and 6,000 on cassette.

The chain generally sets a \$1-be-low-list pricing formula, with front-

line CDs selling for \$13.99 and \$14.99 while cassettes go for \$8.99 and \$9.99. Hits advertising carries the pricing of \$10.98 for CDs and \$6.98 for cassettes.

DIRECT BUYING

While the web has always purchased its LPs and CDs direct, up until two years ago cassettes were racked by the defunct Music Suppliers. Curtis says the move to buying cassettes directly has "made a dramatic difference on our cassette sales."

Similar success was enjoyed earlier
(Continued on page 41)



Let's Play Ball. Executives of A&M Records and PolyGram Distribution host a three-day celebration of A&M's 1991 sales success. The entire PGD national and branch staff was flown in to Hollywood for the event, which included a softball game pitting East Coast against West Coast staffers and a surprise performance by label act One 2 One. Shown, from left, are A&M senior VP of sales and distribution Bill Gilbert; A&M president/CEO Al Cafaro; PGD executive VP of distribution Jim Caparro; and A&M VP of sales and distribution Richie Gallo.

Pointing Out A Variety Of POS Vendors

This is the second of a two-part series on the introduction of point-of-sale systems into the independent music retail community.

■ BY RUSSELL SHAW

ATLANTA—Music retailers who wish to computerize or upgrade point-of-sale and other functions have several vendors and systems from which to choose.

These include Raleigh, N.C.-based Musicware; Norcross, Ga.-based Young Systems Ltd.; Trak Systems Inc. in Wallingford, Conn.; Bonafide Management Systems Inc. in Woodland Hills, Calif.; and Music Software Inc., headquartered in Roslyn Heights, N.Y. (See Dec. 14 issue for story on retail applications of POS systems.)

For the most part, these companies offer systems for individual stores and large chains alike, with a wide assortment of functions available to each type of operation. Most offer considerable price flexibility. Some of the software costs—particularly at the central location of multistore systems—are relatively fixed and do not increase exponentially per store. For that reason, the cost of multistore systems on a per-store basis is usual-

ly less than the amount required to equip one store.

SOFTWARE + HARDWARE = MUSICWARE

Most vendors offer some of the same services, with a "majority of the necessary features" being comparable, says Helena Swiderski, VP of Musicware.

Despite functional similarities, however, systems can differ in features, price, in-store hardware requirements, and the operating systems on which they run. Also, suppliers may feature different components or capabilities.

But all suppliers share the same goal of providing the retailer with a greater amount of hands-on operational control.

The Musicware Software System works in single stores and chains. Choices range from the Musicware Bronze System for single-store, single-register duty, to the Musicware Gold Reporting System and Musicware Platinum Central Processing System for multi-unit operations.

The Gold System polls each store daily for sales and inventory information, which is forwarded to a hub location, usually headquarters or a central warehouse.

True to its moniker, the Musicware

Platinum Central Processing System handles more central functions than the Gold System. Capabilities of the Platinum System include the handling of inventory equalization, purchase orders, receiving, and polling.

Cost of the systems varies greatly. A one-store operation would pay from \$4,000 for a basic Musicware Entry Level System, which includes all necessary hardware. The Musicware Total Solution Platinum Central Unit system for a single user central location for one computer is priced at \$15,000, also including hardware.

Minimum hardware requirements for the Gold and Platinum Systems include the key criteria of a central-processing unit with Intel 80386 chips, a 120-megabyte hard-disc drive, a VGA Color CRT or TTL Monochrome CRT monitor, a 2400-baud modem, a 132-column, dot-matrix printer, and DOS (disc-operating system) 3.3 or higher. Structured under a DOS-based operating environment, all workstations are attached using LAN (local area networking).

RIGHT ON TRAK

Trak Systems' calling card is the RecordTrak System.

"We have the most complete and
(Continued on next page)



HL DISTRIBUTORS, INC.
1301 S.W. 70 Avenue
Miami, Florida 33144

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

Did You Get What You Wanted For Christmas?

Our Customers Did.



Serving The Record Retailer For 37 Years

Universal One Stop
2055 Richmond Street, Phila., PA 19125
(215) 426 3333 1 800 523 0834 FAX (215) 426 2667

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
		★ ★ No. 1 ★ ★		
1	1	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMAPHONE 1988 (9.98/16.98)	A FRESH AIRE CHRISTMAS 4 weeks at No. 1	7
2	3	VARIOUS ARTISTS ▲ ² A&M 3911 (9.98/16.98)	A VERY SPECIAL CHRISTMAS	7
3	2	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMAPHONE 1984 (9.98/16.98)	CHRISTMAS	7
4	4	NAT KING COLE ● CAPITOL 46318 (6.98/11.98)	CHRISTMAS SONG	7
5	6	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98/12.98)	LED ZEPPELIN	32
6	5	THE CARPENTERS ▲ A&M 5171 (8.98/14.98)	CHRISTMAS PORTRAIT	5
7	7	BARBRA STREISAND ▲ ³ COLUMBIA 9557* (5.98/10.98 EQ)	CHRISTMAS ALBUM	5
8	8	GEORGE WINSTON ▲ WINDHAM HILL 1019 (9.98/16.98)	DECEMBER	8
9	13	BING CROSBY ● MCA 15024* (11.98 CD)	MERRY CHRISTMAS	4
10	9	AMY GRANT ▲ REUNION 24397*/Geffen (9.98/14.98)	CHRISTMAS ALBUM	5
11	11	VARIOUS ARTISTS MADACY 4-10* (5.98/9.98)	50 CHRISTMAS FAVORITES	6
12	16	THE DOORS ▲ ELEKTRA 60345* (12.98/21.98)	BEST OF THE DOORS	22
13	18	PATSY CLINE ▲ ³ MCA 12 (4.98/11.98)	GREATEST HITS	33
14	17	BARRY MANILOW ● ARISTA 8644* (9.98/16.98)	BECAUSE IT'S CHRISTMAS	5
15	20	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98/32.98 EQ)	GREATEST HITS VOL. I & II	33
16	14	JOURNEY ▲ ³ COLUMBIA 44493* (9.98/16.98 EQ)	JOURNEY'S GREATEST HITS	33
17	34	VARIOUS ARTISTS COLUMBIA 30763* (9.98 CD)	CHRISTMAS ALBUM	3
18	10	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98/11.98)	BEST OF RIGHTEOUS BROTHERS	33
19	15	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/12.98)	LED ZEPPELIN IV	33
20	12	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98/10.98 EQ)	GREATEST HITS	33
21	21	THE JUDDS ● CURB 6422*/RCA (7.98/12.98)	CHRISTMAS TIME WITH THE JUDDS	4
22	19	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/12.98)	GREATEST HITS	33
23	26	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98/32.98 EQ)	THE WALL	33
24	31	JOHNNY MATHIS ▲ ² COLUMBIA 8021 (5.98/10.98 EQ)	MERRY CHRISTMAS	4
25	42	LUCIANO PAVAROTTI ▲ LONDON 414044/POLYOR (10.98/15.98)	O HOLY NIGHT	4
26	25	ELTON JOHN ● MCA 1689 (4.98/12.98)	GREATEST HITS	32
27	27	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307* (7.98/12.98)	ONCE UPON A CHRISTMAS	4
28	24	THE EAGLES ▲ ¹⁷ ELEKTRA 105 (7.98/12.98)	GREATEST HITS 1971-1975	33
29	22	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974/EPIC (5.98/10.98 EQ)	BAT OUT OF HELL	33
30	23	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98/12.98)	GREATEST HITS	33
31	33	VINCE GUARALDI FANTASY 8431* (8.98/15.98)	CHARLIE BROWN CHRISTMAS	3
32	39	ANNE MURRAY ▲ ² CAPITOL 16232* (6.98/11.98)	CHRISTMAS WISHES	3
33	29	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/12.98)	BACK IN BLACK	33
34	40	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/16.98)	PREMIERE COLLECTION	10
35	38	WINTER'S SOLSTICE WINDHAM HILL 1098* (9.98/14.98)	VOLUME 3	5
36	28	BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT RHINO 70636* (6.98/11.98)		3
37	37	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/16.98)	APPETITE FOR DESTRUCTION	33
38	36	JIMMY BUFFETT ▲ MCA 5633 (7.98/12.98)	SONGS YOU KNOW BY HEART	33
39	32	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 846210/ISLAND (9.98/16.98)	LEGEND	22
40	30	ENYA ▲ REPRISE 26774* (10.98/16.98)	WATERMARK	10
41	35	ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98/12.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	33
42	45	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/16.98)	DARK SIDE OF THE MOON	33
43	48	RANDY TRAVIS WARNER BROS. 25972* (9.98/14.98)	AN OLD TIME CHRISTMAS	3
44	46	ALABAMA ▲ RCA 7014* (7.98/12.98)	ALABAMA CHRISTMAS	4
45	44	BILLBOARD'S GREATEST CHRISTMAS HITS 1935 - 1954 RHINO 70637* (6.98/11.98)		3
46	41	THE EAGLES ● ELEKTRA 60205* (7.98/12.98)	GREATEST HITS VOL. 2	33
47	43	METALLICA ▲ ² ELEKTRA 60812* (9.98/16.98)	...AND JUSTICE FOR ALL	24
48	—	ELVIS PRESLEY ● RCA 5486* (7.98/12.98)	ELVIS' CHRISTMAS ALBUM	1
49	49	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98/29.98)	LES MISERABLES	26
50	—	BOB RIVERS COMEDY GROUP ATLANTIC 90671 (8.98/14.98)	TWISTED CHRISTMAS	1

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, Inc. and SoundScan, Inc.

POINTING OUT A VARIETY OF POS VENDORS

(Continued from preceding page)

powerful system available," says sales manager Bob Trexler. "Flexibility, security, and efficiency are key features of the RecordTrak system."

Trexler adds that the system, "rather than lock stores into a single way of doing things, allows each store to customize the system to its needs. Advanced security options give store owners control over how their employees use the system."

Trak's one-station systems start at \$9,500 and are expandable as a store requires more workstations, says Trexler.

A typical two-station RecordTrak system includes all necessary hardware—a 386 IBM-compatible computer, 4-megabyte RAM, and 85-megabyte hard-disc drive, tape backup, modem, point-of-sale terminal, etc.—plus on-site training.

One key difference between Musicware and RecordTrak is their operating systems, which allow the program to talk to the hardware. Musicware uses Microsoft DOS, while Trak uses UNIX.

Each mode has its partisans. Musicware's Swiderski, citing the popularity of DOS software in the mass market, says it is more flexible and uses less memory. Trexler says the UNIX-based system is faster than a DOS-based network.

YOUNG SYSTEMS

The centerpiece of Young Systems Ltd.'s product line is its Comprehensive Retail Inventory System, plus its Point-Of-Sale and Portable Scanning systems.

"For us, the first part of the procedure would be to computerize your home office so that you can work as a chain," says Dennis Young, president of YSL.

The modules at the heart of CRIS, which is available in UNIX and DOS, are hot product, catalog, deep catalog, purchase order, transfer and billing, spreadsheet, returns, system control, and security.

CRIS holds a database of up to 70,000 titles for chain stores; for individual stores, the database can hold up to the store's capacity, says Young. In effect, he says, "the database has no limit." CRIS can also handle a database package supplied by such one-stops as Valley Record Distributors Inc. in Woodland Hills, Calif., or Pacific Coast One-Stop in Chatsworth, Calif.

YSL's Point-Of-Sale System offers daily sales analysis, cash balancing and register control, automatic polling to a central location, and real-time monitoring of register activity from the home office.

YSL's Portable Scanning System enables data obtained from the portable equipment to be entered into the store system and uploaded to the home-office computer. There is also a capability to transfer communicated data to Business Basic files.

"Our packages start at under \$4,000 for hardware and software, DOS-based, and go up from there," says Young. "Software starts at around \$1,000 for someone who has hardware already."

YSL has recently pacted with POS information supplier SoundScan, which provides data for some of Billboard's charts (Billboard, Nov. 30).

Under that arrangement, YSL will supply POS systems to 250-325 independent music retailers. Once those dealers are equipped with the system, they will be added to the SoundScan reporting panel, boosting the Hartsdale, N.Y., data company's indie-store representation.

A BONAFIDE SYSTEM

Bonafide Management System Inc.'s signature system is The Executive, a comprehensive POS package for music, video, and book retailers.

Its Master Audio and Master Video offerings run on UNIX. For a seven-store system, the total cost would be approximately \$12,000 for hardware and \$3,000 for software, according to president Larry Lai.

"We do point-of-sale and inventory control with headquarters control because our clients want to be able to direct inventory and financial matters from a central point," says Lai.

Most of these systems offer maintenance support either for a small fee or as part of the overall price for a limited time after installation.

MUSIC SOFTWARE INC.

Roslyn Heights, N.Y.-based Music Software Inc. offers "a multi-user package for individual or chain stores, primarily for inventory control, with all accounting reports done at the stores," says MSI president Vijay Verma. The system, called the

MSI Music Retailer, employs the database of Santa Ana, Calif.-based Abbey Road Distributors. MSI provides weekly updates on the more-than-100,000-title database.

Verma says MSI has also installed inventory control and accounting systems for one-stops and other wholesale operations.

The cost of the system for a single user is approximately \$4,500, which includes a PC with 512 kilobyte-RAM, an 80-megabyte hard-disc drive, a 5¼-inch floppy drive, a dot-matrix printer, and a multi-user operating system called Pluto.

WE MAINTAIN A CURRENT ARTIST LIST WITH OVER 1300 NAMES. WHEN YOU THINK OF DIVIDER CARDS THINK OF GOPHER.



FOR A FREE CATALOG CALL 800/648-0958 GOPHER PRODUCTS

THE FACTS:

Somebody is going to make a lot of money continuing to sell replacement needles and cartridges for the Millions of turntables out there now...and the Thousands that will be sold this year. Why not you? Pfanstiehl makes it easy...and Profitable!



Replacement Phonograph Needles...It's like having a Diamond Mine in your store.

Inquire about your Pfanstiehl Needle Information Kit by sending this coupon to Pfanstiehl Corporation 3300 Washington St., Waukegan, IL 60085 or phone (800)323-9446 or FAX (708)623-9107.

Store Name _____
 Contact Person _____
 Address _____
 City _____ State _____ Zip _____
 Phone Number () _____

DIVIDER CARDS

CHECK OUR PRICES

All stock items shipped
within 24 hours

Call

1-800-222-5116
1-317-935-2990

Or Write

Woodruff Corporation
1235 North F. Street
Richmond, IN 47374

Custom sizes & colors available

Retail

Ups And/Or Downs: Handicapping The Holiday Season

WHICH WAY IS UP? As this is being written in mid-December, the jury is still out on what kind of holiday selling season the music industry will have. Initial reports seem to indicate that business is OK to decent, with some soft spots. But those views are qualified by retailers saying they were expecting the worst and are happy

with whatever they get on the upside.

In fact, a recent article in The Wall Street Journal suggests that asking retailers to assess how business is during the Christmas selling season is a bit of a crap shoot. In eight of the last 10 Christmases, retailers offered a disappointing view on how business was during December, while their postseason assessment was positive in five of those years. But the actual sales change, on a comparable-store basis, found sales up in eight years. Moreover, 1984's 4.6% gain, the second-highest increase during the decade, was labeled disappointing, while that same performance in 1986 found retailers saying business had experienced modest growth.

Of course, some retailers know how to hedge their bet properly. Jeff Jones, senior VP and chief financial officer at Trans World Music Corp., told Billboard Dec. 19, "One day is up and the next day is down. There is no pattern yet. We haven't a handle on it yet, and there are only a few days left."

NARM NEWS: The National Assn. of Recording Merchandisers is gearing up for its 34th annual convention, March 13-15 at the Marriott in New Orleans. In celebration of the convention's location, Charisma's Buckwheat Zydeco will open the proceedings. Also, NARM has announced that six home video labels—Buena Vista, Columbia/TriStar, LIVE, Orion, Paramount, and Warner—will

host the convention's opening reception. And in another note, Columbia's Peabo Bryson and Epic's Celine Dion will headline the Scholarship Foundation Dinner.

JUSTIN TIME: Justin Entertainment, the Atlanta-based one-stop and independent distributor, has

Miami branch, because of proximity to the headquarters location, will not be converted to a warehouse facility.

Justin also has tentative plans to move into other markets, probably starting with Dallas, according to Monnig.

FORWARD HO! As we move into 1992, Retail Track thought it would be a good idea to ask around the industry for new year's resolutions. But despite offering numerous people the opportunity to see their resolutions in print, we didn't find many takers, indicating that most are happy with how things are going and plan no changes, or that they simply didn't want to go public with their commitments. In any event, a few brave souls came forward. Tom O'Flynn, BMG's mid-Atlantic branch manager, says he resolves to "lose weight and sell more hits." Track is not sure if that's two resolutions or if one is dependent on the other. Out in Torrance, Calif., Greg Fisher, assistant VP of real estate for Warehouse Entertainment, resolves to "pay less rent in 1992." And up in Sacramento, Calif., Stan Goman, Tower Records' senior VP of retail operations, says, "I resolve to find Russ Solomon a job in 1992." As for myself, I resolve to make time to listen to every album that I say I want to listen to during the year.

Finally, to all a happy and prosperous 1992.

RETAIL TRACK

by Ed Christman

just opened a sales branch in Los Angeles that will eventually serve as a full-service, fully stocked warehouse servicing accounts in that area.

The new office is run by Ed Mears, a veteran of City 1-Stop, which was recently bought by Abbey Road Distributors. Mears says he was drawn to Justin because of its "family orientation."

Justin president Tim Monnig says a few sales reps will be hired in the near future for the new branch. Eventually, a trucking fleet will be deployed on the West Coast, similar to the company's home-base shipping network, which delivers a large portion of its shipments. For now, accounts in the L.A. area are serviced out of Atlanta via national carriers.

Monnig says Justin also has an operation in Miami that functions as a sales branch. However, the

BAKER & TAYLOR AUDIO

COMPACT BENEFITS

ONE STOP

Serving retailers from Coast to Coast.

ALL THE MUSIC FROM ONE GREAT SOURCE

FOR A FREE CATALOG CALL 1-800-332-3813

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

POP/ROCK

STAN BECKER
Silhouette
CD Mayflower Media MM-5241
CA 5241

MICKEY DEE
Reaching Out
CD Rock City Records RCK-102491 \$12.98
CA RCK-102491 \$8.98

TOM McCORMACK
Running With Light
CA Spotted Dog 910901 \$9.98

ONE 2 ONE
Imagine It
CD A&M 7249-2
CA 7249-4

PALE
Pale Live Homemade
CA Timmi-Kat Records 001

SCARECROW
CD Red Light Records 8353 \$13.98
CA 8353 \$9.98

SWAMPED IN GORE
Broken Hope
CD Grind Core International 89801 \$13.98
CA 89801 \$9.98

R&B/RAP/DANCE

NAS-T BOYZ
It's Time To Get Nas-T

CD Onna Roll Records ONN-7001
CA ONNC-7001

GREG WALKER
Love You So Good
CD TMR 10191-2
CA TMR 10191-4

JAZZ/NEW AGE

COMMON GROUND
Manhattan Fantasy
CD Time Is Records TI 9808 \$14.98

REEL TO REAL
Through That Door
CD Time Is Records TI 6808 \$14.98

COUNTRY

JOE DIFFIE
Regular Joe
CD Epic Records 47477
CA 47477

TOM WOPAT
Learning To Love
CD Epic Records 47874
CA 47874

SOUNDTRACKS

GEORGES DELERUE
Black Robe
CD Varese Sarabande VSD-5349
CA VSC-5349

ALEX NORTH
The Last Butterfly
CD Varese Sarabande VSD-5287

ALAN SILVESTRI
Father Of The Bride
CD Varese Sarabande VSD-5348
CA VSC-5348

MISCELLANEOUS

CARLOS BARBOSALIMA WITH SPECIAL GUEST THIAGO DE MELLO
Chants For The Chief
CD Concord Picante CCD-4489
CA CJP-489-C

JUAN SERRANO
Sabor Flamenco
CD Concord Picante CCD-4490
CA CJP-490-C

KELLY YOST
Quiet Colors
CD Channel Productions CD 1691 \$15.98
CA CS 1691 \$9.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Rochelle Levy, New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.



Ranked
America's
#1 One Stop
By Billboard
Magazine!

Join CD One Stop's Nationwide Network Of Successful Retailers And See Why We're #1!

- The Largest In Stock Inventory In The U.S. Is At Your Fingertips!
- Instant Verification Of What's In Stock As You Place Your Order!
- New Releases & Top 100 Always At A Discount
- Orders Shipped Overnight At No Extra Charge Nationwide- Including Saturday Delivery

COMPACT DISCS CASSETTES ACCESSORIES
CD5's CASSETTE SINGLES LASERDISC VIDEO

Toll Free 800-388-8889

New York 212-517-3737 Los Angeles 213-388-9834
Connecticut 203-798-6590 FAX 203-798-8852

13 Francis J. Clarke Circle, Bethel, Ct. 06801

*Annual Survey Of All Music Accounts, Mar. 30, 1991

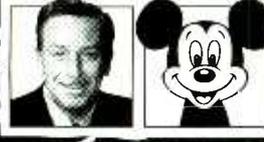
re: ACTION!

That's what you'll get
when you advertise in
ACTIONMART



the Billboard Classified.
Call toll free (800) 223-7524, NY residents dial
(212) 536-5174.

KIDS TRAK



No More Fruitcake

PUT THE OLD BIRD away. Eighty-six the stuffing. Can the cranberries. And no more fruitcake.

It's a new year, and time for some tasty new treats from Walt Disney Records.

Fresh from Under the Sea, it's the Little Mermaid's new album **Songs from the Sea**. Filled with flavorful delectables from America's favorite underwater female, **Songs from the Sea** is a sure-fire hit among young girls.



For the heartier appetite, Music Box artist Craig 'n Co. releases his first two albums **Rock 'n Together** and **Morning 'n Night**. Upbeat 'n lots of fun, Craig 'n Co. brings rock 'n roll to kids 'n parents like it's never been done before.



If you would rather have your music **Over Easy**, try either of Parachute Express' new albums. Both **Over Easy** and **Shakin' It** serve up critically acclaimed tot pop for today's kids.

Before you run off to order, check **If the Shoe Fits**. It's new fun from Norman Foote, and is guaranteed to spice up any meal.

Menus are available this week from your Walt Disney Records sales reps. Bon appetite.



Skeletons Rattle'N'Roll; Nice Deal For Nastymix, Ichiban

BARE BONES: Rock'n'roll—*real rock'n'roll*—is truly a rare commodity in these troubled musical times. More and more it seems the genre's skeletal remains are relegated to indie acts who are simply too good to net major-label deals.

Grass Route encountered one such act during a recent Saturday morning in-store at Westwood, Calif.'s **Rhino Records**. We'd been invited to a hangover gig in support of the Skeletons' "In The Flesh" album on Minneapolis' **East Side Digital**.

Having only recently discovered the Springfield, Mo.-based Skeletons, we were thrilled to ingest prenoon jelly doughnuts and hot java while the bleary-eyed band members dragged themselves in from a raucous Friday night gig supporting **Hightone's** one-time **Blaster, Dave Alvin**.

The Skeletons opened the hour-plus set with a "Theme From A Summer Place" and ripped through a hearty helping of eye-opening rock, ranging from our fave, the primal and percussive "In A Hurry," to the "Claudette"-esque "Trans Am."

"This is our first encore in a record store," marveled bassist **Lou Whitney**, whose stated goal was to sell one CD per tune.

The Skeletons' **D. Clinton Thompson** is an inspired axe man, capable of making complex, classic guitar riffs look absolutely effortless. Dueling keyboardists **Kelly Brown** and **Joe Terry** complement each other perfectly, while Whitney and drummer **Bobby Lloyd Hicks** push the rhythm section into relentless, head-bobbing oblivion.

The Skeletons have been around in one incarnation or another (the **Symptoms**, the **Morells**) since 1977. Their stripped-down, bare-bones approach to the heart and soul of

rock'n'roll is the very antithesis of the fluff and fakery dominating today's top 40. God love 'em.

SIGN ON THE DOTTED LINE: Atlanta-based **Ichiban Records** and Se-



by Deborah Russell

attle-based **Nastymix Records** entered a joint venture in mid-December whereby Ichiban will handle all national and international distribution for new Nastymix releases. **Ed Locke** remains president/CEO at Nastymix, while Ichiban principals **John Abbey** and **Nina Easton** join the Nastymix board of directors. The deal kicks off with the reissue of **Kid Sensation's** "Rollin' With Number One," and the February release of his new album "The Power Of Rhyme." Current Nastymix titles will continue to go through the label's existing independent network, comprised of Lanham, Md.-based **Schwartz Brothers**; San Fernando, Calif.-based **California Record Distributors Inc.**; and Elk Grove Village, Ill.-based **M.S. Distributing Co.**, among others.

Meanwhile, New York's **Relativity Records** and its **Relativity Entertainment Distribution** recently signed a production deal with "Baby" **Chris Lighty's Baby Sounds Productions**. The agreement links Relativity and Baby Sounds' **Violator Records**, with the first release coming from Native Tongue rapper **Chi Ali**. "Chi Ali: The Fabulous" is set for February.

LECHMERE: SOUND STRATEGY FOR GROWTH

(Continued from page 38)

this year when the record department began making its own music-video decisions. Previously, the video department handled music video.

On the video side of the business, the chain carries about 4,000 video titles, usually charging \$1 off of list but with aggressive hit pricing. More than half of Lechmere's video business is done on children's product. But the chain also does extremely well with classics and musicals.

All music-department purchases for the 20 outlets are done from Lechmere's Woburn headquarters and—except for new releases and top-50 sellers, which are frequently drop-shipped—are warehoused in Dedham, Mass. Computerized sales figures on each individual stock-keeping unit are available on a daily basis.

"Our competition isn't other free-standing mass-merchandisers like **Bradlees**, **Service Merchandise**, or **Caldor**, even though they might sell many of the same products that we do," says Curtis. "Our studies show that we're competing with **Towers**, **Strawberries**, and **Record Towns**.

"Our customer tends to be a very loyal customer," Curtis adds. "We do very well selling music to the boomer generation. These are people who

grew up on rock'n'roll and they continue to buy music. We also do very well with new age, classical, and jazz."

Accordingly, Curtis says teen-targeted genres, especially heavy metal and rap, tend to be weak sellers, except during the holidays, when parents come in for gift buying.

He says each store is looked at "as a high-volume machine in terms of selling music, and our figures reflect that." Greatest-hits sales, label sales, category sales, and sales tied into events such as the Grammy Awards are advertised in a chain circular that reaches more than 4 million readers in the region's Sunday newspapers. In the last two years, the media mix has been expanded to include other print advertisements and exposure on 10-12 radio stations.

"The way the economy is going in New England, our attitude has been that we're going to go after the business," he adds. "We're not just going to go and sit with our head in the sand and worry about whether business is going to be there or not. We're being very aggressive. We are expanding and are very optimistic about the future."

BANDS ON THE RUN: **Yo La Tengo** joins the **Alias Records** family (of Burbank/San Francisco) with the early-'92 release of "May I Sing With Me," the Hoboken, N.J.-based combo's first electric, full-length album of original material since 1987's "New Wave Hot Dog" ... Decadent rock act **Jet Plane Jane** signed a deal with New York's **Roadracer** in late '91. Producer **Richard Gottferrer** and the band are currently at work on "The Love Drag Years," coming soon ... New Orleans-based **Black Top Records** inked a deal with zydeco accordionist/singer **Lynn August**, with a debut set for late spring ... Chicago bluesman **Eddy Clearwater** recently signed a deal with San Francisco's **Blind Pig Records**. His label debut is set for spring, as well.

NEW ON THE SCENE: The city of Seattle truly came into its musical own last year, with acts like **Soundgarden**, **Nirvana**, and **Queensryche** making mainstream headlines. Newly formed indie **Sounds of Seattle Records** is dedicated to bringing more music of the Pacific Northwest to the rest of the world. Initial signings include the **Coast Of Mercy**, **Big City**, and **Condemned**.

New York-based **Immortal Records** is a new alternative hip-hop label founded by **Amanda Scheer** and **Happy Walters**, who own the management firm **Buzztone**, plus artist manager **Carl Stubner**, and indie label man **Matt Robinson**. The group is exploring the techno-dance scene for talent, and is seeking acts with a street-edged funky freshness.



OVER 1,000,000
CD'S IN STOCK
MAJOR AND
INDEPENDENT

MAKE THE CALL THAT DOES IT ALL!

COMPACT DISCS
LASER DISCS
CASSETTES
ACCESSORIES
PROF. TAPES
CASSINGLES
VIDEOS
POSTERS
T-SHIRTS
& MUCH MORE!

TOLL FREE: 1-800-329-7664 ASK FOR BRUCE

RECEIVE YOUR ORDER IN 48HRS.
OR LESS AT NO EXTRA COST
INCLUDING SATURDAY!
GUARANTEED!

Specializing In New Store Openings

AWARD WINNING SERVICE

LOCAL: (305) 621-0070 * FAX: 621-0465 15959 N.W. 15TH AVE. * MIAMI, FL 33169

CASSETTE SINGLE
SPECIALISTS
OVER 2,000
TITLES
IN
STOCK

SAME DAY
SERVICE
ORDER
BY 3 PM

UNIQUE MUSIC
WE ARE UNIQUE

CD's & CASSETTES

CD-5's/CASSETTE SINGLES

- SPECIAL PRICES & OFFERS ON NEW RELEASE/CURRENT CD'S/CASSETTES LOW, LOW PRICES
- MAJOR & INDEPENDENT LABELS IN STOCK
- INCREDIBLE WEEKLY SPECIALS - ALL CD, LP, 12", CASSETTES
- WE SPECIALIZE IN NEW STORE OPENINGS - CD, LP, 12", CASSETTE INVENTORY
- OUR SALES STAFF CATER TO YOUR STORE NEEDS WITH PERSONAL COURTEOUS SERVICE

CALL
OR FAX
TODAY
For FREE
Catalog
& Weekly
Info

UNIQUE MUSIC CORP.

110 DENTON AVE., NEW HYDE PK., NY 11040
PH 800-992-9011 PH (NY STATE) 516-294-5900
FAX 516-741-3584 FAX 516-741-1988

HomeVideo

'Oscar's Greatest'.....43
 VSDA Ad Drive On Hold.....43
 Miramax Launches Vid Label 45
 Al Jolson Set From MGM/UA 46
 Anti-Censorship Efforts46

BILLBOARD'S VIDEO NEWSWEEKLY

S.E. Asia's Video-Biz Woes Worsen Piracy Still Top Concern In Disjointed Region

BY W.W. WILLIAMS

TOKYO—Southeast Asia has for years been touted as one of the go-go markets of the international home video industry. However, the news is not so good these days.

Sales and rentals appear to be down throughout the region. There is evidence of market saturation. Competition from cable is growing stronger. And varying business practices are not helping. But the big reason continues to be "theft," according to Warner Home Video VP Tony Wells. "Calling it piracy only romanticizes it," he says. "It's outright theft."

Southeast Asia confronts distributors with some basic marketing problems, the first of which is the terrain itself. It's not so much a region, more a hodgepodge of seven local markets: Hong Kong, Indonesia, Malaysia, Philippines, Singapore, Taiwan, and Thailand.

Each has little in common with the others, except geography. Language, culture, and viewing habits differ widely from market to market. Motion Picture Export Assn. of America senior VP Steve Clug speaks for many when he says, "Every country is different. There's no such thing as a Southeast Asian video market."

Unofficial estimates suggest the single largest territory for home video (excluding laserdisc) in 1990 was Taiwan, worth about \$25 million for legitimate product, followed by Hong

Kong, at \$7 million. Total for the region was about \$40 million; by contrast, the pirates' take is estimated by some to be as high as \$300 million.

Other territories in the Far East, such as Japan, are regarded by U.S. authorities as relatively clean markets. Of the seven territories that make up the Southeast Asian market, Hong Kong and Singapore are

"There is no such thing as a Southeast Asian video market"

not regarded as quite in the same league as the others in piracy terms.

How tough the challenges are within these countries depends on the perspective of the viewer. From afar, particularly from the shores of North America, the horizon is inviting. As Columbia TriStar Home Video's director of licensing, Janet Almroth, puts it, "It's a great market, ever expanding."

Up close, the view looks more cloudy. Ruddy Tseng, marketing manager of Taiwan distributor ERA International, says, "The market is in decline."

Lursak Thavormavasi of Thai distributor Cineads Video in Bangkok points to the pervasiveness of piracy. "The market has become uncontrollable by copyright holders. Distribu-

tion's down and piracy's booming."

Adds one of the region's senior government officials, "The real problem with copyright theft sits in people's minds. As long as they view it as a bargain, not a theft, copyrights will be in danger."

According to Ron Putnam, the MPEAA's Taipei-stationed anti-piracy director, the association "has spent a million dollars over the past three years on anti-piracy in Southeast Asia—unfortunately, without much impact." The MPEAA maintains anti-piracy offices in Kuala Lumpur, Manila, and Taipei.

Not everyone is as pessimistic. Warner's Wells notes, "Piracy happened everywhere. Some 40% of the U.K. market was controlled by pirates not so many years ago." What he and others acknowledge is that it is a long, slow road to copyright protection, but there is light at the end of the tunnel.

(Continued on page 44)



And The Winner Was . . . Jon Voight and Jane Fonda picked up best actor and best actress awards at the 51st annual Academy Awards for their work in the 1978 film "Coming Home." They are among the hundreds of stars who appear in Columbia TriStar's upcoming release of "Oscar's Greatest Moments." Story, next page.

VSDA Board Directs Attention To Goals

NEW YORK—The board of directors of the Video Software Dealers Assn. has adopted a new six-point mission for the trade group and has clarified the bylaws concerning eligibility for election to the board.

The actions were taken at the board's most recent meeting, Dec. 9-10 in Moorestown, N.J.

According to executive VP Don Rosenberg, under its new statement of "direction and focus," VSDA will:

- Provide educational services for all members.
- Become the definitive source of information on the industry and emerging technologies.
- Become the leading promoter of the industry to consumers and the media.
- Be the principal organizer for industrywide efforts, such as establishing standards for bar codes and other operational and administrative matters.
- Continue its legislative lobbying efforts.
- Become a forum for all retailers of video and for connecting members with other trade groups such as book sellers, grocery and drug stores, and music outlets.

In another move, the board also adopted a new bylaw to clarify eligibility for election to the board itself. Board eligibility has recently come under some scrutiny as some current directors are no longer directly connected to video retailing companies.

To be eligible for election to the board, a candidate must be a full-time employee of a member company or own at least a 50% interest in a video store.

The new requirements do not apply to current or appointed directors. (Continued on next page)

THIS YEAR'S BEEN A 10.

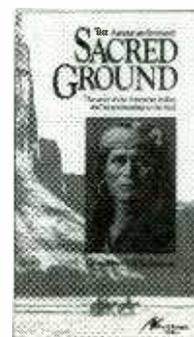


In 1991, Playboy Home Video scored an amazing 10 titles on *Billboard's* Top 100 list. But then again, we're known for perfect 10's!

© 1992 Playboy. All Rights Reserved.

Sony puts video editing centerstage via purchase of 20th Century Fox studio . . see page 49

Your customers will stick to you longer if you use good tape.



We suggest, of course, using something a bit stronger than masking tape. Like videos from Wood Knapp about Danny Sullivan and Paul Newman in their relentless quest for speed. Or, Arnold Palmer's passion for golf, and the secrets of Indian Lore, narrated by Cliff Robertson. Oh, and if your customers don't come back right away, don't worry—they're probably glued to the screen.

Wood Knapp Video
 the special interest studio
 5900 Wilshire Blvd. Los Angeles,
 California 90036 1-800-521-2666

Top Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.								
★ ★ NO. 1 ★ ★								
1	1	8	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	7	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
3	3	18	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
4	5	18	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
5	6	18	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
6	4	14	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
7	7	34	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
8	8	8	THE SIMPSONS CHRISTMAS SPECIAL	FoxVideo 1915	Animated	1989	NR	9.98
9	15	5	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
10	12	56	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
11	9	84	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
12	14	64	THREE TENORS IN CONCERT ▲ ²	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
13	13	16	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
14	10	10	SPARTACUS◆	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
15	11	7	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
16	19	13	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
17	16	9	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
18	23	10	MARCH OF THE WOODEN SOLDIERS	GoodTimes Home Video 7012	Stan Laurel Oliver Hardy	1934	NR	19.95
19	18	7	STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	74.75
20	22	20	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video Columbia TriStar Home Video 75183	Paige Turco David Warner	1991	PG	22.95
21	21	37	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
22	17	17	FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
23	NEW ▶		THE YEAR WITHOUT SANTA	Family Home Entertainment 8000	Animated	1991	NR	14.95
24	30	5	A CHARLIE BROWN CHRISTMAS	Hi-Tops Video HT0059	Animated	1990	NR	9.98
25	34	20	GARTH BROOKS ▲ ⁴	Capitol Video 40023	Garth Brooks	1991	NR	14.95
26	25	5	ROCKY & BULLWINKLE: VOL. VIII	Buena Vista Home Video 1245	Animated	1991	NR	12.99
27	24	7	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
28	28	7	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
29	20	7	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
30	35	9	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
31	33	4	PLAYBOY'S PLAYMATES: THE EARLY YEARS	Playboy Home Video Uni Dist. Corp. PBV0701	Various Artists	1991	NR	19.95
32	RE-ENTRY		AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	29.95
33	31	62	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
34	27	5	ROCKY & BULLWINKLE: VOL. VII	Buena Vista Home Video 1244	Animated	1991	NR	12.99
35	26	3	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
36	32	14	PRINCE AND THE N.P.G.: GETT OFF ●	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
37	29	15	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	14.95
38	NEW ▶		LIVE AT EL THE MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
39	37	64	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
40	36	14	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications, Inc.

Winning Strategy Planned For Oscars-Highlights Vid

■ BY JIM McCULLAUGH

LOS ANGELES—Columbia TriStar Home Video will platform the Feb. 19 sell-through release of "Oscar's Greatest Moments 1971-1991"—highlights from the Academy Awards broadcasts—with three promotional partners, simultaneous worldwide release in 30 international markets, and a major marketing campaign.

Carrying a suggested list price of \$19.95 in the U.S. and Canada, the Motion Picture Academy's proceeds from the sales of the 110-minute tape will go to the endowment fund for the academy's Center For Motion Picture Study in Los Angeles.

Advertising and promotional elements include full-color ads in such publications as USA Today, People, Entertainment Weekly, and Premiere, as well as freestanding in-store display and merchandising material. The tape also will be promoted on the upcoming March 30 Oscar telecast.

The academy estimates the annual Oscar broadcast is seen by a billion viewers worldwide and 100 million viewers in the U.S. The street date for the cassette is the same day the Academy Awards nominations are announced.

Promotional partners include Hershey's Kit Kat candy bars, Columbia TriStar Home Video sister company Sony Recording Media, and Revlon.

"Instant Win Sweepstakes Cards" will be packaged in every copy of the tape, as well as in more than 100 million Kit Kat candy bars, and 2 million Sony blank tapes. Some 4 million prizes will be offered to consumers through the sweepstakes, the grand prize of which will be a trip for two to the 1993 Academy Awards ceremonies.

Both Hershey's Kit Kat and Sony tape in-store displays will highlight the tape as well as the sweepstakes.

A special 20-minute highlights version of the tape also will be shown on

(Continued on page 45)

Ad Campaign Still On Hold VSDA Solicits Additional Research

NEW YORK—The long-running saga of the proposed, industrywide advertising and promotion campaign will drag on a while longer.

At its most recent meeting, Dec. 9-10, the Video Software Dealers Assn. board of directors voted to order up further research on consumer rental behavior, officially postponing the market test of various advertising strategies originally scheduled for the first quarter of 1992.

"We're trying to find out, on a very micro level, consumers' atti-

tudes about renting tapes," says VSDA executive VP Don Rosenberg. "The research we've looked at so far is in very broad strokes. It says the economy is bad and there's competition for leisure time."

The new research will be funded by the suppliers on the VSDA subcommittee overseeing the campaign. The precise amount each supplier has been asked to contribute has not been disclosed.

The decision to go ahead with more research temporarily keeps alive hopes for the campaign, which seemed in danger of losing critical support from Hollywood after VSDA board president David Ballstadt publicly criticized suppliers for their apparent indifference (Billboard, Nov. 30).

However, Rosenberg is careful not to tie the new research initiative directly to the campaign. "This is something that's related to, but not totally connected to, the campaign," Rosenberg says. "The information we will be collecting is something the industry should know anyway."

VSDA BOARD

(Continued from preceding page)

tors.

Further, the board decided not to endorse proposals for a common street date advocated by the National Assn. of Video Distributors (Billboard, June 8). "The consensus was to keep the business spread out throughout the week," Rosenberg says.

PAUL SWEETING

LASER DISC PROTECTOR SYSTEMS

Holds single/double disc sets • For sell-thru or rental



HEAVY-DUTY VINYL PROTECTOR

POLY-LINED PAPER SLEEVE

- Tough vinyl material will not easily crack or tear.
- Call or write today for FREE sample of Laser-Disc protector system.

Browser®

DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822-0822 • Fax: 312-642-7880

Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type
			★★ NO. 1 ★★		
1	1	65	THE THREE TENORS IN CONCERT ▲ ² PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF 24.95
2	2	21	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF 14.95
3	3	5	BECAUSE IT'S CHRISTMAS ● 6 West Home Video 5716-3	Barry Manilow	LF 14.98
4	7	3	CAPTIVATED Virgin Music Video 50268	Paula Abdul	SF 16.98
5	4	7	TWO ROOMS PolyGram Video 083589-3	Various Artists	LF 19.95
6	14	3	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF 19.98
7	9	3	THE HEART IN MOTION VIDEO COLLECTION A&M Video PolyGram Video 617433	Amy Grant	SF 14.95
8	5	9	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF 24.98
9	10	11	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF 19.98
10	12	13	SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	Various Artists	LF 19.99
11	8	15	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF 19.98
12	13	5	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF 19.98
13	15	13	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF 9.98
14	17	26	PHOTOGRAFFITI PolyGram Video 7502617140-3	Extreme	SF 14.95
15	11	15	GETT OFF ● Warner Reprise Video 38259	Prince And The N.P.G.	SF 14.98
16	23	3	CONCERT IN THE PARK Warner Reprise Video 3-38277	Paul Simon	LF 29.98
17	19	13	THIS FILM IS ON ● Warner Reprise Video 3-38254	R.E.M.	LF 19.98
18	RE-ENTRY		LOVE CAN BUILD A BRIDGE ▲ MPI Home Video MP6096	The Judds	LF 19.98
19	6	7	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF 19.98
20	24	11	TOUR OF A BLACK PLANET SMV Enterprises 19V-49050	Public Enemy	LF 19.98
21	26	9	YESYEARS A*Vision Entertainment 50250	Yes	LF 19.98
22	16	5	LIVE BABY LIVE A*Vision Entertainment 50284-3	INXS	LF 19.98
23	20	9	THE SOUL CAGES CONCERT PolyGram Video 7502617423	Sting	LF 19.95
24	NEW		PAVAROTTI IN HYDE PARK PolyGram Video 0712503	Luciano Pavarotti	LF 24.95
25	21	57	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF 19.98
26	29	17	REBA IN CONCERT MCA Music Video 10380	Reba McEntire	LF 14.95
27	27	45	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF 19.98
28	18	7	EVERYBODY DANCE NOW SMV Enterprises 19V-49084	C&C Music Factory	LF 19.98
29	22	15	IN CONCERT SMV Enterprises 19V-49098	James Taylor	LF 19.98
30	28	15	HARVEST OF SEVEN YEARS Warner Reprise Video 3-38265	k.d. lang	LF 19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992. Billboard/BPI Communications Inc.

ONLY ALL MUS. VID. BIZ. IN THE BIZ

JUST ARRIVED!

JOHN & YOKO
The Bed-In

MUSIC VIDEO DISTRIBUTORS

Equivest Industr. Ctr., 500 E. Washington St. Norristown, PA 19401

CALL NOW! 800-888-0486

FOR INFO CATALOG OVER 3000 TITLES!

Home Video

S.E. ASIA'S VIDEO-BIZ WOES WORSEN

(Continued from page 42)

The U.S. now has bilateral copyright agreements with more than 70 countries, including most of the nations that make up the Southeast Asian market. Other nations—Burma, Cambodia, the People's Republic of China, Laos, and Vietnam—have no such pacts, nor are they signatories to international copyright conventions.

Significantly, there are also no bilateral copyright agreements between the five members of the Assn. of South East Asian Nations. That means that a Singapore copyright has no protection in Indonesia, Malaysia, the Philippines, or Thailand, and vice versa.

A QUESTION OF ENFORCEMENT

The fact that a country has laws protecting intellectual property is no guarantee of enforcement. Thailand, for example, is a signatory to the Berne Convention pact on international copyright protection, but the government's commitment to protecting copyrights is questioned by many in the U.S.

Columbia's Almroth says, "There are no set procedures for filing copyright violations. They just keep changing the rules, until the filer gives up."

After being thwarted by Thai offi-

cial, the MPEAA, along with the Recording Industry Assn. of America, filed a 301 trade complaint against Thailand in November 1990 with the U.S. Trade Representative in Washington.

Under that filing, the USTR had until Dec. 21, 1991, to make a determination as to whether Thailand was making sufficient progress against piracy. The USTR has the option of taking Thailand off the "priority" list if it is determined that progress is being made, of granting Thailand an extension, or, in the most severe case, ordering trade sanctions.

A spokesman for MPEAA in New York says the Thai government has recently conducted several raids and seized some pirated goods but that it remains to be seen whether the alleged pirates will be vigorously prosecuted.

U.S. embassies in Southeast Asia usually have a resident Department of Commerce (DOC) official on staff who handles complaints from American organizations and drafts complaints to the host nation.

Indonesia is a case where the system seems to be working. On Aug. 13, under pressure from the USTR and DOC, Indonesia's ministers of information and politics and security announced that video shops had 30

days to clear their shelves of pirated merchandise.

Farouk Cader, the local MPEAA representative, says, "By mid-September there was no [illegal] product left on the shelves." Others corroborate Cader's claim, and one official comments, "The same thing could be accomplished in the Philippines, Thailand, and Taiwan, if there was a will."

Aside from piracy, the main commercial problem in the Southeast Asian market is parallel imports, the result of movies being available on laserdisc in the U.S. before being released theatrically or on video in Southeast Asia. The discs rapidly find their way into overseas markets—usually within days—and also become prime masters for tape pirates.

Another problem is product saturation. "It's just the normal market plateau," says the MPEAA's Clug. Others view package selling—the practice of packaging A titles together with lesser movies in order to sell more of the latter—as causing the early product saturation of local markets. As one U.S. executive points out, "Normally in a market, a bad title does 3% of the sales of a good title. However, where package selling has come in, like in Taiwan, bad titles are doing 50% of good titles."

ERA International's Tseng supports this view: "Rental shops in Taiwan aren't interested in new titles. They're overstocked and overbooked with a lot of junk." However, distributors using package selling as part of their marketing strategy have a different outlook. "They're just unhappy that we got there first with more product," comments one.

Despite the difficulties, the hopes of most U.S. distributors appear to be pinned on Indonesia, which is said to offer more than \$15 million in revenue opportunities in 1992, and Malaysia.

W.W. Williams is a free-lance writer based in Osaka, Japan, who specializes in Asian business coverage.

Taiwan Vid Market Bustling Area Reels With Legal, Illicit Activity

TOKYO—Taiwan is the single largest market in Southeast Asia for the legitimate home video industry—and probably for the pirates, too.

It is a chaotic environment, with an over-abundance of merchandise, and its own language and idiosyncracies. MTV there does not mean the 24-hour music video channel, but the rooms rented for videotape viewing.

Solar Systems, the largest legal MTV in the capital, Taipei, operates more than 100 rooms in some 10 locations. It offers a selection of more than 25,000 titles for \$160 NT (New Taiwan dollars) per person per screening, which is about \$6.15 and approximately the same price as a theater ticket in the city. DTV (dance TV) and KTV (karaoke TV) are more recent additions to the Taiwan video lexicon, allowing patrons to watch themselves dancing or sing along with videos.

In Taiwan, there are three legal broadcast channels, but everybody seems to be watching Channel 4. This refers to the cable channels piped into homes and apartments. Taipei's United Daily News in a recent article estimated that there are as many as 700 illegal Channel 4's operating in the country.

Motion Picture Export Assn. of America official Ron Putnam estimates Channel 4 costs the video industry about \$1 billion NT (\$38 million) a year in lost revenues. The streets of Taipei were witness in September to a large demonstration by theater owners and other industry interests against the illegal Channel 4's.

According to a 1990 MPEAA study, 27%-30% of all video rental

shops in Taiwan are illegal. Most local sources put the number at two to three times higher than that. Adding to the piracy of theatrical titles, according to PolyGram's Linda Ho, is the theft of music videos. "Over 80% of music videos in Taiwan are pirate copies," she says.

Parallel importing of titles from the U.S. on laserdisc—before they go into tape distribution—further adds to the market quagmire.

W.W. WILLIAMS

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Hook (TriStar)	13,522,535	2,197 6,155	—	17,059,705
2	The Last Boy Scout (Warner Bros.)	7,923,669	1,823 4,346	—	7,923,669
3	Star Trek VI (Paramount)	7,791,912	1,804 4,319	1	30,432,868
4	The Addams Family (Paramount)	4,721,221	2,254 2,095	3	73,648,514
5	Beauty and the Beast (Buena Vista)	4,575,124	1,123 4,074	4	39,967,102
6	My Girl (Columbia)	4,008,801	2,089 1,919	2	31,006,578
7	Cape Fear (Universal)	2,944,725	1,659 1,775	4	50,405,747
8	For the Boys (20th Century Fox)	1,476,304	1,266 1,166	3	12,026,940
9	American Tail: Fievel (Universal)	1,036,890	1,686 615	3	11,927,355
10	Curly Sue (Warner Bros.)	336,229	840 400	7	29,710,165

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.							
★ ★ NO. 1 ★ ★							
1	1	7	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
2	2	8	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
3	4	7	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
4	3	8	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
5	39	3	CITY SLICKERS	New Line Home Video Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
6	7	4	FX2: THE DEADLY ART OF DELUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
7	8	5	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
8	6	3	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
9	5	7	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
10	12	4	HUDSON HAWK	TriStar Pictures Columbia TriStar Home Video 70593-5	Bruce Willis Danny Aiello	1991	R
11	9	17	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
12	21	3	ONLY THE LONELY	FoxVideo 1877	John Candy Maureen O'Hara	1991	PG-13
13	10	8	CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	R
14	14	6	V.I. WARSHAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	R
15	13	10	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R
16	19	17	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
17	11	8	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G
18	23	3	TOY SOLDIERS	SVS/Triumph Columbia TriStar Home Video 70623-5	Louis Gossett Jr. Sean Astin	1991	R
19	18	5	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
20	16	9	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
21	17	10	ONE GOOD COP	Hollywood Pictures Hollywood Home Video 1212	Michael Keaton	1991	R
22	15	11	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
23	22	4	A RAGE IN HARLEM	HBO Video 90532	Forest Whitaker Danny Glover	1991	R
24	NEW ▶		PROBLEM CHILD 2	Universal City Studios MCA/Universal Home Video 81117	John Ritter Michael Oliver	1991	PG-13
25	20	9	SWITCH	HBO Video 90550	Ellen Barkin Jimmy Smits	1991	R
26	29	21	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
27	25	7	STONE COLD	Stone Group Home Video Columbia TriStar Home Video 50723-5	Brian Bosworth	1991	R
28	24	14	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
29	27	20	AWAKENINGS	Columbia TriStar Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
30	34	23	MISERY	New Line Home Video Columbia TriStar Home Video 7777	Kathy Bates James Caan	1990	R
31	NEW ▶		THE BEATLES: THE FIRST U.S. VISIT	Apple Corps Ltd. MPI Home Video 6218	The Beatles	1991	NR
32	31	5	VINCENT & THEO	Hemdale Home Video 12219	Tim Roth Paul Rhys	1990	PG-13
33	36	20	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
34	28	11	A KISS BEFORE DYING	Universal City Studios MCA/Universal Home Video 81068	Sean Young Matt Dillon	1991	R
35	33	14	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
36	32	15	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
37	NEW ▶		SCANNERS II: THE NEW ORDER	Media Home Entertainment FoxVideo MO12787	David Hewlett Deborah Raffin	1991	R
38	37	6	IMPROMPTU	Hemdale Home Video 7007	Judy Davis Hugh Grant	1991	PG-13
39	26	12	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
40	30	11	THE MARRYING MAN	Hollywood Pictures Hollywood Home Video 1150	Kim Basinger Alec Baldwin	1991	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, Inc.

Home Video

NEWSLINE

Miramax Films Launching Vid Label; Industry Vet Santrizos Will Be At Helm

Miramax Films, the New York-based independent distributor, is launching its own home video label, Miramax Home Video, to be headed by industry veteran Nicholas Santrizos. Santrizos says he is currently in discussion with several major studios about distributing the Miramax video line. Miramax, which primarily acquires and releases independent films, already has video distribution agreements in place with other labels. Its most significant deal is with HBO Video, which has pay-TV and video rights to 20 upcoming Miramax releases under a multi-year deal (Billboard, April 6). Media Home Entertainment also distributes some Miramax releases on cassette. According to Santrizos, the creation of the new, in-house label "doesn't obviate Miramax's existing deals, or its ability to market its films through other companies." Santrizos describes Miramax as "a significant acquisition resource," indicating the company may step up its acquisitions to furnish its in-house video label with product not already committed to HBO or other labels. Santrizos says Miramax Home Video's first release will be unveiled sometime in the first quarter. The critically acclaimed "Kafka," starring Jeremy Irons, will be released on the Miramax label sometime in 1992, according to Santrizos.

Commtron Earnings, Revenues Down In Qtr.

Commtron Corp.'s net earnings for its first fiscal quarter, ended Nov. 30, were down 9.3% to \$2.9 million from \$3.2 million in the comparable quarter last year. The company's revenues for the quarter were also down, slightly, to \$152.6 million from \$153.5 million in the same period in 1990. In a statement announcing the results, the video distributor said sell-through sales declined primarily because of "direct selling by suppliers to certain mass merchant accounts." According to a Commtron spokesman, the company recorded lower sales from sell-through largely because of its sell-through fulfillment arrangement with Buena Vista Home Video announced during the same quarter the year before (Billboard, Oct. 13, 1990). Under that deal, Commtron is paid a fee for its services, so the revenues are recorded separately from other sales. The accounting change "has no material effect on the bottom line," the spokesman says. Indeed, Commtron's home video revenues increased 4% to \$134.2 million from \$129 million in the same period in 1991 "due to a strong release schedule" of rental titles. Its consumer electronics sales were down 25.2% to \$17.5 million from \$23.4 million, due to what the company describes as "an ongoing plan to improve margins by discontinuing unprofitable lines."

J2: 1st Breakeven Since Lampoon Deal

J2 Communications has had a breakeven quarter for the first time since it acquired National Lampoon in October 1990. Revenues rose to \$1.829 million in J2's first fiscal quarter, ended Oct. 30, from \$1.525 million in the same period last year, resulting in a net profit of \$4,000 for the quarter. Last year in the same quarter, J2 posted a profit of \$77,000.

Vidmark Puts Its Money On The Table

Vidmark Entertainment is putting its marketing dollars on the table, literally, for the video release of "And You Thought Your Parents Were Weird," due Feb. 12 at a suggested list of \$92.95. The video label has struck a deal with International House Of Pancakes whereby the restaurant chain will promote the release of "Weird" via table-toppers in its 480 outlets. In return, Vidmark will place a 60-second spot on the video for IHOP, which the pancake house will in turn use to promote the Juvenile Diabetes Foundation. The cross-promotion—the value of which is estimated at \$3.5 million—will run for four weeks before and four weeks after the release of "Weird." It marks the most extensive cross-promotion to date for a B title.

WINNING STRATEGY PLANNED FOR OSCARS VID

(Continued from page 43)

monitors at some 3,000 Revlon retail locations. Revlon, a major sponsor of the annual telecast, also will use the 20-minute version as a giveaway.

Two more Oscar volumes are planned for future release, one covering the years 1953-69, and the other spanning 1927-52.

Among highlights on the first tape will be the streaker who appeared behind David Niven, Sacheen Littlefeather declining Marlon Brando's Oscar, and Louise Fletcher's sign-language tribute to her parents. Actor Karl Malden, also president of the academy, hosts, while Jeff Margolis, director of the last three Oscar telecasts, directs.

Columbia TriStar also plans to promote aggressively its sell-through film library around the Oscar tape and is encouraging retailers to use the opportunity to promote classic titles from other studios as well as engage in multiple classic film and Oscar-themed promotions.

The title also will be released day-and-date on the laserdisc and 8mm formats.

According to Chris Deering, executive VP and chief operating officer of Columbia TriStar Home Video International, the tape also will reflect the languages of foreign territories and "could eventually be in as many as 20 languages."

Al Jolson Boxed Set Jazzes Up MGM/UA's Feb. Release Slate

MGM/UA Home Video leads off a full slate of February laserdisc releases with "The Al Jolson Collection" (seven discs, side 13 CAV, \$149.98), an eight-film boxed set that includes "The Jazz Singer" (1927) and "Mammy" (1930). MGM/UA further explores that period in motion-picture history with "The Dawn Of Sound" (three discs, gatefold jacket, \$69.98), which offers three 1929 musicals: "The Broadway Melody," "The Hollywood Revue Of 1929," and "Show Of Shows."

Also due next month: the 1938 James Cagney classic "Angels

With Dirty Faces" (\$34.98); Clark Gable and Norma Shearer in "Idiot's Delight" (\$34.98); "Party Girl" (widescreen, \$34.98), directed by Nicholas Ray; "The Philadelphia Story" (remastered, \$34.98); John Ford's 1966 final film, "Seven Women" (widescreen, \$34.98); "The Sunshine Boys," with George Burns and Walter Matthau (\$34.98); and "Harley Davidson & The Marlboro Man," with Mickey Rourke and Don Johnson (\$24.98).

MGM/UA released some 120 laser titles in 1991 and will launch 160 discs in '92, according to **George Feltenstein**, VP of sales

LASER SCANS

by Chris McGowan

and marketing. Current all-time top sellers include "Gone With The Wind" and "The Wizard Of Oz" (close to 70,000 units each), and widescreen versions of "Ben Hur" and "Dr. Zhivago" (more than 50,000 units apiece).

PIONEER ARTISTS has just launched "Red Hot + Blue" on

disc (\$34.95), an intriguing retrospective of classic Cole Porter tunes updated by contemporary pop artists such as David Byrne, U2, Jody Watley, and Sinead O'Connor. Profits go to AIDS research and relief efforts.

Pioneer Artists will bow "George Jones: Same Ole Me" (\$24.95) this month; "Carmen" (\$39.95), with Nuria Espert directing the Bizet opera, and "Macbeth" (\$39.95), with the Deutsche Opera Berline, are due in February; and the Vienna State Opera's "Elektra" (\$34.95) is set for March.

LUMIVISION soars into 1992 with its recently released discs "To Fly" (CAV, \$29.95), a spectacular IMAX exploration of the history of flight;

and "Flyers" (CAV, \$34.95), an IMAX movie that features stunt-flying sequences with 10 different aircraft, from WWI fighters to F-15 jets.

This month, LumiVision launches "Hollywood Mavericks" (side 2 CAV, \$34.95), a 90-minute study of directors such as Erich Von Stroheim, David Lynch, Orson Welles, John Cassavetes, Robert Altman, and Sam Peckinpah, who fought the system and succeeded in creating film masterpieces that retained their bold ideas and individual visions.

Speaking of which, in February LumiVision will offer "Twilight Of The Cockroaches" (widescreen, \$34.95), an allegorical film by Japanese director Hiroaki Yoshida that combines live-action and animation and has been described as Franz Kafka meets "Roger Rabbit."

Billboard®

FOR WEEK ENDING JANUARY 4, 1992

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	7	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
2	4	3	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID7434OR	Jodie Foster Anthony Hopkins	1991	R	29.95
3	2	5	DANCES WITH WOLVES	Orion Pictures Image Entertainment ID8283	Kevin Costner	1990	PG-13	49.95
4	3	7	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	39.98
5	5	5	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	39.98
6	NEW ▶		CITY SLICKERS	New Line Home Video Pioneer LDCA, Inc. 75266	Billy Crystal Daniel Stern	1991	PG-13	34.98
7	12	7	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
8	6	9	THE GODFATHER PART III	Paramount Pictures Pioneer LDCA, Inc. LV32318-2	Al Pacino Diane Keaton	1990	R	39.95
9	7	5	THE BEATLES: THE FIRST U.S. TOUR	Apple Corps Ltd. MPI Home Video 6218	The Beatles	1991	NR	39.98
10	9	28	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
11	8	17	HOME ALONE	FoxVideo Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	1990	PG	29.98
12	14	25	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
13	NEW ▶		TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
14	17	7	I LOVE LUCY	Criterion Collection CTC1000L	Lucille Ball Desi Arnaz	1951	NR	49.95
15	10	3	SOAPDISH	Paramount Pictures Pioneer LDCA, Inc. LV32445	Sally Field Kevin Kline	1991	PG-13	34.95
16	13	9	THE RESCUERS DOWN UNDER	Walt Disney Home Video Image Entertainment 1142	Animated	1991	G	39.99
17	16	39	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
18	20	3	THE GRIFTERS	Miramax Films Pioneer LDCA, Inc. 90545	John Cusack Anjelica Huston	1990	R	29.98
19	11	3	HUDSON HAWK	TriStar Pictures Pioneer LDCA, Inc. 70596	Bruce Willis Danny Aiello	1991	R	34.95
20	18	15	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video Pioneer/Image Ent. ML102194	Milton Berle Sid Caesar	1963	G	49.98
21	15	5	MORTAL THOUGHTS	Columbia TriStar Home Video Pioneer LDCA, Inc. 50746	Demi Moore Bruce Willis	1991	R	34.95
22	23	9	GODFATHER GIFT SET	Paramount Pictures Pioneer LDCA, Inc.	Al Pacino Diane Keaton	1991	R	129.95
23	21	23	MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Caan	1990	R	34.98
24	24	13	PREDATOR 2	FoxVideo Image Entertainment 1853	Danny Glover Gary Busey	1990	R	39.98
25	19	11	THE DOORS	Carolco Home Video Image Entertainment ID8275IV	Val Kilmer Meg Ryan	1991	R	39.95

♦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, Inc.

ACLU, Adult-Vid Groups Keep Anti-Censorship Bell Ringing

ADULT ASSAULT: The warning shot was fired at a VSDA meeting of the **Los Angeles Chapter** in December when keynoter **David Kastens** predicted the adult video suppliers are ready to fight back against the U.S. Justice Department (Billboard, Dec. 7). What followed was a highly critical report from the **American Civil Liberties**

Union's Art Censorship Project and the first rally event by the adult video groups, the **Free Speech Legal Defense Fund** and the **Adult Video Assn.** (Billboard, Dec. 21).

While the **ACLU Art Project's** director, **Marjorie Heins**, characterized the Justice staff as "a hit squad of zealots," **Mark Schwed** declares the prosecuting unit members are "thugs." Angry words. While the Justice Department is reluctant to comment in depth on all this, **Doug Tillet**, prosecutor in the **Child Exploitation and Obscenity Section**, does offer his own view. He says what the **ACLU** is charging "is to suggest that work the Obscenity Section does is somehow restrictive of artists," which he denies is the object of the staff. Critics "try to characterize the [obscurity] group as a hatchet-swinging gang of religious fanatics. There are 13 prosecutors in the section. With the exception of the section chief, who is a political appointee, the rest are career prosecutors. Most of them come from the ranks of either assistant U.S. Attorneys or county or state prosecutors or assistants. That's the general background. They're not religious zealots," Tillet says.

At the **Free Speech Legal Defense Fund**, Schwed sees the scene now switching to the **Winter Con-**

sumer Electronics Show at Las Vegas' Sahara Hotel, where the group will have its first exhibit. "I can speak out like I do because I am not a producer, I am a member of the media, a publicist. The producers have been fearful before because they feel they will be targeted if they speak out."



by Earl Paige

ADULT Action: Organizers of an anti-censorship rally were delighted by a huge turnout Dec. 13 at the **Federal Building** in Los Angeles. "I knew we would have more than 300 because we chartered eight buses, but this is incredible," said **Noel Bloom**, president of **Caballero Home Video**, and an industry pioneer.

Rally organizers had been concerned by the many half-hearted protest efforts that have occurred month in and month out at the highly visible site just west of **UCLA** on heavily traveled **Wilshire Boulevard**. This crowd, most wearing the white T-shirts that identified the two sponsoring groups, **Free Speech Legal Defense Fund** and **Adult Video Assn.**, stretched the entire two-block length of the property and featured several adult-film actors and actresses (in ordinary street clothes).

It was not necessary, claimed **Gloria Leonard**, **AVA** executive director, that passers-by make an immediate connection between the marchers with signs declaring "Save The Bill Of Rights," and the complex issue of the adult video industry's running battle with the U.S. Justice Department. "We're all over the media, the word is getting out," says Leonard. The rally was the first such event by the increasingly vocal free-speech group and **AVA**.

Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Regular Classified: \$4.00 per word. Minimum order \$80.00.
- Display Classified: 1 in./1x \$117.00 - 1 in./4x \$107.00 per in./12x \$102.00 per - 1 in./26x \$95.00 per = 1 in./52x \$79.00 per.
- Reverse Ad \$15.00 additional charge
- Box number/address \$10.00 for handling. Only regular mail forwarded - tapes not acceptable.
- Position Wanted - \$50.00 per inch
- Radio Broadcast/Media Rates!**
- 1 in./1x \$70.00

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Cancellations must be in writing and mailed to the Classified Department.

Call Jeff Serrette NY State - 212/536-5174
Outside NY State - toll free-800/223-7524

****REAL ESTATE TO THE STARS****

For advertising information call Linda Hersch
1 (800) 950-1018 - In NY (212) 536-5284

CALL FOR RATES

800 #'s (ONLY USED) FOR CLASSIFIED OR REAL ESTATE ADS.

FAX YOUR AD TODAY! (212)/536-5351

Get satisfied through classified!

SERVICES

FROM THE USA-AIR FREIGHT
Transport daily. Special to the Music Industry since 1953, Worldwide. Confidential Attention. Low Rates. Contact:
Dennis Klainberg, Dir.
BERKLEY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430, U.S.A.
Fax: 718-917-6434 Ph: 718-656-6066

FOR THE WIDEST SELECTION OF RECORDING TAPE AND ACCESSORIES... Call For Catalog
(800) 523-2472
LI. ROSENTHAL
207 WELSH ROAD HORSHAM, PA 19044

The Professional Edge in Cassette Duplication
Each order custom personalized to fit your budget and your total needs
High speed - Realtime & DAT Replication
LORAN
1-800-633-0455
Member of **NAIRD** Call For Free Sample

AUDIOPHILE QUALITY... US' MOST COMPLETE FACILITY!
• Cassette Duplication
• Compact Disc Production
• DMM Vinyl Pressing
• Custom Graphics
• Mastering Studios
COMPLETE PACKAGES with state-of-the-art Neve Digital Mastering for CD, Studer & Lyrec HX-Pro Cassette Duplication, DMM Mastering for Vinyl and a complete in-house art department - design, layout, typesetting, color separation.
Get THE BEST at no extra cost!
For a Complete Brochure, call or write:
EUROPADISK, LTD.
75 Varick Street, New York, NY 10013
(212) 226-4401 FAX (212) 966-0456

If You Don't Sound Good, We Don't Look Good.
State of the art mastering, replication, and duplication services for the discriminating producer.
TRUTONE INC.
310 Hudson St. Hackensack, NJ 07601
201-489-9180 Fax: 201-489-1771

SERVICES

DISC *MAKERS
MONEY SAVING PACKAGES
COMPLETE MANUFACTURING
CASSETTES CD'S, LP'S & VIDEOS
PROFESSIONAL DESIGN DEPT.
CALL FOR CATALOG
1-800-468-9353

ESP
CD'S AND TAPES COMPLETE PACKAGES
• CD REPLICATION
• HIGH SPEED CASSETTES
• AUDIOPHILE REAL TIME CASSETTES ON TDK-SA
• COMPLETE PRINTING AND PACKAGING
EASTERN STANDARD PRODUCTIONS, INC.
26 BAXTER STREET BUFFALO, N.Y. 14207
TEL 716-876-1454 FAX 716-877-6395
1-800-527-9225
1000 CD'S \$2300.00
COMPLETE PACKAGE
1-800-527-9225 FOR A FREE BROCHURE

COMPLETE CD AND CASSETTE PRODUCTION
DIGITAL HOUSE
212-333-5950
MASTERING REPLICATION PRINTING TOTAL PACKAGING POSTERS GRAPHIC DESIGN STUDIO PERSONALIZED EXPERT SERVICE
101 WEST 57TH ST. NEW YORK, N.Y. 10019
"FOR THOSE WHO HEAR THE DIFFERENCE"

PRINTING
WE WILL PRINT FROM YOUR CAMERA READY ART, OR SEND US YOUR ROUGH & WE WILL TYPESET
800 • 999 • 2836 - FAX 812 • 882 • 4071
P.O. Box 348 • Vincennes, IN 47591
KRAMAC PRINTING
CD BOOKLETS & TRAY CARDS

RECORD PROMOTION
EXPERIENCE! EXCELLENCE! 25 YRS.!
Working All Leading National Charts.
"One Of The Foremost Names in Music Promotion"
RCI Records Inc., (615) 833-2052
P.O. Box 110802 - BB
Nashville, TN 37222-0802

SERVICES

FOR COMPLETE CASSETTE, C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:
QCA (513) 681-8400
2832 SPRING GROVE AVE. - CINCINNATI, OH 45225

FOR SALE
MOVIES / USED
100% GUARANTEED
OVER 100,000 in STOCK
STORE-SETS 200 10,000 TITLES
PLAYBACK INTERNATIONAL
1 (800) 899-7529 FAX (214) 644-4270

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R & B • Thrash • Noise • New Age • **Campus Records** • Indie • Oldies • Folk • Blues
Wholesale Distributor of "Deletions/Overstocks" • IMPORT
874 Albany Shaker Road Latham, NY 12110 (518) 783-6698 EXPORT (518) 783-6753 FAX
For a Unique Blend of Independent and Major Label Closeouts and Overstocks
Operating Supplies
Plastic & Paper Sleeves • Cassette Shells
Jewel Boxes • CD Blisters • Divider Cards
Wrapping & Packaging
The Shrinkmaster™ Packaging System
Retail-level packaging. Does LP's, Videos, CD's, Cassettes & more. Easy operation. \$279.95 complete
The CD Sealer™
Stop taping! Stop stapling! Seal blister packs cleanly and efficiently. Complete system, \$229.95.
Music & More...
Indie Labels • Budget & Cut-Out CD's, Tapes & LP's • Novelties • Books & Mags
Performance Dist.
2 Oak St. POB 0156
New Brunswick NJ 08903-0156
Tel: (908)545-3004 Fax: (908)545-6054

CARIBBEAN ARTS
Largest selection of Reggae merchandise Irie t-shirt - leather African pendant rasta caps - knitted rasta belts - red, gold, green shoelaces - kente hats - much more!! Call or write for color catalog.
(212) 598-9100
Nicholas Novotny Sales, Inc.
864 Broadway, New York, NY 10003
DEALERS ONLY

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.
FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

AMERICAN MUSIC WHOLESALERS, INC.
THE MUSIC YOU WANT AT THE PRICES YOU NEED!!!
MID LINES/BUDGETS, CASSETTES & C.D.'s
LARGE SELECTION OF:
ROCK • SOUL • GOSPEL • JAZZ • BLUES
COUNTRY • and more!
Call or write for free catalog (selling to the trade only)
1320 Stirling Road, Suite 10 B
Dania, Florida 33004
Tel: (305) 921-2706

FOR SALE

LOWEST PRICES!!!
LARGEST SELECTION ON 12 INCH ESPECIALLY FOR D.J.'S.
12 INCH \$3.47
LP's & CASSETTES \$6.99
C.D.s FROM \$7.99 TO \$10.99
Rock & Soul
470 7th Ave.
New York NY 10018
Tel (212) 695-3953
Fax (212) 564-5358

JEWEL BOXES
For compact audio disc - highest quality - immediate delivery!!
Courtesy Corporation,
Call: John B. Cullen
Phone: (708) 541-7900

AAA VIDEO DISTRIBUTORS USED MOVIES & NINTENDOS BOUGHT & SOLD SPECIALIZE IN NEW STORES & BUYOUTS
2 OFFICES TO SERVE YOU!
EAST COAST WEST COAST
800-220-2200 800-220-7100

DON'T BUY CUTOUTS!
Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
7925 N.W. 66th St., Miami, FL 33166
(305) 591-2188 DEALERS ONLY

WATCH REPLICAS
LOWEST NATIONWIDE
!!! Exact weight & color !!!
!!! Warranty !!! 18 KT goldplated!!!
(800) 477-6539, Ext # 1

RECORD COMPANY LIQUIDATION
Successful 70's/80's dance label liquidating. Assets conveyed include 30 album and 12" masters and attendant publishing company. Finder cooperation.
Communications Capital, Inc.
11111 Santa Monica Blvd., Suite 1000
Los Angeles, CA 90025 Office (213) 473-5900

JDC Records for 12" singles. 15 years back catalogue. Special orders welcome.
Fax (310) 544-4788
Phone (310) 544-4888
6100 Palos Verdes Dr. South
Rancho Palos Verdes, CA 90274

ELECTRONIC MUSIC unlike anything you have ever heard before! Sample cassette: \$3.00. Unique Technologies, 13335 15 Mile Road, Sterling Heights, MI 48312

WANTED TO BUY
SMITH ALSTER & CO.
(PURVEYORS OF ENTERTAINMENT PRODUCT)
Buying your unwanted CD's, Cassettes & LP's
Large inventories needed for Export
• Bankruptcies
• Consolidations
• Discontinued Product
• General Overstocks
• Warehouse Clean-Outs
Offices in
New York (516) 746-1224
Dallas (214) 915-0054

HELP WANTED

MUSIC VIDEO PROGRAMMER
National music video programming service based in NY area needs programmer with record company or other music experience and knowledge. Highly visible position. Full benefits, salary comm. w/exp.
Send resume to, Box 7943
Billboard Pub. Inc.
1515 Broadway
New York, NY 10036

Experienced advertising professional wanted, must have strong knowledge of the music industry. Responsible for obtaining co-op advertising funds & utilizing these funds to maximize visibility and increase sales. Strong negotiator, advertising creativity a plus. Please provide resume and salary requirements to:
P.O. Box 14211
Albany, N. Y. 12205

Accessory/Blank Tape/Software PRODUCT MANAGER
The West Coast's #1 specialty retailer of home entertainment products is seeking an individual qualified to manage the Accessory, Blank Tape and Software products for our 300+ stores. Responsibilities include managing the inventory levels, in-store merchandising and pricing. The individual will handle the purchases and returns for accessories, blank tape, computer software and video game software.

Should have 3-5 years experience in retail sales. Individual should have strong business and analytical skills, finance and marketing skills, retail experience in product management, polished interpersonal and negotiation skills.

WHEREHOUSE ENTERTAINMENT
Torrance, California
For a detailed opportunity description, please contact our staffing liaison at ECHO/HR: 310/576-4884. Position 572.
ECHO/HR, 572
100 Wilshire Blvd, Suite 860
Santa Monica, CA 90401

BILLBOARD MAGAZINE IS LOOKING FOR EXPERIENCED ADVERTISING SALES PROFESSIONALS FOR ITS LOS ANGELES OFFICE. KNOWLEDGE OF THE MUSIC AND PROFESSIONAL AUDIO INDUSTRIES IS A MUST.
PLEASE PROVIDE COVER LETTER, RESUME AND SALARY REQUIREMENTS. RESPOND TO:
BOX # 7915
Billboard Magazine
1515 Broadway
New York, NY 10036

(Continued on page 48)

HELP WANTED

RECORD SHOPS ARE LOOKING FOR A 1 YEAR EXPERIENCED OVERSEAS DISTRIBUTION MANAGER, FRENCH, GERMAN AND ENGLISH WRITING AND SPEAKING, FOR PUBLIC RELATIONS WITH EUROPEAN AND WORLDWIDE CUSTOMERS, CONTACTS, PROMOTION AND GUIDED VISITS OF THE SHOPS. SKILL FOR COMPUTERS AND FAX, KNOWLEDGE OF THE EUROPEAN COUNTRIES AND COUNTRY MUSIC HISTORY, BACHELOR DEGREE IN ART AND CIVILIZATION REQUIRED. SALARY REQUIREMENT: \$23,500 PER YEAR. SEND RESUME TO:

KATHY MALO
JOB SER PROG & TECH SUPP
TN DEPT OF EMPLOYMENT SEC
NASHVILLE, TN 37245-1200
JOB ORDER NUMBER: TN1235955

INVESTORS WANTED

CONCERT PROMOTION
COMPANY OFFERING
PARTICIPATION FOR
INVESTORS IN REGIONAL
CONCERTS AND/OR
NATIONAL TOURS.
MINIMUM AMOUNT \$10,000.

CALL:
(602) 230-0603 or
FAX:
(602) 230-1356
for details

FIXTURES

FACTORY DIRECT
COMPACT DISC DISPLAYERS
AUDIO CASSETTE DISPLAYERS
LASER DISC DISPLAYERS
VIDEO CASSETTE DISPLAYERS
Modular Merchandising System. Architectural
Merchandising Floor Plans at no cost or obligation.

Free 40 Page Color Catalog
1-800-433-3543
Ask for Ken Cohen
Stocked in Chicago, Baltimore, Los Angeles

CHASE LIGHTS
NEON
SIGNS - FIXTURES
POSTER HOLDERS
FACTORY DIRECT
1-800-228-5768
Ask for Rich Lile

COMPUTERS

RecordTrak
The proven computerized
inventory control system
for record stores.

Trak Systems call for more information
101 North Plains Road Wallingford, CT 06492 800-942-3008
203-265-3440

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338
Fax (404) 840-9723
Australia: (08) 338-2477

6753-B Jones Mill Court Norcross, Ga 30092

COMPUTERS

Come to the
professionals at
Musicware.

Complete POS and Inventory
Control Systems for the
Record Retailer.

The million-plus, song-title Phonolog
Select database & SoundScan
reporting now available.



Musicware USA
5611 Creedmoor Rd.
Suite 245
Raleigh, NC 27612
(919) 833-5533
Fax (919) 833-5528

Musicware Europe
Saxony House
Easthamptnett, Chichester
Sussex, England
PO18 0JY
(0243) 775419
Fax (0243) 776327

COMPACT DISCS

INSTAFIND

Why pay a high price for point of sale software when you can buy our fast point of sale system with a 100,000 plus database for under \$500.00. Call for a free demo floppy TODAY!
Call (800) 825-7920

NOVELTIES

ROCK T-SHIRTS

- OVER 100 STYLES
- TOP ROCK ARTISTS
- LICENSED DESIGNS
- FREE CATALOG

NICEMAN MERCHANDISING
1-800-279-2545
DEALERS ONLY

BRITISH PATCHES

400+ STYLES
ROCK & ROLL JEWELRY
150+ STYLES

ORION DISTRIBUTING
800-872-2334 FAX 216-881-2718
POSTERS/BUTTONS/
TAPESTRIES/ETC.
CATALOG AVAILABLE

TAPES

CUSTOM AUDIO/VIDEO

CASSETTES

"PERFECT DEMO LENGTHS"

- TDK Audio/Video Cassettes
- DAT Cassettes
- Ampex Mastering Tape
- Empty Reels & Boxes
- Norelco & Soft Poly Boxes
- Audio/Video Albums
- Cassette Labels • Insert Cards
- Endless Cassettes
- C-O's • Splicing Tape
- AGFA, BASF & Magnetic Media
- Audio Tape (Pancakes)

*Celebrating our 25th year
Call today for our free catalog and price list!

AUDIO PRODUCTS INC.
ANDOL
RECORDING INDUSTRY SUPPLIES

4212 - 14th AVENUE • BROOKLYN, NY 11219
or call: 1-800-221-6578
212-516-CALL • 718-435-7322
FAX 718-853-2589 • MC/VISA ACCEPTED

MISCELLANEOUS

IF YOU OR YOUR BAND RECORDED AT KAYE-SMITH STUDIOS IN THE '70'S OR '80'S WE MAY HAVE YOUR MASTER TAPES. YOUR TAPES WILL BE DESTROYED IF THEY ARE NOT COLLECTED BY MARCH 30th, 1992.
(Call Lawson Productions
206-443-1500)

REALESTATE TO THE STARS

BEVERLY HILLS
Convenient Location
Condos For Sale • 2 bedroom 2 baths
Lush Landscaping
Pool/Spa/Sauna • Fitness Center
24 hr. Reception/Valet Parking
Seller Financing
\$550,000 to \$590,000
Contact: Denise Anthony 310-207-0400

HOLLYWOOD LANDMARK N. Y. STYLE PENTHOUSE

Large (1,800 sq. ft. + 1,050 sq. ft. Patio). Top of Restored Hollywood landmark, 360° view.
Two bedrooms, Two baths,
Large screen TV & VCR,
Maid Service. \$2,950/mo.
(800) 446-9967 (213) 874-9262

NORTH SHORE LONG ISLAND NY HIGH KNOLL

A Jet-Setter Estate for the international Connoisseur, the Wimbledon Cup Winner, the Master's Champion, or the SUPER-STAR of the 90's!

Only a connoisseur will appreciate this French Normandy Brick Mansion set on 5 fully landscaped rolling acres. Upper Brookville, Long Island, New York. The luxury of a 20,000 sq ft residence w/2 story marble entrance. Designer Showcase Interior, commodious family rms & high tech gourmet kitchen w/banquet accommodations. This mansion offers a guest suite; maid's quarters & a full "health spa." An award winning pool; a brick pool house; a cobblestone courtyard entrance & 5-bay heated garage complete this offering at \$4.9 million.

This Sotheby International Realty property may be viewed by calling their affiliate:

DANIEL GALE REAL ESTATE
Ask for Celia Swing or Carol Silvestri
516/922-9155
Fax: 516/922-9271

MALIBU - POINT DUME

Special privileged location, Comfy, 4 Bedroom. Well-Built, "Creme-puff" home. Many wonderful features. Private Malibu at its finest. \$1,695,000. Call first for four-page color brochure.
Broker (213) 457-1055

NAPA VALLEY PROPERTY

SWISS STYLE FARMHOUSE, in a wooded setting. Vineyard, barn... PRIVATE. In the country yet close to San Francisco, 2 miles from airport... \$800K.
F. H. Allen Realtors (707) 963-5555
Other properties avail.

STOP!!!

LOOKING FOR A
NEW JOB? NOW
YOU CAN RUN A
POSITION WANTED
ADVERTISEMENT
FOR ONLY \$50.00
PER INCH.

CALL
JEFF SERRETTE
TODAY!!!

BIRCH FOLDS; ARBITRON TO MARKET SCARBOROUGH

(Continued from page 1)

matically in the past two years because of financial pressures in the radio station marketplace. This situation has caused Birch Radio to sustain significant financial losses for its qualitative service. Unfortunately, [those] losses make it impossible for Birch to continue providing the quantitative ratings service." The newly released fall market reports will be the last to be published.

MAJOR LAYOFFS

The decision to shut down the ratings division will put an estimated 40% of Birch/Scarborough's 1,200 employees out of work. This includes workers in the company's Coral Springs, Fla., headquarters, field offices in Atlanta, Chicago, Dallas, and Los Angeles, and the sales office in New York.

Livek says radio ratings comprised about 50% of the Birch/Scarborough business, which was founded in 1979. The other half came from the Scarborough Consumer, Media and Retail Report, an annual publication providing a qualitative audience profile for specific markets.

After an aborted attempt to work out a joint venture with A.C. Nielsen, VNU, the largest publisher in the Netherlands, entered into an agreement in principle with Arbitron that gives the ratings service exclusive rights to market the profitable Scarborough Report to radio and television stations. Arbitron's access to Scarborough is a coup for the ratings service, which did not previously have a qualitative product of its own, although several projects had been in the works.

VNU will continue to market the Scarborough Report to customers in the print media. The companies will jointly market the publication to advertisers and agencies.

As part of the deal, Arbitron has agreed to provide ratings data to Birch customers who are not also Arbitron subscribers under the terms of their existing Birch contracts. Arbitron is also looking into the possibility of assuming other existing Birch contracts, although several complications must be resolved. For example, Arbitron does not currently measure all of the 270 Birch markets. In addition, frequency of measurement differs in some markets surveyed by both Birch and Arbitron. Ken Wollenberg, Arbitron's executive VP of sales and marketing, says there will be no decision on other contracts for 30 to 45 days.

IN THE DRIVER'S SEAT

Reacting to the Birch announcement, industry observers immediately expressed concern about what the loss of competition will mean for Arbitron. Some say the firm's rates are inflated and its services inadequate.

Stoner Broadcasting president Glenn Bell was so concerned about the Arbitron monopoly that he faxed National Assn. of Broadcasters president/CEO Eddie Fritts a letter suggesting Fritts take a "leadership position" in creating a new ratings service "under the auspices of the NAB." At press time, Bell had received no response from Fritts but said the presidents of several large broadcasting groups had called to express support for the idea.

Newly elected Arbitron Advisory Council chairman Bernie Barker, who is GM of WAPI Birmingham,

Ala., says the demise of Birch will make the council's job more important. "When there is competition, there is a sense of checks and balances that keeps everyone honest," he says. "It's totally going to put Arbitron in the driver's seat. Anyone that thought they could use Birch as a bargaining tool can forget it."

Saga Communications executive VP/group PD Steve Goldstein says the lack of competition for Arbitron "means there is less leverage on our part because we don't have an alternative at the moment. Hopefully some other research firm will see that there is tremendous opportunity in an industry that is not enamored of its [existing] service."

EZ Communications president Alan Box, whose dissatisfaction with Arbitron had led him to previously announce his company would not be renewing its Arbitron contracts when they expire in March, says he will hold fast to that plan. "It doesn't affect us because we weren't going to drop Arbitron and pick up Birch, but it would have been nice to have that choice," he says.

But Wollenberg says there is no cause for alarm. "We set our rates as to what the marketplace will see as a fair price," he says. "People's fears should be put to rest about what this will mean because our business is not going to change out of any decision made [by Birch]."

Wollenberg says the monopoly situation may not last long. "In the United Kingdom there are 15 companies bidding to measure radio and any one of them is qualified to come over here," he says. But Arbitron may be taking a preemptive strike to avoid competition from overseas. Wollenberg confirms that the company is looking into the possibility of acquiring the British-based AGB Research, one of the assets of the late publishing tycoon Robert Maxwell.

Two domestic candidates that could fill part of the hole left by the demise of Birch are the Seattle-based Willhight Radio Research and the Chicago-based Strategic Radio Research. Both use a telephone methodology similar to that of Birch. Willhight, which mainly measures markets in the Pacific Northwest, has been quietly expanding into small markets for the last several years.

Strategic Radio Research is already providing ratings reports in most of the top 20 markets. President Kurt Hanson says, "I don't think we'd want to be the second ratings service for advertisers, but we are now, by default, the second ratings service for programmers."

Livek says his plans, and those of partner Bill Engel, are "indefinite." Both men have made "a commitment to VNU to be here through a successful transition," and Livek says, "I will be working with VNU for a period of time outside that."

Scarborough will continue to be based in Coral Springs, according to Livek. Scarborough product manager Tom Holbein has been elevated to president of the Scarborough service.

In addition to the Scarborough deal, VNU and Arbitron parent Control Data have signed a letter of intent to form a joint venture to track advertising expenditure information and provide services for advertisers.

Pro Audio

Sony Music Expands Production Facilities Via Purchase Of 20th Century Fox Studio

■ BY SUSAN NUNZIATA

NEW YORK—Sony Music has acquired the former 20th Century Fox film stages on 54th Street here and is remodeling the space with plans to open a full-service media facility in late 1992 or early 1993.

The stages, which are more than 70 years old, were purchased from Camera Mart for an undisclosed sum.

In addition to modernizing the stages, Sony is adding video editing rooms and rehearsal studios, and plans to relocate its 52nd Street recording studios to the new space. The existing facility is used primarily for

postproduction work.

The Russ Berger Design Group is handling acoustic and technical design with the New York Design Collaborative providing architectural design. The stages will remain closed throughout the redesign.

Commonly referred to as the Fox stages, the space dates from the time, pre-'20s, that film studios were starting offices on the East Coast to take advantage of the proximity to Broadway's star performers, according to Sony. The first use of sound on film, a Movietone newsreel, was achieved there in 1927 and the first Paul Whiteman "soundies" (films

made in the '40s specifically for juke boxes) were shot there as well.

Among the films shot at the Fox stages are "The Exorcist," "Kramer Vs. Kramer," "Big," "All That Jazz," "Trading Places," "The Hustler," and "Sophie's Choice."

Some equipment from the Sony Music recording studios will be relocated to the new facility, and equipment upgrades will also be made, although decisions on gear have not yet been finalized, according to Sony Music spokeswoman Sue Satriano.

In related news, British studio design firm Harris Grant Associates

(Continued on page 50)

Sixteenth Avenue Travels Successful Path Nashville Studio Cites Customer Service As Key

■ BY DEBBIE HOLLEY

NASHVILLE—Sixteenth Avenue Sound, one of the only studios here to feature natural daylight in its control room, was opened in 1987 with a project for Steve Winwood.

Located on Nashville's famed Music Row, an area made up predominantly of private homes that have been converted into businesses, the studio has since hosted such acts as Judson Spence, the Fishermen, Charlie Peacock, and Ziggy Marley.

More recently, mixes for Sparrow and MCA act Bodlam and overdubs for Simon Climie were worked on at the studio, as well as new material for Peacock and Spence.

The studio has been successful in a year that has been less than outstanding for many local rooms, and Sixteenth Avenue Sound's studio manager, Barry Sanders, says customer service has been the key.

"We are geared to completely support everything the clients do," says Sanders. "Running a studio is like

running a hotel—you want to take care of your clients very, very well and to be able to keep them as free to do their creative work as possible in the control room. We do whatever it takes to keep our clients happy."

One of the biggest problems in the studio business is the need to continually upgrade equipment without upgrading the room rental

"We are geared to completely support everything clients do"

price, notes Sanders. While the uncertain economy has forced many labels to tighten their budgets, Sanders says his fall 1991 bookings were stronger. "[In '90] we booked out at about 87% and we ran close to that [in '91], even though our summer was very slow," he says.

Owned by Services Management Inc., a group of local businessmen, the facility is tucked snugly in the same three-level home that contains the Dreamhire studio-equipment rental company, Sixteenth's primary source for out-of-house equipment.

The house was formerly the site of ATV Music Publishing, which

was purchased and then shut down in the mid-'80s by Michael Jackson. Sanders was an employee at ATV.

Following SMI's purchase of the house in January 1986, work immediately began on transforming the space into Sixteenth Avenue Sound, which holds two studios and an editing room.

Studio A is the showplace, measuring 24 feet by 40 feet with two isolation booths. It features red-oak hardwood floors in the control room and studio, and can be changed from live to dampened via eight mobile acoustic panels.

The skylit control room features a blue-and-gray color scheme and ceilings that reach 11 feet. Room A's card rental rate is \$1,500 per day for digital and \$1,300 for analog.

Studio B is a much smaller 24-track analog studio, most often used for publishing demos, budget albums, overdubs, and some jingle work. The room rents for \$400 a day.

The studio's equipment roster features a Solid State Logic 4056 E Series console with G Series upgrades, a Mitsubishi X-850 32-track digital recorder with Apogee filters, and a Studer A-820 analog recorder.

The SSL has been upgraded with a G Series computer, with 24 of its mike preamps upgraded to G Series and eight new G Series modules added, bringing the board up to 56 inputs, according to Sanders. "We now have a total of 32 G-series mike preamps in the console," he adds.

Maintenance technicians are available at all times to keep the equipment up and on line.

To the outboard gear, Sanders has added two Tube-Tech compressors, two Tube-Tech Equalizers, and an Eventide H3000 SE ultra harmonizer. The most recent studio addition is the 8-channel Formula Sound Que-8 active cue system that was installed in Studio A.

Future plans include renovations and expansion, but Sanders declines to reveal the specifics.

PRO
FILE



Sixteenth Avenue Sound's studio manager, Barry Sanders, in Studio A with the facility's Solid State Logic console.

Nine
Out Of
Ten People
Said They
Couldn't
Hear A
Difference
Between
Music On
CD And
Music On
TDK.

If your last release on cassette didn't sound as good as the CD, you should think about duplicating your next one on TDK's Pro SA Cobalt Tape. Nine out of ten audio engineers can't be lying.

New format fans can hear your music on cassette the way it should be heard. With CD-quality sound, TDK's Professional Super Avilyn Cobalt formulation perfectly complements today's most advanced digital duplicating systems.

Simply stated, everything you put into your music comes out on TDK. And that's music to everyone's ears — at least those who are willing to admit it.

TDK
As Serious As You Can Get.

Hansa Shuttters Its Studio 2 Berlin Unit Folds Under Heavy Cost

■ BY ZENON SCHOEPE

LONDON—Hansa Studios in Berlin has closed its world-famous Studio 2 due to the astronomical rise in property prices in the area since the disintegration of the Wall.

David Bowie's "Heroes" and,

'Rental costs in the area have shot up and Studio 2 was a problem'

more recently, U2's "Achtung Baby," are among the projects that have been recorded at the venue.

Once situated on the edge of the Berlin Wall, the studio is now near the Potsdamer Platz, formerly part of East Germany. "Rental costs in the area have shot up incredibly and Studio 2 was a problem because of its size," explains Hansa studio manager Matthias Hartl. "In five years it will be the center of Berlin and prices are likely to be 100% higher by then. It is becoming one of the most expensive areas of Europe, let alone Berlin."

Hartl adds that large, multinational companies have been moving in to set up offices nearby.

"We're still looking to rent Studio 2 to someone who can afford it because we can't, so there is still a tiny possibility that it may continue as a recording studio in some form," says Hartl.

Studio 2's Neve V Series-equipped control room and 600-square-meter live room—affectionately referred to as "The Big Hall by the Wall" and widely regarded as one of the finest recording areas in the world—has not been operational since November.

Hansa continues with two studios, Studio 1 with a 64-channel SSL SL4000 G Series and a MIDI studio with a 40-channel ADT 5MT.

"We've not been very lucky but we have to live with it," says Hartl, who confirms that one of the most recent studio projects has included a pop duet between Argentinean singer Martin Lucia and Fernando Pavarotti, father of Luciano. Aimed as a theme for the 1992 Barcelona Olympics, release details are still being finalized. The senior Pavarotti has not recorded for more than 30 years, notes Hartl, "but at 79 he still has an amazing voice."

Delay Lifted On Duplitronics' Newdoll Suit

■ BY SUSAN NUNZIATA

NEW YORK—The U.S. Patent and Trademark Office has completed its re-examination of the Newdoll patent, which is the focal point of an infringement lawsuit brought by Duplitronics against Concept Design, both of which are manufacturers of digital bin master systems for analog duplication.

The patent examiner found 20 of the claims held by Duplitronics to be patentable, according to Jeffrey Binder, president of Duplitronics, Wheeling, Ill. These claims comprise a combination of the original Newdoll patent claims and a number of new claims filed by the company. The patent is expected to be reissued within the next 12 weeks.

"The question of the validity of the patents is over," says Binder. "Now the question is whether they infringe or not."

The stay on the lawsuits, which had been placed pending the patent examiner's decision, has been lifted. However, it is unclear when the case, filed in Charlotte, N.C. federal court, will begin.

"In an infringement case, it only takes one claim. We're not sure which or how many of those 20 claims will be part of the suit," says Binder. "None of them can be asserted until we get the new patent reissued."

Binder notes that the patent exam-

iner's decision "makes our case all that much stronger."

However, according to Robert Farrow, president of Concept Design, Graham, N.C., that company is considering requesting a second re-examination of the Newdoll patent and amending its complaint to assert patent misuse against Newdoll and Duplitronics.

Concept Design alleges the Newdoll claims that have been found allowable refer to a digital framing buffer. According to Farrow, the buffer is not found in Concept Design's equipment.

Binder says a digital framing buffer is one of the elements of the claims, but that the claims refer to several aspects of a digital bin system and are not a patent on a framing buffer.

Concept Design filed its suit in late 1990 seeking to have the Newdoll patent re-examined and invalidated. The company also claimed unfair competition against Duplitronics.

Duplitronics filed a countersuit in spring 1991 denying those claims and alleging that Concept Design infringed the Newdoll patent.

It is uncertain how long the case will take to resolve, but Binder estimates the issue may be concluded by autumn 1992.

In a related development, Concept Design has filed a motion for summary judgment seeking a judgment of

noninfringement of the Scheffler patent, also held by Duplitronics. According to Binder, the Scheffler patent covers digital bins designed specifically for audiotape duplication, is based on technology invented by Duplitronics, and has not been the subject of re-examination.

"Scheffler is narrower in scope than Newdoll, but because it is so narrow in scope it's easy to prove our DAAD equipment doesn't infringe that patent," says Farrow.

(Continued on next page)

SONY ENTERS NEW STAGE

(Continued from preceding page)

was appointed by Sony to build two new mixing and editing suites at Sony Classical Production Inc. on Sixth Avenue.

HGA, which opened a New York office here in mid-1991 (Billboard, July 27, 1991), is also working on the Hit Factory's expansion into a new building.

For Sony, HGA is working with David Smith, director of recording operations, and Christian Constantin, VP of audio operations at Sony Classical Production.

RPG is using RPG treatments for the Sony rooms, including that company's Diffusor arrays, Abffusors, and its latest Flutter-Free diffuser products.

YOU CAN DO, IF YOU LIKE,
AN SSL CUSTOM-BUILT (ONLY ONE OF ITS KIND).
A FOCUSRITE (ALSO CUSTOM-BUILT)
WITH 72 MONO AND 16 STEREO INPUTS,
6 STEREO REVERB RETURNS,
ALL AUTOMATED.
OR A NEVE VRP 96, YES, A ONCE-OFF ORIGINAL.



AUDIO TRACK

NEW YORK

PRIME CUTS HAD Mark Kamins in remixing Afrika Bambaataa's "Power Boy Power" for EMI Records. Eric Thompson engineered, with Eric Kupper programming. Producer Carl Segal worked on remixes for SBK act Billy Phillips' "I'm Here." Rick VanBenschoten engineered and Mac Quayle programmed. In Studio B, Eric "Moe" Roesenberg edited several projects, including Vanessa Williams' "Freedom Dance" for PolyGram, Martika's "Martika's Kitchen" for Sony, Billy Phillips' "I'm Here" for SBK, and Robyn Springer's "Can't Stop

DUPLITRONICS SUIT

(Continued from preceding page)

At press time, Duplitrionics was preparing its response to Concept Design's request for summary judgment.

Concept Design's DAAD systems are in use at BMG's Sonopress plant and at WEA Manufacturing. Duplitrionics' digital bin system has been ordered by MCA Records for its cassette-manufacturing facility in Gloversville, N.Y.

Wanting You" for Cardiac Records.

Happy Head was in Baby Monster with producer David Barratt working on tracks for EastWest. Bryce Goggin engineered and Barratt handled programming. Zydeco band Loup Garou put down basic tracks with engineer Tim Hatfield and producer/drummer George Rosselli. Steve McAllister and Garris Shipon assisted.

Producer Gail "Sky" King was in D&D Recording working with player/programmer Joey Moskowitz on the movie soundtrack for "Cool As Ice," featuring SBK act Vanilla Ice. Kieran Walsh engineered. Jr. Vasquez was in producing remixes on tracks by Loleatta Holloway. Vasquez also worked on tracks by Moskowitz for a project by Jose & Louis (two of Madonna's dancers).

LOS ANGELES

RCA ACT MITCH MALLOY was in Studio A at the Music Grinder with producer/engineer Sir Arthur Payson recording tracks for Malloy's debut album. He completed vocals and overdubs in Studio B with session guitarist Michael Thompson. Greg Grill assisted. Producer Don Gehman had former Stray Cats members Brian

Setzer and Lee Rocker cutting tracks for the soundtrack to Universal's movie "Shout." Otis Rush was featured on guitar and vocals. Femi Jiya engineered, assisted by Grill.

At CMS Digital, engineer Robert Vosgien was digitally mastering the upcoming Nat King Cole five-volume set, "The Trio Recordings," as well as an album by Les Paul and Mary Ford for Laserlight Records. Vosgien also worked on the CD single "Hard To Handle" by the Black Crowes for Def American and Material Issue's five-song CD single for PolyGram.

NASHVILLE

JACK GALE was in Stargem Studios producing sides for a Tommy Cash and Jeannie C. Riley duet album on Playback Records. Danny Dunkleberger was at the board.

OTHER CITIES

THUNDERMEN STUDIOS, Eau Claire, Wis., had Rick Hoehn and Greg Fox in engineering mix sessions for the folk/blues trio Nobody's Daughter (Sue Gifford, Sue Enstrom, and Brenda Solfest). Working on separate proj-

ects were Jim Hoehn, Kevin Mulvenna, and Rick Madigan & the Fir Canyon Band. Projects on those acts are scheduled for release early next year.

Kajem Studios, Gladwyne, Pa., had in Epic's Prong, a progressive hard rock band from New York, tracking with producer Mark Dodson. Brooke Hendricks engineered, assisted by Brian Stover.

The album project was mixed on Kajem's Solid State Logic 4000E with G-Series computer, using an array of auxiliary gear, including vintage Neve 1081s.

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



Holding Down The Fort. Mike Watt, bassist and songwriter for Columbia act Firehose, mixes a seven-song EP at Fort Apache Studios, Cambridge, Mass. The release, recorded live at the Palamino Club in Los Angeles in mid-1991, is due out in late January. Included will be cover versions of Blue Oyster Cult's "The Red And The Black," and Wire's "Mannequin."

AND THEN, AFTER LUNCH, YOU CAN DO A COUPLE OF LIONS.

WHAT ON EARTH? FOLLOWED QUICKLY BY: WHY THE BIG THREE DESKS. DOMINATING THREE SUB-SONIC CONTROL ROOMS. RECIPROCALLY AIDED BY LEADING EDGE PROCESSING GEAR. INCLUDING NEW TUBE TECHNOLOGY. PLUGGED INTO THREE DISTINCTLY DIFFERENT AND RATHER LARGE STUDIOS? AND THEN, YOU COGITATE, WHAT IS THE LINK TO THE VERY PRIVATE, SELF-CONTAINED LUXURY STUDIO VILLAGE? (ANSWER: JUNGLE WALKWAYS AND BRIDGES OVER CASCADING WATERS.) YES, BUT WHY IN THE UNSPOILT LUSH SOUTHERN AFRICAN VELD. CLOSE TO THE WORLD'S BEST GAME PARKS? WHY EVER NOT.



STUDIO THREE AZ000046. PHOTO. © PETER JOHNSON.

H A T S W A N A . S O U T H E R N A F R I C A 8 6 8 1 . T E L : 2 7 - 1 4 0 - 8 9 - 7 1 9 2 . F A X : 2 7 - 1 4 0 - 8 9 - 7 2 9 7 .

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DEC.21, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-CLUB
TITLE Artist/ Producer (Label)	BLACK OR WHITE Michael Jackson/ M.Jackson B.Bottrell (Columbia)	I LOVE YOUR SMILE Shanice/N.M Walden (Motown)	MY NEXT BROKEN HEART Brooks & Dunn/ S.Hendricks, D.Cook (Arista)	MYSTERIOUS WAYS U2/ D.Lanios (Island)	CHANGE Lisa Stansfield I.Devaney,A.Morris (Arista)
RECORDING STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Bill Bottrell	TARPAN (San Rafael,CA) David Frazer Marc Reyburn	TREE (Nashville) Mike Bradley	HANSA TON/ MOBILE STUDIO (Berlin, GERMANY) (Dublin,IRELAND) Flood,R.Adams	MATRIX (London ENGLAND) I.Devaney,A.Morris, B.Boughton
RECORDING CONSOLE(S)	Neve 8078 Custom	SSL 4000 G Series with Total Recall	MCI JH 500	Custom Neve	SSL 4000 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Studer A-80	Otari MTR-90	Otari MTR-100	Otari MTR-90 Mark III
STUDIO MONITOR(S)	Custom Oceanway	UREI 813B Yamaha NS10MS	UREI 813 Yamaha NS10	Yamaha NS10	ATC
MASTER TAPE	Ampex 467	Scotch 250	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Bill Bottrell	TARPAN (San Rafael,CA) David Frazer	CASTLE (Nashville) Scott Hendricks	MOBILE STUDIO (Dublin,IRELAND) Flood,Edge, D.Lanois	QUAD Frankie Knuckles
CONSOLE(S)	Neve 8078 Custom	SSL 4000 E Series With Total Recall	SSL 4000 G Series	Custom Neve	Yamaha NS10
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-86HS	Studer A-80	Mitsubishi X-880	Otari MTR-100	Studer A-800
STUDIO MONITOR(S)	Custom Oceanway	UREI 813B Yamaha NS-10MS	B&W,UREI 813	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 467	Scotch 996	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Bernie Grundman	MASTERDISK Bob Ludwig	MASTERMIX Hank Williams	A&M Arnie Acosta	HIT FACTORY DMS Chris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	DADC	DMI	WEA Manufacturing	DMI
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Uni Manufacturing	Sonopress	WEA MANufacturing	Sonopress

© 1992, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

NEW PRODUCTS & SERVICES

DRAKE FLIES: Dennis Drake, former VP of studio and technical operations for PolyGram (Billboard, July 27), has launched **The Music Lab**, Morganville, N.J. The studio will specialize in high-quality mastering for CD and cassette releases, with particular attention to reissues, new releases of archival material, and retrospective compilations, according to Drake.

IDT SAVES TAPES: Innovative Development Technology Inc., West Palm Beach, Fla., was granted sole rights to the **Agfa XT Process**, a restoration method for all brands of audiotapes suffering from shedding. Since introduction in 1987, the process has been used to save hours of magnetic recordings, including material from **James Brown** and classic selections for PolyGram Records.

HEARING AID: Koss Corp., Milwaukee, kicked off its "Support Your Right to a Sound Environment" campaign at a **Metallica** concert, where it distributed 10,000 earplugs to fans. During the performance, the sound-pressure level ranged between 108dB and 113dB, with peak level measured by the company at 116dB. Koss plans to supply earplugs at music and sporting events throughout 1992.

AUDIO RELIEF FUND: The Academy for the Advancement of High End Audio is seeking contributions to aid engineer **John Curl** and "Stereophile" reviewer **Kevin Conklin**, whose homes in the East Bay-Oakland Hills area of California were destroyed by wildfire last fall. Donations may be sent to Academy for the Advancement of High End Audio, P.O. Box 6652, Santa Rosa, Calif. 95406.

COUGAR TAKES BRYSTON: Belmont Mall, **John Mellencamp's** recording studio, purchased four **Bryston** amplifiers and a crossover after the facility was struck by lightning and some electronics were damaged. The amps drive **UREI 813s**. Other equipment purchased includes an **Eventide H-3000SE** harmonizer.

RUMBO ON SCREEN: **Rumbo Recorders**, known for clients such as **Tom Petty** and **Guns N' Roses**, is branching out to record film and TV scores. The Canoga Park, Calif., facility's Studio A can accommodate a 65-piece orchestra. Recent projects included soundtrack work for "thirtysomething," with a 30-piece orchestra, and **Barry Manilow's** new album, "Showstoppers," which features a 50-piece orchestra.

CONCERT SOUND WORKSHOP: The third annual **Syn-Aud-Con** Concert Sound Reinforcement Workshop is slated for Jan. 14-16 at Chapman College, Orange, Calif. Co-sponsored by "Pro Sound News," the workshop will feature **Albert Leccese** of **Audio Analysts**, **Roy Clair** of **Clair Brothers**, **Mick Whelan** of **Electrotec**, and **M.L. Prociase III** of **Showco**. Sessions include a hands-on look at current and developing technology and a number of other business and technical topics. **Maryland Sound Industries' Will Parry** chairs the workshop.

AMEK AUTOMATED CONSOLE: **Amek/TAC**, North Hollywood, Calif., is launching a new automated recording console at the upcoming **National Assn. of Music Merchants' Winter Market**, Jan. 17-19, Anaheim, Calif. According to the company, a fully automated, 48-input version is expected to retail for less than \$40,000. The layout provides as many as 64 automated inputs with faders and four-band parametric EQ in a small frame size.

SONY HDTV IN HOLLYWOOD: **Sony High Definition Facilities Inc.** officially opened its doors to the Hollywood production community in late 1991. Located on the **Sony Pictures Studios** lot, the facility is an independent operating entity headed by chairman and CEO **William G. Connolly**. According to Connolly, the purpose of the facility is to demonstrate the application and viability of HD for certain types of productions.

FUJI UP AND RUNNING: Late last year, **Fuji Photo Film Inc.** began manufacturing at its new videotape facility in Greenwood, S.C. The 290,000-square-foot facility is one of the largest VHS-format videotape-manufacturing plants in the world. Expected to reach full capacity in early 1993, the factory will produce the bulk equivalent of 12 million two-hour T-120 videocassettes per month, according to the company. The plant will employ 250 people.

PQ GENERATOR: **Optical Disc Corp.**, Santa Fe Springs, Calif., has introduced a simplified **PQ Editor/Generator** with a suggested list price of less than \$9,000. **Model 538** is contained on a single circuit board designed to fit inside any **IBM PC/AT-compatible** computer. Most PQ generators now in use require a separate chassis, keyboard, and LED display, and retail for approximately \$25,000, according to ODC.

ACME UPGRADES: **Acme Recording Studios Inc.**, Mamaroneck, N.Y., has upgraded with a second **Otari MTR-90 MKII** 24-track machine and a **Lexicon 480L** digital effects processor. In addition, three pairs of vintage compressor limiters have been added: two **Neve 2254As**, two **2252s**, and two **API 525s**.

MORE ALBUMS
GO GOLD ON AMPEX
THAN ON ALL OTHER TAPES
PUT TOGETHER

AMPEX
A MASTER OF ENGINEERING

Amplex Recording Media Corporation • 401 Broadway, M.S. 22-02 B1 • Redwood City, California 94063 • (415) 367-3809

Update

LIFELINES

BIRTHS

Girl, Alexandra Temba, to **Andy Qunta** and **Jane Wareing**, Nov. 15 in Hollywood. He is a keyboardist, vocalist, and songwriter, formerly of the band Icehouse. She is a songwriter.

Girl, Haylen Allison-Ruby, to **Michael** and **Sam McCarty**, Nov. 18 in Los Angeles. He is creative director for EMI Music Publishing there.

Girl, Katherine Marie, to **Greg** and **Deborah Kot**, Nov. 26 in Chicago. He is pop music critic for the Chicago Tribune.

Boy, Alexander Dean, to **Philip** and **Maggie MacConnell**, Nov. 27 in Los Angeles. He is manager of Sunset Sound Factory recording studio.

Girl, Veronica Rochelle, to **Mark** and **Brenda Grindle**, Dec. 3 in San Pedro, Calif. He is a sales representative for PolyGram Group Distribution in Los Angeles.

Girl, Abigail, to **Dan** and **Nancy Drennen**, Dec. 4 in La Jolla, Calif. He is district manager for Sam Goody/Musicland in Southern California.

Boy, Isaac Benjamin, to **Barry** and **Linda Beck**, Dec. 8 in Seattle. He is midday personality at KVBE Seattle.

Girl, Jesse Ariel, to **Charlie** and **Stephanie Rothschild**, Dec. 10 in New York. He is president of Charles R. Rothschild Productions Inc., a firm specializing in creative direction for artists. Clients include Judy Collins, Emmylou Harris, and the Clancy Brothers.

Boy, Tag Wallace, to **Charlie** and **Kimberly Brown**, Dec. 11 in Seattle. He is morning man at KVBE Seattle.

Boy, Gregory Kyle, to **Gary** and **Cynthia Landis**, Dec. 12 in Torrance, Calif. He is VP of programming for Westwood One.

MARRIAGES

Rick Wharton to **Allison Leonard**, Oct. 18 in Toronto, Canada. He is Ontario promotion rep for MCA Records Canada.

DEATHS

Frances Faye, 79, of a stroke, Nov. 8 in Los Angeles. Born Frances Cohen in Brooklyn, N.Y., Faye began her career as a musician/actress/songwriter at the age of 16. Her cousin David Kaminisky also went into show business, under the name Danny Kaye. In the 1920s, Faye performed at such New York clubs as the Cotton Club, Basin Street East, and Le Martinique. In 1936 she moved to Hollywood to act in the film "Double Or Nothing" with Bing Crosby. Crosby then signed Faye to his

record label, Decca, which released her hit album, "No Regrets," in 1938. She went on to record for the Capitol, Bethlehem, Verve, Imperial, Regina, and GNP/Crescendo labels. She recorded more than a dozen albums in all, including "Caught In The Act," "Swingin' All the Way," and "Frances Faye Sings The Blues."

As a singer, Faye was known for her high-camp style and her comic twists on lyrics. Her musical arrangements influenced many performers, including Peter Allen, with whom she sang a duet on Allen's 1977 album, "Continental American," and Sammy Davis Jr. In the late '50s, she teamed with Mel Torme to create the jazz classic version of "Porgy And Bess," featuring Duke Ellington and his orchestra. Faye traveled around the world with her act and headlined in Las Vegas for 20 years. In

the early '60s, she suffered an accident and was unable to work for a long time. She resumed touring in the '70s, and appeared in the film "Pretty Baby." She retired in 1981.

In addition to being an accomplished singer and pianist, Faye was also a songwriter, most noted for the 1939 Andrews Sisters hit "Well All Right."

Faye's "Caught In The Act, Volumes I And II" are scheduled for CD release this month. Her rendition of "Miss Otis Regrets" is featured on the CD series "Capitol Sings Cole Porter." She is survived by a brother, several nieces and nephews, and her longtime companion and manager, Teri Shepherd.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

LITTLE RICHARD'S BIG CAUSE: "Little Richard's Rock and Roll Reunion," set for Feb. 6 at the Universal Amphitheatre, will benefit the **Lupus Foundation of America**, which funds research to find a cure for lupus, a major disease seriously affecting the body's immune system. Little Richard will host and be among the performers celebrating rock from its beginnings to today. A concert committee has been formed with **Irving Azoff, Jheryl Busby, Ahmet Ertegun, David Geffen, Charles Koppelman, Jerry Moss, Mo Ostin, Joe Smith, and Al Teller** as members. For more information about tickets, contact **Levy, Pazanti & Associates** at 213-859-2725.

AFTER CRITICIZING the Martin Luther King Hospital, on the campus of Charles R. Drew Univ. of Medicine & Science in Los Angeles, on his album "Death Certificate"—the song "Alive On Arrival" focuses on its treatment of gun shot trauma patients—rapper **Ice Cube**, in association with **St. Ides Premium Malt Liquor**, has formed the **Street Knowledge Medical Aid Foundation** through the hospital. Ice Cube had been informed that the hospital suffers from severe fiscal restraints. Ice Cube and St. Ides are providing a \$25,000 grant. On Dec. 23, the day the grant was announced, the artist performed before children in the pediatric unit and conducted a toy giveaway.

CARING: **Natalie Cole** and **David Crosby** will perform at this year's **MusiCares Fundraising Dinner**, joining **Bonnie Raitt**, MusiCares' 1992 Person of the Year—Crosby had that honor at last year's inaugural event—at a Grammy-week gala at the Waldorf-Astoria in New York. MusiCares was established to focus the attention and resources of the music/recording industry on the issues of human services and general welfare of its professionals. Tickets can be purchased through Event Associates by calling 212-245-6570.

AS A RESULT OF an article in the Nov. 1 edition of **The Washington Post**, **Mike Bernardo** and **Charles Gladden**, who operate **Bernardo/Gladden Associates**, a management-promotion-advertising firm out of Monmouth Junction, N.J., have formed the **331 Club**. The charity reflects the article's focus on the plight of 331 children who were orphaned as a result of homicides and other violent criminal activity. The charity provides toys, clothes, and other support functions on behalf of the children. Tax-deductible contributions can be sent to 331 Club, c/o **Sergeant Jenkins**, P.O. Box 4554, Washington, D.C. 20017. Bernardo can be reached at 212-841-8099 and Gladden can be reached at 908-297-5612.

CHARITY AUCTION: **Radio City Music Hall** raised \$10,000 with its fourth annual "Christmas Stocking Auction" to raise funds for AIDS research through **AmFAR**. Through staff and performers, various departments put together a "stocking" filled with donations to be auctioned off to employees as well as cast and crew of the "Christmas Spectacular." Stockings included a package of CDs donated by labels and a weekend at the Rihga Royal Hotel in New York. The Rockettes put together a stocking highlighted by a free tap lesson for the purchaser and nine of his or her closest friends. The auctioneer this year, as in years past, was **Edward Hall**, who stars in the "Christmas Spectacular" as both Santa Claus and Scrooge.



Just To Say "Thanks." Sony chairman Akio Morita and MIDEM president Xavier Roy congratulate Misa Watanabe, chairman of Watanabe Productions, at a Tokyo reception held in her honor. Watanabe was presented with a special award by MIDEM for her contributions to the Japanese and international music industries. Shown from left, are Yoshiko and Akio Morita; Watanabe; and Roy.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 9, "More Channels, More Music," day-long seminar presented by the Nashville chapter of NARAS, Loews Vanderbilt Plaza, Nashville. 615-255-8777.

Jan. 9-11, **Winter Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 202-457-4919.

Jan. 11, **Genesis Music Group R&B Showcase**, Holiday Inn City Center, Chicago. 312-645-0300.

Jan. 13-14, **Investing in Broadcast Stations**, Radisson Park Terrace, Washington, D.C. 202-232-7000.

Jan. 15, **Rock and Roll Hall of Fame Induction Ceremony**, the Waldorf, New York. Susan Evans, 212-484-1755.

Jan. 17-19, **1992 Winter NARM International Music Market**, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 18-20, **Frankie Crocker/Martin Luther King Day Golf Classic**, benefit for several charities for children with AIDS, Merv Griffin Paradise Island Hotel, Nassau, the Bahamas. 212-878-1554.

Jan. 19-23, **MIDEM '92**, Festival des Palais, Cannes. 212-689-4220.

Jan. 24, **Gospel Showcase 1992**, sponsored by Premier Entertainment Group, Holiday Inn Crowne Plaza, Washington, D.C. 202-398-4693.

Jan. 25-29, **National Religious Broadcasters Convention**, Sheraton Washington, Washington, D.C. 201-428-5400.

Jan. 27, **19th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 29, **Second Annual Detroit A&R Showcase**, presented by the Chicago Chapter of NARAS, Club Mirage, Sterling Heights, Mich. 312-786-1121.

Jan. 30-Feb. 2, **Miami Rocks, Too!**, various locations, Miami. 305-783-2124.

Jan. 30-Feb. 2, **The Folk Alliance Fourth Annual Conference**, Marlborough Inn, Calgary, Alberta. 919-542-3997.

FEBRUARY

Feb. 1, **American Jewish Committee Music and Video Division's Human Relations Award Black-Tie Dinner Dance**, honoring Musicland executive VP Arnie Bernstein, Sheraton Centre Hotel, New York. 212-751-4000 ext.338.

Feb. 1-2, **East Coast Music Forum**, Fountain-

bleau Hilton, Miami. 305-783-2124.
Feb. 5-9, **IRTS 20th Annual Faculty Industry Seminar, "Surviving in the 1990s: Is Broadcasting on Its Way Up or Out?"** New York Marriott East Side, New York. 212-867-6650.

Feb. 13-15, **Gavin Seminar**, St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 12-13, **Broadcast Regulation Today**, Park Hyatt, San Francisco. 415-392-1234.

Feb. 21-23, **Second Annual Southeastern Music Conference**, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472.

Feb. 25, **34th Annual Grammy Awards**, Radio City Music Hall, New York. 212-245-5440.

MARCH

March 4-7, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 7, **15th Annual Bay Area Music Awards (BAMMIES)**, San Francisco Civic Auditorium, San Francisco. Jeff Nead, 415-864-2333.

March 11-15, **Sixth Annual South by Southwest Music and Media Conference**, Hyatt Regency, Austin, Texas. 512-467-7979.

March 13-16, **34th Annual NARM Convention**, Marriott, New Orleans. 609-596-2221.

March 24-28, **Winter Music Conference**, Fountainbleau Hilton, Miami. 305-563-4444.

March 24-27, **Audio Engineering Society Convention**, Austria Center, Vienna. 212-661-8528.

FOR THE RECORD

Contrary to an item in the Grass Route column in the Dec. 21 issue, Marty Balin has been signed by GWE Records of Hancock, N.H.

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

the Medialine

'Death' Rattle: Rock & Roll Confidential Returns Fire Over Ice Cube Coverage

MALCONTENTS' MAILBAG: The Blitz has received a letter from Rock & Roll Confidential's **Dave Marsh** and **Lee Ballinger** regarding a Dec. 7 item in this column about RRC's defense of **Ice Cube's** "Death Certificate" in its November-December issue.

"Chris Morris mangles his account of Rock & Roll Confidential's coverage of Ice Cube's 'Death Certificate' so badly that it's hard figure out [sic] where to begin setting the story straight," the RRC editors begin.

They continue: "As to the facts: Whether the boycott of the Ice Cube album has made it 'unavailable to millions of potential buyers,' is far from a settled question. The same issue's [Billboard Bulletin] item about Camelot's refusal to restock 'Death Certificate' suggests that we're right about the real results of the censorship appeal. **Danny Bakewell** is both boycott leader and slumlord; our source is the Los Angeles Times. **Morris** is also wrong about **Jerry Heller**; his avid campaign for a 'Death Certificate' boycott was reported in *Variety* on November 1, the day after the record was issued. **Morris** is again guilty of reading comprehension unbecoming a media critic: We did not say that Heller supported the Wiesenthal Center boycott.

"It is now true that the Wiesenthal Center spoke out about **David Duke**—after his election campaign ended. We wrote and published before **Rabbi Abraham Cooper** broke his silence. It's also true that Rabbi Cooper and the Center have taken ten swipes at rap and rock musicians for every epithet [sic] they've directed at such powerful anti-Semites as Duke and Donald Wildmon."

LET'S TAKE ANOTHER LOOK at those "mangled" facts:

• It remains untrue that the Wiesenthal Center's boycott call made Ice Cube's album "unavailable to millions of potential buyers." None of the chains the center asked to drop the record ever did; that was the case at the time RRC published its defense. Camelot Music reached its decision a full month later, without being contacted by the Wiesenthal Center. The chain's autonomous action does not change matters: RRC was dead wrong about the facts, and Marsh and Ballinger obfuscate about their misstatement of them.

• The Nov. 1 Daily *Variety* story said only that Jerry Heller intended to contact Capitol-EMI, CEMA, and Priority executives concerning the distribution of "Death Certificate"; there is no evidence that his actions, if there were in fact any, had any impact on the record's availability. The *Variety* story in no way indicated that Heller was involved in a retail boycott. To date, there has been *only one public call for a boycott*—that of the Wiesenthal Center. Yet here's RRC: "those leading the boycott—the Simon Wiesenthal [sic] Center and Jerry Heller." The actions of the center and Heller are not directly connected, yet RRC implied a conspiracy in the way it wrote up the situation, and the Blitz stated the implication as such. Marsh and Ballinger are re-writing their representations after the fact.

• Regarding evidence of the Wiesenthal Center's outspoken position on right-wingers, the Blitz directs RRC's attention to the Fall 1991 issue of *Response*, the center's world report, which was available in August. In its "Regional Report," *Response* says, "The Simon Wiesenthal New Leadership Society sponsored a special program on 'White and Aryan Supremacy Movements in the United States' . . . [which] discussed the emergence of public leaders such as David Duke." The program, which

included such participants as Klanwatch's **Danny Welch**, took place in June, months before the November election. Again, RRC misrepresents the facts—and, in their potshot at the center, its editors maliciously distort the nature of its programs and intentions.

One *mea culpa* is in order: According to an Oct. 20 Los Angeles Times story, **Danny Bakewell** was sued by his South Central L.A. tenants for operating substandard apartments. Bakewell is also president of the Brotherhood Crusade and organizer of a Korean store boycott; he is currently leading protests over a sentence of probation in an L.A. manslaughter case, in which a Korean grocer killed a 15-year-old black girl.

While regretting this factual misstep, the Blitz can't help but wonder if RRC's editors see any irony in the fact that Bakewell—whom they identify as one of those "South Central businessmen who live in far-away splendor while abusing local residents"—appears to see eye-to-eye with Ice Cube about the purported abuses of "Black Korea."

The Blitz



CHRIS MORRIS



Hammered On Saturday Night. Hammer, front and center, parties with members of the "Saturday Night Live" cast at New York's Hard Rock Cafe. The rapper's appearance on the show resulted in the biggest ratings in seven years for NBC's comedy perennial. Pictured with the Capitol artist, from left, are Mike Meyers, Phil Hartman, and Dana Carvey.

IN PRINT

**ROCKIN' MY LIFE AWAY/
LISTENING TO JERRY LEE LEWIS**
Jimmy Guterman
(Rutledge Hill Press, \$16.95)

It was an inspired idea to consider Jerry Lee Lewis' life through his recordings. After all, the Killer's prolific sessions for Sun and Mercury fill four bulging boxed sets by themselves.

However, this flatly written book by rock writer Guterman is only sporadically illuminating. An uneasy mixture of biography, discographical history, and portraiture, it certainly won't displace Nick Tosches' classic "Hellfire" as the definitive work on the piano-pumpin' man from Ferriday, La.

"Rockin' My Life Away" begins promisingly enough, with a detailed tragicomic account of the 1990 recording session that produced "It Was The Whiskey Talkin' (Not Me)" for the "Dick Tracy" soundtrack album. Guterman was on the scene as an observer, and he sketches Jerry Lee in all his glory. By turns argu-

mentative, introspective, and drunkenly weird, he emerges, as he often does in pieces about him, as a figure of near-mythic proportions.

Unfortunately, the rest of the book is short on such colorful writing. After quickly recounting some of Jerry



Lee's early family history and the roots of his rock-R&B-country piano style, Guterman traipses through the Killer sessionography, from his early rockabilly hits at Sun through his renaissance at Mercury as a country performer and his inconsistent latter-day rock releases for Elektra and MCA.

While Guterman makes a very good case for Jerry Lee as a mercurial stylist for whom boundaries of genre do not exist, the writer's pile-up of session facts and scattergun opinions make for wearying reading.

If only "Rockin' My Life Away" could capture the fire at the core of Jerry Lee Lewis' work, it might be a fitting retrospective about its subject's considerable artistry.

CHRIS MORRIS

ON THE TUBE

RAY CHARLES: THE GENIUS OF SOUL
(PBS, Jan. 3)

Ray Charles would appear to be a foolproof subject for any documentarist. But this frustrating hourlong installment of the "American Masters" series, which was directed, written, and narrated by Yvonne Smith, manages to make his compelling story muddled and dull.

The format is standard. The high points of Charles' life and career—the loss of his sight at an early age, his first recordings as a Nat King Cole and Charles Brown imitator, his jazz-inflected and gospel-fired R&B hits of the '50s, his inspired foray into country in the '60s—are recounted in a pedestrian mixture of talking-head interviews, archival TV and movie performances, and stock footage.

Charles' stylish music has been captured extensively by the cameras over the years, but director Smith never allows the songs any room to

breathe on the screen.

Magnificent performances of such numbers as "What'd I Say," "Drown In My Own Tears," and "Just For A Thrill" are routinely interrupted or truncated by intrusive interview voice-overs and pointlessly intercut stock material. Sometimes the editing is merely tasteless: The details of Charles' bitter 1977 divorce after years of womanizing by the singer are jokingly juxtaposed with a concert version of "Hit The Road Jack."

Awkward scripting doesn't help matters. At one metaphorically mixed juncture, soul is described as "a cosmic

howl that cuts through emotional calluses like a hot knife through butter." At other times, the writing sinks to banalities: "Music is as vital to him as breathing," "If you want to touch people's emotions, call Ray."

The film also commits sins against accuracy and chronology, both minor (legendary country singer Jimmie Rodgers' name is misspelled as "Jimmy Rogers") and major (Charles' cover of Eddy Arnold's country hit "You Don't Know Me," cut for ABC in 1962, is discussed, at laborious length, during a segment about his tenure at Atlantic). Also, one would never know from watching the pro-

gram that Charles is a fine alto sax player, as it concentrates solely on his piano work.

The film does manage to deliver some revealing, frequently funny interviews with such musicians and band mates as Hank Crawford, David "Fathead" Newman, Dizzy Gillespie, James Clay, Billy Preston, Clifford Solomon, and Quincy Jones. Jerry Wexler and Ahmet Ertegun of Atlantic and Charles' onetime ABC A&R man Sid Feller also offer reminiscences. Best of all, there are some sequences with the singer's son Ray Jr. that are sometimes stunning in their candor.

However, the lion's share of screen time inexplicably goes to such marquee names as Billy Joel and Willie Nelson, who bring little in the way of revelation to the proceedings.

Ultimately, watching PBS' "Ray Charles" is not unlike seeing the Colossus of Rhodes downsized to the scale of a hood ornament.

C.M.



RAY CHARLES

Philly Top 40: Rockin' In The Cradle Of Liberty Revamped Eagle Ruffling Feathers Morning Show Drives 'Edgeless' WEGX

BY SEAN ROSS

PHILADELPHIA—"Six months ago this station had no fans. You literally couldn't find partisans to research. There was still 800,000 come in some cases, but [none of them was] happy with us."



PHILIPS

That is WEGX (Eagle 106) Philadelphia PD Brian Philips on the station he and OM/morning man John Lander took over in April. Attacked by dance-leaning WIOQ (Q102) in early

1989, then by hot AC WYXR (Star 104.5) a year ago, WEGX had ricocheted in several different directions, eventually dropping from the eight-share range in Arbitron to the threes.

After a period of continued decline, there are some new signs of life at WEGX. In the first two fall Arbitrends, the Eagle went 3.7-4.4-4.6 12-plus, edging out Q102, which went 4.1-4.6-4.5. Lander is up 4.3-4.9 in mornings. In the fall Birch, WIOQ was off 7.1-6.0; WEGX was up 4.5-5.2.

Philips and Lander go back to the early '80s, when Lander hired then WGLF Tallahassee, Fla., PD Ron Parker for KKBQ Houston, paving the way for Philips to be upped from mornings to MD, then PD, at WGLF. Philips became a frequent visitor at KKBQ and the station became one of his major influences.

Although he had turned down the WEGX job before, Philips says, he changed his mind when he heard that Lander would be joining the Eagle because it showed that owner Malrite was serious about the station.

WEGX, Philips says, "had been pulled in a lot of different directions by people with different philoso-

phies. It never had a consistent morning show. Like so many top 40s that became enormous in less competitive situations, once the rest of the market smartened up, Eagle was a bit muscle-bound and didn't know what to do or where to go."

After much discussion about whether to change its name, WEGX dropped the Eagle mascot from its

'Now people know we're a more edgeless station without hard rap or hard rock'

logo and became "the new sound of Eagle 106." Like Malrite's WHTZ (Z100) New York, which also used the "new sound" slogan, WEGX also positioned around having only two stopsets an hour.

Most of the on-air lineup changed also: Z100's Jojo Morales now does middays as Jojo Esposito. WAVA Washington, D.C.'s Cadillac Jack handles afternoons. Spider Harrison followed Philips from KDWB Minneapolis for nights. Z100's Patty Steele, KKBQ producer Elliot Segal, and former KKFR Phoenix co-host Danny Bonaduce have all joined the morning team.

Initially, Philips tried playing some of the '80s rock gold that the station was known for under PD Charlie Quinn in 1988-89. Eventually, he decided WEGX "couldn't come home to that position. The world has changed and the rock audience and the mainstream audience are living in separate universes."

Besides, Philips says, WEGX was perceived as a "hair band" station. "Find me someone who wants to be known for playing 'I Saw Red' around the clock and you'll find someone doing badly in women 18-34. Now people know that we're a

more edgeless radio station without hard rap or hard rock, although we don't sell either one of those positions."

The end result is much like the conservative top 40 that KDWB became in Philips' last months there. And it does not change a lot from daypart-to-daypart. "You won't hear Michael Bolton recurrences at night, but you will hear smash contemporary ballads. I don't care if it's George Michael and Elton John or Amy Grant; I don't have the luxury of not playing hit ballads for our entire audience."

In Philips' early months, WEGX had a hard time trying to outdo Mark Driscoll's rap-heavy WIOQ on reaction records. Now both stations are more conservative. In the period between Driscoll's departure and new PD Jefferson Ward's arrival, "WIOQ's music went to hell. They were playing things like 'Pop Goes The Weasel' in all dayparts. The station was so eccentric that it really blew its core audience apart in the summer," Philips says.

But he adds, "Even then, Q102 was hard to fight on a mainstream level because it was a hard recipe to figure out. Driscoll may have taken some of that with him; the madness

(Continued on page 57)

Q102 Still The 'Hometown' Station, But Rapping Less

PHILADELPHIA—New PD Jefferson Ward says his first job at WIOQ (Q102) is "winning back listeners' trust. What this station did during its chaotic time was to say, in a subliminal way, 'Go find another radio station.' It was so esoteric in its appeal that the masses couldn't enjoy the radio station."

Under former PD Mark Driscoll, WIOQ was definitely esoteric. Q102 was the dance station that played not just the Divinyls but also Tesla and the Triplets. It was the station where dancehall reggae obscurity "Blurrup" by Nardo Ranks went top 10. It was the station with "White Lines (Don't Do It)" by Grandmaster & Melle Mel and "Fire In The Sky" by Deodato in the gold library.

Above all, Q102 was the rap capital of the Northeast. "When I got here this station was playing as many as six brand-new, unfamiliar songs in a row, sometimes by six brand-new, unfamiliar artists," Ward says. "It wasn't happening all the time, but there were occasions when you could hear rap every other record, even in morning drive. With those two prob-



WARD

lems, Q102 was no longer a top 40/dance radio station, because it wasn't top 40. It was something else."

Now Q102 is back "to its initial concept [of being] a top 40/dance station with all the different kinds of music that fall into the dance genre." Rap is still part of the mix, but it is far from the dominant flavor now. Instead, there is more pop/dance music of the Karyn White/Janet Jackson variety, more Latin/freestyle dance, and more recurrences, even at night.

Brian Philips, PD of rival WEGX, predicts that the active listeners who liked the old Q102 will not want to hear Janet Jackson. But Ward says, "If those people were in a club and 'Miss You Much' came on, they'd flock to the dance floor... This station was conceived with a street feel and edge and presence. That... has not changed at all."

Many top 40 PDs—especially those at dance stations—have given up on the notion of trying to be the second-favorite station for a lot of listeners. But that is still a major part of Ward's strategy, "People on the fringe [of our audience] have left us. As they hit that button and find out that every song we play is great, that trust will be rebuilt, but that takes time."

To that end, WIOQ's current billboards feature neon lettering on a black background and say, "It's not what you think it is." Other recent promotional efforts include the station's third major listener-appreciation concert and its current Christmas Wish campaign. Overall, Ward talks about giving Q102 "a facelift, from its sound to its imaging to the talent itself." John McMann, who worked for Ward at WKSS Hartford, Conn., has joined for mornings and the other jocks are being given more room to be personalities, Ward says.

Despite the changes, Driscoll remains the on-air voice of Q102. While that is a potentially touchy situation, Ward says, "Mark and I have a wonderful relationship. He comes in here an average of two days a week and we work on the creative together."

One holdover from the Driscoll era is Q102's frequent mentions of being the "hometown" station. "This station was designed to be a Philly station, not a suburban station, and it lost some of the Philadelphia feel," Ward says. "That's not just sound, that's involvement. We do tons of stuff for charity and tons of going down on the street and giving people things just to thank them for listening."

"It's going to be six months before we see the effects of all our groundwork. Sometimes you have to go backward before you go forward, and that may be our scenario. Fortunately everybody here from sales to engineering to [EZ Communications president Alan Box] understands [this]. But there's no doubt that we're going forward." SEAN ROSS

Waiting For A Star To Rise WYXR 'Not Just The Anti-Eagle'

PHILADELPHIA—As a hot AC station, WYXR (Star 104.5) might seem like an odd choice for inclusion in an article on the top 40 war here. It plays only three to four currents an hour, relying more on '80s gold and recurrences. But WYXR has had a definite effect on WEGX in the last year, bleeding Eagle's upper end as WIOQ went after its 12-24.

WEGX PD Brian Philips claims

WYXR got off track for awhile earlier this year after VP of programming Gerry DeFrancesco returned to Los Angeles and John Cook replaced him. And he is hoping that taking care of business with his upper end will eliminate WYXR's franchise.

But Cook denies there have been any real changes in WYXR's sound over the last year. As for WEGX's resurgence, "I don't know that it affects us all that much. 'We got some younger-end adults that came to this station mostly because they were dissatisfied with what they were hearing on both CHR's. [Now] the only real fight I see is for 18-24s between Q102 and WEGX."

"I never really considered us the 'anti-Eagle.' I see this more as an adult alternative to top 40 and a mainstream, not-so-soft, not-so-oldies alternative to the other AC's."

Because it has a "no contest" image on the air, WYXR has relied on an outdoor campaign as well as what Cook calls "very limited TV." It will also stage a fireworks display on New Year's Eve. DeFrancesco, now president/GM of KIIS Los Angeles, remains "very much involved" with WYXR. "This is his home so he comes to town more often than your basic consultant," says Cook. SEAN ROSS

PHILLY MUSIC MONITOR

EAGLE 106

U2, "Mysterious Ways"; Madonna, "Rescue Me"; Luther Vandross, "Don't Wanna Be A Fool"; Bryan Adams, "Can't Stop This Thing We Started"; Prince, "When Doves Cry"; Rod Stewart, "Broken Arrow"; Color Me Badd, "All 4 Love"; Janet Jackson, "Miss You Much"; R.E.M., "Losing My Religion"; Amy Grant, "That's What Love Is For"; P.M. Dawn, "Set Adrift On Memory Bliss"; and George Michael, "Don't Let The Sun Go Down On Me."

Q102

Linear, "Sending All My Love"; Kym Syms, "Too Blind To See It"; Bobby Brown, "Roni"; Joyce, "Within My Heart"; Rythm Syndicate, "P.A.S.S.I.O.N."; Martika, "Martika's Kitchen"; Boyz II Men, "It's So Hard To Say Goodbye To Yesterday"; Karizma, "Fascination"; Lisa Lisa & Cult Jam, "Let The Beat Hit 'Em"; and Heavy D. & the Boyz, "Is It Good To You."

Star 104.5Fm

Bryan Adams, "Can't Stop This Thing We Started"; Mike + the Mechanics, "Silent Running"; Jody Watley, "Everything"; Rod Stewart, "Young Turks"; Amy Grant, "That's What Love Is For"; Whitesnake, "Is This Love"; Prince, "1999"; Paula Abdul, "Rush Rush"; Earth, Wind & Fire, "September."

Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 93 MONITORED ALBUM ROCK STATIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	★★ NO. 1 ★★ MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 4 weeks at No. 1
2	3	3	9	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
3	5	5	22	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
4	2	2	16	HEAVY FUEL WARNER BROS. 4-19094	DIRE STRAITS
5	9	9	10	LOVE & HAPPINESS MERCURY ALBUM CUT	JOHN MELLENCAMP
6	6	6	27	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
7	8	8	14	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372	QUEENSRYCHE
8	4	4	10	NO SON OF MINE ATLANTIC 4-87571	GENESIS
9	10	10	12	ROLL THE BONES ATLANTIC ALBUM CUT	RUSH
10	7	7	5	THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588	BRYAN ADAMS
11	13	13	4	SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT	EDDIE MONEY
12	22	22	5	I CAN'T DANCE ATLANTIC ALBUM CUT	GENESIS
13	25	25	3	KING'S HIGHWAY MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
14	11	11	15	I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/ATCO/EASTWEST	THE STORM
15	16	16	6	TAKE A CHANCE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
16	15	15	10	SMELLS LIKE TEEN SPIRIT DGC 19050	NIRVANA
17	18	18	10	THE UNFORGIVEN ELEKTRA 4-64814	METALLICA
18	12	12	16	INTO THE GREAT WIDE OPEN MCA 94131	TOM PETTY/HEARTBREAKERS
19	20	20	15	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
20	21	21	16	NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC	OZZY OSBOURNE
21	23	23	8	CALL IT WHAT YOU WANT Geffen 19113	TESLA
22	14	14	14	GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP
23	17	17	10	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING POLYDOR ALBUM CUT/PLG	THE WHO
24	19	19	18	DREAMLINE ATLANTIC ALBUM CUT	RUSH
25	31	31	7	ALL SHE WROTE EPIC 34-73984	FIREHOUSE
26	27	27	19	SEND ME AN ANGEL MERCURY 868 956-4	SCORPIONS
27	24	24	10	PRETZEL LOGIC GIANT ALBUM CUT	THE NEW YORK ROCK & SOUL REVUE
28	26	26	11	IT'S BEEN A LONG TIME IMPACT 54241/MCA	JOHNNY/ASBURY JUKES
29	34	34	6	★★★ POWER TRACK ★★★ GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
30	29	29	16	DON'T CRY Geffen 19027	GUNS N' ROSES
31	35	35	4	WASTED TIME ATLANTIC 4-87565	SKID ROW
32	33	33	6	IN HEAVEN SBK ALBUM CUT	MCQUEEN STREET
33	38	38	9	WILD ON THE RUN EPIC ALBUM CUT	TALL STORIES
34	37	37	7	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
35	36	36	6	LOVE WALKED IN Geffen ALBUM CUT	THUNDER
36	32	32	13	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
37	41	41	4	MAMA, I'M COMING HOME EPIC ASSOCIATED ALBUM CUT/EPIC	OZZY OSBOURNE
38	39	39	5	SWEET EMOTION COLUMBIA 38-74101	AEROSMITH
39	28	28	10	SHOT OF POISON RCA 62074	LITA FORD
40	40	40	5	ROCKIN' IS MA' BUSINESS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
41	42	42	4	HOME SWEET HOME ELEKTRA 4-64818	MOTLEY CRUE
42	43	43	12	THE INNOCENT ISLAND ALBUM CUT/PLG	DRIVIN' N' CRYIN'
43	NEW ▶	1	1	★★★ FLASHMAKER ★★★ PAINLESS IMAGO ALBUM CUT	BABY ANIMALS
44	NEW ▶	1	1	LEVON POLYDOR ALBUM CUT/PLG	JON BON JOVI
45	NEW ▶	1	1	ALIVE EPIC ALBUM CUT	PEARL JAM
46	45	45	11	WHY MUST I ALWAYS EXPLAIN POLYDOR ALBUM CUT/PLG	VAN MORRISON
47	46	46	11	MOVIN' ON UP SIRE 4-19072/WARNER BROS.	PRIMAL SCREAM
48	RE-ENTRY	14	14	THE FIRE INSIDE CAPITOL 34793	BOB SEGER & THE SILVER BULLET BAND
49	50	50	3	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
50	44	44	12	WATCH YOURSELF DUCK ALBUM CUT/REPRISE	ERIC CLAPTON

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1992, Billboard/BPI Communications, Inc.

Radio

Nets Catch New Programming For '92

LOS ANGELES—The major networks are rolling out new shows and specials as well as some revamped versions of current shows for 1992.

To celebrate Rolling Stone magazine's 25th anniversary in November, Global Satellite Network will air a 26-week series of hourlong shows from mid-May into the fall. The series will include interviews with stars who graced Rolling Stone's covers and interviews with the authors of those cover stories. Each installment will feature eight or nine songs.

GSN, which did a couple of superstar simulcast pay-per-view concerts in 1991, now plans to do eight-12 programs in '92, according to VP of programming George Taylor Morris. Also, Morris' album rock show "Reelin' In The Years" has been cut from three hours to two and has gone from satellite to CD distribution. "We picked up 50 stations right off the bat," says Morris.

On the heels of its success with the daily feature "MTV News," Westwood One Radio Networks will simulcast MTV's "Unplugged" on a monthly basis, beginning in February. "The association with MTV has been a real good one," says WW1's executive VP/GM, Thom Ferro. "The target demographic of shows like "MTV News" is 12-24. We're reaching just shy of a million people."

Ferro says the network is well aware of the recent explosion of country music. "You should expect to see a country countdown program [from WW1's Mutual Broadcasting System] in 1992," he says. "We own WYNY in New York. That's an affiliate... right out of the box."

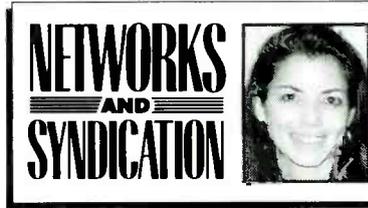
On the oldies front, WW1's new "Good Time Oldies," hosted by Charlie Tuna and M.J. Kelly, begins this month. And, although Ferro hopes to air a quarterly big-event program, he is not firm yet on the focus. "It could be a live concert à la the 'Paul Simon Live In Central Park.' It could be a major event à la the 500th anniversary of Columbus discovering America. Or it could be something like a live musical event coming out of Barcelona," says Ferro. "It depends on the artists available at the time."

Ferro says WW1 and Emmis Broadcasting are currently in negotiations to revamp their "American Dance Traxx" countdown. Although former KPWR Los Angeles PD/current KIIS Los Angeles p.m. driver Jeff Wyatt will no longer host the show, Ferro says, "I would expect to see something new in '92 with Jeff Wyatt. He will be continuing on with the network."

WW1's Mutual and NBC Radio Network will focus on two special events in the new year: the presidential campaigns, beginning with convention coverage, and the summer Olympics in Barcelona. WW1 News VP Ron Nessen says "The Larry King Show" will originate from both party conventions. "Between the major longform projects, our format is that when there's a big story, we'll run special reports three times an hour," he says. "In the evenings, we have continuous coverage of major events with an anchor in the skybox and four floor reporters."

While NBC has the rights to the

summer Olympics, CBS Radio Sports will be airing 16 days of the winter games on location in the French Alps. CBS Radio Networks VP of programs Frank Murphy says



by Rochelle Levy

in January the network will be concentrating on coverage of the NFL postseason games, culminating with Super Bowl XXVI in Minneapolis.

Unistar Radio Network is not adding any new shows, but it is revamping two popular specials: an Elvis Presley birthday tribute in early Jan-

uary and a classic rock special airing in the middle of each month. Unistar president of programming Ed Salamon says the proliferation of country and oldies formats has been a boon for Unistar. "Because we do more [programming] for those adult formats than anyone else, the changes in radio in the last year put us in a much better position with radio stations than we've ever been." Specials on tap include "The American Music Awards Nominations Special," "The Academy Of Country Music Awards Special," and the "Country Six Pack" series.

MJI Broadcasting has a big stake in country music, with its acquisition of 1992's Country Music Assn. Awards. "[Our broadcast] signals an increased involvement in country and the strength of country radio, and the evolution of the country listener to- (Continued on page 59)

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	★★ NO. 1 ★★ MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 6 weeks at No. 1
2	2	2	16	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
3	4	4	8	BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE
4	10	10	5	CARIBBEAN BLUE REPRISE 4-19089	ENYA
5	6	6	6	STAR SIGN DGC ALBUM CUT	TEENAGE FANCLUB
6	7	7	13	HAVEN'T GOT A CLUE CHAMELEON ALBUM CUT/ELEKTRA	DRAMARAMA
7	3	3	13	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
8	28	28	3	SAX AND VIOLINS WARNER BROS. ALBUM CUT	TALKING HEADS
9	8	8	12	MOVE ANY MOUNTAIN EPIC 34-74044	THE SHAMEN
10	5	5	9	SHINING STAR ATLANTIC 4-87576	INXS
11	11	11	7	PLANET LOVE BEGGAR'S BANQUET ALBUM CUT/RCA	THE DYLANs
12	18	18	4	TELL YOUR SISTER CAPITOL ALBUM CUT	LLOYD COLE
13	14	14	5	HEY THAT'S NO WAY TO SAY GOODBYE ATLANTIC ALBUM CUT	IAN MCCULLOCH
14	13	13	10	TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT	SMITHEREENS
15	21	21	4	SUCK MY KISS WARNER BROS. ALBUM CUT	RED HOT CHILI PEPPERS
16	NEW ▶	1	1	FEAR(OFF THE UNKNOWN) Geffen 2-21702	SIOUXSIE & THE BANSHEES
17	9	9	11	THE FLY ISLAND 868 885 2/PLG	U2
18	16	16	16	GIVE IT AWAY WARNER BROS. 4-19147	RED HOT CHILI PEPPERS
19	20	20	6	JESUS BUILT MY HOTROD WARNER BROS. 2-40211	MINISTRY
20	NEW ▶	1	1	ONE ISLAND ALBUM CUT/PLG	U2
21	19	19	6	#1 DOMINATOR ISLAND ALBUM CUT/PLG	TOP
22	24	24	3	NOTHING NATURAL 4 A D 2-40231/REPRISE	LUSH
23	27	27	8	YOU WOKE UP MY NEIGHBOURHOOD ELEKTRA 2-66483	BILLY BRAGG
24	NEW ▶	1	1	THROUGH AN OPEN WINDOW CRITIQUE ALBUM CUT/RCA	CLIFFS OF DOONEEN
25	26	26	3	DIVINE INTERVENTION ZOO ALBUM CUT	MATTHEW SWEET
26	NEW ▶	1	1	HEAD ON 4 A D ALBUM CUT/ELEKTRA	PIXIES
27	15	15	17	THERE'S NO OTHER WAY SBK 97880	BLUR
28	23	23	9	ROCKET MAN POLYDOR ALBUM CUT/PLG	KATE BUSH
29	22	22	13	NAKED RAIN DEDICATED 62052/RCA	THIS PICTURE
30	12	12	12	LOVE TO HATE YOU SIRE 2-40218/REPRISE	ERASURE

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

PIONEER
TOKIO
100
HIT
NOT ONE HUNDRED

Hits! in Tokio

Week of December 15, 1991

- Black Or White Michael Jackson
- Change Lisa Stansfield
- Caribbean Blue Enya
- No Son Of Mine Genesis
- The Fly U2
- Blowing Kisses In The Wind Paula Abdul
- Keep Coming Back Richard Marx
- I Want You Jody Watley
- Emotions Mariah Carey
- Can't Let Go Mariah Carey
- Old Friends Everything But The Girl
- What A Fool Believes Matt Bianco
- It's So Hard To Say Goodbye To Yesterday Boyz II Men
- When A Man Loves A Woman Michael Bolton
- All 4 Love Color Me Badd
- Tell Me What You Want Me To Do Terin Campbell
- Can't Stop This Thing We Started Bryan Adams
- When You Wish Upon A Star Billy Joel
- Set The Night To Music Roberta Flack & Maxi Priest
- Never Stop The Brand New Heavies
- Saltwater Julian Lennon
- Carry On Patti Austin
- Set Adrift On Memory Bliss P.M. Dawn
- Your Song Rod Stewart
- Something Got Me Started Simply Red
- Romantic Karyn White
- Move To Memphis A-Ha
- (Everybody) Get Up Roger
- Live Your Life Be Free Belinda Carlisle
- Never In My Life Cherelle
- Talk Walk Drive Julia Fordham
- Mysterious Ways U2
- Johnetsu Ni Todokanai Yumi Matsutaya
- Sexuality Billy Bragg
- Keep It Comin' Keith Sweat
- That's What Love Is For Amy Grant
- Save The Best For Last Vanessa Williams
- Family Affair Lalah Hathaway
- It Should Have Been Me Adeva
- Haven't We Met Kenny Rankin
- Wasurenaide Dreams Come True
- Hold On My Heart Genesis
- It's Too Late Gene Rice
- The Way I Feel About You Karyn White
- Stand By My Woman Lanny Kravitz
- Street Of Dreams Nia Peeples
- Stars Simply Red
- Daniel Wilson Phillips
- Love Me All Up Stacy Earl
- Love Of A Lifetime Firehouse

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE
81.3FM

EAGLE RUFFLES FEATHERS

(Continued from page 55)

that gave the station its heart seems to be gone. Now it's much more mainstream musically.

"The hardcore Q102 listener who dislikes Eagle for its mass-appeal nature doesn't want to hear 'Secret Rendezvous' or 'State Of The World' . . . Mass appeal and familiarity may be good things for WEGX, but may not solve Q102's problems.

"Right after the changing of the guard, Q102 did a Paula Abdul promotion. Paula is certainly a safe, mainstream dance artist, but that's so unlike them. It sounds strange to say that a dance station shouldn't do a Paula Abdul promotion . . . but it was a real departure that took away a lot of their street credibility."

As for WYXR, Philips says, "When Eagle was dormant, WYXR really became the adult hit radio station of choice. They were coming on with a lot of '80s gold that hadn't been exposed for a while . . . Now they sound good, but not as special because, guess what, I can uncover the 150 best-testing gold titles of the last 10 years as easily as they can."

"When John Cook became PD five months ago, and we had gone a little more adult, it seemed like everybody there got bored with the station. They began to do odd things to make themselves separate from us and keep up their own interest. So you'd hear them banging 'Never Stop' by the Brand New Heavies, then calling themselves 'Superstars of the '80s and '90s' . . . Now WYXR is much closer to the center."

WEGX's only major outside promotion in recent months has been a billboard campaign supporting the morning show. Most of the Eagle's contests, including a \$10,000 outrageous-stunt promotion, have also been based around the morning show. That is a big change for a station once known for its big-money contesting, but Philips says, "We were doing those things over the last couple of years and they weren't turning [secondary] listeners into [primary ones]. Contests are not going to drive the machine anymore."

Instead, WEGX's morning show is expected to drive the station now. "Lander has this mass-appeal morning show that everybody comes and everybody spends more time with every month. In addition to the better adult demos, some of the younger demos he has attracted in mornings seem to have become partisans of the station at night."

As for Bonaduce, who rejoined Eagle this year after his much-publicized battle with a transvestite prostitute while at KKFR Phoenix, "He's from Philly and he's very well known here. When this show started to jell, the only thing that worried us was that there wasn't a died-in-the-wool Philadelphia person in the mix . . . It certainly did nothing but cause a storm of new talk in the marketplace. This guy generates more press before 9 a.m. than other people do in their whole lifetime," Philips says.

"We keep a close eye on it. We're working with him to make sure he complements the rest of the show and doesn't go too far out of bounds. So far it's been a lot of fun."

Billboard's

PD

of the week

Norm Winter
KDEO-FM Honolulu



EVERY SO OFTEN, someone tries mixing music from widely disparate genres, the way early top 40 and progressive formats used to. KKBT Los Angeles lasted four months, then went urban. WYST-FM Baltimore tried it for about nine months, then went dance. So the fact that KDEO-FM Honolulu, which is wider than both stations combined, was up 2.0-2.6 12-plus in the summer Arbitron (and 2.5-5.5 in 18-34) is a good sign.

KDEO-FM is the brainchild of Norm Winter, owner of the local three-store Jelly's record chain. After 14 years without a taker for his format, Winter began brokering what was then a simulcast country combo in June. KDEO-AM stayed country. KDEO-FM became "Radio Free Hawaii," basing its music on listener votes at 250 locations statewide, e.g., shopping malls and high schools.

Listeners vote each week for 10 songs they want to hear on the radio, and 10 songs they don't want to hear. (Those votes are subtracted from a song's plus votes.) The votes are tabulated and weighted demographically by computer. The resulting top 50 list—which actually comes out to 210 different songs, when you count multiple titles by the same artists—makes up about half of the music mix. The fastest rotation is eight hours.

The bulk of the listener votes are for hard rock or modern rock and are often for older catalog titles. Nirvana's "Smells Like Teen Spirit" is No. 1 this week, followed by Metallica's "The Unforgiven." But there's also some rap and a lot of reggae. Harry Connick Jr. has made the list on occasion. So have certain classical pieces. Very few mainstream top 40 songs make it, Winter says. That isn't because nobody votes for them, but because an equal number of people vote against them.

KDEO gets anywhere from 1,400 to 3,600 votes a week. At first, Winter says, the bulk of the votes were negative ones, from people who wanted records "sledgehammered" and banned from the station, e.g., "I Wanna Sex You Up," "Baby Baby," and "Gypsy Woman." Those votes have subsided, Winter says, partially because KDEO listeners no longer spend a lot of time with top 40 by default.

What's the weirdest segue Winter has heard so far? "There's a group called the Boredoms who sound like Japanese women screaming in a frenzy. There's no melody or cohesiveness to it. I remember hearing that into 'Heroin' by the Velvet Underground into Schubert's 'Trio In E. Flat.' We get comments on the back of the ballots from people who like hearing 'Ave Maria' by Mario Lanza into 'The Unforgiven.'"

For that reason, KDEO does very little block programming. The only block program listeners voted yes on is the 10 p.m.-4 a.m. "Explicit Zone," during which the

station will throw in cuts like the *unedited* version of "F-k Compton" by rapper Tim Dog.

Here's a 45-minute sample of KDEO: Throwing Muses, "Not Too Soon"; Oaktown's 3.5.7, "Turn It Up"; Right Said Fred, "I'm Too Sexy"; Don McLean, "Vincent"; Dead Milkmen, "Punk Rock Girl"; King Missile, "Cheesecake Truck"; Depeche Mode, "Somebody"; Bob Marley, "Jammin'"; Erasure, "Chorus"; Dead Kennedys, "MTV Get Off The Air"; Little Richard, "Tutti Frutti"; and Guns N' Roses, "Don't Cry."

The 50-year-old Winter grew up in Los Angeles, helping start what is now Show Industries there before coming to Hawaii in the mid-'70s. This is his first broadcast venture. You might think Winter would have been inspired by early L.A. progressive outlets like KPCC or KMET, but he doesn't even remember KPCC. Instead, he listened to KFWB and KRLA in their early-'60s top 40 heyday, then developed an interest in country, which is what led him to KDEO owner Bob Lowe. It was the amount of product Jelly's sold without any airplay in the market, he says, that inspired the KDEO format.

Initially, Winter says, "I tried to hire normal DJs and none of them wanted to do it, with one exception. I hired most of my jocks off the streets; many of them were people who worked at Jelly's. I found one guy from Bangkok named Mohammed who had been doing a talk show on one of the college stations. He's our night jock. Since this is an upside-down station, we do news at night instead of in the morning, when we do a lot of environmental features."

KDEO has done some TV advertising. It has not done any cash giveaways. Its current promotion is the Hawaii Super Bowl. Contestants qualify by performing an outrageous stunt, then they have to sing karaoke to the Jimi Hendrix version of "The Star-Spangled Banner." Then they have to play football in the mud with slippers on. The winning team gets a trip to the Super Bowl.

Despite its eclecticism, Winter says KDEO hasn't had any support from the record labels. For one thing, he says, they're still mad at Jelly's for selling imports and used records. And it's easier for them to go to a college station that will play their priorities than to a station that plays a lot of old titles as currents, he adds.

Winter is convinced KDEO can be No. 1 in the market. After all, equally eclectic Hawaiian-formatted KCCN-FM is No. 1 now. And after early support from 18-24s, teens who were used to more mainstream fare at suburban KIKI-FM are coming around, he says. "The No. 2 female teen song last week was 'Blister In The Sun' by the Violent Femmes," he says. "It used to be 'With You' and 'Angel Baby,' but they're starting to get into the music."

SEAN ROSS

CD Storage Cabinet

Are you looking for a way to store and lock your valuable CD's? Our storage cabinet holds 840 CD's in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable. 4ft x 2ft x 2ft.



LIFT Display Inc., 115 River Road, Edgewater, NJ 07020
Tel.: 201/945 8700, 945 8863, 945 8412, Fax: 201/945 9548

LIFT
Systems with a future.

POPULAR PLAYLISTS

Sample playlists from a rotating panel derived from the 122 top 40 and 110 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100 WKSS Hartford. Playlist for WKSS in Hartford, CT, featuring tracks like 'Color Me Badd, All 4 Love' and 'Ce Ce Peniston, Finally'.

WZOU Boston. Playlist for WZOU in Boston, MA, featuring tracks like 'PM Dawn, Set Adrift On Memory Bliss' and 'Color Me Badd, All 4 Love'.

WHTZ New York. Playlist for WHTZ in New York, NY, featuring tracks like 'Ce Ce Peniston, Finally' and 'Color Me Badd, All 4 Love'.

WKRZ Wilkes-Barre/Scranton. Playlist for WKRZ in Wilkes-Barre/Scranton, PA, featuring tracks like 'Van Halen, Top Of The World' and 'Mötley Crüe, Home Sweet Home'.

WKZZ Greensboro. Playlist for WKZZ in Greensboro, NC, featuring tracks like 'Color Me Badd, All 4 Love' and 'PM Dawn, Set Adrift On Memory Bliss'.

KEGL Dallas. Playlist for KEGL in Dallas, TX, featuring tracks like 'Color Me Badd, All 4 Love' and 'Michael Jackson, Black Or White'.

KRBE Houston. Playlist for KRBE in Houston, TX, featuring tracks like 'Michael Jackson, Black Or White' and 'PM Dawn, Set Adrift On Memory Bliss'.

WGTX Dayton. Playlist for WGTX in Dayton, OH, featuring tracks like 'Color Me Badd, All 4 Love' and 'Mariah Carey, Can't Let Go'.

KHQT San Jose. Playlist for KHQT in San Jose, CA, featuring tracks like 'Color Me Badd, All 4 Love' and 'PM Dawn, Set Adrift On Memory Bliss'.

WNOK Columbia, SC. Playlist for WNOK in Columbia, SC, featuring tracks like 'Michael Jackson, Black Or White' and 'PM Dawn, Set Adrift On Memory Bliss'.

COUNTRY WCMS Norfolk. Playlist for WCMS in Norfolk, VA, featuring tracks like 'Sammy Kershaw, Cadillac Style' and 'Brooks & Dunn, My Next Broken Heart'.

Charlotte. Playlist for Charlotte, NC, featuring tracks like 'Joe Diffie, New Way (To Light Up An O)' and 'Randy Travis, Forever Together'.

WEZL Charleston, SC. Playlist for WEZL in Charleston, SC, featuring tracks like 'Collin Raye, Love, Me' and 'Tanya Tucker, (Without You) What Do I'.

WUSN Chicago. Playlist for WUSN in Chicago, IL, featuring tracks like 'Collin Raye, Love, Me' and 'Restless Heart, You Can Depend On Me'.

WDAF Kansas City. Playlist for WDAF in Kansas City, MO, featuring tracks like 'Sammy Kershaw, Cadillac Style' and 'Mark Chesnut, Broken Promise Land'.

KNAX Fresno. Playlist for KNAX in Fresno, CA, featuring tracks like 'Little Texas, Some Guys Have All The' and 'Restless Heart, You Can Depend On Me'.

KRPM Seattle. Playlist for KRPM in Seattle, WA, featuring tracks like 'Collin Raye, Love, Me' and 'Vince Gill, Look At Us'.

WOWI Norfolk. Playlist for WOWI in Norfolk, VA, featuring tracks like 'Mint Condition, Breakin' My Heart (Pr' and 'Michael Jackson, Black Or White'.

New York. Playlist for New York, NY, featuring tracks like 'Atlantic Starr, Love Crazy' and 'Ce Ce Peniston, Finally'.

Miami. Playlist for Miami, FL, featuring tracks like 'Phyllis Hyman, Living In Confusion' and 'Tevin Campbell, Tell Me What You Want'.

Memphis. Playlist for Memphis, TN, featuring tracks like 'Oak Ridge Boys, Baby On Board' and 'Steve Warner, Leave Him Out Of This'.

HOT R&B PLAYLISTS. Sample Playlists of the Nation's Largest Urban Radio Stations. (These playlists are not based on monitored airplay, but are supplied by the stations.)

Memphis. P.D.: Bobby O'Jay. Playlist for Memphis, TN, featuring tracks like 'Shanice, I Love Your Smile' and 'Michael Jackson, Black Or White'.

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

Judge Says Station's License Is Good As Gold Goes Against Precedent To Grant Collateral Security

BY BILL HOLLAND

WASHINGTON, D.C.—Can a bank creditor use an ailing radio station's license—by law "owned" by the public—as collateral for a loan when a radio station goes belly up? The answer, until recently, was no, but a bankruptcy court judge in Baltimore has gone against precedent.

In a case involving Ridgely Com-

munications Inc. and Ameritrust Co. National Assn., bankruptcy court Judge James F. Schneider ruled Nov. 20 that the creditor had a secured collateral interest in the license.

Earlier rulings said a lender's lien covers only the tangible assets of a station—such as equipment and real estate—but not the so-called intangible asset of the license itself.

The FCC has no plans to appeal the

ruling; the commission had already approved the transfer of the license and the sale of the station to another broadcast company prior to the bankruptcy proceeding. The station involved never went dark, and the bank is satisfied with the cash settlement it received in the case.

Further, an FCC spokesperson said the judge in the Baltimore case has not published a written opinion on the case—and neither have the judges in the earlier cases.

Under the 1934 Communications Act, the FCC must authorize transfers of broadcast licenses. The act bars situations wherein a lender could pressure a broadcaster to change programming, or where foreclosure could result in unauthorized transfers.

However, lawyers in the case say lenders in the recession economy may now push for settlements in which a license is ruled to be part of collateral, and that the legal issue could be part of an appeal that could end up before the Supreme Court.

Lending capital for radio stations has shriveled over the last two years. Some observers say a reversal of the no-collateral rule would prompt a change of heart among bankers.

But station dealmaker Gary Burns speaks for a number of brokers contacted when he says, "This ruling isn't going to change anybody's posture, because you've got some courts saying that you can and some saying that you can't... Ultimately the issue is probably going to have to be resolved in the Supreme Court... What you'll probably see more of is what Greyhound Financial has done in two [similar situations], which is to form their own company to purchase a station from the financee in return for forgiveness of debt."

Infinity Sporting \$70 Mil For WFAN-AM Purchase

NEW YORK—In what industry insiders are calling the richest deal ever for an AM radio station, Infinity Broadcasting Corp. has agreed to acquire all-sports WFAN-AM New York from Emmis Broadcast-

ing for \$70 million. Infinity plans to pay for the acquisition by selling 6 million-6.9 million shares of common stock at \$16-\$18 a share. The initial public offering could raise as much as \$124 million.

Indianapolis-based Emmis, which acquired WFAN in 1988 for only \$26 million, also announced it would no longer pursue the sale of its Boston FM, the "smooth jazz" WCDJ. In the past 18 months, Emmis has sold several of its stations.

Infinity is the owner of 17 radio stations, including two in New York, WXRK-FM (K-Rock) and WZRC-AM (Z-Rock). Because of the WFAN acquisition, Z-Rock will have to be sold in order to comply

with FCC regulations limiting the number of stations a company can own in a single market.

Emmis' other New York station is WQHT-FM (Hot 97), which it will keep.

The stock offering by Infinity, although technically an IPO, is not its first public sale of shares. The New York-based company went public in 1986 at \$12.50 a share. Two years later, it was taken private by its management in a leveraged buyout at \$30.25 a share.

The current offering is a 3-for-1 reverse stock split, which means current shareholders will wind up with fewer shares than they now hold, but these will be worth more. The company will have 17 million-18 million outstanding shares after the offering.

In addition to paying for WFAN, proceeds from the stock sale will be used for operating capital and for debt reduction. **DON JEFFREY**

NETWORKS AND SYNDICATION

(Continued from page 56)

ward younger audiences and a younger demographic," says MJI president **Joshua Feigenbaum**.

ABC Radio Network is gearing up for the debut of the **ESPN Radio Network** Wednesday (1) and expects to have 200 affiliates signed on by that date. Also, **Dick Bartley's** live Saturday night show, "**Rock And Roll's Greatest Hits**," is expanding from four to five hours effective Saturday (4). For the first time, the program will carry both national and local commercials; the fifth hour will be kept available for local spots only.

RANDALL ON RADIO?

Randall Terry, founder of anti-abortion group "**Operation Rescue**," is giving up his hands-on involvement with that organization to devote all his time to radio. Set for a spring launch, the syndicated "**Randall Terry Live**" will be a daily one-hour call-in show with guests. "People can expect controversy, entertainment, wit, and an overview of the issues of the day," says Terry.

Although Terry says the show may occasionally deal with abortion—"the most voluble issue of the day"—he stresses the gamut of issues he plans to tackle, such as "public education,

the cost of medical care, the state of the economy, and the state of taxes."

Terry will not disclose the name of his syndicator or the number of affiliates already on board, but he will say, "The syndicator does everything from **Wolfman Jack** to the **Beach Boys**." And, perhaps surprisingly, Terry's show is being marketed toward secular, rather than religious, radio stations. "Most [religious stations] don't want to carry it. They feel it's too controversial," he says. But in his opinion, that's a good thing. "Controversy follows me, and listeners follow controversy."

"There's a very large block of conservative Catholics and Evangelicals who will tune into this, including people who hate my guts," says Terry. "I'm really excited about it."

AROUND THE INDUSTRY

Nicholas Kiernan has been upped from operations manager to VP/GM at the **CBS Hispanic Radio Network**... **ABC Radio Networks** star **Paul Harvey** has re-upped with the network. The network won't say how long Harvey has re-signed for; the **Chicago Sun-Times** say it's a 10-year deal... Former **WRMR/WDOX** Cleveland GM **Joe Restifo** joins **Mu-**

sic Of Your Life as exec VP in charge of operations.

In recent promotions at ABC, manager of data systems **Joe Busch** is promoted to the newly created position of director, satellite systems sales and marketing. **Karen Duke** has been upped from assistant manager, management information systems, to manager, station information and clearance. And former director of affiliate relations for **CRN International** **Lucille Fortunato** is now ABC's manager of special program sales.

Westwood One has named **Bruce Kanter** as its new chief financial officer. The former **Neutrogena Corp.** executive assumes those duties from president **William Battison**, who will concentrate on day-to-day operations. Also, **WW1** news is expanding its overseas operation. Former **Mutual/NBC Radio News** London correspondent **Vicki Barker** is now chief overseas correspondent and former Western bureau chief **Rich Landesberg** becomes manager of European news operations... **Tampa, Fla.**, TV sports anchor **Rick Sarro** joins the **Sun Radio Network's** weekly "**All Sports Magazine**" show.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	10	KEEP COMING BACK CAPITOL 44753	◆ RICHARD MARX 3 weeks at No. 1
2	3	3	8	CAN'T LET GO COLUMBIA 38-74088	MARIAH CAREY
3	4	4	12	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART
4	2	2	15	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
5	5	5	11	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	◆ PAULA ABDUL
6	8	8	13	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
7	6	6	19	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
8	7	7	15	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST
9	12	12	8	BEAUTY AND THE BEAST EPIC 34-74090	◆ CELINE DION/PEABO BRYSON
10	9	9	11	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS
11	10	10	10	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS
12	11	11	14	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
13	13	13	8	DREAMS TO DREAM MCA 54203	◆ LINDA RONSTADT
14	16	16	5	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	◆ G. MICHAEL
15	15	15	8	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
16	14	14	16	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
17	17	17	11	SAVE UP ALL YOUR TEARS Geffen 19105	◆ CHER
18	18	18	7	SOMEWHERE, SOMEBODY A&M 1577	◆ AARON NEVILLE
19	19	19	7	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
20	25	25	6	CHANGE ARISTA 1-2362	◆ LISA STANSFIELD
21	20	20	8	SPENDING MY TIME EMI 50366	◆ ROXETTE
22	27	27	4	THE CHRISTMAS SONG ELEKTRA 7-64816	◆ NATALIE COLE
23	22	22	6	EVERY ROAD LEADS BACK TO YOU ATLANTIC 4-87572	◆ BETTE MIDLER
24	23	23	9	WHERE DID MY HEART GO WARNER BROS. 4-19197	JAMES INGRAM
25	21	21	20	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
26	24	24	10	TRUE COMPANION ATLANTIC 4-87583	MARC COHN
27	29	29	6	BLACK OR WHITE EPIC 34-74100	◆ MICHAEL JACKSON
28	31	31	5	DON'T TURN AROUND COLUMBIA ALBUM CUT	◆ NEIL DIAMOND
29	26	26	26	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
30	28	28	14	COPPERLINE COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
31	33	33	27	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
32	32	32	24	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
33	36	36	4	MY GIRL EPIC 34-74108	◆ THE TEMPTATIONS
34	35	35	7	THEN AGAIN RCA 62059	ALABAMA
				★★★ POWER PICK ★★★	
35	46	46	3	I KEEP COMING BACK TO YOU REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
36	34	34	28	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
37	37	37	10	LOVE OF A LIFETIME EPIC 34-73771	◆ FIREHOUSE
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶		1	STARS ATCO/EASTWEST 4-98636	◆ SIMPLY RED
39	44	44	3	HOLDING ON EPIC 34-73963	◆ BEVERLY CRAVEN
40	45	45	3	LIGHT A CANDLE MERCURY 866 098 4	THE TRIPLETS
41	40	40	4	HE DON'T KNOW EMI ALBUM CUT	◆ HUEY LEWIS AND THE NEWS
42	47	47	3	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY
43	30	30	12	DOUBLE GOOD EVERYTHING SBK 07370	◆ SMOKEY ROBINSON
44	NEW ▶		1	PLACES THAT BELONG TO YOU COLUMBIA ALBUM CUT	◆ BARBRA STREISAND
45	43	43	27	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
46	42	42	30	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
47	41	41	20	THE REAL LOVE CAPITOL 44743	◆ BOB SEGER & THE SILVER BULLET BAND
48	39	39	26	TIME, LOVE AND TENDERNESS COLUMBIA 38-73889	◆ MICHAEL BOLTON
49	NEW ▶		1	SHAMELESS COLUMBIA ALBUM CUT	BILLY JOEL
50	50	50	5	THE FIRE INSIDE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND

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

WPOW Busts: Are More Stations Targeted? WEBN's Second LMA; Memphis Gets Touched

THE FORT LAUDERDALE (Fla.) Sentinel-Sun now claims last month's morals charges against WPOW's **Bill Tanner** and morning co-host **G. Michael McKay** have spurred a wider "investigation of the possibility that a homosexual ring preying on teenagers is operating out of several Florida radio stations. Detectives in [suburban] Hollywood and Plantation are checking reports that DJs used personal appearances for their stations to pick up boys for sex."

The story also says the investigation that began with Tanner's arrest "has since widened to include other personnel at stations in the area." But it doesn't mention other stations or people by name. The story also claims police had been through the WPOW personnel files, something that co-owner/GM **Greg Reed** denies. Hollywood, Fla., police confirm that there is an ongoing investigation of Tanner and McKay related to "sexual involvement with juveniles."

Meanwhile, a third WPOW DJ, **Don Cox**, was arrested Dec. 16 for drunk driving. WPOW says Cox has agreed to go into a "substance abuse" rehabilitation program and is "suspended pending the outcome of his rehabilitation." And **Mindy Frumkes**, last at urban rival **WHQT** (Hot 105), has returned to WPOW to co-host mornings with **Bo Griffin**.

The Minneapolis Star Tribune reports that classic rock **KQRS** has filed a false advertising and unfair competition suit against crosstown Satellite Music Network Z-Rock affiliate **KMZZ**, which has been running a TV spot stating that "KQRS has abandoned today's new generation of rock'n'roll." Also, **KQRS** programming assistant **Wade Linder** is upped to APD/MD; **John Lassman** moves to promotions... "Dancing Robert" **Marena**, who is best known for dancing in **WLUP-FM** Chicago TV spots, was sentenced to two months of work release and 500 hours of community service for selling fireworks and explosives to undercover agents, according to the Sun-Times.

The Slidell (La.) Sentry-News says former **WZRH** New Orleans

station manager **Ben Sudduth**, who was arrested Dec. 6 on theft and forgery charges involving the station, has sued owner **Randolph Howes**, claiming Howes owed him \$264,890 in back wages and accusing him of false arrest. The suit also claims checks Sudduth wrote on **WZRH's** accounts were indeed approved by Howes and asks the court to confirm Sudduth's 30% ownership in the station.



by Sean Ross with
Phyllis Stark & Rochelle Levy

A week after her \$160,000 racial-discrimination judgment against **WGCI** Chicago, a local judge has thrown out \$125,000 of overnighter **Irene Mojica's** award. He did tell **WGCI** to raise Mojica's pay from \$30,000 to \$45,000 by January 1993.

Despite the belief by some industry people that listeners no longer find any radio station on-air claims believable, a recent Paragon Research study says 77% of the 427 respondents it studied actually found radio slogans to be "somewhat believable" as opposed to not believable (12%) or very believable (7%).

PROGRAMMING: ANOTHER POWER PIG?

Jacor's **WLW/WEBN** Cincinnati, which recently struck a local marketing agreement with crosstown **WAQZ**, has a letter of agreement for another LMA with rival **WZRZ**, currently a Satellite Music Network Z-Rock affiliate. No word yet on **WZRZ's** format, but expect a change, since **WAQZ** is dropping **SMN's** top 40 format for a hard rock approach known as "The Power Pig"—just like Jacor's **WFLZ** Tampa, Fla.—and programmed by **WEBN's** **Tom Owens**.

Longtime gospel FM **KFTH** Memphis has become **SMN** urban/

AC affiliate **Touch 107**. Across town, soft AC **WEZI** is now **WFGI** (Oldies 94), running the Unistar oldies format already carried by its local marketing agreement partner **WODZ**. **Mark Hamlin** from **WODZ/WRVR** will program all three stations; **WEZI** PD **Les Howard** exits.

Former **KGB** San Diego MD **Virgil Thompson** is the new PD of **KISS-FM** San Antonio, Texas, which returns from oldies to album rock Wednesday (1). Meanwhile **KISS-AM**, which had been simulcast oldies, has gone adult standards and will be known as **The Loop**.

A year ago, when Legacy's **Carl Hirsch** closed on **WMJI** Cleveland, one of the first things that went on the air were promos attacking Hirsch's former employer **Malrite** and its **WMMS**. Now **WMJI** and **WHK/WMMS** have entered into a joint sales agreement called **Radio One Marketing** to sell the three stations in combo.

Chris Ryan, PD of top 40 **CKLC** Kingston, Ontario, is the new PD of **CKIS** (Oldies 990) Montreal. He replaces **Brad Jones**, who returns to **CHUM** Toronto as APD/MD... P.M. driver **Adam Smasher** is upped to PD at top 40 **KZHT** (Hot 94.9) Salt Lake City as **Rich Summers** exits.

Longtime churban outlet **KSFM** Sacramento, Calif., is broadening; recent adds include **Nirvana** and the **Red Hot Chili Peppers**. Elsewhere in Sacto, **KPLA** goes from religious to N/T. Former **KSPM** morning man **Mike Reynolds** and **KRAK's** **Rick Stewart** team for mornings... **WWKY** Louisville, Ky., is completing a shift-by-shift transition from country gold to N/T.

Tom Webb, last with **WMAQ** Chicago, segues to new crosstown sports outlet **WSCR** as ND. The long-pending station will sign on Thursday (2). In other all-sports news, **KGLD** St. Louis is switching calls to **KASP**... When new owners close on album **KGRX** Phoenix, **Sandy Gamblin**, currently the manager of **KLFF/KONC**, will oversee **KGRX** too. Current GM **Mark Johnson** will stay on as an engineer. **KLFF** **LSM** **Paul Orlando** will be station manager/GSM.

The Radio Group's consultant **Phil Hall**, who has been acting as PD for

newslines...

WOR NEW YORK has given VP stripes to three employees: PD/ND **Ed Walsh**, OD/CE **Paul Stewart**, and GSM **Vince Gardino**.

JIM HUNT is upped to group manager for **Willis Broadcasting**. He was GM of its **WMYA/WMYK** Norfolk, Va., where **Carletta Harriel** is now GM. She was GSM at rival **WOWI**.

STEVE GODOFFSKY is named president of the **Heritage Broadcast Group**, replacing **Bud Polacek**. He will also manage its **WWNC** Asheville, N.C.

NORM SCHRUTT, president of **ABC/CapCities' Group II** O&O stations, will manage **ABC's** **WKHX** Atlanta himself, replacing GM **Vern Ore**.

MELINDA HOLT is upped from GSM to station manager at **WEZC** Charlotte, N.C., replacing **Steve Litwer**, who can be reached at 704-847-5602.

KOPA/KSLX Phoenix is sold from **Cook Inlet** to **Great American**.

BILL MOLL, former GM of **WNBC-TV** New York, goes to that slot at **WKRC-TV** Cincinnati. Moll is known to radio people as the president/CEO of **Harte-Hanks Broadcasting**.

ED KRAMPF, GM of **KUFY** San Jose, Calif., will move to **KSFO/KYA** San Francisco as VP/GM after the sale to **First Broadcasting**. He will replace **Ken Dennis**.

BRUCE MITTMAN becomes GM of **WAAF** Boston, replacing **John Sutherland**. He was director of marketing and advertising at the **Interface Group** advertising agency.

BOB SCOTT from **KCOL** Ft. Collins, Colo., is the new GM of **KFOR/KFRX** Lincoln, Neb., replacing the retiring **Roger Larson**.

SKIP WELLER is upped from GSM to VP/director of sales at **KEZW/KOSI** Denver.

KODZ (Oldies 94.5) Dallas, will stay there as PD but retain his consultancy duties... Former **WXTU** Philadelphia PD **Bob Young** will head a new country division of the **Richmond, Va.-based** **Programming Works** consultancy... Former **WYTTZ** Chicago PD **Gregg Cassidy** has returned to top 40/dance **WLUM** Milwaukee as PD, replacing **Dan Kieley**.

Satellite **AC** **KXLV** Cambridge, Minn.—about 50 miles from Minneapolis—has upgraded its signal and picked up the **WLOL** calls that disappeared last year when the former **WLOL** became **KSJN**... Album **KPOI** Honolulu PD **Bill Mims** exits. Production director **David Stone** becomes interim PD... Acting PD **Mike Del Rosso** is officially PD/MD at **AC** **KESZ** Phoenix.

After five years without an urban FM, it now looks like the **Roanoke/Lynchburg, Va.**, market will have two shortly. **WJJS**, which was exiled

to AM in the mid-'80s, will return to FM Jan. 1, switching places with **SMN** country **WXYU**. But longtime **WJJS** PD **Lad Goins** won't be there when it happens. He'll be programming **AC** **WZST** if that station's sale to **Ragan Henry** closes. **WQOK** Raleigh, N.C., GM **John Broomfield** will also oversee **WZST**.

Macon, Ga., gets its first top 40 in several months as oldies **WMRW** (Sunny 107) becomes top 40 **WNEX-FM** (107X). The move coincides with a switch by **WNEX-AM** from oldies to adult standards. **Jim Hutsinger** remains PD and needs record service.

Larry Paregis, MD for **WSM-AM-FM** Nashville, is named PD of country **KRZY/KRST** Albuquerque, N.M., replacing **Don Christy**. Across town, co-owner **Paul Christy** is now VP/programming for album **KRBL**. But **Christy** will stay based in Detroit. **Dana Childs** remains PD.

At country **WRKZ** (Z107) **Harrisburg, Pa.**, **Brad Flick** is again OM/PD. **Flick** had handled those duties before the weeks-long PD-ship of **Scott Robbins** earlier this fall.

PD **John Duncan** is out at album **WMAD-FM** Madison, Wis. MD **Pat Gallagher** is acting PD. N/T sister **WMAD** switches to Unistar adult standards. Market veteran **Ben Benedetti** will do middays locally... Former **KRFX** Denver PD **Mark McCleure** returns to the full-service **AC** fold as PD of **WIMA** Lima, Ohio.

Hot AC **CHYM** Kitchener, Ontario, has applied to the Canadian government to move to FM, trading places with country **CKGL**... N/T **WISP** Kinston, N.C., is now simulcasting urban/AC **WQDW**... Top 40 **KHUN** Huntsville, Texas, becomes country **KSAM-FM** (Thunder 101.7).

PEOPLE: BREHMER BACK IN CHICAGO

Former **KTCZ** Minneapolis PD **Lin Brehmer** returns to **WXRT** Chicago, where he was MD in the mid-'80s as morning host. He replaces **Terri Hemmert**, who moves to a newly created early-midday shift... **Joni Siani**, last the morning co-host on **WYZZ**, is the new morning co-host at top 40/dance **WIOQ** (Q102) Philadelphia.

AC **KMXV** (Mix 93) Kansas City, Mo., p.m. driver **Dan Hurst** and **Gloria Goodwin**, last with the **Business Radio Network**, go to mornings at that station, replacing **A.W. Pantoja** and traffic reporter **Julie Passantino**. **Goodwin** will continue to host **BRN's** "Women's Business Exchange" from Kansas City. **Denis Pryor**, aka **Cat Summers**, joins the station for afternoons from oldies **WUUU** Tampa, Fla. **WTSP-TV** anchor **Bill Murphy** replaces **Pryor**

at nights.

Steve Craig from **KGGI** Riverside, Calif., is the new overnighter at top 40 **WAPW** (Power 99) Atlanta, replacing **Telephone Tony**... Former **WPLJ** New York midday host **Skye Walker** is now doing weekends on top 40 **KIIS** Los Angeles as **Blair Michaels**... Midday host **Dan Webber** is out at classic rock **WKLH** Milwaukee. **Jeff Bell** from **WTMX** Chicago joins for p.m. drive, sending **Patty Geinko** to middays.

Longtime weekender **Gerald Harrison** is upped to mornings at urban **WLOU** Louisville, Ky., joining co-host **Nettie Irvin**... Urban/AC **WMVP** Milwaukee adds a two-hour N/T block in mornings; **Kathy Brown** & **Eric Von** remain co-hosts... MD/midday host **Bailey Coleman** is out at urban

XHRM San Diego... **WIP** Philadelphia swing host **Tony Bruno** joins the new **ESPN** Radio Network as a weekend anchor.

At top 40 **WVIC** Lansing, Mich., P/T **Dave Savage** is upped to middays. And P/T **T.J. Ross** goes to overnights. Elsewhere in Lansing, at urban **WQHH**, **Quincy Jason** joins for afternoons, replacing **Dexter Chandler**, now with **WMHG** Muskegon, Mich. And former **WGOR** (now **WXXM**) morning team **Jonathan Wilde** & **Erin Brady** resurface in mornings at top 40/dance **KKMG** Colorado Springs, replacing **Pete May**. **Rusty Keyes** from **KSKG** (99KG) Salina, Kan., joins **KKMG** for nights, replacing **Jeff Jackson**.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ JAMES TAYLOR (I've Got To) Stop Thinking About That (4:00)

PRODUCERS: Danny Kortchmar, Don Grolnick
WRITERS: D. Kortchmar, J. Taylor
PUBLISHERS: Kortchmar, ASCAP; Country Road, BMI
Columbia 4338 (c/o Sony) (cassette single)

JT gets loose and uncorks a certified dashboard pounder from his current "New Moon Shine" album that combines his vocal verve and romantic wit with a disarmingly dynamic rhythm section. Gutsy garage-roll never sounded so funky or top 40-bound.

▶ KID PANIC & THE ADVENTURES OF DEAN DEAN We Can Do This (no timing listed)

PRODUCER: Ali-Dee
WRITERS: M. Demar, M. Reiss, H. Clayton, Sigidi
PUBLISHER: not listed
REMIXER: Fresh Gordon
SOUL/MCA 54190 (c/o Uni) (cassette single)

Kid Panic kicks rah-rah rhymes on a memorable, pop-etched hip-hop that borrows its hook from "Take Your Time" by the S.O.S. Band. Catchy enough to click at both top 40 and urban radio.

★ SHAMBRE Dance, Dance, Dance (3:42)

PRODUCER: Joe Blanco
WRITER: L. Filardi
PUBLISHER: Michael Louis, ASCAP
REMIXERS: Joe White, Dee Dee Doc
BVM 30741 (maxicassette single)

Youthful femme trio conjures up images of Exposé and Seduction on this percolating pop/dance ditty. Supertight harmonies and warm lead vocals would sound quite nice on top 40 radio. House and dub mixes would be a fine addition to pop-oriented club sets. Quite charming. Contact: 212-515-9700.

SHAKA Steppin' (On The Wild Side) (3:48)

PRODUCER: Michael Mangini
WRITERS: Shaka, M. Mangini, S. Faber, A. Stewart, P. Wood
PUBLISHERS: Rock Hip 'N' Roll/A Wuv, ASCAP; Songs of PolyGram International Inc./Unichappell, BMI
Arista 2364 (c/o BMG) (cassette single)

Al Stewart's "Year Of The Cat" is resurrected for the rap era as Shaka lays fast-talking rhymes over smooth, '70s instrumentation. Combination of seemingly disparate elements works surprisingly well.

R & B

▶ CHRIS WALKER Take Time (4:00)

PRODUCER: Nick Martinelli
WRITER: C. Walker
PUBLISHER: CCW/Rogli, ASCAP
Pendulum 8480 (cassette single)

On the heels of his top-five smash "Giving You All My Love," Walker pumps up the tempo for a glossy and appealing new-jacker. Shazzy adds a spicy rap interlude, which is a nice complement to the multilayered chorus. A finger-snapper that should help maintain radio and sales interest.

▶ ERIC GABLE Straight From My Heart (5:04)

PRODUCER: Barry Eastmond
WRITERS: B. Eastmond, P. Carroll Jr., D. Quander
PUBLISHERS: WB/Heritage Hill/DQ/Sony
Tunes/Porter Carroll Jr., ASCAP
Orpheus/Epic 74160 (c/o Sony) (cassette single)

It sure would be nice to hear Gable's wonderfully expressive voice on a less familiar tune. Still, he does give this R&B ballad dimension that few others could, and deserves continued urban radio attention.

▶ HEAVY D. & THE BOYZ Peaceful Journey (4:20)

PRODUCER: DJ Eddie F
WRITERS: Heavy D., DJ Eddie F
PUBLISHER: not listed
Uptown 11135 (c/o Uni) (cassette single)

The Jacksons' "Heartbreak Hotel" was the musical inspiration for this third offering from the certified gold

album of the same name. Poignant lyrics pay homage to a member of the group who passed away last year, as well as others who have died unnecessarily.

ARETHA FRANKLIN What You See Is What You Sweat (4:20)

PRODUCERS: David "Pic" Conley, David Townsend
WRITERS: J. Thompson, G. Lennon, D. Culler, D. Conley
PUBLISHERS: MCA/Len-Tom/Sony Tunes/Multi-Culler/Pic & Choose, ASCAP
Arista 2380 (c/o BMG) (cassette single)

Franklin still reigns supreme as the most extraordinary vocalist in music. As the undisputed Queen of Soul, she deserves better than the "modern" and generic production and instrumentation of this track. However, urban radio programmers should find a firm spot for this up-tempo, danceable cut nonetheless.

R. KELLY She's Got That Vibe (4:36)

PRODUCER: R. Kelly
WRITERS: R. Kelly, B. Hankerson
PUBLISHERS: Willesden/R. Kelly, BMI; Zomba Enterprises/Barjosa, ASCAP
Jive 42026 (c/o BMG) (cassette single)

Bright and up-tempo R&B/dance tune pays tribute to that indescribable entity known as sex appeal. Hook is strong and rhythm track pushes the beat with relentless precision. R. Kelly's vocals are clean, sexy, appealing, and provocative.

SYBIL Open Up The Door (3:54)

PRODUCERS: Fabian Lennsen, Haro Slok
WRITERS: F. Lennsen, H. Slok, Sybil, D. Drewry, T. Caldwell
PUBLISHERS: Next Plateau, ASCAP; Company of the 2 P(eters), BMI
REMIXERS: Tommy Musto, Ralphie Dee, Eddie O'Laughlin, Tony Paris
Next Plateau 50143 (cassette single)

Sybil delivers lyrics bemoaning the

plight of the poor and homeless with sincerity and flair. Memorable chorus adds incentive for airplay, while slick house versions by Tommy Musto and Ralphie Dee could lure club DJs. Contact: 212-541-7640.

COUNTRY

▶ GARTH BROOKS What She's Doing Now (3:23)

PRODUCER: Allen Reynolds
WRITERS: P. Alger, G. Brooks
PUBLISHERS: Bait & Beer/Forerunner/Major Bob/Mid-Summer, ASCAP
Capitol 79009 (c/o CEMA) (CD promo)

Brooks is masterful in telling this story of remorse and regret. It's poetry as well as music.

▶ EARL THOMAS CONLEY Hard Days And Honky Tonk Nights (2:20)

PRODUCERS: Larry Michael Lee, Josh Leo
WRITERS: E.T. Conley, R. Scruggs
PUBLISHERS: ETC/Jagged Edge/Warner-Tamerlane, ASCAP
RCA 62167 (c/o BMG) (7-inch single)

It's a tough regimen that Conley depicts in this midtempo tale of blue-collar life.

▶ HIGHWAY 101 Baby, I'm Missing You (2:54)

PRODUCERS: Paul Worley, Ed Seay
WRITERS: S. Seskin, N. Montgomery
PUBLISHERS: Love This Town/Diamond Ring, ASCAP
Warner Bros. 19043 (7-inch single)

A sassy, straightforward, up-tempo confession of loneliness.

▶ RICKY SKAGGS Same Ol' Love (3:29)

PRODUCERS: Ricky Skaggs, Mac McAnally
WRITERS: C. Austin, G. Barnhill
PUBLISHERS: Warner-Refuge/Blowing Rock, BMI
Epic 74147 (c/o Sony) (12-inch single)

A melodic and high-spirited tribute with an infectious singalong chorus.

DAVIS DANIEL Fighting Fire With Fire (3:14)

PRODUCER: Ron Haffkine
WRITERS: M. White, C.R. White
PUBLISHERS: Makin' Songs/Song Box, ASCAP
Mercury 597 (c/o PolyGram) (CD promo)

Davis toes the emotional line with a bluesy, Frizzellian manifesto that his love will conquer all.

PRAIRIE OYSTER One Precious Love (2:10)

PRODUCERS: Richard Bennett, Josh Leo
WRITER: J. Besen
PUBLISHERS: Oyster, SOCAN; BMG, ASCAP
RCA 61013 (c/o BMG) (7-inch single)

The group offers a good-time, rockin' countdown to ecstasy.

CHRIS LeDOUX Workin' Man's Dollar (2:47)

PRODUCERS: Jimmy Bowen, Jerry Crutchfield
WRITER: C. LeDoux
PUBLISHER: Wyoming Brand, BMI
Capitol 79922 (c/o CEMA) (CD promo)

LeDoux chronicles a buck as it passes from one calloused hand to another.

DANCE

▶ CLIVILLES & COLE Pride (In The Name Of Love) (7:57)

PRODUCERS: Robert Clivilles, David Cole
WRITERS: U2
PUBLISHER: Chappell & Co., ASCAP
Columbia 74135 (c/o Sony) (12-inch single)

The masterminds behind C&C Music Factory take a break from that group to concoct a techno/hip-hop version of U2's hit. Track is fueled with spirited vocals by Deborah Cooper and Paul Pesco, as well as spine-tingling tribal beats that should be equally irresistible to both club and radio programmers. For something totally different, seek out "Pride (A Deeper Love)" on the flipside: a jammin' slice of garage-house.

▶ LISETTE MELENDEZ Never Say Never (5:21)

PRODUCER: Carlos "Atter Dark" Berrios
WRITER: F. Reyes, C. Berrios
PUBLISHERS: Funny Bear/Berrios/King Reyes, ASCAP
REMIXER: Carlos "Atter Dark" Berrios, Roger S. Columbia 74143 (c/o Sony) (12-inch single)

Melendez gets down'n'funky on this

wriggling, new-school, freestyle jam. Brain-embedding hook and brassy horns add incentive for mainstream and urban exposure. Deep-house rendering by Roger S. will reel in previously disinterested underground jocks, while pop edit will help build momentum at top 40 radio.

★ PET SHOP BOYS Was It Worth It? (7:12)

PRODUCERS: Pet Shop Boys, Brothers In Rhythm
WRITERS: Pet Shop Boys
PUBLISHER: Virgin, ASCAP
REMIXERS: Pet Shop Boys, Philip Kelsey, Dave Seaman
EMI 56243 (c/o CEMA) (12-inch single)

Second new tune from PSB's "Discography" singles collection is a festive disco anthem. Influence of co-producers Brothers In Rhythm is felt by track's exceedingly bright and cheery tone. A peak-hour pleasure that is sure to be warmly embraced by hi-NRG enthusiasts. For something a tad deeper, investigate the previously unavailable and quite moody "Miserabilism" on the B side.

★ SPAGNA Love At First Sight (5:06)

PRODUCERS: Mirko Limoni, Valerio Semplici
WRITERS: I. Spagna, G. Spagna, A. Pignagnoli, M. Stone
PUBLISHERS: Cappuccino/Labelle, SIAE; Sony
REMIXER: Daniele Davoli
Epic 657610 (c/o Sony) (12-inch single)

Italian chanteuse returns with a disco-framed ditty enlivened by her well-shaded performance, a tambourine-shaking hook, and meaty remixes by Black Box. Track will certainly keep legion of hi-NRG fans happy, while hopefully enticing more mainstream play. Justice prevailing, edited version will find its way onto crossover radio shortly.

DIANA ROSS You're Gonna Love It (5:49)

PRODUCER: not listed
WRITERS: C. Davis, L. Tolbert
PUBLISHER: not listed
REMIXERS: Steve "Silk" Hurley, E-Smoove
Motown 1008 (12-inch single)

With wave of their magic wands, Steve "Silk" Hurley and E-Smoove transform this somewhat formulaic R&B/new-jack jam into Ross' first viable club contender in years. A must for her ever-loyal fans, while jocks should take note of the "Town House" mix.

LISEE With Every Goodbye You Learn (7:15)

PRODUCERS: Eddie Ray, Al Leone, Kenny Simmonds
WRITER: E. Ray
PUBLISHERS: Etib/North Jersey Sound, ASCAP
Right Area 137 (12-inch single)

Latina shines on this electro-hip freestyler. Salsa-flavored percussion breaks and swirling keyboards render track worth a spin. Particularly strong is the hip-hop-vibed "DJ Masters" version. Contact: 201-465-0646.

A C

▶ BETH NIELSEN CHAPMAN I Keep Coming Back To You (3:23)

PRODUCER: C. Roscoe Beck
WRITERS: B.N. Chapman, B. Lloyd
PUBLISHERS: BMG Songs, ASCAP; Careers/King Fu Grip, BMI
Reprise 5223 (c/o Warner Bros.) (cassette single)

Chapman once again delves into her excellent self-titled debut set and offers a country-tinged ballad. Her simple-yet-effective phrasing is perfectly matched by the song's soft acoustic strumming. Bears the marks of another AC radio smash.

ROCK TRACKS

★ NEIL YOUNG & CRAZY HORSE Arc: The Single (3:25)

PRODUCER: Neil Young
WRITER: N. Young
PUBLISHER: Silver Fiddle, ASCAP
Reprise 5232 (c/o Warner Bros.) (CD promo)

It's a frantic frenzy of fuzzbox

feedback from the only man who could get away with releasing such a single. Young's having fun with the guitar on this one, and while possibilities for mainstream airplay seem limited, fans of the artist's mastery of the instrument will be fascinated by his handiwork.

★ MIND FUNK Touch You (4:42)

PRODUCERS: Jan Eliasson, Mind Funk
WRITER: not listed
PUBLISHERS: Sony Songs/Mind God/Zazmar, BMI
Epic 4249 (c/o Sony) (CD promo)

Hard-rockin' funk should see plenty of action on alternative and modern rock outlets. Searing metal guitar licks sizzle atop standard bass and drum tracks, while vocals span the range from low, throaty, and mysterious to wild, raucous, and screaming.

★ THE PEACES Don't Take It For Granted (no timing listed)

PRODUCER: Richard X. Heyman
WRITER: not listed
PUBLISHER: not listed
Peace Music 01 (cassette single)

New York-based quintet has recently sparked well-deserved regional action with this instantly contagious pop/rock tune. Rich harmonizing worthy of the Beach Boys, uplifting lyrics, and crisp, '60s-style instrumentation add up to a gem that should find its way onto alternative radio playlists ASAP. Contact: 212-727-2695.

RED HOT CHILI PEPPERS Suck My Kiss (3:35)

PRODUCER: Rick Rubin
WRITERS: A. Kiedis, Flea, J. Frusciantone, C. Smith
PUBLISHER: Moebotolame, BMI
Warner Bros. 5234 (c/o Warner Bros.) (CD promo)

A down and dirty bass line drives this hardcore funk-punk tune. Alternative and hard-rock radio programmers should find a slot for this one, as a wide spectrum of fans will embrace its trashy guitars, bratty lyrics, and spirited vocals.

JOHN KILZER Marilyn Dean & James Monroe (4:13)

PRODUCER: Pat Moran
WRITER: J. Kilzer
PUBLISHERS: Waytao/Keith Sykes, BMI
Geffen 4349 (c/o Uni) (CD single)

Quietly dramatic story-song seems to take inspiration from some of Don Henley's more introspective pieces. Track is tailor-made for an evocative, mysterious video about a pair of Hollywood wannabes who are "too young to live... too fast to die."

RAP

▶ MC LYTE Poor Georgie (4:05)

PRODUCER: Dee Jay Doc
WRITERS: MC Lyte, Dee Jay Doc
PUBLISHERS: Top Billin'/MCA, ASCAP; Must Rock/Worldwide, BMI
First Priority/Atlantic 4334 (cassette single)

Toto's "Georgie Porgie" and Sybil's "I Wanna Be Where You Are" are attractive accessories to Lyte's reliably sturdy rhymes and hip-hop beats. Like most of the groovy "Act Like You Know" album, this track is tough enough to sate purists, but smooth enough to find its way onto urban radio playlists.

▶ X-CLAN Fire & Earth (5:00)

PRODUCERS: Jason Hunter, L. Robert Carson, Anthony Hardin, Claude Gray
WRITERS: J. Hunter, L.R. Carson, R. Hawkins, R. Darnell, R. Cooder, J. Castor, G. Thomas, L. Fridie, H. Jensen, R. Manigault, D. Gibson
PUBLISHER: not listed
Polydor 582 (c/o PGD) (12-inch single)

Thought-provoking social commentary from red, black, and green "pro-black niggaz" calls for "revolution, evolution, the solution; no amendments and burn the Constitution." Passionate lyrics paint powerful picture.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

GOODTIMES SEEN AS POSSIBLE BUYER FOR CAROLCO'S 53% STAKE IN LIVE

(Continued from page 6)

Mount says that he fully expects the revolving credit agreement to be extended.

Moreover, LIVE should see a significant improvement in its cash position when revenues from its home video division's record-setting shipment of "Terminator 2: Judgment Day" start rolling in, although those \$20 million-\$30 million in receivables are not due until Jan. 31.

Benjamin says, "The operation is generating cash, and LIVE will be in a position to pay off the banks if the banks are rational. Of course, the banks are legally entitled to be irrational."

However, one industry observer, noting the recent pullback by Credit Lyonnais from movie financing in the U.S., as well as its losses from MGM-Pathé and its multibillion-dollar exposure from the collapsing media empire of Robert Maxwell, says, "Anybody who is a client of Credit Lyonnais has got serious problems."

In an effort to bolster confidence on Wall Street, LIVE named Mount CEO the same day as the Moody's announcement. He replaces Wayne Patterson, who left the company in anticipation of the merger with Carolco. Mount had been president and CEO of LIVE's home video division, its most profitable operation.

LIVE also promoted Ivan Lipton to president of its 144-unit, Milford, Mass.-based Specialty Retail Group (including the Strawberries and Waxie Maxie chains), replacing Melvin Wilmore, who departed to become chief operating officer of Ross Stores, a 200-unit apparel retailer based in Newark, Calif. Lipton, who has been with Strawberries for the

past 11 years, previously was senior VP and chief merchandising officer.

LIVE FOR SALE?

Carolco, meanwhile, has debt problems of its own, including \$170 million in bank debt, also with Credit Lyonnais, and some analysts see in that an incentive to sell its stake in LIVE.

"I do feel Carolco would be a seller of LIVE," says Steven Hill, entertainment analyst with Sutro & Co. "They could use the cash."

But Mount says he believes the Carolco stake in LIVE is not for sale.

Even in light of the recent plunge in LIVE's stock price, Carolco's 53% stake in LIVE is generally regarded as the company's strongest asset, and any sale would remove that asset from its books. Carolco's foreign investors, led by French pay-TV giant Canal Plus, and who collectively own 20%-25% of the company, would also likely take a dim view of any sale of the LIVE shares.

But as one analyst notes, "The banks have a gun to [Carolco chairman] Mario Kassas's head, and you do a lot of strange things with a gun to your head."

If Carolco were to sell its LIVE stake to GoodTimes, it would make the mass-market imprint a front-line video player, as well as buttress its bread-and-butter business through LIVE's two budget lines, Avid Home Video, which LIVE developed, and Vestron, a 2,000-plus line catalog acquired last September. Both lines would bolster GoodTimes in its market-share war with the Handlman Co. and its inhouse budget lines, Video Treasures, Burbank Video, and MnTek.

While declining to confirm or deny making an offer for Carolco's shares of LIVE, GoodTimes president Joe Cayre, says, "We believe we have enough product on hand for five years that hasn't been released yet. Although we're always interested in quality catalogs and there are a few out there that might be of interest."

GoodTimes' interest in LIVE is believed to extend primarily to its home video operations. Were GoodTimes to obtain control of LIVE, most analysts expect it would try to unload the Specialty Retail Group quickly.

In fact, many observers say that even before the latest turn of events, LIVE itself was anxious to sell the chain, with British retailer W.H. Smith most frequently mentioned as a suitor. But those rumors not only have been denied by LIVE management but have proven fruitless over time. Also, some financial observers point out that with the recession, and with Pittsburgh-based National Record Mart and Port Washington, N.Y.-based Record World on the block, it is not a seller's market.

For the last 18 months, LIVE Retail has been impacted by the weak Northeastern economy. As a result, the chains suffered serious cash flow problems, with many suppliers stopping product shipments to them. But in September, LIVE injected about \$15 million into its retail arm, allowing the chains to pay off most suppliers, as well as \$4.7 million on its revolving loan with Manufacturers Hanover.

The music industry reacted positively to the appointment of Lipton to replace Wilmore as president of LIVE Retail. "In the coming year, we

will continue to improve our chain in merchandise assortment and customer service," Lipton says. "Also, wherever we can, we will move to improve our store portfolio. We will remain a significant competitor on the Northeast seaboard."

Speculation on LIVE and its retail unit's future may prove premature if Carolco rejects GoodTimes' offer and pursues other strategies for raising capital. Other scenarios for bailing out Carolco include an additional infusion of cash into the company by its four primary foreign partners, Canal Plus, Carlton, Italy's RCS, and Pioneer. However, any such infusion would likely come at the price of an increased equity stake in Carolco for the four, diluting Kassas's controlling interest.

Fear of diluting stockholders' stakes in Carolco is believed to be the reef on which the Carolco/LIVE merger foundered, but many feel Kassas will ultimately have no choice.

Another rumor active at press time had TriStar making an equity investment in Carolco, providing the cash

to pay down the bank debt. TriStar distributes Carolco's films theatrically in the U.S. and Carolco has provided TriStar with its two biggest hits of the past two years, 1990's "Total Recall" and 1991's "Terminator 2," both starring Arnold Schwarzenegger.

Alternately, TriStar is rumored to be offering Carolco cash in the form of an advance in exchange for foreign theatrical and home video rights to Carolco's movies. Such a deal would be similar to sister-company Columbia Pictures' deal with Orion.

In an effort to raise cash, Orion sold foreign theatrical and home video rights to 50 of its films to Columbia for \$175 million. While that deal is now looked at as disastrous from Orion's perspective—Orion's failure to renegotiate the terms of that deal was a principal factor in tipping the company into bankruptcy—it is viewed as a coup for Columbia.

Hill, however, stresses that "Carolco is a different situation than Orion. Carolco still has some leverage with the banks and is talking with them... I can see both Carolco and LIVE emerging from this intact."

Parretti Fabricated Evidence Bodes Poorly For His MGM-Pathé Case

■ BY DON JEFFREY

NEW YORK—Giancarlo Parretti, the controversial financier who bought and then lost control of the MGM-UA movie and video company, has conceded in a Delaware courtroom that certain evidence he presented in

the case that will determine the fate of the studio was "fabricated."

The disclosure made it more likely that the judge in Delaware Chancery Court would rule against Parretti in his suit to regain control over MGM-Pathé Communications Co., the successor to MGM-UA. At press time Richard Kline, a spokesman for Parretti, said, "At this juncture it is in the Chancellor's hands for judgment. He said he will rule promptly."

A lawyer for MGM-Pathé, which is contesting Parretti's attempt to return to power, said the financier possibly had committed perjury and that criminal action could be taken.

In June, Parretti lost control of the firm he acquired in late 1990 for \$1.3 billion, in a dispute with Credit Lyonnais Bank Nederland, which financed much of the buyout. In exchange for continued financing, the bank won crucial seats on the board of directors, ousted him, and filed suit in Delaware court charging he had violated terms of their agreement.

Referring to the fabricated evidence, which has been dubbed "the faux fax" by insiders, a source said the bank was claiming that a fax sent to it by Parretti was forged. Kline said the fax in question was Parretti's plan for debt reduction submitted in March and that the controversy was over the date on the document.

Meanwhile, MGM-Pathé Communications has released financial results for the quarter and the six months that ended June 29 (more recent figures are not available). The company's six-month revenues were 54% higher than the previous year's, at \$500 million, but the net loss widened to \$159.9 million from \$33.7 million.

The stock of Pathé Communications Corp., the holding company for MGM-Pathé Communications, closed at \$1.75 a share in New York Stock Exchange trading, close to its 52-week low of \$1.25, at press time. Parretti remains vice chairman of Pathé Communications and its majority shareholder. Alan Ladd Jr., as chairman/CEO of MGM-Pathé Communications, runs the studio.

BUENA VISTA SIGNS HENSON HOME VIDEO LINE DEAL

(Continued from page 6)

international theatrical distribution and worldwide video for the Walt Disney Co.

Mechanic calls the Henson library "the best untapped source for home video programming available."

As part of the deal, Jim Henson Home Video will also develop its own distinctive packaging, logos, and marketing concepts, according to Brian Henson, president/CEO of Jim Henson Productions and the son of the late Muppets creator. Apart from a small reference to the distribution role of Buena Vista Home Video, the Disney name will not appear on the product.

Among feature-length film titles in the Henson library are "The Muppet Movie," "The Great Muppet Caper,"

"The Muppets Take Manhattan," and "Dark Crystal." TV programming includes "The Muppet Show," "Muppet Babies," "Fraggle Rock," "The Jim Henson Hour," "The Storyteller," and "Mother Goose Stories." All of the late Jim Henson's TV specials will be included.

LICENSING DEALS

Previously, Henson had licensed a small percentage of its programming to home video. Full-length feature films, for example, were distributed by FoxVideo, while HBO Video released "Fraggle Rock." All those arrangements have expired, however. A few Henson feature film productions, such as "Labyrinth" and "The Witches," are not part of the deal.

Mechanic says Buena Vista has not decided which programs it will release first "but we will try to start with the most compelling product." He adds that the company anticipates an ongoing deal by doing "such a good job that they [Henson] will want to continue with us. We will represent the product as best we can."

Henson says that while the deal with Buena Vista Home Video is primarily a label/distribution arrangement, there is room within the deal structure to develop made-for-video programs, as well as interactive programs downstream for both home video and such newer technologies as compact disc-interactive. Henson says his company has a "number of projects in development."

BET'S REVENUE, PROFITS RISE

(Continued from page 6)

down the price of the stock.

The Washington, D.C.-based parent of the Black Entertainment Television cable network says revenues for the first quarter, which ended Oct. 31, jumped 14% to \$13.2 million from \$11.6 million in the previous year. Net profit rose 12.8% to \$2.3 million from \$2.04 million a year earlier.

But Wall Street was expecting higher profits and the stock price fell 42% to a low of \$15.125 a share in the days after the results were disclosed. Later it recovered and, at press time, closed at \$19.125 in New York Stock Exchange trading. After the company went public, its shares shot up

from their initial \$17 offering price to a high of \$26.375.

The company's higher first-quarter revenues are attributed in part to a 29.3% rise in subscriber fees, to \$5.67 million, for BET's cable programming. The network broadcasts several programs featuring black pop music to cable systems with a total of 31.7 million subscribers. The size of BET's audience was also in question on Wall Street, contributing to the stock's slide.

Advertising fees rose, too, in the quarter, to \$7.52 million, but that was only a 4.8% increase, as the recession continued its drag on advertising.

Operating income (revenues less

basic operating costs) went up 8.3% in the quarter to \$4.3 million from \$3.9 million the year before.

The company also says it bolstered its balance sheet in the quarter with the receipt of \$2.5 million from the repayment of a note receivable and \$1.3 million in capital contributions from Great American Broadcasting Co. Besides that, it reduced debt by \$7.7 million by retiring notes payable to shareholders and by paying off the balance on a revolving credit line.

The biggest boost to its assets was its public offering of 2.1 million shares, which resulted in net proceeds of \$33.6 million.

DON JEFFREY

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

ALTHOUGH "BLACK OR WHITE" by Michael Jackson (Epic) is No. 2 in both monitored airplay and sales, it is No. 1 overall, by a sizable margin, and still bulletted. On the sales side, "Black Or White" shows a good gain but is just edged out by Hammer's "2 Legit 2 Quit" (Capitol), which has an outstanding gain. Although 103 of the 122 monitored stations are playing "Legit," it is severely dayparted, and thus has relatively few airplay points (No. 50). Obviously, this lack of top 40 airplay is not crippling its sales. Overall, "Legit" is No. 8 and cannot go much higher without big airplay gains—almost 90% of its points are from sales.

ON THE TOP 40 Radio Monitor, "All 4 Love" by Color Me Badd (Giant) edges out "Black Or White," which registers a small decline to slip to No. 2. But "All" is No. 7 in sales, way behind "Black Or White," so overall Jackson's single holds at No. 1 with enough of a net point gain to earn a bullet. "It's So Hard To Say Goodbye To Yesterday" by Boyz II Men (Motown) is hanging in there strongly, at No. 3 in sales and No. 5 in monitored airplay, and holds at No. 2 overall. ("Uhh Ahh," their new single, is bulletted at No. 63.) "Can't Let Go" by Mariah Carey (Columbia) is bulletted at No. 3 in airplay but is No. 20, although gaining, in sales. It could be a No. 1 contender if its sales pick up in the next several weeks.

THE BIGGEST AIRPLAY GAINER on the Hot 100 is "I Love Your Smile" by new artist Shanice (Motown), which jumps 12-8 in airplay and 25-17 overall. The biggest gainer below the top 20 is "The Way I Feel About You" by Karyn White (Warner Bros.), which wins the Power Pick/Airplay since "Smile" is in the top 20 and ineligible for a Power Pick. White's single thus has an 86% chance of reaching the top five and a 53% chance of matching the No. 1 peak of "Romantic." "Feel" is already No. 14 in airplay. The big sales gainer below the top 20 is "Live And Let Die" by Guns N' Roses (Geffen), which zooms 31 places to No. 64, the biggest jump on the Hot 100. Radio airplay is picking up, also, but it is not yet on the airplay monitor chart.

QUICK CUTS: Prince has two bulletted singles on the Hot 100. "Diamonds And Pearls" is bulletted at No. 19, with airplay at No. 12 and sales beginning to show at No. 47. "Insatiable" is right behind in sales at No. 55, but only seven top 40 stations on the panel are playing it, so overall it is bulletted at No. 79. Hammer has two bulletted singles in the top 11, with both "2 Legit 2 Quit" and "Addams Groove" in the sales top five. On the Hot 100, "Addams" (20-11) is closing in on "Legit" (9-8) . . . "No Son Of Mine" by Genesis (Atlantic) gains enough overall points to bullet, but is pushed down one place to No. 14 by the records at Nos. 11, 12, and 13, which jump over it. Those singles, by Hammer, George Michael, and Nirvana, respectively, are the three largest sales gainers on the entire chart . . . "Whispers" by Corina (Cutting) is moving back up the chart, now at No. 68, because of large airplay increases at key stations like Hot 97 and Z100 New York, B96 Chicago, and Power 96 Miami. Records now move up or down the chart based on actual airplay, regardless of where—or whether—these records appear on the stations' official play-lists.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	DO ANYTHING	NATURAL SELECTION (ATCO/EASTWEST)
2	1	6	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)
3	2	6	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
4	—	1	ROMANTIC	KARYN WHITE (WARNER BROS.)
5	3	5	WITH YOU	TONY TERRY (EPIC)
6	4	3	HOLE HEARTED	EXTREME (A&M)
7	—	1	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
8	6	6	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
9	7	6	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
10	5	5	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)
11	8	5	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
12	9	4	I ADORE MI AMOR	COLOR ME BADD (GIANT)
13	10	3	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)
14	11	3	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSALIS)
15	16	6	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
16	18	6	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
17	13	6	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
18	12	6	CRAZY	SEAL (SIRE/WARNER BROS.)
19	14	6	TEMPTATION	CORINA (CUTTING/ATCO/EASTWEST)
20	19	3	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
21	15	6	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
22	22	6	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
23	17	6	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
24	21	6	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
25	23	6	TIME, LOVE AND TENDERNES	MICHAEL BOLTON (COLUMBIA)
26	24	6	THINGS THAT MAKE YOU GO . . .	C&C MUSIC FACTORY (COLUMBIA)
27	27	6	EVERY HEARTBEAT	AMY GRANT (A&M)
28	25	6	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
29	—	2	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
30	20	6	WIND OF CHANGE	SCORPIONS (MERCURY)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 20.

HOT 100 A-Z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
8	2	7	2 LEGIT 2 QUIT	(Bust-It, BMI)
11	ADDAMS GROOVE	(Bust-It, BMI/Orion, ASCAP) WBM		
54	AIN'T GONNA HURT NOBODY	(Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)		
69	AIN'T NO FUTURE IN YO' FRONTING	(Jerry Williams, BMI/Power Artists, BMI)		
3	ALL 4 LOVE	(Me Good, ASCAP/Howie Tee, BMI/Irving, ASCAP) CPP		
60	ALL SHE WROTE	(Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL		
84	ALL THROUGH THE NIGHT	(Loc'd Out, ASCAP/Black Doors, ASCAP)		
34	ANGEL BABY	(Longitude, BMI) WBM		
1	BLACK OR WHITE	(Mijac, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) WBM		
9	BLOWING KISSES IN THE WIND	(EMI April, ASCAP/LeoSun, ASCAP) WBM		
94	BREAKIN' MY HEART (PRETTY BROWN EYES)	(Flyte Tyme, ASCAP)		
23	BROKEN ARROW	(Medicine Hat, ASCAP/EMI April, ASCAP) HL		
4	CAN'T LET GO	(M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM		
24	CAN'T STOP THIS THING WE STARTED	(Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP		
55	CAN'T TRUSS IT	(Def American, BMI)		
30	CHANGE	(Careers-BMG, BMI) HL		
66	THE COMFORT ZONE	(Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stupid, ASCAP/Almo, ASCAP) HL/PPP		
83	CONVICTION OF THE HEART	(Gnosso, ASCAP/Southshore, BMI) WBM		
76	CREAM	(Controversy, ASCAP/WB, ASCAP) WBM		
23	A DAY IN MY LIFE (WITHOUT YOU)	(King Reyes, ASCAP/Funny Bear, ASCAP/Berrios, ASCAP/EMI April, ASCAP)		
19	DIAMONDS AND PEARLS	(Controversy, ASCAP/WB, ASCAP) WBM		
20	DON'T CRY	(Guns N' Roses, ASCAP) CLM		
12	DON'T LET THE SUN GO DOWN ON ME	(Big Pig, ASCAP) HL		
38	EMOTIONS	(Mariah Songs, BMI/Sony Songs, BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP) HL		
44	ENTER SANDMAN	(Creeping Death, ASCAP) CLM		
81	EVERY ROAD LEADS BACK TO YOU	(Realsongs, ASCAP/TCF, ASCAP) WBM		
6	FINALLY	(Wax Museum, BMI/Mainlot, BMI)		
91	THE FLY	(Chappell & Co., ASCAP) HL		
29	FOREVER MY LADY	(EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Al B. Sure!, ASCAP) HL/WBM		
88	GET A LEG UP	(Full Keel, ASCAP) WBM		
87	GIVE IT AWAY	(Moebetoblame, BMI)		
77	GROOVY TRAIN	(Virgin, ASCAP/Virgin Songs, BMI) HL		
53	HEARTS DON'T THINK (THEY FEEL)	(Tuareg, ASCAP/Peasant, ASCAP)		
97	HOLD ON (TIGHTER TO LOVE)	(Colgems-EMI, ASCAP/MCA, ASCAP)		
40	HOME SWEET HOME	(Warner-Tamerlane, BMI/Motley Crue, BMI) WBM		
51	HOUSECALL	(Aunt Hilda, BMI/Maxi, BMI/Shadows, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP)		
48	I CAN'T MAKE YOU LOVE ME	(Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP		
75	I'LL GET BY	(Tom Sturges, ASCAP/Chrysalis, ASCAP/Pillarview B.V., BMI/Cashola, ASCAP)		
96	I'LL TAKE YOU THERE	(Irving, ASCAP)		
17	I LOVE YOUR SMILE	(Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)		
62	I'M TOO SEXY	(Hit And Run, ASCAP/Hidden Pun, BMI)		
45	IN MY DREAMS	(WB, ASCAP) WBM		
74	IN PARADISE	(Play The Music, ASCAP)		
79	INSATIABLE	(Controversy, ASCAP/WB, ASCAP) WBM		
41	IS IT GOOD TO YOU	(Colgems-EMI, ASCAP/Extreme, ASCAP) WBM		
2	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY	(Jobete, ASCAP) CPP		
39	I'VE GOT A LOT TO LEARN ABOUT LOVE	(Good Dog, ASCAP/Full Keel, ASCAP/Dial M For Music, ASCAP) WBM		
58	I WANNA BE YOUR GIRL	(One Word, ASCAP/BMG, ASCAP) HL		
67	I WANT YOU	(Rightsong, BMI/EMI April, ASCAP/Ultravave, ASCAP) WBM/HL		
50	I WONDER WHY	(Sony Tunes, ASCAP/C. Montrose S., ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL		
98	JUST ANOTHER GIRLFRIEND	(4MW, ASCAP/Zomba, ASCAP)		
65	JUST A TOUCH OF LOVE	(Virgin, ASCAP/Cole-Clivilles, ASCAP) HL		
15	KEEP COMING BACK	(Chi-Boy, ASCAP) CLM		
36	KEEP IT COMIN'	(Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP) WBM/PPP		
57	KISS YOU BACK	(GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)		
25	LET'S TALK ABOUT SEX	(Next Plateau, ASCAP/Sons Of K-oss, ASCAP)		
64	LIVE AND LET DIE	(MPL, ASCAP/EMI Unart, BMI) CPP		
22	LIVE FOR LOVING YOU	(Foreign Imported, BMI/Realsongs, ASCAP) CPP		
85	LOVE CRAZY	(WB, ASCAP/Jodaway, ASCAP) WBM		
33	LOVE ME ALL UP	(No Pain No Gain, ASCAP/Weenie Squeech, ASCAP/Dickiebird, BMI)		
93	MARTIKA'S KITCHEN	(Girlsongs, ASCAP/WB, ASCAP)		
35	MIND PLAYING TRICKS ON ME	(N-The Water, ASCAP)		
82	MOVE ANY MOUNTAIN	(Amokshasong, PRS)		
71	MYSTERIOUS WAYS	(Chappell & Co., ASCAP) HL		
21	NO MORE TEARS	(Virgin, ASCAP/Purdell, ASCAP) HL		
14	NO SON OF MINE	(Hidden Pun, BMI) WBM		
59	ON A SUNDAY AFTERNOON	(RMI, BMI/Delicious Apple, BMI/Longitude, BMI/Purple Records, ASCAP/Stone Agate, BMI/Fun City, BMI) WBM		
18	O.P.P.	(Naughty, ASCAP/Jobete, ASCAP) CPP		
76	POP THAT COOCHIE	(Pac Jam, BMI/2 Live, BMI)		
89	REAL REAL REAL	(EMI Blackwood, BMI) HL		
92	RIGHT DOWN TO IT	(Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI) HL		
49	RING MY BELL	(Two Knight, BMI)		
86	RUSH	(The Voice Of London, BMI)		
90	THE RUSH	(EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)		

Billboard.

FOR WEEK ENDING JANUARY 4, 1992

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	2	7	2 LEGIT 2 QUIT	HAMMER (CAPITOL) 1 week at No. 1
2	1	7	BLACK OR WHITE	MICHAEL JACKSON (EPIC)
3	3	18	IT'S SO HARD TO SAY GOODBYE . . .	BOYZ II MEN (MOTOWN)
4	7	5	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
5	9	4	ADDAMS GROOVE	HAMMER (CAPITOL)
6	5	8	WILDSIDE	MARKY MARK (INTERSCOPE)
7	11	6	ALL 4 LOVE	COLOR ME BADD (GIANT)
8	6	15	DON'T CRY	GUNS N' ROSES (Geffen)
9	4	10	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)
10	8	20	NAUGHTY BY NATURE	(TOMMY BOY)
11	14	17	MIND PLAYING TRICKS ON ME	GETO BOYS (RAP-A-LOT/PRIORITY)
12	15	16	CAN'T STOP THIS THING WE . . .	BRYAN ADAMS (A&M)
13	10	11	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)
14	19	9	FINALLY	CE CE PENISTON (A&M)
15	17	8	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)
16	13	18	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
17	12	14	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
18	36	3	DON'T LET THE SUN GO DOWN . . .	GEORGE MICHAEL/E. JOHN (COLUMBIA)
19	16	21	ENTER SANDMAN	METALLICA (ELEKTRA)
20	24	6	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
21	21	5	THE UNFORGIVEN	METALLICA (ELEKTRA)
22	18	13	FOREVER MY LADY	JODECI (UPTOWN/MCA)
23	27	8	TELL ME WHAT YOU WANT ME . . .	TEVIN CAMPBELL (QWEST/WB)
24	22	13	RING MY BELL	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)
25	25	13	CAN'T TRUSS IT	PUBLIC ENEMY (DEF JAM/COLUMBIA)
26	23	11	ANGEL BABY	ANGELICA (ULTRA/QUALITY)
27	20	27	(EVERYTHING I DO) I DO IT FOR . . .	BRYAN ADAMS (A&M)
28	26	19	OO ANYTHING	NATURAL SELECTION (ATCO/EASTWEST)
29	29	24	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
30	28	10	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
31	30	27	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
32	32	12	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
33	31	10	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
34	33	18	EMOTIONS	MARIAH CAREY (COLUMBIA)
35	35	27	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
36	34	12	TENDER KISSES	TRACIE SPENCER (CAPITOL)
37	50	5	I LOVE YOUR SMILE	SHANICE (MOTOWN)
38	48	8	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)
39	39	4	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
40	45	7	NO SON OF MINE	GENESIS (ATLANTIC)
41	61	4	UHH AHH	BOYZ II MEN (MOTOWN)
42	53	8	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)
43	46	6	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
44	51	6	BROKEN ARROW	ROD STEWART (WARNER BROS.)
45	40	11	NO MORE TEARS	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
46	43	6	KEEP COMING BACK	RICHARD MARX (CAPITOL)
47	—	1	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
48	37	20	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
49	57	6	CHANGE	LISA STANSFIELD (ARISTA)
50	44	23	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./ICIBAN)
51	42	14	POP THAT COOCHIE	THE 2 LIVE CREW (LUKE/ATLANTIC)
52	49	31	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
53	38	13	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)
54	—	1	LIVE AND LET DIE	GUNS N' ROSES (Geffen)
55	72	5	INSATIABLE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
56	62	5	HOME SWEET HOME	MOTLEY CRUE (ELEKTRA)
57	—	1	STAY	JODECI (UPTOWN/MCA)
58	41	22	I ADORE MI AMOR	COLOR ME BADD (GIANT)
59	47	19	ROMANTIC	KARYN WHITE (WARNER BROS.)
60	52	31	WITH YOU	TONY TERRY (EPIC)
61	60	4	ALL SHE WROTE	FIREHOUSE (EPIC)
62	54	22	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
63	63	5	SAVE UP ALL YOUR TEARS	CHER (Geffen)
64	67	5	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)
65	—	1	SPENDING MY TIME	ROXETTE (EMI)
66	69	22	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
67	55	21	HOLE HEARTED	EXTREME (A&M)
68	58	28	3 A.M. ETERNAL	THE KLF (ARISTA)
69	70	26	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
70	65	26	THINGS THAT MAKE YOU GO . . .	C&C MUSIC FACTORY (COLUMBIA)
71	75	3	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
72	64	5	ALL THROUGH THE NIGHT	ONE-LOC (DELICIOUS VINYL/PLG)
73	66	17	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
74	73	28	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
75	59	21	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)

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

37	SAVE UP ALL YOUR TEARS	(Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
52	SEND ME AN ANGEL	(Rudolph Schenker, ASCAP/Klaus Meine, ASCAP/Pri, ASCAP) HL
5	SET ADRIFT ON MEMORY BLISS	(MCA, ASCAP/Reformation, ASCAP) HL
31	SET THE NIGHT TO MUSIC	(Realsongs, ASCAP) WBM
99	SHOT OF POISON	(Northern Pike Songs, SOCAN)
91	SHOT OF POISON	(EMI April, ASCAP/Lisabella, ASCAP/Almo, ASCAP/Testatyme, ASCAP/Tyreach, ASCAP) CPP/HL
13	SMELLS LIKE TEEN SPIRIT	(Virgin Songs, BMI/End Of Music, BMI) HL
32	SPENDING MY TIME	(Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
78	STAY	(EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP)
43	STREET OF DREAMS	(Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI) WBM
28	TELL ME WHAT YOU WANT ME TO DO	(Gratitude Sky, ASCAP/Tevin Campbell, ASCAP)
42	TENDER KISSES	(Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM
16	THAT'S WHAT LOVE IS FOR	(All Nations, ASCAP/Moo Maison, ASCAP/M&T Spencer, ASCAP/Age To Age, ASCAP/Reunion, ASCAP) HL

THE Billboard 200

TOP ALBUMS

FOR WEEK ENDING
JANUARY 4, 1992

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



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	4	MICHAEL JACKSON EPIC 45400 (10.98/16.98 EQ)	DANGEROUS	1	
2	2	2	15	GARTH BROOKS ▲ CAPITOL 96330* (10.98/16.98)	ROPIN' THE WIND	1	
				★ ★ ★ TOP 20 SALES CHAMP ★ ★ ★			
3	3	3	8	HAMMER CAPITOL 98151 (10.98/16.98)	TOO LEGIT TO QUIT	2	
4	5	5	35	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98/16.98 EQ)	TIME, LOVE & TENDERNES	1	
5	8	8	32	BOYZ II MEN ▲ MOTOWN 6320* (9.98/14.98)	COOLEYHIGHHARMONY	3	
6	6	6	13	NIRVANA ▲ DGC 24425/GEFFEN (9.98/14.98)	NEVERMIND	4	
7	4	4	5	U2 ISLAND 10347/PLG (9.98/16.98 EQ)	ACHTUNG BABY	1	
8	7	7	28	NATALIE COLE ▲ ELEKTRA 61049 (13.98/17.98)	UNFORGETTABLE	1	
9	9	9	19	METALLICA ▲ ELEKTRA 61113 (10.98/16.98)	METALLICA	1	
10	10	10	14	GUNS N' ROSES ▲ GEFEN 24420 (10.98/16.98)	USE YOUR ILLUSION II	1	
11	11	11	14	MARIAH CAREY ▲ COLUMBIA 47980 (10.98/16.98 EQ)	EMOTIONS	4	
12	14	14	14	GUNS N' ROSES ▲ GEFEN 24415 (10.98/16.98)	USE YOUR ILLUSION I	2	
13	13	13	6	GENESIS ▲ ATLANTIC 82344* (10.98/16.98)	WE CAN'T DANCE	4	
14	12	12	68	GARTH BROOKS ▲ CAPITOL 93866* (9.98/14.98)	NO FENCES	4	
15	15	15	32	PAULA ABDUL ▲ CAPTIVE 91611*/MIRGIN (10.98/16.98)	SPELLBOUND	1	
16	17	17	26	BONNIE RAITT ▲ CAPITOL 96111 (10.98/16.98)	LUCK OF THE DRAW	2	
17	18	18	42	AMY GRANT ▲ A&M 5321 (9.98/16.98)	HEART IN MOTION	10	
18	19	19	22	COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98/16.98)	C.M.B.	3	
19	16	16	13	BRYAN ADAMS ▲ A&M 5367* (10.98/16.98)	WAKING UP THE NEIGHBOURS	6	
20	23	23	13	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98/16.98 EQ)	BLUE LIGHT, RED LIGHT	20	
				★ ★ ★ POWER PICK ★ ★ ★			
21	21	21	12	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/17.98)	DECADE OF DECADENCE	2	
22	22	22	6	BETTE MIDLER ▲ ATLANTIC 82329* (10.98/16.98)	MUSIC FROM "FOR THE BOYS"	22	
23	20	20	12	PRINCE ▲ PAISLEY PARK 25379*/WARNER BROS. (10.98/16.98)	DIAMONDS & PEARLS	3	
24	27	27	22	MARKY MARK & THE FUNKY BUNCH ● INTERSCOPE 91737*/ATCO/EASTWEST (10.98/16.98)	MUSIC FOR THE PEOPLE	24	
25	25	25	9	VARIOUS ARTISTS POLYDOR 845750*/PLG (10.98/16.98 EQ)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	19	
26	30	30	5	SOUNDTRACK WALT DISNEY 60618* (8.98/15.98)	BEAUTY & THE BEAST	26	
27	24	24	4	KEITH SWEAT ELEKTRA 61216* (10.98/16.98)	KEEP IT COMIN'	19	
28	26	26	12	REBA MCENTIRE ● MCA 10400* (10.98/16.98)	FOR MY BROKEN HEART	13	
29	29	29	7	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 47390 (9.98/14.98 EQ)	SKY IS CRYING	10	
30	33	33	41	R.E.M. ▲ WARNER BROS. 26496 (9.98/16.98)	OUT OF TIME	1	
31	32	32	14	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98/16.98 EQ)	NO MORE TEARS	7	
32	34	34	12	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98/16.98 EQ)	APOCALYPSE 91... ENEMY STRIKES BLACK	4	
33	35	35	52	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98/16.98 EQ)	GONNA MAKE YOU SWEAT	2	
34	31	31	17	JODECI ● MCA 10198* (9.98/14.98)	FOREVER MY LADY	25	
35	41	41	27	VAN HALEN ▲ WARNER BROS. 26594* (10.98/16.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1	
36	28	28	8	ICE CUBE PRIORITY 57155 (10.98/16.98)	DEATH CERTIFICATE	2	
37	38	38	16	NAUGHTY BY NATURE ● TOMMY BOY 1044* (9.98/15.98)	NAUGHTY BY NATURE	16	
38	37	37	87	GARTH BROOKS ▲ CAPITOL 90897 (9.98/14.98)	GARTH BROOKS	22	
39	36	36	30	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/16.98)	IT'S ALL ABOUT TO CHANGE	22	
40	39	39	44	FIREHOUSE ▲ EPIC 46186* (9.98/14.98 EQ)	FIREHOUSE	21	
41	42	42	5	ENYA REPRISE 81842* (10.98/16.98)	SHEPHERD MOONS	41	
42	40	40	42	VINCE GILL ● MCA 10140* (9.98/14.98)	POCKET FULL OF GOLD	40	
43	44	44	39	ROD STEWART ▲ WARNER BROS. 26300* (9.98/16.98)	VAGABOND HEART	10	
44	46	46	12	JAMES TAYLOR COLUMBIA 46038* (10.98/16.98 EQ)	NEW MOON SHINE	37	
45	48	48	5	AEROSMITH COLUMBIA 46209* (36.98/52.98 EQ)	PANDORA'S BOX	45	
46	50	50	96	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98/16.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	46	
47	43	43	17	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98/16.98)	THE FIRE INSIDE	7	
48	47	47	11	JOHN MELLENCAMP MERCURY 510151* (10.98/16.98 EQ)	WHENEVER WE WANTED	17	
49	45	45	56	EXTREME ▲ A&M 5313 (9.98/16.98)	EXTREME II PORNOGRAFFITTI	10	
50	57	57	68	QUEENSRYCHE ▲ EMI 92806 (9.98/16.98)	EMPIRE	7	
51	49	49	7	RICHARD MARX CAPITOL 95874* (10.98/16.98)	RUSH STREET	39	
52	52	52	13	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/16.98)	BLOOD SUGAR SEX MAGIK	14	
53	55	55	34	LUTHER VANDROSS ▲ EPIC 46789 (10.98/16.98 EQ)	POWER OF LOVE	7	
54	60	60	15	THE JUDDS CURB 61018*/RCA (9.98/14.98)	GREATEST HITS VOL. TWO	54	
55	85	85	6	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/16.98)	PERFORMS ANDREW LLOYD WEBBER	55	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
56	58	58	32	ALAN JACKSON ▲ ARISTA 8681* (9.98/14.98)	DON'T ROCK THE JUKEBOX	17	
57	59	59	13	BARBRA STREISAND ● COLUMBIA 44111* (59.98/80.98 EQ)	JUST FOR THE RECORD...	38	
58	51	51	24	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/14.98)	HOMEBASE	12	
59	53	53	15	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/16.98)	ON EVERY STREET	12	
60	71	71	6	YANNI PRIVATE MUSIC 82093* (9.98/14.98)	IN CELEBRATION OF LIFE	60	
61	70	70	11	GEORGE WINSTON WINDHAM HILL 11107 (10.98/16.98)	SUMMER	55	
62	62	62	59	CLINT BLACK ▲ RCA 2372* (9.98/14.98)	PUT YOURSELF IN MY SHOES	18	
63	54	54	129	MICHAEL BOLTON ▲ COLUMBIA 45012 (9.98/16.98 EQ)	SOUL PROVIDER	3	
64	65	65	80	MARIAH CAREY ▲ COLUMBIA 45202 (9.98/16.98 EQ)	MARIAH CAREY	1	
65	61	61	25	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/16.98)	INTO THE GREAT WIDE OPEN	13	
66	87	87	66	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98/15.98 EQ)	IN CONCERT	35	
67	63	63	16	RUSH ● ATLANTIC 82293* (10.98/16.98)	ROLL THE BONES	3	
68	77	77	193	ORIGINAL LONDON CAST ▲ POLYDOR 831273/PLG (17.98/34.98 EQ)	PHANTOM OF THE OPERA	33	
69	64	64	12	P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98/14.98 EQ)	OF THE HEART, THE SOUL & THE CROSS	50	
70	69	69	25	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/16.98)	ROBIN HOOD: PRINCE OF THIEVES	5	
71	56	56	17	SOUNDTRACK ● MCA 10286* (10.98/16.98)	THE COMMITMENTS	8	
72	67	67	24	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98/15.98)	WE CAN'T BE STOPPED	24	
73	81	81	47	GLORIA ESTEFAN ▲ EPIC 46988 (10.98/16.98 EQ)	INTO THE LIGHT	5	
74	66	66	25	TRISHA YEARWOOD ● MCA 10297* (9.98/14.98 EQ)	TRISHA YEARWOOD	31	
75	73	73	94	THE BLACK CROWES ▲ DEF AMERICAN 24278/REPRISE (9.98/14.98)	SHAKE YOUR MONEY MAKER	4	
76	76	76	58	MADONNA ▲ SIRE 26440/WARNER BROS. (13.98/20.98)	THE IMMACULATE COLLECTION	2	
77	75	75	38	ROXETTE ▲ EMI 94435* (10.98/16.98)	JOYRIDE	12	
78	92	92	11	ERIC CLAPTON DUCK 26420*/REPRISE (23.98/32.98)	24 NIGHTS	38	
79	107	107	155	SOUNDTRACK ▲ ATLANTIC 81933 (9.98/16.98)	BEACHES	2	
80	89	89	52	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/15.98)	BLACK'S MAGIC	38	
81	68	68	17	BELL BIV DEVOE ● MCA 10345 (10.98/16.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18	
82	74	74	31	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98/14.98 EQ)	BACKROADS	23	
83	72	72	6	LISA STANSFIELD ARISTA 18679* (10.98/16.98)	REAL LOVE	57	
84	78	78	40	DOLLY PARTON ● COLUMBIA 46882* (9.98/14.98 EQ)	EAGLE WHEN SHE FLIES	24	
85	90	90	59	SCORPIONS ▲ MERCURY 846908 (9.98/16.98 EQ)	CRAZY WORLD	21	
86	80	80	6	POISON CAPITOL 98046* (15.98/30.98)	SWALLOW THIS LIVE	51	
87	88	88	96	HAMMER ▲ CAPITOL 92857 (9.98/14.98)	PLEASE HAMMER DON'T HURT 'EM	1	
88	128	128	5	LINDA RONSTADT ELEKTRA 61239* (10.98/16.98)	MAS CANCIONES	88	
89	84	84	5	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98/16.98)	T.E.V.I.N.	84	
90	82	82	28	SKID ROW ▲ ATLANTIC 82242* (10.98/16.98)	SLAVE TO THE GRIND	1	
91	96	96	75	THE JUDDS ▲ CURB 8318/RCA (9.98/16.98)	GREATEST HITS	76	
92	83	83	25	TANYA TUCKER CAPITOL 95562* (9.98/14.98)	WHAT DO I DO WITH ME	57	
93	94	94	7	PAUL SIMON WARNER BROS. 26737* (24.98/32.98)	PAUL SIMON'S CONCERT IN THE PARK	93	
94	79	79	7	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98/16.98)	AIN'T NO DOUBT ABOUT IT	77	
95	91	91	25	HEAVY D. & THE BOYZ ● MCA 10289 (9.98/14.98)	PEACEFUL JOURNEY	21	
96	97	97	17	RANDY TRAVIS WARNER BROS. 26661* (9.98/16.98)	HIGH LONESOME	43	
97	86	86	11	ALABAMA RCA 61040* (9.98/14.98)	GREATEST HITS, VOL. 2	72	
98	99	99	7	QUEENSRYCHE EMI 97048* (40.98/46.98)	OPERATION: LIVECRIME	38	
99	98	98	68	REBA MCENTIRE ▲ MCA 10016 (9.98/14.98)	RUMOR HAS IT	39	
100	101	101	5	TAKE 6 WARNER BROS. 26665* (9.98/16.98)	HE IS CHRISTMAS	100	
101	100	100	91	WILSON PHILLIPS ▲ SBK 93745 (9.98/14.98)	WILSON PHILLIPS	2	
102	105	105	136	BONNIE RAITT ▲ CAPITOL 91268 (9.98/16.98)	NICK OF TIME	1	
103	106	106	6	COLLIN RAYE EPIC 47468* (9.98/14.98 EQ)	ALL I CAN BE	103	
104	93	93	11	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/16.98)	SPORTS WEEKEND	22	
105	116	116	77	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98/16.98 EQ)	WE ARE IN LOVE	22	
106	102	102	15	TESLA ● GEFEN 24424 (9.98/16.98)	PSYCHOTIC SUPPER	13	
107	111	111	4	CHIEFTAINS RCA VICTOR 60824* (9.98/14.98)	BELLS OF DUBLIN	107	
108	95	95	10	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/17.98)	SONS OF THE P	44	
				★ ★ ★ TOP DEBUT ★ ★ ★			
109	NEW		1	CROSBY, STILLS & NASH ATLANTIC 19104* (54.98/69.98)	CSN	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. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, Inc. and SoundScan, Inc.

Billboard 200 Top Albums *continued*

FOR WEEK ENDING JANUARY 4, 1992

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
110	104	104	13	FOURPLAY	WARNER BROS. 26656* (9.98/16.98)	FOURPLAY
111	103	103	27	CHER ●	GEFFEN 24369* (10.98/16.98)	LOVE HURTS
112	125	125	13	VAN MORRISON	POLYDOR 849026* /JPG (17.98/34.98 EQ)	HYMNS TO THE SILENCE
113	109	109	84	VAN MORRISON ●	MERCURY 841970 (9.98/16.98 EQ)	THE BEST OF VAN MORRISON
114	108	108	168	PAULA ABDUL ▲	VIRGIN 90943 (9.98/14.98 EQ)	FOREVER YOUR GIRL
115	118	118	65	BETTE MIDLER ▲	ATLANTIC 82129 (9.98/16.98)	SOME PEOPLE'S LIVES
116	114	114	32	EMF ▲	EMI 96238 (9.98/16.98)	SCHUBERT DIP
117	153	153	11	SOUNDGARDEN	A&M 5374 (9.98/14.98)	BADMOTORFINGER
118	127	127	59	PHIL COLLINS ▲	ATLANTIC 82157 (14.98/21.98)	SERIOUS HITS...LIVE!
119	112	112	46	JESUS JONES ▲	SBK 95715* (9.98/16.98)	DOUBT
120	119	119	67	VINCE GILL ▲	MCA 42321 (9.98/14.98)	WHEN I CALL YOUR NAME
121	110	110	16	STEVIE NICKS	MODERN 91711*/ATLANTIC (10.98/16.98)	TIMESPACE: BEST OF STEVIE NICKS
122	115	115	44	ANOTHER BAD CREATION ▲	MOTOWN 6318* (9.98/14.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
123	145	145	66	L.L. COOL J ▲	DEF JAM 46888/COLUMBIA (9.98/14.98 EQ)	MAMA SAID KNOCK YOU OUT
124	163	163	93	ALAN JACKSON ▲	ARISTA 8623 (9.98/14.98)	HERE IN THE REAL WORLD
125	131	131	135	CLINT BLACK ▲	RCA 9668 (9.98/14.98)	KILLIN' TIME
126	117	117	15	KENNY LOGGINS	COLUMBIA 46140* (9.98/14.98 EQ)	LEAP OF FAITH
127	126	126	55	SOUNDTRACK ●	EPIC ASSOCIATED 46982*/EPIC (9.98/16.98 EQ)	DANCES WITH WOLVES
128	144	144	71	YANNI ▲	PRIVATE MUSIC 2067* (9.98/14.98)	REFLECTIONS OF PASSION
129	135	135	55	NINE INCH NAILS	TVT 2610 (9.98/14.98 EQ)	PRETTY HATE MACHINE
130	158	158	51	THE JUDDS ●	CURB 2070*/RCA (9.98/14.98)	LOVE CAN BUILD A BRIDGE
131	122	122	13	A TRIBE CALLED QUEST	JIVE 1418* (9.98/14.98)	LOW END THEORY
132	121	121	37	MARC COHN	ATLANTIC 82178* (9.98/14.98)	MARC COHN
133	157	157	107	KENNY G ▲	ARISTA 8613 (13.98/18.98)	LIVE
134	132	132	129	DON HENLEY ▲	GEFFEN 24217 (9.98/16.98)	THE END OF THE INNOCENCE
135	113	113	9	ROY ROGERS	RCA 53024 (10.98/14.98)	TRIBUTE
136	120	120	10	ERASURE	SIRE 26668*/REPRISE (10.98/16.98)	CHORUS
137	140	140	20	BIG AUDIO DYNAMITE II	COLUMBIA 46147 (9.98/14.98 EQ)	GLOBE
138	134	134	17	NEIL DIAMOND	COLUMBIA 48610 (10.98/16.98 EQ)	LOVESCAPE
139	146	146	40	GEORGE STRAIT ●	MCA 10204* (9.98/14.98)	CHILL OF AN EARLY FALL
140	147	147	24	NAT KING COLE	CAPITOL 93590* (7.98/12.98)	COLLECTOR'S SERIES
141	137	137	4	VARIOUS ARTISTS	GRP 9650* (9.98/14.98)	GRP CHRISTMAS COLLECTION, VOLUME 2
142	136	136	18	DOUG STONE	EPIC 47357* (9.98/14.98 EQ)	I THOUGHT IT WAS YOU
143	123	123	33	LORRIE MORGAN ●	RCA 3021* (9.98/14.98)	SOMETHING IN RED
144	161	161	108	HARRY CONNICK, JR. ▲	COLUMBIA 45319 (9.98/14.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
145	124	124	29	CANDY DULFER ●	ARISTA 8674* (9.98/14.98)	SAXUALITY
146	129	129	18	VANESSA WILLIAMS	WING 843522*/MERCURY (9.98/16.98 EQ)	THE COMFORT ZONE
147	160	160	31	HARRY CONNICK, JR. ●	COLUMBIA 44369* (7.98/12.98 EQ)	20
148	138	138	30	N.W.A ▲	RUTHLESS 57126*/PRIORITY (9.98/15.98)	EFIL4ZAGGIN
149	143	143	30	DIAMOND RIO	ARISTA 8673* (9.98/14.98)	DIAMOND RIO
150	162	162	28	AARON NEVILLE	A&M 5354* (9.98/14.98)	WARM YOUR HEART
151	152	152	25	BEBE & CECE WINANS ●	CAPITOL 92078* (9.98/16.98)	DIFFERENT LIFESTYLES
152	159	159	9	CURTIS STIGERS	ARISTA 18660* (9.98/14.98)	CURTIS STIGERS
153	148	148	66	AC/DC ▲	ATCO/EASTWEST 91413 (9.98/16.98)	THE RAZORS EDGE
154	151	151	30	VARIOUS ARTISTS ●	WALT DISNEY 60616* (9.98/16.98)	FOR OUR CHILDREN
155	NEW	NEW	1	PEARL JAM	EPIC ASSOCIATED 47857*/EPIC (9.98/14.98 EQ)	TEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
156	149	149	73	TRAVIS TRITT ▲	WARNER BROS. 26094* (9.98/14.98)	COUNTRY CLUB
157	130	130	12	SIMPLY RED	ATCO/EASTWEST 91773* (10.98/16.98)	STARS
158	176	176	3	JODY WATLEY	MCA 10355 (10.98/16.98)	AFFAIRS OF THE HEART
159	139	139	10	SOUNDTRACK	SBK 97722* (10.98/16.98)	COOL AS ICE
160	141	141	9	ROBERTA FLACK	ATLANTIC 82321* (10.98/16.98)	SET THE NIGHT TO MUSIC
161	191	191	12	PATTI LABELLE	MCA 10439 (9.98/14.98)	BURNIN'
162	150	150	7	INXS	ATLANTIC 82294* (14.98/21.98)	LIVE BABY LIVE
163	154	154	9	TINA TURNER	CAPITOL 97152* (13.98/21.98)	SIMPLY THE BEST
164	RE-ENTRY	RE-ENTRY	8	BARRY MANILOW	ARISTA 18687* (10.98/16.98)	SHOWSTOPPERS
165	133	133	11	SCARFACE	RAP A-LOT 57167*/PRIORITY (9.98/15.98)	MR. SCARFACE IS BACK
166	NEW	NEW	1	PATSY CLINE	MCA 10421* (39.98/59.98)	COLLECTION
167	183	183	24	KATHY MATTEA	MERCURY 846975* (9.98/14.98 EQ)	TIME PASSES BY
168	166	166	45	ENIGMA ▲	CHARISMA 91642* (9.98/14.98)	MCMXC A.D.
169	167	167	67	VANILLA ICE ▲	SBK 95325* (9.98/14.98)	TO THE EXTREME
170	174	174	108	AEROSMITH ▲	GEFFEN 24254 (9.98/16.98)	PUMP
171	NEW	NEW	1	SOUNDTRACK	MCA 10512* (10.98/16.98)	STAR TREK VI
172	155	155	8	2ND II NONE	PROFILE 1416 (9.98/15.98)	2ND II NONE
173	NEW	NEW	1	LUCIANO PAVAROTTI	LONDON 433513* (10.98/17.98 EQ)	PAVAROTTI SONGBOOK
174	156	156	25	SEAL ●	SIRE 26627*/WARNER BROS. (9.98/14.98)	SEAL
175	164	164	15	KARYN WHITE	WARNER BROS. 26320* (10.98/16.98)	RITUAL OF LOVE
176	188	188	19	FRANK SINATRA	REPRISE 26501* (13.98/20.98)	SINATRA REPRISE: THE VERY GOOD YEARS
177	RE-ENTRY	RE-ENTRY	6	NANA MOUSKOURI	PHILIPS 510229* (10.98/16.98 EQ)	ONLY LOVE - THE BEST OF NANA MOUSKOURI
178	165	165	22	SHABBA RANKS	EPIC 47310 (9.98/14.98 EQ)	AS RAW AS EVER
179	180	180	9	THE PARTY	HOLLYWOOD 61225*/ELEKTRA (9.98/16.98)	IN THE MEANTIME, IN BETWEEN TIME
180	172	172	104	UB40 ▲	VIRGIN 31324 (9.98/14.98)	LABOUR OF LOVE II
181	179	179	63	CHRIS ISAAK ▲	REPRISE 25837 (9.98/14.98)	HEART SHAPED WORLD
182	142	142	9	SOUNDTRACK	MCA 10397 (10.98/16.98)	HOUSE PARTY II
183	169	169	28	THE KLF ●	ARISTA 8657* (9.98/14.98)	WHITE ROOM
184	171	171	4	DOC SEVERINSEN	AMHERST 54406* (9.98/14.98)	MERRY CHRISTMAS
185	NEW	NEW	1	NIRVANA	SUB POP 34 (8.98/14.98 EQ)	BLEACH
186	NEW	NEW	1	SOUNDTRACK	EPIC ASSOCIATED 48732*/EPIC (10.98/16.98 EQ)	MY GIRL
187	RE-ENTRY	RE-ENTRY	5	VARIOUS ARTISTS	GIANT 24423*/WARNER BROS. (10.98/16.98)	NEW YORK ROCK & SOUL REVUE
188	186	186	88	SOUNDTRACK ▲	EMI 93492 (10.98/16.98)	PRETTY WOMAN
189	181	181	107	JANET JACKSON ▲	A&M 3920 (9.98/16.98)	JANET JACKSON'S RHYTHM NATION 1814
190	178	178	10	GERALD LEVERT	ATCO/EASTWEST 91777* (10.98/16.98)	PRIVATE LINE
191	NEW	NEW	1	CYPRESS HILL	RUFFHOUSE 47889/COLUMBIA (9.98/14.98 EQ)	CYPRESS HILL
192	195	195	7	RESTLESS HEART	RCA 61041* (9.98/14.98)	BEST OF RESTLESS HEART
193	170	170	10	BARRY WHITE	A&M 5377 (9.98/14.98)	PUT ME IN YOUR MIX
194	168	168	4	D-NICE	JIVE 41466* (9.98/14.98)	TO THA RESCUE
195	175	175	7	PET SHOP BOYS	EMI 97097* (13.98/21.98)	DISCOGRAPHY - COMPLETE SINGLES COLLECTION
196	185	185	28	VANILLA ICE ●	SBK 96648* (10.98/16.98)	EXTREMELY LIVE
197	198	198	12	VARIOUS ARTISTS	COLUMBIA 46019* (10.98/16.98 EQ)	SIMPLY MAD ABOUT THE MOUSE
198	182	182	9	SLAYER	DEF AMERICAN 26748*/WARNER BROS. (19.98/27.98)	LIVE - DECADE OF AGGRESSION
199	177	177	6	PAUL MCCARTNEY/CARL DAVIS	ANGEL 54371* (15.98/28.98)	LIVERPOOL ORATORIO
200	192	192	3	AMG SELECT	21642* (9.98/16.98)	BITCH BETTA HAVE MY MONEY

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 104	Natalie Cole 8	Fourplay 110	Madonna 76	Dolly Parton 84	Bob Seger & The Silver Bullet Band 47	George Strait 139	Berne Taupin 25
2nd II None 172	Nat King Cole 140	Kenny G 133	Barry Manilow 164	The Party 179	Doc Severinsen 184	Barbra Streisand 57	Stevie Ray Vaughan & Double Troub- le 29
Paula Abdul 15, 114	Phil Collins 118	Genesis 13	Marky Mark & The Funky Bunch 24	Luciano Pavarotti 173	Shabba Ranks 178	Keith Sweat 27	Jody Watley 158
AC/DC 153	Color Me Badd 18	Geto Boys 72	Richard Marx 51	Pearl Jam 155	Paul Simon 93	Take 6 100	Barry White 193
Air/DC 153	Harry Connick, Jr. 20, 105, 144, 147	Vince Gill 42, 120	Kathy Mattea 167	Patti LaBelle 155	Simply Red 157	James Taylor 44	Karyn White 175
Aerosmith 45, 170	Michael Crawford 55	Amy Grant 17	Paul McCartney/Carl Davis 199	Tom Petty & The Heartbreakers 65	Frank Sinatra 176	Tesla 106	Randy Travis 96
Alabama 97	Crosby, Stills & Nash 109	Guns N' Roses 10, 12	Reba McEntire 28, 99	P.M. Dawn 69	Skid Row 90	Vanessa Williams 146	Wilson Phillips 101
AMG 200	Cypress Hill 191	Hemmer 3, 87	John Mellencamp 48	Poison 86	Slayer 198	Vanilla Ice 169, 196	BeBe & CeCe Winans 151
Another Bad Creation 122	D-Nice 194	Heavy D. & The Boyz 95	Metallica 9	Prince 23	Soundgarden 117	George Winston 61	Trisha Yearwood 74
Bell Biv DeVoe 81	D.J. Jazzy Jeff & The Fresh Prince 58	Don Henley 134	Bette Midler 22, 115	Public Enemy 32	SOUNDTRACK	U2 7	
Big Audio Dynamite II 137	Diamond Rio 149	Ice Cube 36	Lorrie Morgan 143	Queensryche 50, 98	Beaches 79	UB40 180	
The Black Crowes 75	Neil Diamond 138	INXS 162	Van Morrison 112, 113	R.E.M. 30	Beauty & The Beast 26	Van Halen 35	
Clint Black 62, 125	Digital Underground 108	Motley Crue 21	Van Morrison 112, 113	Bonnie Raitt 16, 102	The Commitments 71	Ricky Van Shelton 82	
Michael Bolton 4, 63	Digital Underground 108	Nana Mouskouri 177	Van Morrison 112, 113	Collin Raye 103	Cool As Ice 159	Luther Vandross 53	
Boyz II Men 5	Dire Straits 59	N.W.A 148	Van Morrison 112, 113	Red Hot Chili Peppers 52	Dances With Wolves 127	Vanilla Ice 169, 196	
Garth Brooks 2, 14, 38	D.J. Magic Mike & M.C. Madness 94	Naughty By Nature 37	Van Morrison 112, 113	Restless Heart 192	House Party II 182	VARIOUS ARTISTS	
Tevin Campbell 89	Candy Dulfer 145	Aaron Neville 150	Van Morrison 112, 113	Roy Rogers 135	My Girl 186	For Our Children 154	
Mariah Carey 11, 64	EMF 116	Jesus Jones 119	Van Morrison 112, 113	Roxette 77	Pretty Woman 188	GRP Christmas Collection, Volume 2 141	
Carreras - Domingo - Pavarotti 66	Enigma 168	Jodeci 34	Van Morrison 112, 113	Rush 67	Robin Hood: Prince Of Thieves 70	New York Rock & Soul Revue 187	
C&C Music Factory 33	Enya 41	The Judds 54, 91, 130	Van Morrison 112, 113	Salt-N-Pepa 80	Star Trek VI 171	Simply Mad About The Mouse 197	
Cher 111	Erasure 136	L.L. Cool J 123	Van Morrison 112, 113	Scarface 165	Two Rooms: Songs Of Elton John &		
Chieftains 107	Gloria Estefan 73	Patti LaBelle 161	Van Morrison 112, 113	Scorpions 85			
Eric Clapton 78	Extreme 49	Gerald Levert 190	Van Morrison 112, 113	Seal 174			
Patsy Cline 166	Firehouse 40	Kenny Loggins 126	Van Morrison 112, 113				
Marc Cohn 132	Roberta Flack 160		Van Morrison 112, 113				



Falcon Flies. Early activity on Billy Falcon's new single, "Heaven's Highest Hill," which is just getting started at radio, is creating new momentum for the singer/songwriter's "Pretty Blue World" album. The title sees upward moves in the Middle Atlantic, East North Central, West North Central, and Mountain regions as it re-enters the Heatseekers list.



Angel Soars. For several weeks, "Angel Baby," the Quality debut by Angelica, has been flying high in the Pacific region, and it still stands in the top 10 there. But now, her influence has spread to the Mountain states, where she ranks No. 16. A 47% increase in unit sales is strong enough to push the title onto the national Heatseekers chart.



Live Lives. Although Live's full-length album debut was not scheduled to hit stores until Jan. 8, the Radioactive act began greasing the skids in the fall. The band opened its pre-album blitz by releasing an EP, titled "Four Songs," playing 10 U.S. dates with Fatima Mansions, and then, in December, scoring an MTV add for "Operation Spirit."

BRING ON THE BULLETS: The first issue of 1992 makes the Heatseekers chart even hotter, as we add bullets to the list. As is the case with our other bulleted album charts, the bullets are designed to bring your attention to those titles that enjoy the greatest growth in sales.

For this week, which still reflects the strong volume that occurred during the fourth-quarter selling spree, we have awarded bullets to titles that gain 25% or more in sales. We are still in the process of determining appropriate criteria for bullets outside the holiday season, when sales are at more typical levels.

As is true of our other bulleted charts, a title automatically receives a bullet when it debuts on Heatseekers, when it re-enters the list, or for its first week at No. 1.

In the coming weeks, we also plan to implement features that will highlight the title that sees the single-largest sales gain and the title that makes the highest debut.

PEARL'S PEARL: In our last issue, we predicted Pearl Jam would soon enter The Billboard 200 Top Albums chart. This week, the Seattle-based group sees the largest sales increase on this week's national Heatseekers list and, in the process, makes our prediction come true.

In the previous chart week, the Epic Associated act made upward moves in all eight regions—a rare accomplishment for Heatseeker artists. Pearl Jam still ranks No. 9 in the Northeast but makes upward moves in the other seven regions. Jam's strongest jumps are in the West North Central (6-1), South Atlantic (13-2), East North Central (14-4), and South Central (25-5).

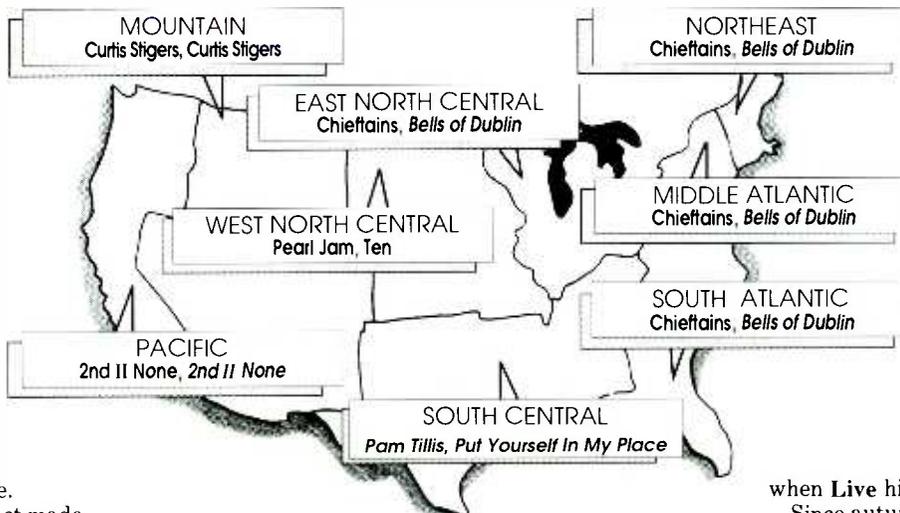
A 108% sales increase places Pearl Jam at No. 155 on The Billboard 200, the second-highest debut on that list... The next-highest Heatseekers increase belongs to 30-year vet Nana Mouskouri, whose sales had been tailing over the last few weeks. An 88% gain moves her best-of set six

places, to No. 11, on Heatseekers, as she re-enters The Billboard 200 at No. 177.

GRADUATION: Rap act Cypress Hill moves 28-23 on the Top R&B Albums chart, and therefore is removed from

Heatseekers. Artists graduate from this category when an album moves into the top half of The Billboard 200, the top 25 of the country or R&B album lists, or top five of one of the other popular album charts. Cypress Hill enters The Billboard 200 at No. 191.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Curtis Stigers, Curtis Stigers	1. Chieftains, Bells Of Dublin
2. A Lighter Shade Of Brown, Brown & Proud	2. Marcia Griffiths, Carousel
3. Chris LeDoux, Western Underground	3. Curtis Stigers, Curtis Stigers
4. Chieftains, Bells Of Dublin	4. Blacksheep, A Wolf In Sheep's Clothing
5. Nemesis, Munchies For Your Bass	5. Ned's Atomic Dustbin, God Fodder
6. Nana Mouskouri, Only Love - The Best Of...	6. Nana Mouskouri, Only Love - The Best Of...
7. 2nd II None, 2nd II None	7. The Storm, The Storm
8. Pearl Jam, Ten	8. Blues Traveler, Travelers & Thieves
9. Suzy Bogguss, Aces	9. Pearl Jam, Ten
10. The Storm, The Storm	10. Lisette Melendez, Together Forever

QUICKLY: Although Shanice holds at No. 8 on Heatseekers, her album sees a healthy 32% increase in sales. Catalyst for her momentum is "I Love Your Smile," which leaps 25-17 on the Hot 100 Singles list... Country rookie Pam Tillis has another strong showing. A 55% gain moves her six places, to No. 15... Marcia Griffiths' "Carousel" has been percolating in various regions, but now she's starting to see national momentum. Her sales increase by better than 50% in the album's second Heatseeker week, moving it 35-26.

LIVE, ALIVE-OH: It is not uncommon to see pop superstars prime the pump before an album's release, but does the same strategy work for a developing alternative act? We'll soon find out,

when Live hits the bins with "Mental Jewelry."

Since autumn, the band has been building awareness, primarily through a 10-date tour with Fatima Mansions and the release of its "Four Songs" EP.

A recent gig for the band, which is produced by Jerry Harrison of Talking Heads fame, led to a fortunate break. Popular Uprisings hears that an MTV programmer caught Live in action at CBGB in New York. Thanks to that discovery, MTV put the act's "Operation Spirit" clip into Buzz Bin rotation in December.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★ ★ No. 1 ★ ★	
1	1	6	CHIEFTAINS RCA VICTOR 60824* (9.98/14.98)	BELLS OF DUBLIN
2	3	11	CURTIS STIGERS ARISTA 18660* (9.98/14.98)	CURTIS STIGERS
3	10	10	PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98/14.98 EQ)	TEN
4	2	10	2ND II NONE PROFILE 1416 (9.98/15.98)	2ND II NONE
5	11	11	NANA MOUSKOURI PHILIPS 510229* (10.98/16.98 EQ) ONLY LOVE - BEST OF NANA MOUSKOURI	
6	4	4	AMG SELECT STREET 21642/SELECT (9.98/16.98)	BITCH BETTA HAVE MY MONEY
7	5	11	THE STORM INTERSCOPE 91741*/ATCO/EASTWEST (9.98/14.98)	THE STORM
8	8	5	SHANICE MOTOWN 6319* (9.98/14.98)	INNER CHILD
9	6	11	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6.98/14.98 EQ)	GOD FODDER
10	9	9	BLACKSHEEP MERCURY 848368 (9.98/14.98 EQ)	A WOLF IN SHEEP'S CLOTHING
11	16	11	TRACIE SPENCER CAPITOL 92153 (9.98/14.98)	MAKE THE DIFFERENCE
12	14	11	PRIMUS INTERSCOPE 91659*/ATCO/EASTWEST (9.98/14.98)	SAILING THE SEA OF CHEESE
13	23	5	PAM TILLIS ARISTA 8642* (8.98/14.98)	PUT YOURSELF IN MY PLACE
14	13	11	BUDDY GUY SILVERTONE 1462* (9.98/14.98 EQ)	DAMN RIGHT I'VE GOT THE BLUES
15	21	8	SUZY BOGDUSS CAPITOL 95847* (9.98/14.98)	ACES
16	—	1	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/16.98)	SKANLESS
17	17	11	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH
18	22	10	HAL KETCHUM CURB 77450* (9.98/14.98)	PAST THE POINT OF RESCUE
19	19	7	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/16.98)	BROWN & PROUD
20	15	10	INFECTIOUS GROOVES EPIC 47402 (9.98/14.98 EQ)	PLAGUE THAT MAKES YOUR BOOTY

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 Top Albums chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications, Inc.

21	18	11	NEMESIS PROFILE 1411 (9.98/15.98)	MUNCHIES FOR YOUR BASS
22	12	6	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98/14.98 EQ)	PENICILLIN ON WAX
23	24	6	NATURAL SELECTION ATCO/EASTWEST 91787* (10.98/16.98)	NATURAL SELECTION
24	20	11	TONY TERRY EPIC 45015 (9.98/14.98 EQ)	TONY TERRY
25	25	11	M.C. BREED & D.F.C. S.D.E.G. 4103*/CHIBAN (9.98/16.98)	M.C. BREED & D.F.C.
26	35	3	MARCIA GRIFFITHS ISLAND 842 334*/PLG (9.98/14.98 EQ)	CAROUSEL
27	26	11	CHRIS LEDOUX CAPITOL 96499* (9.98/14.98)	WESTERN UNDERGROUND
28	27	11	THE FARM SIRE 26600*/REPRISE (9.98/14.98)	SPARTACUS
29	29	11	SCHOOL OF FISH CAPITOL 94557 (9.98/14.98)	SCHOOL OF FISH
30	30	11	CRASH TEST DUMMIES ARISTA 8677* (9.98/14.98)	GHOSTS THAT HAUNT ME
31	28	11	BLUES TRAVELER A&M 15373* (9.98/14.98)	TRAVELERS & THIEVES
32	—	4	BILLY FALCON JAMBICO 848800*/MERCURY (9.98/12.98 EQ)	PRETTY BLUE WORLD
33	32	5	THE OCEAN BLUE SIRE 26550*/REPRISE (9.98/14.98)	CERULEAN
34	31	11	LISETTE MELENDEZ FEVER 46945/COLUMBIA (9.98/14.98 EQ)	TOGETHER FOREVER
35	—	1	TECHMASTER P.E.B. NEW TOWN 2208* (9.98/15.98)	BASS COMPUTER
36	39	3	CHRIS WHITLEY COLUMBIA 47857* (9.98/14.98 EQ)	LIVING WITH THE LAW
37	—	1	ANGELICA ULTRA 15183*/QUALITY (8.98/16.98)	ANGEL BABY
38	33	10	MARTY BROWN MCA 10330* (9.98/14.98)	HIGH AND DRY
39	36	11	VOICE OF THE BEEHIVE LONDON 828 253*/PLG (9.98/14.98 EQ)	HONEY LINGERS
40	34	5	DUDLEY MOORE GRP 9661* (9.98/14.98)	SONGS WITHOUT WORDS

LABELS SLOW PACE OF NEW SIGNINGS

(Continued from page 1)

lyfish, and others, recently helped get Los Angeles act Life, Sex & Death signed to Warner Bros. Yet Mintz has "noticed a lot less enthusiasm" on the part of labels toward potential new signings.

Mintz says, "I've already experienced a lot of labels saying, 'No new signings for the next month or two months.'" One of Mintz's clients currently looking for a deal is the Riverdogs. The group was recently dropped from Epic.

OVERALL SLOWDOWN

Attorney Jim Zumwalt, a senior partner at the Nashville-based firm of Zumwalt, Almon & Hayes, concurs: "As a general observation, rock'n'roll has slowed down dramatically. It's taking a lot longer to get a deal and labels are much more conservative."

Zumwalt helped Roxy Blue and Jackyl land contracts with Geffen in February and August, respectively. Yet Zumwalt has not landed a contract for a rock act since August.

"In general, lower-level A&R people with less of a track record are dis-

couraged from signing new acts," he says. "Or they are not allowed to move forward and sign an act by their superiors." Zumwalt says this is a dramatic change. "In 1990 and 1991, we saw more [new] artists get shots than ever before in the history of the record business."

While the rock and pop world may be going through a signing slowdown, Zumwalt, whose client list includes several country acts, notes there is a proliferation of new signings on the country front. (For a complete list of major-label country signings, see page 20.)

The harsh economic realities the industry is now facing are making labels take a closer look at talent, says Ron Fair, senior VP of A&R and a staff producer for EMI Records Group North America.

"I don't think the recession is going away soon," Fair says. "It's like a reality check. The A&R staffs will be smaller, the artist rosters will be smaller." Fair notes that with EMI, SBK, and Chrysalis undergoing a consolidation, "obviously rosters are going to have to be pruned."

While Fair says that "you have to be responsive to what's there" in the new talent pool, he says he is going to be more concerned with developing EMI's existing roster than expanding his talent lineup in 1992.

"I think it's going to be much more challenging for me as the head of an A&R department to make crystal-clear judgment calls," he adds. "We really do need to take our shots very carefully."

Epic A&R VP Michael Caplan says that in 1992 the label is "going to have to be much more selective in terms of what we get involved in. The A&R person has got to look at the total picture—what kind of marketing and other expenditures will be needed."

AGGRESSIVELY SCOUTING

Others, however, maintain that they will continue to actively seek out new talent. "We're going to be scouting as aggressively as we ever were," says Don Rubin, senior VP of A&R at SBK Records. Rubin says the cost-cutting measures likely will not come out of travel expenses to send scouts to see new acts, but from the amount of money offered to new artists.

Another factor clouding the A&R picture will be new competition between previously unsigned acts and acts with contracts that have been dropped, or those that might be cut in the coming months.

"It's a mixed blessing shopping an act that has been dropped," says

Mintz, who is working with the Riverdogs. "On one hand, they show they have the ability to get a deal, but some are stuck with the stigma that they didn't succeed. Only an A&R person that truly believes in the act will buck their track record and that perception."

There are at least a handful of acts, however, that were recently dropped and picked up by other labels. At Sony's Columbia label alone, recent signings include Soul Asylum, formerly on A&M; Circus Of Power, which was on RCA; and the Kinks, who ended their pact with MCA.

Other attorneys who represent talent acknowledge the signing crunch but say they have not been hit directly. "Obviously some of the majors are starting to consolidate, and the future of others is uncertain," says Rosemary Carroll, who works primarily with alternative rock acts. "There will be fewer acts signed overall, but for the kind of artists I represent, that trend is counterbalanced by a new awareness of just how well alternative records can sell, due to the success of Nirvana."

TALENT IS KEY

Others maintain there are still deals to be had by talent that has the goods. "Any act that's good and worthy will get signed," says manager Nick Wechsler, whose client list includes Robbie Robertson and Michael Penn. "Maybe there will not be bidding wars, but there are still enough labels out there, and some are going

through housecleaning, so that they will be open to sign new acts."

Warren Entner, a former member of the Grass Roots who now manages a number of acts, including Faster Pussycat, has had two fairly new acts signed to major labels in the last year—the War Babies, with Columbia, and L7, which landed a deal with Slash/Warner Bros. after a stint on the indie Sub Pop label. Entner says labels may not be so quick to sign new talent in the future.

"Over the past couple of years, the trend is to sometimes sign bands before they are ready to be signed," he says. "The trend of finding bands early in their development is going to change. People will still search and sign bands that deserve to make an album, but they will be more selective. There will be a lot less speculation."

However, another major-label A&R representative maintains that business will go on pretty much as usual: "Labels are starved for hit acts. They are going to be out there just as competitive."

PAUL CONROY

(Continued from page 8)

release schedule.

EMI Records U.K. managing director Rupert Perry will oversee Chrysalis during the transition prompted by Conroy's exit, "until I can find someone to take over." Working closely with him will be Roy Eldridge, who continues as managing director of Chrysalis Records U.K.

Webster was on vacation at press time and unavailable for comment. He has been with Virgin for 16 years.

In a separate move, Andrew Lauder, founder of the Demon and Silvertone labels and a man closely involved with the breakthrough of the Stone Roses, is leaving Silvertone and parent company Zomba.

A joint statement from Zomba Group managing director John Fruin and Lauder says the latter is departing as Silvertone managing director "to pursue other business interests. The parting was amicable and caused by policy differences which they had been unable to resolve."

The Stone Roses were signed to and developed by Silvertone until released from their contract by a U.K. High Court judge during the summer. The label's other main acts are John Lee Hooker and J.J. Cale.

BETWEEN THE BULLETS



by Geoff Mayfield

ANOTHER FEAT: Michael Jackson holds onto the top spot on The Billboard 200 Top Albums chart, and, at the same time, becomes the first artist to top 300,000 units for three straight weeks since we adopted the point-of-sale system in the May 25 issue. Equally impressive is that Jackson's sales, which exceed 370,000 copies, are practically even with last week's. Jackson's consistency, and the lack of a clear challenger being released in either January or February, suggests that his reign over this chart will last for several more weeks... The "King of Pop" isn't the only artist in the 300,000-unit club. That guy in the black hat, Garth Brooks, remains a model of amazing consistency. Though the gap between him and Jackson is significant, a 28% gain pushes him back over the 300,000 plateau.

AMAZINGLY, THERE'S still room for Brooks—who has already spent eight weeks at No. 1—to grow. Capitol Nashville will put "Ropin' The Wind" on a sales program in January, and that month will also see him be the subject of an NBC special, set to air Jan. 17. Remember, too, that the American Music Awards and the Grammys are just around the corner, and Brooks *always* sells well in the wake of an awards telecast. Those of you who are curious to see how this country giant has become so popular can get a closer look when he plays the March 13-16 National Assn. of Recording Merchandisers meet in New Orleans.

SEASONAL ADJUSTMENT: SoundScan estimates better than a 30% increase in business over the prior chart week, which causes us to again adjust our bullet criteria. For the first 100 positions, bullets go to albums with a 35% gain; a 30% yardstick is used for the rest of this chart. The chart is so competitive that, even using these high percentages, there are still eight backward bullets. Dire Straits, for example, gains 35% sales but is still pushed back six spots.

HO, HO, HO: Christmas titles account for 10 of the top 11 albums on the Top Pop Catalog chart. Also notable is that on the Top Christmas Albums chart, the various-artists title "A Very Special Christmas," which benefits Special Olympics, moves to No. 2, breaking the monopoly that Mannheim Steamroller's two seasonal releases have held on that list... One can see that the gift-buying season also increased traffic by older, or should we say more mature, consumers. Cases in point include Luciano Pavarotti's debut at No. 173 on The Billboard 200, and re-entries by Barry Manilow (No. 166) and Nana Mouskouri (No. 177)... Packages featuring Crosby, Stills & Nash (No. 109) and Patsy Cline (No. 166) become the fourth and fifth boxed sets to chart since we moved to point-of-sale.

GROOVE TUBE: Several of the artists who appeared on the Billboard Music Awards show on Fox see meaningful increases, including Genesis, C&C Music Factory, Alan Jackson, and L.L. Cool J. The last-mentioned sees a 48% gain, moving 22 places to No. 123. Jackson's "Don't Rock The Jukebox" gains by more than 40%, and his first album increases by more than 60%... Following dates in Southern California, both Queensryche titles bullet. L.A. dates by Paula Abdul had the same effect on her titles in the previous week's chart.

MEGAFORCE CUTS ATLANTIC TIES

(Continued from page 8)

agreement with Atlantic expire Dec. 31, Zazula says Megaforce and Atlantic did not share the same view of the sales potential of the Megaforce/Atlantic bands, although he adds, "I think Atlantic, in their hearts, thought they were doing their best." He also notes Atlantic set up its own in-house metal marketing division, making no use of Megaforce's marketing expertise for metal acts signed directly to Atlantic.

Atlantic executives decline to comment.

Because the status of Megaforce product remains on hold, pending a new major-label deal, Zazula says he agreed to release King's X, Testament, and Overkill to the Atlantic roster so as not to jeopardize the career momentum of those rising bands. Terms of that arrangement, believed to be a contract buyout, are still being negotiated. "There is a great deal of remorse because a lot of our love and blood has gone into nurturing those bands," he says.

Other up-and-coming acts signed to Megaforce—including Maria Excommunicata, Tribe After Tribe, Lucy Brown, and Nude Swirl—will likely not release new albums until a new major-label deal is set.

"They are having an amazing amount of patience with us at this point," says Zazula. "But they want us to be working with a company that will do the right thing. Basically, for the sake of our acts, I would like to have a handshake [on a new deal] by Feb. 1."

Unlike independent labels that are basically production companies for their major-label partners, Megaforce has a full staff of 18 handling marketing, publicity, retail, video, and radio promotion. "The reality of

it is that we have people who are killer at guerrilla street warfare" in the alternative-metal market, says Zazula. "We are very well-loved in that area. That's something that makes us different than the rest of the boys. We're looking for a situation where we're an asset to a major label."

Despite letting go of three of its most promising bands, Zazula says Megaforce's consistent track record of recognizing and building new alternative-metal talent makes it attractive to a major-label partner. As head of Crazy Management, Zazula has guided the career of Anthrax, whose last two Megaforce/Island albums together have sold more than 2 million copies worldwide. Anthrax is expected to announce a new major-label deal early this year.

DISC MAKERS

Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrcie D. Adams, Cleveland, OH
"Thanks for the great design!"

Chuck Block, Washington, DC
"More affordable than I thought."

Greg Disatell, New Orleans, LA
"Your excellent service is much appreciated."

Also Available: Complete CD and LP Manufacturing

Call Today For Our FREE Full Color Catalog and NEW Express brochure: 1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

ATTENTION
ALL RECORD RETAILERS
IMPORTANT NOTICE CONCERNING
BIZ MARKIE'S ALBUM ENTITLED
"I NEED A HAIRCUT"

Please be advised that on December 18, 1991 in a lawsuit entitled Grand Upright Music Ltd. v. Warner Bros. Records Inc., et al., Case No. 91 CIV 7648 (KTD) (United States District Court Southern District of New York) the Honorable Kevin T. Duffy entered an order requiring that the sale of Biz Markie's album entitled "I Need A Haircut" in all formats and configurations be discontinued immediately and that all copies of the album be immediately removed from all shelves, sales racks and display racks at all retail locations. It is imperative that you immediately adhere to this order or risk serious adverse legal consequences, both civil and criminal in nature. Please contact your WEA representative to arrange for the prompt return of all copies of this record.



Warner Bros. Records Inc.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

RINCON SIGNS WITH BMG

Rincon Children's Entertainment, the indie label run by industry veteran **Ralph King**, has entered into a joint venture with **BMG Distribution**, according to King and a BMG representative. While King says he is not ready to release details of the deal, he confirms that **Alan Benjamin**, until recently senior VP of sales at **J2 Communications**, will serve as VP of sales for the new venture, while **Rob Gold**, formerly national advertising director at **A&M Records**, will join as VP of marketing. Rincon, which has the popular **Barbie** doll record, "The Look," has until now been distributed by **Rhino Records** through **CEMA Distribution**.

FOUNDERS BUY 75% OF ZOMBA MGMT CO.

Underlining the fact that the **Zomba Group** intends to stick to its core label and music publishing operations, it is selling 75% of its **Sanctuary** group of companies—management for such acts as **Halloween** and **Wasp**—to its founders, **Rod Smallwood** and **Andy Taylor**. On the label front, Zomba chief **Clive Calder**, who lives on the West Coast, is said to be looking at a label acquisition—though its home base is up for grabs.

WALTERS PLEADS GUILTY ON 2 COUNTS

Veteran talent agent **Norby Walters** avoided a new trial on charges he acted illegally in trying to rep college sports figures by pleading guilty to two counts of mail fraud, a move seen likely to end the government's proceedings against

him. He'll be sentenced in February.

EMI RECORDS GROUP MEET

The **EMI Records Group North America**, while still weighing its future staff roster and 1992 product flow, will meet in Palm Springs, Fla., the first week in January to hear from the newly organized sales and promo departments. With field staff also on hand, marketing and A&R will let the gathering in on new product from the **EMI**, **Chrysalis**, and **SBK** units. Bulletin hears that further hard decisions on staff cuts have yet to be made, which could mean layoffs beyond a target of 200 originally anticipated. Also, the artist rosters of each label are being analyzed in a process that could mean paring of baby acts who have failed to produce more than 75,000 or 100,000 in album sales the first time out. As a result of the reorganization, albums by **Wilson Phillips** and **Slaughter**, both scheduled for March release, have been pushed back, **Gene Rumsey**, **CEMA's** New York branch manager, told an audience at a **CD One Stop** meeting. Group chairman **Charles Koppelman** was not available for comment. In other moves, sources say the EMI group sales effort will be headed by **Chrysalis** VP of sales **Mike Greene** and **SBK** sales VP **Bob Cahill**, who will serve as co-vice presidents in the new sales structure.

LARRY STESSEL MOVES TO MERCURY

Larry Stessel, senior VP of international marketing for **Sony Music**, is

headed for **Mercury Records** as that label's new GM. He will oversee the marketing, promotion, and sales efforts of Mercury. Many of these duties were handled by **Mike Bone**, who was dismissed as label co-president last November, a title he had shared with **Ed Eckstine**, now the label's sole president.

FCC AUDITS RADIO ON LMA DEALS

Reacting to Congressional scrutiny and charges its guidelines are too lax, the **FCC** is conducting a random audit of about 300 radio stations about procedures used in so-called local marketing agreements or time-brokerage deals. At issue: whether one partner station effectively relinquishes control to the other, and thereby gives up public interest standards, a big FCC no-no. Results of the audit will come next month.

SEARS BRINGS IT HOME FOR \$9.99

Two weeks prior to Christmas **Sears, Roebuck & Co.** dropped the price of "E.T." from \$14.99 to \$9.99 and began heavy TV and newspaper advertising for the new price. A Sears spokesman says sales of the title, which the chain is selling exclusively under a highly touted tie-in with **MCA/Universal Home Video**, had been "slower than we expected" at \$14.99. Sears says price competition in video sell-through was the main culprit, citing specifically **McDonald's** heavily advertised offer for **Paramount Home Video's** three "Indiana Jones" titles at \$5.99 each and aggressive advertising and discounting by **Blockbuster Video**.

Elton Matches Elvis In Top-40 Tenure

ELTON JOHN this week ties **Elvis Presley** as the artist with the most consecutive years with a top 40 hit on the Hot 100. Both artists reached the top 40 for 23 straight years. John first made the grade in December 1970 with "Your Song"; his streak extends into 1992 as his duet with **George Michael**, "Don't Let The Sun Go Down On Me," jumps to No. 12.

Presley landed his first national hit in March 1956 with "Heartbreak Hotel." He made his last top 40 appearance in January 1978—five months after his death—with a remake of **Frank Sinatra's** "My Way."

(We might add that John stands alone as the only artist to reach the top 30 for 23 straight years. Presley missed the top 30 in 1967, which was the year before his celebrated comeback.)

Until "Don't Let The Sun Go Down On Me," a remake of his 1974 classic, John hadn't hit the top 40 at all in 1991; his streak was kept alive with just two weeks to go in the year. Thus, John owes his record to his friend and sometime rival, **George Michael**. **Jeff Pearlman** of North Miami Beach notes that this last-minute save makes up for the summer of '88, when Michael's "Monkey" kept John's "I Don't Wanna Go On With You Like That" from hitting No. 1.

John was the hottest act in pop music for three years in the mid-'70s. But his greater achievement has been maintaining stardom and success long after the "Captain Fantastic" phenomenon faded. **John Denver**, Elton's main rival in 1974-75, made his last top 30 appearance in 1976; **Peter Frampton**, who succeeded John as the hottest act in the business in 1976, last appeared in the top 30 in 1979.

Another sign of John's enduring appeal: "Two Rooms: Songs Of Elton John/**Bernie Taupin**" has been listed in the top 30 on The Billboard 200 Top Albums chart for nine straight weeks.

FAST FACTS: **Michael Jackson's** "Dangerous" hangs tough at No. 1 on The Billboard 200. It's the second time that Jackson has held the No. 1 spot through the ultra-competitive Christmas-New Year's period. He achieved the feat eight years ago with "Thriller," but he was nosed out four years ago when "Bad" was topped by the "Dirty Dancing" soundtrack and **George Michael's** "Faith." Jackson is the first artist to ring in the new year with the No. 1 album more than once since the **Beatles** did it three years in a row from 1968-70. The Fab Four scored with "Magical Mystery Tour," "The Beatles," and "Abbey Road," respectively.

Harry Connick Jr. lands his first top 20 album on The Billboard 200 as "Blue Light, Red Light" jumps to No. 20.

All three albums featuring **Michael Crawford** are bulleting up the top 70 on The Billboard 200. "Michael Crawford Performs **Andrew Lloyd Webber**" surges to No. 55 in its sixth week. The "Phantom Of The Opera" cast album jumps to No. 68; an album of "Phantom" highlights jumps to No. 46.

Richard Marx's "Keep Coming Back," the first single from his "Rush Street" album, slips from No. 12 to No. 15 on the Hot 100. The lead singles from Marx's last two albums both reached the top three. Nonetheless, "Keep Coming Back" is Marx's 10th consecutive top 15 hit.



by Paul Grein



**CONGRATULATES ALL OF THE WINNERS ON
THE 1991**

**Billboard[®]
MUSIC AWARDS SHOW**

HOT 100 SINGLE
Bryan Adams "(Everything I Do) I Do It For You"

HOT 100 SINGLES ARTIST
Mariah Carey

TOP POP ALBUM
Mariah Carey

TOP POP ALBUMS ARTIST
Garth Brooks

TOP POP ARTIST
Mariah Carey

HOT R&B SINGLE
Rude Boys "Written All Over Your Face"

HOT R&B SINGLES ARTIST
Whitney Houston

TOP R&B ALBUM
Whitney Houston "I'm Your Baby Tonight"

TOP R&B ALBUMS ARTIST
Whitney Houston

TOP R&B ARTIST
Whitney Houston

HOT COUNTRY SINGLE
Alan Jackson "Don't Rock The Jukebox"

HOT COUNTRY SINGLES ARTIST
Garth Brooks

TOP COUNTRY ALBUM
Garth Brooks "No Fences"

TOP COUNTRY ALBUMS ARTIST
Garth Brooks

TOP COUNTRY ARTIST
Garth Brooks

HOT ADULT CONTEMPORARY SINGLE
Bryan Adams "(Everything I Do) I Do It For You"

HOT ADULT CONTEMPORARY ARTIST
Mariah Carey

TOP ALBUM ROCK TRACK
Queensryche "Silent Lucidity"

TOP ALBUM ROCK ARTIST
Van Halen

TOP MODERN ROCK TRACK
Big Audio Dynamite II "Rush"

TOP MODERN ROCK ARTIST
R.E.M.

HOT DANCE CLUB PLAY SINGLE
C&C Music Factory "Gonna Make You Sweat"

HOT DANCE CLUB PLAY ARTIST
C&C Music Factory

HOT DANCE 12" SINGLES SALES
C&C Music Factory "Gonna Make You Sweat"

HOT DANCE 12" SINGLES SALES ARTIST
C&C Music Factory

HOT RAP SINGLES ARTIST
L.L. Cool J

TOP NEW POP ARTIST
C&C Music Factory

TOP NEW POP MALE ARTIST
Ralph Tresvant

TOP NEW POP FEMALE ARTIST
Cathy Dennis

TOP MOVIE SOUNDTRACK
"New Jack City"

TOP WORLD ALBUM
R.E.M. "Out of Time"

HOT WORLD SINGLE
Bryan Adams "(Everything I Do) I Do It For You"



WOULD ALSO LIKE TO CONGRATULATE

ALL OF THE ARTISTS WHO APPEARED ON THIS YEAR'S BILLBOARD CHARTS AND THEIR MANAGERS, RECORD COMPANIES, AGENTS, AND EVERYONE WHO CONTRIBUTED TO THEIR SUCCESS... AND THE HUNDREDS OF WINNERS OF THE COCA COLA CONTEST WHO ATTENDED THE SHOW!



CAN'T BEAT THE REAL THING!

Music From The Original Motion Picture



Music From The Motion Picture Soundtrack
RUSH

Original Score Composed and Performed by Eric Clapton

RUSH

The first ever soundtrack from Eric Clapton.

Featuring three new vocal tracks, including "Tears In Heaven."

