**Industry Ponders Roads Not Taken**

**Did Bypassing Tours Impact Top Acts’ Sales?**

**BY CRAIG ROSEN and ED CHRISTMAN**

LOS ANGELES—While several superstars have recently chosen not to tour the U.S. in support of new albums, industry observers are divided on whether or not their avoidance of the concert circuit has hurt their record sales.

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

**Garth, U2 Top Billboard Awards Winners List**

**BY CRAIG ROSEN**

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

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

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

(Continued on page 75)

**German Authors Society Bans Composers Of Neo-Nazi Songs**

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

**LONDON**—In an unprecedented step, the German authors’ rights society, GEMA, has declared that it will not handle material by composers who produce neo-Nazi songs and lyrics.

The major labels belonging to German industry federation BPI have applauded the GEMA stand and agreed not to sign skinhead bands, whose lyrics are said to incite racial hatred.

GEMA took its decision Dec. 9 at a board meeting in Munich. The organization said it will “distance itself from the combination of composers, lyricists, and publishers” of neo-Nazi music groups, who produce works “which contradict the constitutional principles of freedom and democracy.”

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

GEMA spokesman Gabriel Stein- schulte says the organization is taking

(Continued on page 75)

**Swiss See Higher $ Peaks With New Copyright Ruling**

**BY MIKE HENNESSEY**

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

Switzerland is not a signatory of the Rome Convention on neighboring rights, and its copyright law has no provision for secondary rights. Until recently, it was also unclear about the status of sound carriers that were out of copyright in such countries as Italy and Luxembourg and were being imported for sale in Switzerland.

However, the uncertainty that has made Switzerland an easy target for pirate and bootleg product was swept away Dec. 20, 1991, when the court

(Continued on page 42)
Thank you to all our artists for another year of great performances.
JOIN IN THE CELEBRATION.
JOIN IN THE GENEROSITY.

For 25 years, WNEW-FM has been the place where rock lives.
Now, join in the celebration of this special anniversary with The Classic Rock Box.

The Classic Rock Box contains 4 Compact Discs with 49 superstar tracks.
From rockers to ballads, from hits to rarities--a chronicle of the history of classic rock radio.

Through the generosity of the artists and labels involved, proceeds from this special collection will benefit the Nordoff-Robbins Music Therapy Foundation -- the organization dedicated to the treatment of autistic and special needs children through the medium of music.

WNEW has enriched so many lives by its commitment to rock and roll radio.
Now the Classic Rock Box will enrich the lives of many more.

The Classic Rock Box. In stores now.
Arbitron Designing ‘Pocket People Meter’
Fager Device Will Track Radio & TV Listening

By PHYLLIS STARK

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

Although the device is still in development, it is expected to be about the size of a small pocket calculator and will track both radio and television listening. Unlike the current method, in which participants record their radio listening in diaries, the Pocket People Meter would track listeners’ media habits on a global basis by the respondent, who would only have to wear or carry the device.

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

No New Cost to Clients

While Arbitron representatives would not discuss development costs of the project, it is noted that the new technology would not mean increased cost to clients.

“The industry has always been very skeptical of any Buck Rogers method of measurement, because until today it always meant higher cost,” said Wollenberg.

He noted that, with the new technology, Arbitron could track the listening habits of a family of four for “hundreds of dollars rather than thousands.” The device could also make it more economically feasible for Arbitron to increase sample sizes and to measure listening more frequently in smaller markets, according to Wollenberg.

Arbitron’s partners in the development are Canadian ratings service BIBM Bureau of Measurement and Australian ratings service AGB McNair.

Noted Wollenberg, “This is the first time three media research companies on three

Continued on Page 81

DANIELA MERCURY RISING

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

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GET BACK: DISPUTED BEATLES DISCS HALTED

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

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INDIES MAXIMIZE MINIDISC POTENTIAL

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

Page 50

VID SUPPLIERS RIDING FILMS’ COATTAILS

The feature film “JFK” began more than a spate of video documentaries about the assassination — it also seems to have spawned a trend. As Jim McCullough reports, the release of videos that dovetail with major box-office titles has given steam recently. He traces the trend, and looks ahead to tie-ins in the works.

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RELIEF IS IN STORE

More than two dozen artists, together with music industry executives, turned out Dec. 6 for CounterAid, a fund-raiser for LIFEbeat, the music industry organization to fight AIDS. The artists helped raise more than $25,000 by selling T-shirts, buttons, posters, and autographed work on paper. Performers on hand included Heatseekers, Babylon (East Side), the Tower (Downtown), Sam Goody (West 34th Street), and J&R Music World. In the photo at left, Meat Loaf and Martha White take charge of the cash registers at J&R Music World; at right, Foreigner’s Mick Jones rings up CounterAid contributions at HMV. (Photos: Chuck Pulin)
West Coast Vid Plans Expansion
Roars Out Of Bankruptcy With Franchise Strategy

by EARL PAIGE

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

Independent operators are expected to convert to the cause, a strategy that Stone acknowledges appears "unworkable" to many. West Coast hopes to make it work with the creation of West Coast Services, a distribution company, revival of its own programming label; organization of a more meaningful franchise council; and the structuring of a new management team.

More realistic franchise fees, Stone says, will help as well. Stone admits West Coast went overboard, hiking the cost "of about $2500 a quarter" from $7,500 in 1985 to $6500 in 1990. The present fee is $25,000 for the first location and $50,000 for each additional store, unlike the previous schedule, which charged owners "what you paid the last time," he says.

Royalties are basically unchanged—5% plus two 1% advertising fees. Stone says, "We're going to have to live with those numbers."

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

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

West Coast has agreed to pay 25 cents on the dollar as long as the total unsecured claims remain below $2.5 million. Because the court must still determine exact amounts, few creditors will comment on 'what's due them.'

According to Joe Shults, president of PolyGram Video, the show, which was on the evenings of Nov. 15 and 18, was the highest-rated two-part telemovie on any network in nearly 27 years.

Says Bill Sondheim, VP of sales for PolyGram Video, "Each hour as the show progressed, the ratings and share continued to grow. At the end (Continued on page 79)

Jackons Miniseries A Rental
1st For Motown Vid, PolyGram

by JIM MCCULLAUGH

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

The double-cassette title will carry a suggested list of $79.95. To date, both Motown and PolyGram have issued music-based or nontheatrical self-own products.

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

MuchMusic Vet
John Martin Exits
Canadian Channel

by LARRY LABLANC

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

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

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

Cable Moves May Cue Video On Demand

by SUSAN NUNZIATA

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

TCA signed a letter of intent to begin using a new 10.1 video compression technique that has been jointly developed by AT&T and General Instruments.

Time Warner is also developing a new, 500-channel system that would offer movies virtually on demand, and Bellcore is developing a video-on-demand service designed to operate over existing phone lines (Billboard, Nov. 23).

TCA will begin offering expanded-channel service to users of satellite dishes in mid-1995, with cable customers in selected cities to be offered expanded service in 1994. A large percentage of the additional channels would be used to transmit a wider variety of PPV programming at closer intervals.

The cities in which TCA's expanded services would first be offered have not yet been determined, according to Lisa Gocoros, TCA's director of corporate communications. It is also unknown how much more the new sets of services would cost consumers, whether they would have to order new sets of products, or if all they would need is their current sets with "view-contral" capabilities to order "view-controlled" content.

CBS/Fox Keeping It Clean
With Feb. Sell-Thru Titles

by SETH GOLDSMITH

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

"Weight Watchers Easy Shape-Up" and "Michael Jordan Art Time," backed by Hanes Underwear, promise initial delivery of 250,000 and 500,000 cassettes, respectively, according to sports and fitness director Kevin Conroy. These projections are indicative of an interest by the networks and major distributors for a clean-cut offshoot in an area of video and video-on-demand programming where there's brand and star power and a $19.98 suggested list.

CBS/Fox, based in New York and distributed by its Los Angeles affiliate, FoxVideo, knows the appeal of the product and how two broadcast sports instructionals—produced by Paramount—generated sales of 1.5 million units, Conroy says, about equal in volume to the pair of Chic exercise videos released over the past two years.

A little notoriety doesn't hurt special-interest demand, either. PolyGram Video's "Pro Football's Hottest Cheerleaders" arrived in New York to the accompaniment of a Dec. 9 New York Post sports column headlined, "Blame NFL For Sexist Video." Writer Phil Mushnick castigated the NFL for concluding "a skimpy bikini, shoulder-length hair, and the criticism 'might serve as a great boost' to sales. NFL thought it was defusing adverse publicity when it announced its licensing policy, which is the very thing that stopped 'the NFL's sexist Cheerleaders,' says a trade source.

CBS/Fox's three-cassette "Weight Watchers" series, the first of several from the H.J. Heinz subsidiary, got a more positive boost from Time Life Video's "Alaska: The Great Outdoors," which produced the programs and introduced the consumers to direct response via direct-mail campaign. Covering its distribution role, TCA's "TVL" met with suppliers at the July Video Software Dealers Assn. convention in Las Vegas to announce the "original product for retail release." "Weight Watchers" is the first such deal, says new business VP Dan Markman.

TVL, which continues to offer the tapes, might have retained a direct-response exclusive had the series done better. "They have been marginally successful," Markman comments. "Otherwise, they would have been a lot more viable. We think [the series] is a far better retail product." Markman will support CBS/Fox to the extent of coordinating relations with Weight Watchers Inc., but says, "I would not do anything that would walk on my new partner's efforts."

(Continued on page 79)
As 1992 draws to a close, the explosion of a new dominant force in contemporary music becomes strikingly clear.
“Arista Is Official

Whitney Houston
The Bodyguard
Original Soundtrack Album
Starring the biggest-selling female artist of our time. This #1 album has already sold over 3 million copies! It features 6 stunning new songs by Whitney Houston including the #1 all-time hit “I Will Always Love You,” the first record in more than 20 years to jump to #1 from outside the Top 10!

Exposé
They’re back with the biggest album of their career! Contains the smash hit “I Wish The Phone Would Ring.” The New York Post hails it as “Their top album to date.”

Home Alone 2: Lost in New York
Original Soundtrack Album
The soundtrack with something for everyone features the holiday hit “All Alone On Christmas” by Darlene Love plus more all-star music by Bette Midler, Alan Jackson, TLC, Atlantic Starr, Lisa Fischer and more.

Alan Jackson
A Lot About Livin’ (And A Little ’Bout Love)
Already certified Platinum, the acclaimed new album from Country’s newest superstar featuring the first smash “She’s Got The Rhythm (And I Got The Blues)” and many more hits to come. From the singer Entertainment Weekly calls “One of Country’s real honky-tonk heroes.”

Diamond Rio
Close To The Edge
Their debut album went Platinum. The new album from the award-winning Vocal Group Of The Year is well on its way, powered by the first smash “In A Week Or Two,” with many more hits to come.

Agerly Awaited New Album From Taylor Dayne And The Blazing

Annie Lennox
Diva
The critics are calling it “The Album of the Year!” Her Platinum solo debut album includes the award-winning hit “Why” and the Top 10 smash “Walking On Broken Glass.”
LY NUCLEAR.

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

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

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

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

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

#1 COUNTRY ARTISTS!

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

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

Don't Miss
ARISTA'S GALLERY OF STARS: 1993
A 30-MINUTE TV SPECIAL
AIRING ON MAJOR TV STATIONS
COAST-TO-COAST

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

BRAZIL: A DREAM UNFULFILLED

Music Market Still Has Great Potential

BY NEHEMIA GUEIROS JR.

Despite the economic woes of Bra-
zil, the music industry continues.
Brazilians are buying music in
1992, the country is still a very
large market with much untapped
potential.

Boasting prerecorded music
volume in excess of $200 million
in 1991, the local industry is right
now undergoing the same changes.
Almost all of the acting GMs of Brazil’s
five major record companies are
stepping down, while their manage-
mantle is being reassessed
across the market's

Apart from the “big five":
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**Christmas Album Sales Sparkling Grant, Garth Sets Among Hot Sellers**

**BY PAUL VERNIA**

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

Four holiday records—Amy Grant’s “Home For Christmas,” A&M’s superstar “A Very Special Christmas 2,” Neil Diamond’s “Christmas Album,” and Garth Brooks’ “Beyond The Season”—are in the top 10 of The Billboard 200, compared with none last year at this time.

In fact, only three Yule-themed releases cracked the chart last year, all of them in the lower half, while this year 11 such albums are on The Billboard 200. Two years ago this week, eight Christmas records hit the chart, but only one in the top 40.

Retail executives surveyed by Billboard say this year fans choose shows is far by the most impressive in recent memory. While some are baffled by the phenomenon, admit admission, a abundance of new Yule records by superstars may explain why consumers are flocking to stores to buy holiday music.

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

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

However, Al Wilson, senior VP of merchandising at Milford, Mass.-based Strawberries, with 118 stores, says one reason for the success of the top Christmas albums is the sellers’ high visibility.

He notes that Grant—among the Christmas artists at No. 5 this week—has had a banner year, having successfully crossed over from her contemporary Christian base to the pop mainstream with her trio-platinum, Grammy-nominated A&M album, “Heart In Motion.”

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

**Deck The Dancehall: Reggae Genre Big At Christmas**

**BY MAUREEN SHERIDAN**

KINGSTON, Jamaica—Like Jon-kanoo dancers and sorrel juice, live dancehall reggae has become a Jamaican Christmas tradition. Competition is fierce. “This year, about 20 shows are scheduled for the holiday period compared with the normal yearly average of one per month,” says Reality Productions’ Oliver Llewellyn, whose Reggae Jam Jam is set for Christmas Eve at the Denbigh Show Grounds.

Other scheduled shows include Shaking Vibes’ Ghetto Splash, Tuesday (15) in Craigtown Square; Superstar TV’s Sing, Dec. 26 at the National Stadium; and Tappa Productions’ Reggae Heroes On Parade, New Year’s Day at Coney Park.

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

Llewellyn adds that the escalating cost of talent is “putting pressure on the promoters to keep increasing the gate prices.” Another contributing factor to high admission charges is the package of 30-odd artists per bill that dancehall fans have to come expect.

The spiraling admission prices—which this year hit a high of $280 Jamaican ($10)—are approaching the country’s minimum weekly wage of $800 Jamaican ($13.50). That is an ironic turn of events, given that high ticket costs accounted for the mid-80s decline in the number of live events and the corresponding increase in price of “sound systems” (portable discos). At that time, the Jamaican masses rebelled against high prices and ingeniously devised an affordable alternative: the recording.

The result was dancehall, the DJing over revved-up reggae rhythm and quasi-religious new and potent world presence. But with success has come legitimacy, and concerts and costly tickets are back.

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

Cowan, who manages Gee Street/ PolyGram signee Carlene Davis and Junior Tucker, also points out that what started out as inexperienced promoters “trying a thing” has evolved into a number of “well-produced calendar events.” Cowan adds that the music industry has more shows than anywhere else, even if it is the same artists over and over.

*Warner’s Midani Emotes On Latin American Music*

**BY JOHN LANNERT**

MIAMI—How does André Midani, Warner Music International VP of Latin America, currently evaluate the trends coming out of his region “In my opinion,” answers Midani, “at this moment Latin music is certainly the most fun music there is in the business. And when I say ‘fun,’ I refer to several things—like variety, good humor, and the full range of emotions.”

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

Aside from the music, Midani is also optimistic about the future prospects of the Latin industry, primarily because of international events affecting the region’s improving economy. “I think the crossover between Latin countries is going to increase day by day,” comments Midani. “We are looking at the consolidation of media—basically television—and also magazines and radio, which I think will lead all the barriers which existed between Latin countries to a certain extent.”

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

**BY CARRIE BORZILLO**

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

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

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

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

“Typically, an ad agency would call us and say they’d like to use a particular tune. We would act as the middleman and contact the publisher and record company,” says Schrager.

With the new deal, the company will actively shop the PolyGram catalog to the ad industry, he says.

“A lot of agencies don’t realize how broad a range this catalog has, from jazz to classical to ethnic to contemporary,” Schrager says. “We’ll be introducing the PolyGram catalogs to our established client base, both in the US and internationally, and specifically for projects they might have.”

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

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

Latifah Label Brings Rap Flavor To Epic

**BY HAVELOCK NELSON**

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

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

"Roll Wit The Flava" will be added to a compilation album, due in Febru-

ary, that will feature tracks by the acts on the single and others, includ-

Tommy Boy recording artist Latifah is CEO of the label, which was formed last January but not announced until now. Her personal manager, Shakim, is CEO, and Chuck Warren-Seleston, a former di-

rector of black music promotion at Tommy Boy, is president.

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

Richard Griffith, executive VP of Epic and president of Epic Associated Labels, says, "Flavor Unit will be re-

ponsible for getting projects off the ground." After that, he says, Epic will handle promotion and marketing.

Warren says, "We will maintain our strength in the street, while uti-

lizing Epic's distribution and promotion machine for everywhere else. We have the ability to start a record. Epic has the ability to boost a record from the $250,000 unit stage on."

Flavor Unit's street muscle is based on its affiliation with 5-year-old Flavor Unit Management, whose con-


Currently, the Flavor Unit label has four artists on its roster: Latee, Bigga Sistas, Brooklyn Assault Team, and Foxx (who previously re-

leased one album on MCA Records).

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

Griffith, who signed the Flavor Unit label with Epic, says he was talked into meeting with Latifah and Shakim by Epic product manager Awanda Booth. "I was impressed with their ideas and the way they car-

ried themselves," he says, adding that Sony Music President Tommy Mottola also liked them. The pact was finalized last January, he says.

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

Epic hasn't ventured that deep into hip-hop before, he adds. "We've been talk-

ing for people to be our partners as experts. I think no one has a better understanding of the music than Cherm, Latifah, and Shakim."

**NARAS Names 9 As This Year's Special Honorees**

LOS ANGELES—Six recording artists and three industry pio-

neers will be recipients of the 1992-93 Lifetime Achievement Awards and Trustees Awards of the National Academy of Recording Arts and Sciences this year's Lifetime Achievement honorees, who will be feted for their artistic contributions in recorded music, are the versatile guitarist/producer Chet Atkins; rock'n'roll pianist/singer Little Richard; jazz pianist/composer Thelonious Monk; mandolinist and bluegrass pioneer Bill Monroe; folk singer Pete Seeger; and jazz pianist/vocalist Patsy Walker.

The Trustees Awards for "out-

standing contributions in a non-

performing capacity" will go to Atlantic Records founder Ahmet Ertegun; "father of the blues" W.C. Handy; and jazz writer/pro-

ducer George Ross.

The awards will be presented at the 35th annual Grammy Awards ceremo-

ny Feb. 24 at the Shrine Auditorium in L.A.

**Stars Help Cheer Rights Honorees**

**BY GREG REIBMAN**

BOSTON—Peter Gabriel, Michael Stipe of R.E.M., Yo-Yo Ma, Joan Baez, Cybill Shepherd, and others helped draw a capacity crowd to the fifth annual Reebok Human Rights Awards at the Hines Convention Cen-

ter here Dec. 9. But it was the four human-rights activists being honored who stole the show.

The honorees were recognized for improving human-rights conditions ac-

cross the globe. Each artist present-

ed a $25,000 award to a different ac-

tivist who, in turn, detailed his or her struggles and triumphs. Each recipi-

ent's story was more horrifying and inspiring than the next.

Recipientsc were Stacey Kabat, for helping battered women in Boston; Martin O'Green, for establishing a non-

profit international organization in Northern Ireland; Flirbert Chebeya Bahizire, founder of "Voice (Continued on page 79)

LATIFAH

Launched her career in 1989 with "All Hail the Queen," the first rap album to top the R&B charts and earn a gold record. She has since released four studio albums and one compilation. Latifah has been nominated for numerous awards, including Grammys and NAACP Image Awards.

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Texas Tornados’ Full-Blown Mktg. Plan

Warner Sketches ‘Colorful’ Promo Ideas

BY JIM BESSMAN

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

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

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

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

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

Meanwhile, the band has signed a national media and tour sponsorship deal with Miller Lite, primarily targeting the Southwest, with standups, posters, and ten cards supporting 40-odd tour dates.

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

“Thier diversity in concert is a plus, but it becomes negative when assessing which one of the facets to capitalize on at radio, retail, and video,” says Cameron Randall of Refugee Management, which represents the band. “They have a coalition of listeners ranging from the traditional country follower, holed-up Fender fans of the ’70s, aging hippies who were into Doug and Augie, to the kids of Doug’s: tinto days, the conjunto crowd brought in by Flaco, and yuppie/college types.

(Continued on page 15)

Thelonious Monster Sinks Claws Into Capitol Debut

BY CRAIG ROSEN

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

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

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

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

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

In the middle of the turmoil, the band broke up, but Forrest continued to record as a solo artist, cutting 29 songs over the course of two years in four cities.

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

“The long learning experience ended” when RCA rejected the album that Forrest recorded with a reunited Monster. “They liked the overproduced slick, the shit, more than they liked the Monster stuff, but they were never satisfied with anything,” Forrest says.

The finished tracks included a song that featured the rapping of longtime friend Anthony Kitsos of the Red Hot Chili Peppers.

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

(Continued on next page)

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

SIGN ON THE DOTTED LINE: Paul McCartney has signed with Capitol-EMI “for the rest of his recording career,” according to Capitol Records president/CEO Hale Milgrim.

The first record included in the deal will be the Feb. 9 release “Off The Ground.” At Dec. 18 luncheon previewing the new album, it was also announced that the record will be launched with the Jan. 18 release of first single “Hope Of Deliverance.” The cassette single/CD-5 will also include three tracks not included on the new rock-oriented album. To promote the disc, McCartney has taped a hilarious “Arsenio Hall Show” special.

The special, which will air in February, will include new and old material, as well as selected covers.

GIVE THE DRUMMER SOME: An all-star benefit to establish an education trust fund for Jeff Porcaro’s children will be held Monday (14) at Los Angeles’ Universal Amphitheater. The drummer, who died of a cardiac arrest in August, leaves behind three children, Christopher, Miles, and Nico. Among those slated to play are Don Henley, Donald Fagen, Michael McDonald, Boz Scaggs, Eddie Van Halen, and, of course, Toto. The group has released a new album, one of Porcaro’s last efforts, in Europe, and is negotiating for a U.S. deal. Tickets for the benefit are $50 and $75.

BLOWN TO SMITHEREENS: Bar band deluxe the Smithereens’ jangly four-song set dates at New York’s Kenny’s Castaways Nov. 19-22, joined by such guests as Chris Spedding, Mark Johnson, and Kenny Margolis. In addition to treating the packed club to selections from its four albums, the band previewed several songs—including “John Gotli,” “Afternoon Tea,” “Everyday World,” and “You Can’t Go Home Anymore”—from its forthcoming Capitol album. For the band’s next spring with Nirvana producer Butch Vig at the board.

HOW GREAT THOU ART: Peter Gabriel commissioned 11 artists from around the world to interpret tracks from his Geffen album “US.” Their works will be on display at the “Us Project” exhibit at Art 93, London’s contemporary art fair, which takes place Jan. 21-24.

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

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

THIS AND THAT: Bill Wyman has officially left the Rolling Stones. According to Mick Jagger, the band is looking for a new bassist… Depeche Mode is working on the follow-up to 1989’s “Violator.” The new record, produced by the band and Flood, will be out in March… Queen guitarist Brian May will embark on his first U.S. solo tour in February opening for Guns N’ Roses. Hollywood Records will release the guitarist’s solo debut, “Back To The Light,” earlier in the month… Selected paintings by John Mellencamp are on display through the end of the month at Cincinnati Art Galleries… Ralph Rieckermann has replaced Scorpions bassist Francis Buchholz. The German band is working on a new album, “Face The Heat,” which will be released this spring… The Southeastern Music Conference, slated for April 29-May 2 in Tampa, Fla., is accepting submissions for its showcases through Jan. 15.

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

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

BY CATHERINE APPLEFELD

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

This formula isn’t so far-fetched for an act that has been packing Manhattan watering hole Paddy Reilly’s twice weekly for more than a year, has successfully marketed its own album, and has inspired “Rocky Horror-type” interaction among its cult following.

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

The resultant hybrid sound caught the attention of Pete Ganbarg, director of A&R at SBK, who helped woo the band to the EMI Records fold. “There’s a trend going back to real music, live performance,” he says. “And that’s just what these guys are.”

Ganbarg says he was “blown away” when he listened to Black 47’s demo tape last spring and consequently went to see a live performance. “After listening to loads of tapes and meeting two facials, you can’t help but realize you’re really perks your ears up” to hear something so unique, he says, describing the band’s “unusual and unique” musical version of traditional Irish instruments, a drum machine, power chords, soulful horns, and occasionally rapped lyrics.

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

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

“Pete was very important to our relationship with SBK,” says Kirwan. “A lot of people [at SBK/EMI] were so fanatical about the music, I’d wake up in the morning and these people would be at the foot of my bed! At one time we were thinking of the band not going with any major label… (Continued on page 16)

THELONIOUS MONSTER’S CAPITAL DEBUT
(Continued from preceding page)

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

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

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

Capitol director of artist development Rob Gordon says the label is “taking the street approach” to breaking Thelonious Monster.

“For the Capitol staff, when they hear the group’s debut band from the road,” he says, pointing out that it played 15 dates with Soul Asylum in late September and early October, before “Beautiful Mess” was released, Gordon adds the band will play 75-100 dates in the next few months and show to promote the albums at retail sets at outlet one-stops.

College and alternative radio outlets, and local and regional video shows will also play a role in the marketing plan, Gordon says.

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

“I’m going to record that, I think,” Forrest says. “It’s not a cut on him, it just shows that Ipartied 15 years ago in parking lots to Sammy Hagar, and I’m the guy who from there is behind the band, and there are kids partying now to Pearl Jam and the Chili Peppers.”

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

W/C Creative VP Shows A Talent For Finding Talent

IF YOU CAN MAKE IT Here…

For Largo, a small Scottish town, to the Big Apple is quite a contrast to our standards,” says the 31-year-old Warner/Chappell of creative Kenny MacPherson, the New York fit is comfortable—and probably the biggest surprise. “You can’t have blinders on and think you can do it on your own.”

Among the artists and/or producers MacPherson is currently working with are Helmet, White Zombie, Suzanne Vega, Ween, Momentum Music, Pantera, Alan Gorrie, Steve Jordan, Blue Nile, Gerry De Veaux, Tommy Stinson, Jenni Muldaur, Garland Jeffreys, Wally, Young, Anais, and Danny Kortchman.

“From the Miltarian, MacPherson’s other New York-based associates are David Stamm, creative manager; Don Pricen, director of creative services; and Allan Tepper, creative manager for special projects. As for MacPherson’s views on other aspects of industry practices, don’t get him started on the controlled composition clause.

DATES WITH JUDY: In her 40th year in the world of entertainment, most of them in music publishing, Judy Hicks has retired—her last post having been as Los Angeles-based senior director of publishing at BMG Music Publishing. Starting out as a secretary in the offices of “The Tennessee Ernie Ford Show” in 1952, she has also held posts, also in Los Angeles, in companies such as Capitol, Metrodonic, Golden Music, New York Times Music, and Internetwork Music Group.

“When the [“Tennessee Ernie Ford”] show went off the air [in 1984] I was offered a secretarial job with Frank Music, going from secretary to William Stone, and when he closed the office in 1982,” she says. “At that time, all employees of music publishing companies who ‘plugged’ songs had to be a member of the songwriters’ union. They didn’t want a female plugger, but Frank forced me upon them in order for me to go out among music people. The guys hated it so much, they never informed me when and where the union meetings were being held. Over the years, we have laughed about it, but at that time the men were very serious about keeping us girls out of their world.”

ARTISTS IN CONCERT

BILLBOARD

RENA McENTIRE

BROOKS & DUNN

MATHIES, WRIGHT & KING

Radio City Music Hall, N.Y.

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

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

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

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

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

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

Matthews, Wright & King also went over well in their brief opening turn. The harmony-rich vocal trio, compared to the Grateful Dead as well as Elvis Costello like "Last Train To Clarksville" and (Continued on next page)

TEXAS TORNADOES

(Continued from page 13)

into them through adult alternative and college radio.

"Of course, the challenge from a marketing standpoint is to sell just one idea. With Texas Tornadoes, the first album, we felt country was the most accessible way to go, but we realized now that, obviously, the band is not a mainstream country radio band. But that's led to a positive decision not to conform."

Which Randall admits is what the band tried to do on its less successful "Zone Of Our Own" follow-up to the 300,000-unit-selling first Tornadoes album.

"We thought we had it together, since we'd done such a good first album, so we didn't try that hard," says Fender. "But this time, nobody did anything without the full awareness of it.

Adris Sahm, "Freely's" right. We were lackadaisical on the second album, thought it was the next masterpiece, walking it through and couldn't. But this time we tried to keep everybody's feelings in mind, and everybody did their best work."

Including the usual Tornadoes gimmick, this time with reggae and a bizarro version of Bob Marley's "I Shot the Jockey" thrown in. "Like their beginnings, it's all legitimate South Texas music," says co-creator Stuart Dill, "as well as what and who they are. They don't want to leave any of it out."

Aside from the Tornadoes, the over-30 group members—"the Gratifying Years," says Sahm, or "four Dorian Gray's," says Fender—continue in their individual pursuits. When the band is together, it's working on recent Warner/Reprise solo album, "Partners": Fender and Meyers continue their solo career projects, and Sahm rejoins the studio. On a sad note, the late guitarist of the Sir Douglas Quintet for Elektra Nonetouch, which will include Meyers, son Shawn Sahm, ex-Creedence Clearwater Revival drummer Doug Clifford, and ex-Desert Rose Band guitarist John Jorgenson.

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GORDON, JOHN

Simpson, Deanna

EL PASO, Texas

Dec. 6

$1,253,830

$227.50

39,454

sellout

McPhee Prds.

Cronin

Nashville.

Fax: (615) 830-1830

RICKY ROOKS

COBY, RAY

El Paso

Dec. 6

$106,560

$152.48

46,000

sellout

FirstStop

Entertainment

Cronin

Nashville.

Fax: (615) 830-1830

BAIRD MUNROW

UltraTours

Manden, Mypad, Philippines

Nov. 18

$231,000

$540.00

35,000

$227.12

sellout

FirstStop

Entertainment

Cronin

Nashville.

Fax: (615) 830-1830

GARTH BROOKS

MARCUS MARIE

BINGHAM, KEN

Bartlett Assembly Center & Arena

Univ. of Tennessee, Knoxville.

Dec. 4

$287,204

$18

71,858

sellout

Vend

Enterprise

Cronin

Nashville.

Fax: (615) 830-1830

Not available.

For Billboard Boxscore data, contact Andrew Tulloch at (615) 830-1830.

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WASHINGTON, D.C.: Established artists such as Shirley Horn and Mary-Chapin Carpenter walked away with their share of awards, but emerging artists such as R&B and trendsetter Basehead (Imago) and country singer Tony Fence got their chance in the spotlight at the recent annual Washington Area Music Assn. Awards. WAMA artist of the year was Pete Kennedy, who's on the road with Nanci Griffith and Holloway, best known for his hit work with Buzzy Gillogly and also a leader on his own, as well as an occasional sideman for Deanna Bogart, the rollicking area pianist/singer/sax player now on Blind Pig Records, who capped several WAMMs in the blues and roots categories. WAMA bullpups jinked to boundaries to give nods to favorites. Soul and roots vocalist Tommy Leponso got male blues vocalist, and some- times vocal soul mate Mary Ann Redmond took one home for, oddly, female vocal on vocalists' award. "The Gambler" and "Have Your Cake" concept artist Cody guitar Bill Kirchen, whose group Too Much Fun has become a bar band of choice, landed one of the longest-titiled awards: best country/routc rock, artist group. Guitarist Neil Lofgren was inducted into the WAMA Hall of Fame.

BRIAN NEWCOMB
ARTIST DEVELOPMENTS

FAILURE'S SUCCESS

There aren’t many similarities between the music of the Doors and Failure, but the lead singers of these L.A. bands, Jim Morrison and transitions, are sometimes Arellanes of the modern rock group, share a similar career left turn—Jim’s during the mid-60s and the former’s career from the early 90s.

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

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

And Failure “sorts happened,” according to the guitarist. “I’m one of the more talkative guys on the L.A. club scene, attracting attention with its rollicking, folk-rock music.

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

We liked two records he had done, Jesus Lizard and the Breeders’ ‘Pod,’” Andrews adds.

But Albini succeeded in focusing Failure’s rambling, almost grunge-esque sound in the studio. “A lot of the real lowdown comes off the way Steve records the drums,” Andrews says, which makes a conscious effort to do that.

Failure has recently been supporting “Comfort” with a national club tour, opening for Darlings Bush and Mary’s Danish. The trio will begin another two- to three-month jaunt in late January.

Slash prescient Bob Biggs anticipates that a round of European touring will follow the release of “Comfort” overseas in February.

“It’s really the most formulated thing going,” Biggs says. “What I would like to do with this band is give them play in front of people where formats are not important.”

Part of Biggs’ plans for Failure extends to the label used to break Faith No More: “We’re trying to allow the natural audience for the band to show itself.”

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

“I don’t want to deal with it—look through the camera at myself,” he says.

CHRIS MORRIS

ARTISTS IN CONCERT (Continued from preceding page)

“Midnight Flyer.”

JIM ROSSMAN

PETER HINNEMAN

Worcester, MA

Over all, the band has been touring through a joyously impromptu 2 1/2-hour set (with a half-hour break), taking requests from the audience and working out some tricky arrangements on the spot.

The set opened with “Flown, This Acid World,” a song that sparkled re-creation in most of the audience, who sang along with the choruses. Throughout the show, Hinnemans’ lyrics were punctuated by enthusiastic outbursts from the crowd, as he touched on themes ranging from hope to disillusionment, and despair. In particular, the song “November” (from the upcoming album) was a clear favorite.

Hinnemans introduced an other piece, “The Eleventh Confession,” by describing it in his usual desipan as “a big hit—I’m surprised you don’t know it.” As the band launched into the opening chords, Hinnemans learned that the percussionist’s shaker was lost and, following some banter about how it was probably going to cost him 20 bucks to replace it, suggested that his back- ground music play “The Intro” during the intro instead. Coaching her good-naturedly on the proper rhythm and part, he waited until the intro sounded the way he wanted it before beginning to sing.

One of many musical high points of the tour was a version of “Young Today,” in which the bass player executed African rhythms in a line reminisced of Paul Simon’s “Graceland.” Hinnemans’ voice took on a variety of personae during the evening, from balalaic to pop rock, from gravelly bluesman to political commentator.

Half an hour into the show, Hinnemans asked the audience for requests. An El Salvadoran man with a self-described “Hebrew-sounding name” requested a dance song and the band burst into a 15-minute rendition of “Harah Negla” which included a 20-city tour.

The whole room danced the horah as the keyboardist called out the chords to the rest of the band. At one point, a bearded, middle-aged “new Hasid” took the stage and sang three choruses of the song utilizing Eastern scales, after which Hinnemans rapped spontaneously over the Hasidic music to prepare the audience for El Salvador, Eugene and other contemporary matters.

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

DANIEL KRIVIT

BLACK 47 SATISFIES THIRST FOR UNIQUE SOUND

(Continued from page 12)

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

SBB’s plan, then, is to take care of business and rock and roll. They’ve decided to do exactly what they’ve been doing, but on a broader scale and with greater financial support.

“If we’re going to get them out on the road playing in pubs,” says Gan-barg, “What’s happening here can happen in every other city.”

And to that end, “Fat City” (promised to be slightly less “kay-leay”) is getting played on college and alternative outlets, and the band has just wrapped a video for that song, featuring Kirwan’s son Jimmy in a cameo. That video was shot by George Seninara in Paddy Reilly’s.

Gabin says that another promotional plus is the close-knit nature of the Irish pub community and dedication of Paddy Reilly’s owner Steve Dugan.

“He’s calling pubs in cities all over the county and they work out some kind of barter system.”

Describing Black 47 as a “47 to 58” brew as a marriage of traditional Irish music and “the downtown sound,” Kirwan says he has always been fascinated by this blend. “Historically, the Irish and blacks are very connected,” he says. “When they first came to this country, both of them were underclass. So I figured they must have met, even if it was in fighting.

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

Subject matter, beer-hall tales of working-class life in both Ireland and New York, includes everything from brawling worker exploitation to the escapades of an ex-girlfriend’s wedding. Kirwan, who is a family man, says most of the stories are true, “but I take extra things and put them in there.”

The band’s political bent is evident in its name, taken from the worst year of the Irish potato famine.

Kirwan’s writing extends to the stage. Among his many works is “Limer- verpool Fantasy,” a play staged in New York and Dublin about life if the Beatles had never made it big. He was also a founding member of rock act the Major Thinks.

Keeping Black 47’s sound fresh is important to Kirwan and partially stems from his disillusionment with the status quo of mainstream rock’n’roll.

“Why bother listening to R.E.M. when you can listen to the Byrds? It’s all fourth, fifth generation. It’s like with any other art form. If it is going to be recycled and copied all the time, it really doesn’t interest me.”

CHRIS MORRIS

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1992 BILLBOARD 12/19

16
JACKED UP: Jackyl, bolstered by MTV play and the opening slot on the Damn Yankees/Slaughter tour, rides a 17% increase to the top of the Heatseekers list.

The 44-city North American tour began Dec. 1, but prior to that, it seems the Atlanta-based Jackyl had trouble finding compatible road mates. A press release says the band “got reprimanded by Lynyrd Skynyrd” in September; when it was revealed that it stopped playing two of its songs—including “The Lumberjack,” which features a chainsaw solo—Jackyl left that tour. The release also claims Boston, noting offensive language and singer Jesse James Dupree’s penchant for disordering on stage—declined to take Jackyl on its tour.

This tour, when the current tour ends, Jackyl heads off to Japan with Damn Yankees.

HAPPY HOLIDAYS: The gift-shopping rush at stores is beginning to benefit Heatseekers. Unit sales on this chart stand 11% ahead of last week, and all but three of the 40 titles show increases over the previous week. Last week’s chart, despite the Thanksgiving weekend, showed only a 0.7% gain in volume.

BEING SEEN: Lemonheads’ much-publicized “Mrs. Robinson” has been added to MTV. Also added: dada’s “Daze Knee Land,” Dream Theater’s “Pull Me Under,” Jude Cole’s “Tell the Truth,” the S.O.U.L. S.Y.S.T.E.M.’s “It’s Gonna Be A Lovely Day,” and Jeremy Jordan’s “Right Kind Of Love”... Biohazard’s “Punishment” is on MTV’s “Headhunters Hall.”... The next Common Sense single, “Breaker 1-9,” will be released in January. A video of that song was lensed by director Michael Lucero in San Francisco... Virginia’s The Wallflowers just finished an 18-city tour with No Doubt... Capitol’s Dave Koz brought his sax to “The Arsenio Hall Show” Dec. 3.

DOUBLE TROUBLE: Twins Mary Kate & Ashley Olsen are already entertainment veterans at age 6, with a hit sitcom in ABC’s “Full House” and current Heatseekers title, “Brother For Sale.” The night of Dec. 6 saw the premiere of the twosome’s first made-for-TV film, “To Grandmother’s House We Go,” and the ABC special—which re-touched Rhia Perlman and Jerry Van Dyke—scored impressive ratings.

Pilots fly: A headline tour of smaller venues and MTV Stress rotation on its “Sex Type Thing” video are building a fan base for Stone Temple Pilots, who ride a 37% sales gain for an 18-12 jump on Heatseekers. The band is a top-10 Heatseeker in the Pacific, Mountain, and West North Central regions. On New Year’s Eve, the Pilots will fill the warm-up slot on tour with Megadeth that will play at least nine dates.

Dizzy, the buzz on dada began on the West Coast, when Los Angeles rock station KLOS placed “Diz Knee Land” in heavy rotation. Listeners responded immediately to the track, and the Pacific region—where “Puzzle” jumps 2-1 among Heatseekers—extends the band’s strongest territory. Sales are also growing in Mountain stores.

A 16.9 rating and a 25 share placed the program 10th for the week out of 97 shows. The first hour thrilled “60 Minutes,” but the second half won the 9:00 hour. The exposure should yield increased sales for the twins’ album.

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

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

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

Four well-received images by popular photographer Greg Mapfield with assistance from Brett Alwood, Roger Filton, and Silver Pietro mena.

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

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Four well-received images by popular photographer Greg Mapfield with assistance from Brett Alwood, Roger Filton, and Silver Pietro mena.
CHART CHAT: It is the third week of the new chart system incorporating point-of-sale data, and the R&B Hot Singles and Top R&B Albums charts are certainly interesting to watch. Because of publication deadlines, my column classes two days before the charts are compiled, so I am never able to comment on chart positions for titles during the same week.

Of note recently is the continuing reign of black music soundtrack tunes. Last week, Whitney Houston held the top position with a pop ballad penned by Dolly Parton, “I Will Always Love You,” from The Bodyguard soundtrack (Arista). Who says romance is dead for that Houston has lost touch with the R&B audience? Meanwhile, the platinum-selling “End Of The Road” by Boyz II Men, another soundtrack tune (from LLFaece’s “Boomerang”), which broke records by becoming the longest-running No. 1 pop tune since the ’60s, is still so immensely popular that last week it remained in the top 20. At the same time, the group’s a cappella remake “In The Still of the Nite,” from the Motown soundtrack to the TV miniseries “The Jacksons: An American Dream” bulletted at No. 7 last week.

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

As my colleague Terri Russi says, change is always difficult. But 1992 should prove exciting as the industry rises to the challenges presented by the new reporting system and learns to adapt.

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

THIS & THAT: Don’t miss “The Winns’ Real Meaning Of Christmas,” the two-hour syndicated TV special set to air at various times in different markets through December. Besides the considerable talents of this large family, the show features appearances by Jasmine Guy, Tico Campbell, Debbie Gibbons, Terri V. Van Shuford, Sounds of Blackness, Gladys Knight, Levert, the O’Jays, Sinbad, Weird Al Yankovic, Kenny Loggins, Michael McDonald, and more... Murray Elias, former A&R director for Profile Records, is now a dancehall promotion and marketing consultant and is seeking an A&R post or a production deal for his stable of dancehall producers and artists, including Cutty Ranks, whose current album, “From Me To Heart,” is being distributed by Shanachie, where Elias is a consultant. Labels interested in dancehall can call him in New York... Tour sponsor Budweiser has announced that Bobby Brown will do 20 dates with Mary J. Blige and Shabba Ranks, beginning Dec. 29 in Charlotte, N.C. Texas Rangers outfielder Jose Canseco got into a fracas Dec. 4 at Chicago’s China Club, punching out a club rep. Why? The high-paid ballplayer wasn’t on the list to see George Clinton & the P-Funk All Stars and refused to pay his way! Seems Clinton heard about it and decided to send Canseco an all-access pass to any P-Funk show he cares to see.

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

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

Next week: Year-end wrap-up.
Danes Doing Great In U.S. Foray
Solid Productions Crew Is In Demand

BY JANINE MCDADAMS

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

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

Carsten started as a concert promoter, particularly of rap shows by acts like EPMD and the Jungle Brothers, and was a regular in the small but growing Copenhagen hip-hop scene, where he met partner Dr. Jam, a music student with an impressive hip-hop and R&B record collection. Solid made its U.S. connections in 1991, when an omnibus rap tour came to Copenhagen, featuring acts EPMD and Original Concept. Touring with the group was Dave "Funkenstein" Klein, A&R director for Hollywood Basic Records. Funkenstein listened to a demo, and helped introduce the production team’s hard-edged rap and R&B sound to A&R director Dave Gossett, then at Mercury Records and now senior A&R director for EMI. After doing some rap mixes for the Jungle Brothers, Queen Latifah, and Tone Loc, Funkenstein engaged Solid to perform production chores—behind bars at R&B State Prison in New Jersey—for tracks on the successful debut album by the Lifers Group, a compendium of death row inmates who rap about their experiences.

"Funkenstein knew we had to be disciplined in the prison and we had limited time in there—nine days to do 16 cuts," says Carsten. "When he told me about the project, of course we wanted to do it, but being in prison to do it was something. We definitely saw another America. We were all scared when we got in there, because when you pass the third gate in the state of New Jersey, you are on your own if anything happens."

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

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

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

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

Carsten adds that being outsiders who pay little attention to what’s at the top of the charts keeps Solid members true to their artistic vision. "We go back and forth to Europe and L.A. and New York all the time. We don’t want to lose the European feel, we don’t want to become just another American producer. We don’t hear all the stuff on radio, we don’t see all the MTV videos, and that’s why we can fiddle around in the studio."

Currently in Los Angeles, the members of Solid are busy working in the studio and fielding offers. Among their projects are tracks for singer Johnny Kemp, new rap act Lust Acoustic Rhythms on Hollywood Basic, hardcore gangsta rapper Easy-E, singer Cheryl Pepsi Riley, fledgling group the Girls for Epic, rapper Redhead Kingsnake, and hip-hop act Organized Confusion.

Lonette’s Crew. 40 Acres & A Mule Music Works/Columbia recording artist/actress Lonette McKeever is congratulated by friends and associates at her recent performance of tunes from her album “Natural Love” at B. Smith’s Rooftop Cafe in New York. From left are Milton Allen, producer; McKeever; Steve Williams, MD of WOCD New York; Paris Prescott, ar personality, WOCD New York; and Spike Lee, president, 40 Acres & A Mule Music Works.

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TOP R&B ALBUMS

1. *No. 1*
2. SOUNDTRACK (1999) [PICTURED]
3. *The Bodyguard*

ARTIST:

1. Prince
2. The Bodyguard

LABEL:

1. Warner Bros.

FOR WEEK ENDING DEC. 19, 1992

1. **PRINCE AND THE NEW POWER GENERATION**
2. **Time**
3. **From the Vine**
4. **Paradise**
5. **The Power of One**

**TOP R&B SINGLES**

1. **Ice Cube**
2. **Lil’ Kim**
3. **Tears for Fears**
4. **Whitney Houston**
5. **Aaliyah**

**ARTIST DEVELOPMENTS**

HOME TEAM SCORES

First of Luke Records’ second machine, but bigger in texture and cleaner in text than other artists on Luther Campbell’s label, Home Team and its fresh-faced brand of ghetto soul has been rewarded with two hot spots in Billboard. “Pick It Up,” the crew’s party-starting first release, has been booted on the Hot R&B Singles chart; it has also been climbing the Hot Rap Singles chart for five weeks.

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

Radio took heed, and Held says urban programmers have been very supportive of “Pick It Up” and are “pounding away.” Meanwhile, he adds, "(H)ip-hop are coming in.” Among the top

40

**Rhythm outlaws adding the record are WHHY Detroit, WIOQ Philadelphia, XHTZ Atlantic City, N.J., and WJW Miami.

Though Home Team admits some aficionados of hardcore rap might still be slow to embrace the group because of its affiliation, the duo, Debonair, 29, says, “Our aim is to break them.” His 21-year-old brother Drugie adds, “They’re still come around because the single and the rest of our album, ‘The Real Sound of Detroit,’ is all roughneck business. It’s straight boogie-down rhymin’, and if you like hip-hop you’ll have to agree our stuff is that. At first some people might seem we sound like [Miami stylists], but that definitely ain’t the case.

Indeed, tracks like “Back To The Bronx” and “Get A Reffil,” acknowledges the group of the music of various Harlem jams and crowded parks.

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

Drugie and Debonair first appeared on Luke Records as part of Poison Clan. After escaping from Miami to New York three years ago with their parents, the pair entered a local rap contest and won the ears of executives at the label. “They decided to make us a part of Poison Clan,” says Drugie.

“That was cool,” adds Debonair, “but me and Drugie always had that real hip-hop flavor.”

The brothers grew up in Brooklyn, New York, and Drugie’s father worked as a DJ at radio station WKTU. Drugie and Debonair both played the saxophone, and they would later go on to record music together.

Drugie and Debonair’s music has been described as a mix of hip-hop and R&B, with influences from various artists such as Aaliyah, Mary J. Blige, and Missy Elliott. Their music has been praised for its catchy hooks and strong beats, and they have been featured on several mixtapes and guest appearances on other artists’ albums.

Drugie and Debonair’s debut album, “The Real Sound of Detroit,” was released in 1995 and featured tracks such as “Back To The Bronx,” “Get A Reffil,” and “Via Satellite From Saturn.” The album was well-received by fans and critics alike, and it helped to establish the duo as a force in the hip-hop industry.

In the years since the release of their debut album, Drugie and Debonair have continued to release music and perform at various events. They have also collaborated with other artists, and their music has been featured in films and TV shows.

Despite their success, Drugie and Debonair remain humble and grounded, often speaking about the importance of staying true to oneself and one’s roots.

As they continue to make music, Drugie and Debonair remain dedicated to bringing their unique sound to the world. They are always looking for new ways to evolve and grow, and they continue to inspire and influence others with their music and message.
Dr. Dre
The Chronic

Available on vinyl, cassette and CD

Featuring:
The Death Row Inmates
Snoop Dogg, D.O.C.
Kurupt, Jewell, That Nigga Daz, RBX, Rapp

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D.J. MAGIC MIKE
BASS
The Final Frontier

Featuring:
"Drop The Bass III"
(The Final Version)
"Girls Move Their Butts"

WARNING!
This CD contains excessive low modulation.
Neither RM Records nor D.J. Magic Mike may
be held responsible for damage to your
Speakers, Hearing, or Health.

Featuring:
"Feel The Beat"
"This Is How It Should Be Done"

ANOTHER MILESTONE IN THE ANNALS OF RAP:
TWO DOUBLE LENGTH ALBUMS AT
SINGLE ALBUM PRICES, RELEASED ON THE SAME DAY.

THE TRADITION OF HIGHLY SUCCESSFUL D.J. MAGIC MIKE
CATALOG ALBUMS CONTINUES WITH THE ADDITION OF NUMBER 7 AND 8 DUE IN STORES JANUARY 22ND.

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BOTH AVAILABLE ON DCC
Heavier D.—Rap Act’s New ‘Dark’ Style; Casual Corner; Phat Doug In The ‘House’

**Blue Funk**: It’s the title of Heavy D. & the Boyz’s next album on Uptown/MCA, due Dec. 4, and also the act’s new musical style. “It’s dark, but not in a depressing way,” says Heavy D. The tracks on the album are interspersed with excerpts from an interview the rapper conducted with journalist Joan Morgan. “We got thru to all the way back to Bob Marley’s ‘Talkin’ Blues,’” he says. Producers on the set are J.J. Prater, the late Harold “J.J.” Fullwood, Doft; Sheff Anslem; Pete Rock; Jesse West; and Uptown VP of A&R and artist development Sean “Puffy” Combs, who also shares exec-producer duties. First single “Who’s The Man” has nothing to do with the show, he continues. ‘Heavy D. & the Boyz show their ability to diversify their sound without losing focus. Over textures that include jazzy riffs, savage beats, silky soul flavor, and raggamuffin style, the rapper flips the script while remaining true to his game. ‘I wanted to show growth and versatility,’ he says, adding, ‘as an artist overall.’ I feel that if I came out the same it’ll be boring to people.”

It says his next-stage, pump-action flow was inspired by other performers, especially Leaders Of The New School member Busta Rhymes, who rhyhmed on their “The £9 Million”. “I have no problem asking people for help and incorporating their feedback into my music. The rapper, who didn’t actually promote the last Heavy D. & the Boyz album, “Peaceful Journey,” says he’ll spend the next few months promoting “Blue Funk.” He’ll do lots of interviews and hopes to begin touring in March “with whatever’s hot at the time.” In April, however, he has plans to shoot a pilot for a television sitcom titled “Little League”. According to H. D., he’ll star as a cartoon artist raising “two bad kids I don’t really want to raise.”

**Rump Shaker**: 17-year-old Casual, from the Oakland, Calif.-based Hieroglyphics posse (other members: Del Tha Funkmaster Homie, Souls Of Mischief, Pep & J-Biz, Snoop), is set to debut on Jive in February. He treats rapping as a trade, and focuses mainly on mike skills and hard beats. He aims many of his frisky rhymes at rival MCs, and in tracks like “You F号称d,” “Can’t Be Mad,” and the sexually explicit “Stick Up,” he discom his comp muffing jive. Jive & director Sophia Chang, who signed Casual, says, “Casual is one of the only MCs out there who truly has the skills to live up to his bragadocious.” We agree.

**Get Into The Mix**: If, like us, you were wondering what became of longtime Uptown signee Doug—he’s featured on “Who’s In The House,” a cleverly titled cut on the upcoming Heavy D. & the Boyz album, Ice Cube’s home—then face third-longer on Priority, “The Predator,” turned platinum within four days of its release. The Center for Population Options has named Next Plateau rap act Salt-N-Pepa winner of its 1992 Nancy Susan Reynolds Award for outstanding portrayals of sexuality in the media for their music video and PSA “Let’s Talk About AIDS.” The clip was directed by Millenium Studios/N.J. A&M. Pepa was scheduled to perform at the third annual AIDS Dance-A-Thon Dec. 12 in New York... There’s no happy date or “Christmas spirit” on “Xmas-N-The-Hood,” originally released last year on Priority. There’s a cut called “Ebon’s A Snoop” too, the adaptations of traditional songs like “Silent Night” and “Jingle Bells” on “Christmas Kappin” (ESX Entertainment) to the Gang of Rappers, featuring Afrika Bambaataa and MC Globe, are more upbeat and joyful... “Give It Up,” Red Light Lover Tone’s next single, Selects, is due arrive soon with a remix by Diamond D... MC Padlock has an album under way. TMC Records titled “Gotsta Come Up A.S.A.P.”

**Bubbling Under**

**Billboard Hot R&B Singles**

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<td>I'M NOT GONNA LET YOU GO</td>
<td>I'M NOT GONNA LET YOU GO</td>
<td>MCA</td>
<td>8</td>
<td>18</td>
<td>THIS IS MY HOUSE</td>
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</table>
1. I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")
   - Whitney Houston
   - 3 weeks at No. 1

2. IF I EVER FALL IN LOVE
   - Marvin Gaye

3. RUMP SHAKER
   - Wrecking-Mann-Frost
   - Yarbrough & Peoples
   - 4 weeks at No. 1

4. SLOW AND SEXY
   - Shabba Ranks (featuring Johnny Gill)
   - 4 weeks at No. 1

5. HERE WE GO AGAIN
   - George Harrison

6. IN THE STILL OF THE NITE (FROM "THE JACKSONS")
   - Boyz II Men
   - 2 weeks at No. 1

7. LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG")
   - Toni Braxton

8. FLEX
   - Diddy

9. I GOT A THANG 4 YA!
   - Larry Graham

10. NO ORDINARY LOVE
    - Shari Jones

11. REAL LOVE
    - Mary J. Blige

12. GAMES
    - Bobby Brown

13. HOPE
    - Mr. Lee

14. HAPPY DAYS
    - Kool & the Gang

15. I'D DIE WITHOUT YOU (FROM "BOOMERANG")
    - P. Diddy

16. ALL DAY, ALL NIGHT
    - 2 Pac

17. GANGSTA
    - George Clinton

18. GIVE IT UP, TURN IT LOOSE
    - MC Hammer

19. SLOW DANCE HEY MR. DJ
    - J. K. Smith

20. ALONE WITH YOU
    - Tevin Campbell

21. DONT WALK AWAY POWER PICK/AIRPLAY
    - Jadakiss

22. DONT GO WITHOUT YOU (FROM "THE BODYGUARD")
    - Whitney Houston

23. EVERYTHING'S GONNA BE ALRIGHT
    - Father MC

24. BACK TO THE HOTEL
    - N'Zee

25. WHERE DO WE GO
    - 4 herbicides, 2 goliaths

26. ONE TO MOURN, ONE TO DANCE
    - Warren Zevon

27. INSIDE THAT I CRIED
    - Peabo Bryson

28. I GOT A MAN
    - MC Juice

29. WORK TO DO
    - Vanessa Williams

30. saving money FOR YOU (FROM "BEVERLY HILLS 90210")
    - Steve Balsamo

31. HELLA OF A SITUATION
    - Gerald Levert

32. SWEET NOVEMBER
    - Troop

33. I'M STILL WAITING
    - Spinners

34. JUMP
    - Grandmaster Melle Mel

35. REBELLION (FROM "CALIFORNIA"
    - Arrested Development

36. HUMPIN' AROUND
    - George Duke

37. NUNS JUMP UP TO GET BEAT DOWN
    - Brand Nubian

38. NO REHYME, NO REASON
    - George Duke

39. DAMN U
    - Prince

40. I DON'T MIND
    - 2Pac

41. WICKED
    - Ice Cube

42. PUSSY
    - Tisha

43. BLOW YOUR MIND
    - Redman

44. SO WHAT
    - Ice Cube

45. PICK IT UP
    - H-Town

46. i'm overjoyed
    - J. Moss

47. A WHOLE NEW WORLD (ALADDIN'S THEME)
    - Dashan, Bregin & Royal Bellett

48. I WANT TO LOVE YOU DOWN
    - Keith Sweat

49. DAZZLE DUCK
    - Dazzle Duck Productions

50. SO ALONE
    - Men at Large

51. STRAIGHT OUT THE SEWER
    - Das EFX

52. TRUST ME IN THE MAX
    - B. Bennett & M. Cooper

53. IF IT'S ALRIGHT (FROM "SOUL CENTRAL"
    - M. L. Jr.

54. AM I THE ONLY ONE
    - Mary J. Blige

55. FEEL NO PAIN
    - Keith Sweat

56. BLOW MY MIND
    - Redman

57. SO WHAT
    - Ice Cube

58. I'M GONNA WORK IT OUT
    - Coolio

59. THAT'S WHAT SHE SAID
    - Coolio

60. 360 DEGREES (WHAT GOES AROUND)
    - Grand Puba

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    - Tevin Campbell

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Roc & Kato Shaking Up The Deep-House Sound

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

Over the past six months, Ray Roc and Juan Kato have been working on many a nerve with two dark ‘n’ delicious singles, “Jungle Love” and “Shake It.” Both tracks deftly build hard beats around fluid hooks, ambient keyboards, and assorted vocal loops, the former featuring snippets of Grace Jones. With an ardent cult following secured, the duo is poised for a national breakthrough with its Solto Sounds debut, Live & Direct From The Digital Dungeon.

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

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

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

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

The Single Life: Stereo MC’s help us end 1992 on a resoundingly high note with “Connected” (Gee Street), an instantly insinuating hip-hop/funk workout. A shuffling groove supports cool horns and a contemptuous chorus that is thinned by nifty female vocal chants. In its current form, “Connected” is a sturdy precursor to an even or a fine way to wind down into daylight. Imminent remixes by Leftfield hold promise for peak-hour play. Don’t miss the band’s upcoming album of the same name/alternate.

Happy Mondays are poised to match their recent No. 1 smash “Stin’kin’ Thump” (Tap), a British dancefloor hit that has been a favorite of Dance Music Fans everywhere. The original album version is dispersed throughout an invigorating house groove. The “Junior” mix has a dreamy trance tone for appropriate contrast to the anchoring “Far Island” rendering. The band’s longtime fans will find little in the “alternative” mixes on the flipside, which are more in line with the actual tune.

Chantay Savage was as the latest discovery by the I.D. Productions posse with “If You Believe,” an ambitious 14-minute opus produced by E-Smoove. The track starts on a slow urban/dancehall tip and luges into a bright, Chicago-style house beat. Steve Hurley contributes a pair of tasty remixes that should do the trick in generating widespread club play. Be aware that this single is out on I.D.’s indie label. Savage’s next single, “Betcha’ll Never Find,” a more radio-conscious jam, will be released on I.D./RCA in February 1993.

Heavy, Ain’t It? Delicious Vinyl’s Brand New Heavens are seen performing at the recent DMC/MixMag Awards at the Royal Albert Hall in London. They were cited as best U.K. dance act. Winners were chosen by subscribers to the international remix service/cub tipheet. Other nominees included “A Deep Love” by Clevis & Cole as song of the year; Alison Limerick for best U.K. female artist; Mind Warner for best U.S. female artist; David Morales and Steve Hurley, tied for best international remix; and Graeme Park for best DJ. Among the evening’s highlights were performances by a reunited Sister Sledge and Molby.

Billboard HOT BREAKOUTS

FOR WEEK ENDED DEC. 19, 1992
CLUB PLAY
1. LET’S GET IT ON, BOY MEETS GIRL
2. SATURDAY NIGHT SONG
3. YOU CAN’T TRUST A MAN
4. WHAT’S UP, DOC?
5. NOBODY DOING IT BETTER

MAXI-SINGLES SALES

GANGSTA BITCH ALERT / TRACY B. & THE WIZ
GIVE IT UP TO ME / BLOODSHOT BAND
DISCO COMBO / MIKE & THE MECHANICS
MADE IN AMERICA / ALIEN

DIGITAL PLANETS PLAYGROUND

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

HITS!!!
12-INCH PLAY LIST

BEND THE CURVE / FREE THE BEAT
HERE COMES THE SUN / G.H.
ONLY YOU / ADAM YOUNGBLOOD
THE CALL OF THE WOLF / JAY THOMPSON
THE EAGLES / SHAUNNA
THE LOST GENERATION / T.J. JAYMON
 Unreleased

I.D. SOUNDSYSTEM

FAC-SOUND

T.D. JAGGER & TECH-TECH

B.M. & JIMMY

G.G. & W.D.

B.B. & J.D.

I.D. PRODUCTIONS

B.B. & J.D.

DANCE MUSIC FROM I.D.

A STAND ALONE PRODUCTION

I.D. PRODUCTIONS

G.L. & N.C.

J.R. & K.M.

R.L. & D.H.

I.D. & THE WIZ

I.D. & WIZ

I.D. & M.B.

I.D. & L.H.

I.D. & J.M.

I.D. & J.D.

I.D. & A.R.

I.D. & T.M.

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**Billboard 1992 HOT DANCE MUSIC**

**CLUB PLAY**

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<td>THE SOUL S.T.Y.S.T.E.M.</td>
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<td>THE NEW ANTHEM</td>
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<td>CARRY ON</td>
<td>MARTHA WASH</td>
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<td>THEY'RE HERE</td>
<td>E.V.F.</td>
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<td>YAZ</td>
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<td>MR. FINGERS</td>
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<td>I NEED YOU</td>
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<td>PRINCE</td>
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<td>MADONNA</td>
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<td>FOLLOW YOUR HEART</td>
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<td>DON'T LET ME GO</td>
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<td>YOU GONNA ALWAYS FOLLOW YOU</td>
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| CARRY ON | MARTHA WASH |
| SLOW AND SEXY | SHABBA RANKS FEARING (JAVIN GILL) |
| I'M GONNA FALL IN LOVE | SHANTE |
| LOVE CAN MOVE MOUNTAINS | CELINE DION |
| MY NAME IS PRINCE | PRINCE & THE N.P.G. |
| IT'S GONNA BE A LOVELY DAY | THE SOUL S.T.Y.S.T.E.M. |
| WHAT ABOUT YOUR FRIENDS | FRESH B | RILL |
| RIGHT NOW | AL B. Sure |
| BLOW YOUR MIND | REDMAN |
| FLEX | MAD COBB |
| HERE WE GO AGAIN | PORTRAIT |
| GOOD ENOUGH | BOBBY BROWN |
| ONLY TIME WILL TELL | TEN CITY |
| IF YOU DON'T LOVE ME | FRESH B | RILL |
| I WISH I WOULD RING IN | BRAND NUBIAN |
| PUNKS JUMP UP TO GET BEAT DOWN | N.Y.H. |
| I NEED YOU | SPACE MASTER |
| I GIVE UP, TURN IT LOUD | ESQUIRE |
| SHAMROCKS AND SHANENGANS | TRIOLOGY |
| HOUSE OF PAIN |
| REMINISCING | MARY J. BLIGE |
| LEASH CALLED LOVE | THE SUGARHOGS |
| STINKIN' THINKIN' | HAPPY MONDAYS |
| SESAME'S STREET | SMART'S |
| PEACE & LOVE INC. | INFORMATION |
| SOUL FREEDOM | DEEP 45 |
| WORK TO DO | SUPERMODEL (YOU BETTER WORK)
| HOUSE OF LOVE | RUPOUL |
| UNDERSTAND THIS GROOVE | SOUND FACTORY |
| SYMPHONY | DONEL RUSH |
| WICKED | ICE CUBE |
| RHAPSODY IN A DANCER | SPAN |
| LOVE'S TAKEN OVER | CHANTE MOORE |
| DON'T YOU WANT ME | FRESH B | RILL |
| HOW'S WATER | MALAKA |
| I GONNA GET BACK TO YOU | MAV & CO. | FEATURING XAVIERA |
| MAKE YOU MAWE | MAW & CO. | FEATURING XAVIERA |
| REALLY INTO YOU | MC E VinCE |
| EASY WAY OUT | PRETTY CHOKIN |
| I'M GONNA GET YOU | BIZARRE |
| REVOLUTION | ARRESTED DEVELOPMENT |
| LOVE'S TAKEN OVER | CHANTE MOORE |
| DON'T YOU WANT ME | FRESH B | RILL |
| HOW'S WATER | MALAKA |

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

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

BY DEBBIE HOLLEY

NASHVILLE—“We’ve Got What’s Hot” is the theme of the 24th annual Country Radio Seminar, set for March 3-4 at Nashville’s Opryland Hotel and Convention Center. Organizers promise many of the traditional elements featured at the seminar as well as some refined programs, program additions, and logistic changes.

Acts scheduled to showcase during the “New Faces” banquet, the seminar’s finale, March 6, include Rainbow Foster (Artist); Confederate Railroad (Atlantic); the Remingtons (BNA); Matthew, Willard & King of Columbus; Roy Howdy (Curbi); Dennis Robbins (Grand); Tracy Byrd (MCA); Ronna Reeves (Mercury); Martina McBride (BNA); and Michael White (Reprise).

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

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

The Country Music Assn. is slated to host the opening presentation March 5, titled “Fire Up Your Playlist,” a video preview of the “hot” product for ’91. Round-table discussions are to cover topics such as dance clubs, database marketing, music videos and its relation- ship to radio, a.m., radio, hiring and firing, legal standards and practices, hearing and critiquing stations, and station interaction.

Reba McEntire has been confirmed to perform at the “Super Faces” con- cert, included in the registration pack- age. The closing session is to be a one- hour talk show “hosted by Charlie Chase of “Creek & Chase.” It takes place from 4:30-5 p.m. March 6, and will also feature Travis Tritt.

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

Hospitality Suites will again be a part of CRS but will shut down at mid- night each evening, except March 6 af- ter “New Faces.” Personal cameras will not be allowed in the artist/radio tape sessions or the “artist/attendee” reception. Sessions will be “smoke-free” for the time. Record label entertainment/showcase parlors will be featured for the second year, but, officials say, the parties have been organized differently.

The “humanitarian” award, for radio stations’ public-service and commu- nity-service efforts between November 1990 and November 1991, will be presented in small-, medium-, and large- market categories. Stations are re- quired to submit a brief written presen- tation (two pages maximum) detail- ing the service performed. Entries must arrive in the Country Radio Broadcasters office by Dec. 31.

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

Seminar organizers are collecting and compiling promotional items, a tape of station air checks and a continu- ously running tape of station televi- sion spots for display in the registra- tion area. Promotional items and TV spots should be forwarded to Frank Mull, executive director of CRS, at the CRS office by Jan. 25.

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


Remembering Roy Acuff, The Artist

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

With his mournful, meaning, constriction-threat delivery and deadly earnest demeanor, Acuff could transform himself into the bearer of all emotional pain. He became grief incarnate. He wept for the sweetheart who died young (“Oh, Lord, why did you take her from me?…” Now weeps beneath that lonely mound of day.”). He was haunted by the fewest and dying words of a sick child—high-speed ("Don’t make me go to bed, and I’ll be good.") and he wailed for the survivor (and the souls of whiskey and traf- fic victims (“I heard the crash on the highway, but I didn’t hear nobody pray.”).

Acuff was not embarrassed by such raw sentiment—he revealed it. He knew that the simple people he sung for—severely restrained as they were in their hopes for a better life—needed to respond with restraint when they saw the better parts of their lives taken from them. They wanted to

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

When two worlds collide: Between the art to be acceptable in country, it has to be swathed in denim or guilt. Preferably both.

Making the Rounds: The group Blue Christmas has released a four-song Christmas cassette on Nashville’s Eeward Records label, with all proceeds from the sale of the cassette to be donated to the Children’s Hospital of Nashville. The cassette is titled “Blue Christmas.” It features four songs: “Blue Christmas” by Elvis Presley, “Frosty The Snowman” by Johnny Mathis, “Frosty The Snowman” by The Jackson 5, and “Santa Claus Is Comin’ To Town” by Bing Crosby and Fred Astaire.

A spokesman for Blue Christmas said that the group has been working on the project for several months, and that the song choices were made to appeal to a wide audience. The group expects the cassette to be available at record stores nationwide by December 1.

The group Blue Christmas was formed in 1991 by a group of musicians who were interested in creating a holiday album that would be both entertaining and inspirational. The members of the group are all experienced performers, and they have worked together on previous projects as well.

The cassette features four classic holiday songs, including "Blue Christmas" by Elvis Presley, "Frosty The Snowman" by Johnny Mathis, "Frosty The Snowman" by The Jackson 5, and "Santa Claus Is Comin’ To Town" by Bing Crosby and Fred Astaire.

The group hopes that the cassette will bring some much-needed holiday cheer to those who are unable to celebrate Christmas in the traditional way. The group also hopes that the cassette will help to raise awareness of the important work that the Children’s Hospital of Nashville does every day.

The Children’s Hospital of Nashville is a highly respected children’s hospital that provides care for children with a wide range of medical conditions. The hospital is committed to providing the best possible care for its patients, and it is dedicated to helping to make the world a better place for children.

The group Blue Christmas is grateful for the support of the Children’s Hospital of Nashville, and it is excited to be able to share its music with others as a way to support the hospital’s important work.

The cassette is available for purchase through the group’s website, and the group is grateful for any support that it is able to receive.

Remembering Roy Acuff, The Artist

by Edward Morris

He Reaps What He Sows. MCA artist Vince Gill, right, is surprised with a platinum album plaque for his album "I Still Believe In You." The presentation was made by Bruce Success, MCA's senior VP. The evening was filled with trumpets and a band, making the night feel like a celebration of Vince Gill's success at the CMA Celebrity Basketball Game and Concert, which benefits Belmont Univ.'s Music Business and Athletic departments. The game and show, which featured guest and/or concert appearances by Reba McEntire, Emmylou Harris, Billy Dean, Kix Brooks, Dean Dillon, Marc Collie, Joe Diffie, Danie Davis, and others, raised $40,000 for the school programs.
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**Note:** Catalog albums are older titles which are registering significant sales. © 1992 Billboard/BPI Communications and SoundScan, Inc.
WEA Music Remembers Chris Austin

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

Austin, who died briefly for Warner Bros. Records, was among the eight members of Reba McEntire’s road troupe killed in an airplane crash near New Mexico in March 1989. Prior to joining McEntire’s band, Austin was in Ricky Skaggs’ group and he cowrote Kenny Loggins’ recent hit, “Same Ole’ Love.”

A spokesperson for the publisher says:

“While their creative talents and vision will be greatly missed, the legacy of Chris Austin’s music will continue through this contest. The goal is to discover the next generation of great songwriters and to ensure that Chris Austin’s music will be heard for generations to come.”

The deadline for entering the contest is March 5.

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

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

Audio and video details may be sent a self-addressed stamped envelope to Chris Austin Songwriting Contest, P.O. Box 323, Wilkesboro, N.C., 28697-0323.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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Give Him Liberty, Ronnie Milsap, center, celebrates his recent signing with Liberty Records with Jimmy Bowen, president, Liberty Records, left, and Bill Cupp, VP of promotion, Liberty.
### Billboard Hot Country Tracks

**December 19, 1992**

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**Hot Country Recurrents**

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**Note:** Tracks showing an increase in detections over the previous week, regardless of chart movement. Awarded to those records which attain 1500 detections for the first time. **Video availability:** Catalog number is for cassette single, or vinyl if cassette is unavailable. (CD) Cassette single availability. (C) Cassette single availability. (V) Cassette single availability. (V) Cassette single availability. (V) Cassette single availability. © 1992, Billboard/UBM Communications.
Mercury Leaves Brazil Spellbound; Pantoja’s Stage Presence

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

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

Mercury’s two thunderous takes of “O Canto Da Culada”—the titular anthem from her debut Sony album—served as boisterous bookends for an engaging set that found the petite, big-voiced thrush performing a captivating blend of her own contagious pop-samba-reggae frevo/samba duro material, as well as classic entries from Gilberto Gil, Legiao Urbana, Raúl Seixas, Caetano Veloso, and Reflexo’s Da Mãe Africa.

Reflexo’s, in fact, was one of the earliest proponents of samba-reggae, along with mighty Olodum, which provided a thunderous, percussive backdrop on several songs. The charismatic Mercury and her dancers also spiced in graceful, modern dance steps that occasionally gave way to hip-hop-flavored “running man” routines.

Perhaps the ultimate crossover artist, Mercury has put Bahia firmly on Brazil’s musical and cultural map, opening the doors for other like-minded acts such as Poly-Grum’s checkboxes de Amor and Beijo, RCA’s Banda de Tocantins and Continental’s Banda Mel and Asa Águia.

Actually, any kind of groove coming from Bahia nowadays is termed “auxé music.” A Youbarian greeting meaning “positive energy,” auxé may be the key to a genre that is likely to carry Mercury’s career beyond Brazil’s borders.

TROPICALIA LIVES: One of the most popular tunes of Mercury’s set was her chugging cover of Caetano Veloso’s “Você Não Entende Nada,” a choice number recorded live with Chico Buarque in 1973.

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

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

Backed by a crack septet, Veloso also proved to be quite the romantic troubadour, crooning an assortment of sing-along love paeans: “Coracão Vagabundo,” “Você F. Linda,” and “Baby.” The handful of tracks Ve- loso performed from his latest Poly-Grum effort, “Circulada,” were warmly received by the sellout crowd of 2,000.

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

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

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

(Continued on next page)
**LATIN NOTAS**

(Continued from preceding page)

with hoistereous standing ovations. Lookin' was typically standeupent in two different floor-length dresses. Pantanica filed through her brisk, two-hour show before concluding with a junket, a long-ago take of _Virgen Del Rocio_.

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

**VICTOR VICTOR TO SONY**

Tropical: After months of negotiations, Dominican composer extraordinaire Victor Victor has been released by Sony Tropical. Victor's debut album, "Tú Corazón," is due out Jan. 14, the leadoff single is "Amo Eso Amo."  

**FONOVISA'S HOLIDAY HUSH:**

Just out on Fonovisa are a selection of releases led by Yndio ("Si Quieres Volver"), Stephanie Salas ("Ave Maria"), Tropicalismo Apache ("Tropicalismo Apache"), and Fito Olivaes ("Fito Oliva Y La Pura Sabrosura"), plus two compilations: "Las Cumbias Del Milenio" and "Fiesta De Navidad.

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

**GONZALEZ MOVES UP:**

Mangolo Gonzalez has been promoted to VP, Capital-EMI Latin Southwest operations, in charge of A&R, sales, promotion, and marketing. Gonzalez, formerly was associate director of A&R and administration, Central and South western Mexico; Melody Visita has tapped Jose Miguel Diaz as label promoter.

**BRAZIL INVADES NOVA TORQUE:**

Jazz/blues vocalist Rossa Maria kicks off the third annual Brazilian "New Music Dec. 31 at The Ballroom in New York. Maria, who now is hopping from samba-reggae, is slated to appear Dec. 31-Jan. 17. Roundout an impressive, all-female slate are EMI-Gudie's mercurial song stylist Leny Andrade, Jan. 19-21; PolyGram's Carvalho and his wife Chiara, Feb. 2-14; Warner's underrated chanteuse Lisa Ono, Feb. 16-21; PolyGram's female chanteuse Martina, Feb. 22-28; and Sony's veteran singer/composer Leci Brandão, March 2-14.

**MISCELLANEA:**

"Arelito," the latest monster by Karen/ BMG megagroup Juan Luis Guerra Y Los 4, hits retail Tuesday (13). BMG's national sales director, Rigoberto Olaricacho, says the company is shipping an whopping 300,000 units. Sony's Tropical de Rubén Blades chips in vocals on brilliant "Si Salieras Perdido"... "Donde Está Santa Claus," a rerelease of an oldtime tune by Fonovisa's "Los Angelitos De Dios," is starting to break out in Miami... New Orleans station WADU-AM previously has switched from Anglo easy listening to Latin.

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

**DALLAS "SALSA" COWBOYS:**

"When in Dallas, do as the Tejanos,

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

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

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

**Clasical KEEPING Score**

*by Horowitz*

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

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

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

On the standard side, Salvatore Accardo will be cutting the Beethoven Violin Concerto with Mario Maria Carreño, conducted by the Scala Philharmonic. The standard fillers are the two Beethoven “RomANCES.” Mottley is producer.

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

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

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

**TOP CROSSOVER ALBUMS**

WARNER INTERNATIONAL’S MIDANI IS PLEASED WITH LATIN PROSPECTS (Continued from page 11)

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

Recorded artists from IFPI, the global label trade group, appear to bear out Midani’s optimism. IFPI calculated that the 1991 retail sales numbers in Latin America totaled just under $1.2 billion—a whopping 69% increase over the $737 million tally that IFPI reported for the region in 1989 (Billboard, July 13).

Warner currently has subsidiaries in five of the six biggest Latin markets—Mexico, Brazil ($415.9 million), the U.S. ($225 million, per U.S. industry estimates), Argentina ($119 million), and Chile ($28.4 million), where the Warner office began operations July 1.

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

Midani estimates that his Latin affiliates hold “on average” market shares ranging from 28%-40%, which he claims is nearly double the market take of two years ago. Because of the diverse economic personalities of each country, however, Midani has tailored a marketing strategy designed to suit the needs of the individual countries.

SEEKING JOINT VENTURE

Intra-company cooperation is the common thread that links Warner’s Latin campaigns, particularly in lower-volume markets such as Brazil, Argentina, and Chile. In Brazil, Midani said that the bottom line of his smallish subsidiary would improve if he could establish a multilabel consortium with other labels so as to trim operating expenses. “What we are doing in Brazil is the consolidation of the structure of the company as far as the distribution network is concerned,” explains Midani. “We’re looking to join forces with a couple of [local or international] companies, so that the delivery, stock of product, and collection of bills could be centralized and as it were one [larger] company. With several companies together, you have more power to really get your money back, which in Latin America is a big problem.”

While Midani recently has been negotiating with Brazil’s largest independent label, Continental, he says, “I don’t think a joint venture would be of an acquisition.”

Warner’s biggest sets in Brazil are rock acts like Titas & Barro’s Vermeio, which sell between 200,000 and 300,000 units per release about half of what they formerly sold when Brazil’s economy was healthier. Midani has taken a similar joint-venture tack in Argentina, even though—in contrast to Brazil—the country and its record sales have
### Jazz News

**by Jeff Leventon**

**N**ot that I’m looking to jump the gun on our end-of-year issue, but the number of snapshot recollections accumulating at my keyboard makes it impossible to think in terms of one, last, bundle-down, back-to-the-wall, boffo column. Fervent up? (If you’ve got to look it up, don’t bother.) So indulge me with the following observations, Part I:

**The Annual Harry Watch:** I was starting to get worried. After a big-band world tour that lasted 2½ years, Harry Connick Jr. was on the verge of getting predictably boring. I mean, how many times can you report that Harry got booked, he sold out, he killed, he went to bed, he woke up, and it all did over again? (Alright, so maybe he took a minute to beat up on a critic for dissing him.) The fact is, Harry pulled a surprise maneuver with his dual releases, “25” and “Eleven”—two titles are so back-to-the-roots that the latter actually documents Harry during one of his Wunder-kind period, pumping burrelouse New Orleans piano at precisely the age of the album title. Granted, most kids of 11 think that “Tin Roof Blues” is what you get when your yappuude gets stuck in the rain gutter. Harry was hip. Obviously, music is better than stickball for attracting babies.

**Forever Pops:** And while we’re doing a layover in New Orleans, dig how Louis Armstrong has suddenly become an all-purpose marketing icon. First he appears in a Diet Coke TV spot, the one where a host of notables (Jimmy Cagney, Cary Grant, Grisham) materialize, Zeig-style, in support of their favorite cola, and then he’s fodder for some hometown tourism hacks who recently placed this ad in the New Yorker: Louis Armstrong. New Orleans musicians lovingly call him “Pops.” He blew a wicked trumpet. He mugged the look of ages was in his throat. He made a wassup pal of brahs. And he liked to write letters, especially in green ink. He always closed his letters back home with “Red Beans and Rice You, Loniz, For a free guide to New Orleans call . . . or write to the New Orleans Tourism Marketing Corp . . .” Not that they failed to mention Pops’ fondness for the one product he actually did endorse—Swisse Kristy’s, a powerful herbal laxative. (There’s a classic photo of our king sitting on his, evr. throne, with the ringing slogan advice, “Leave It All Behin’ Ya. No shi . . . Whoops. Sorry.”)

**Like It Might Be Someday:** Am I the only person who thought TV interviewer Gil Noble, of “Like It Is” fame, was being just a tad presumptuous by titling a recent program “Wynton Marsalis, The Man & His Music”? Wynton is heavy, no doubt, but he’s no Sinatra (or is it Neil Diamond?).

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

**Calling All Playlist Units:** In Rachelle Ferrell’s eponymous debut for Capitol Manhattan she offers printed song lyrics broken down by verse, chorus, and hook—the first time I’ve seen anybody so radi optimistic.

**Jazz, The Ultimate Challenge:** I was spared the humiliation of witnessing this one firsthand, but I’m told that during a particularly tense moment on the “Joyfully” gaue show, the final question (presented in the form of an answer) was, “At the time of his death in 1980, he was regarded as the greatest white jazz player on his instrument.” One contestant guessed, “Bobby Durham,” “Who was Dizzy Gillespie?” thus fueling the popular misconception that this category, Jazz, is bitchin’ tough stuff. Better to select Madonna’s G-spot for $20.

**Next Week Part II**

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### Billboard

#### Top Jazz Albums

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### Warner International’s Midani Is Pleased With Latin Prospects

been on a roll lately. “We have been working with only a few artists, but with full concentration on them,” says Midani. One of the labels’ successes is noted composer Pato Paz, whose latest album, “El Amor Después Del Amor,” rung up $200,000 in sales just six weeks after its release. Midani expects label mate Fabian Cantillo to follow in Paz’s footsteps.

Singer Myriam Hernández is Warner’s biggest domestic artist in Chile, where, according to Midani, the fledgling singer is something in the vein of Pato Paz and now appears on the Warner roster. Hernández’s first moment made some profit, which is unheard of in Latin America.” Midani plans to establish a foothold in Chile by exposing the label’s extensive foreign catalog before attempting to develop homegrown acts.

### The Rap Column

(Continued from page 23)

**One For The Treble:** Laurence & Dana Goodman (currently inaracetrated at the State Correctional Institution in Gutterd, Pa.) have discovered, nurtured, and subsequently produced such artists as D.J. Jazz Jeff & the Fresh Prince, Biz Markie, Salt-N-Pepa, and, possibly, Curry Marl. Now comes the announcement they’re writing and will publish a book titled “So Yo Wanna Be A Rap Star” (Amstel). As Sulamis is slated to be a co-author. The question that shines through this columnist’s mind: Why the rush? Can we get more from entrepreneurs who had a stableful of talented rap artists then lost to them others?

---

BILBOARD DECEMBER 19, 1992 35
Keith Richards Keeps It Simple
‘Wicked’ Clip Shot In Stark Black & White

McCartney Delivering Clip From Upcoming Set

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

Look for the debut single and video “Hope Of Deliverance” with the debut single and video “Home Alone 2: Lost In New York,” Love is backed by the E Street Band, whose members look awfully happy to be playing their lounge performance clips, directed by Tom Grane, with film footage directed by Chris Columbus. But we could have done without the unnecessary appearance of Macaulay Culkin (can you say overkill?) as a pit-stop reverend-engineering directing the E Streeters in the studio.

Vanessa Williams is the only artist to have a clip for A&M’s all-star charity album “A Very Special Christmas 2.” She shot “Whip It” for the “Baby (While She’s Pregnant),” her video directed by Pam Thomas of O Pictures.

THE EYE
by Deborah Russell

PREACHING THE CANDID: Peaches-and-cream dream Debbie Gibson will perform a strip tease (literally!) in her new Atlantic video, “Looking Myself To You.” We got a call from the label’s Michelle Webb, who directed the video, and she let us in on the singer’s “cut-away” outfit. Matthew Rolston is directing, and photographers William Simmonds and Payne (of En Vogue fame) will orchestrate the fancy footage. Speaking of En Vogue, Marcus Nii is set to direct a new A&M East West video, “Give It Up And Turn It Loose,” staged in a beauty shop of the ’80s.

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

ROLLING CREDITS: Judy McGrath, senior VP/executive director of MTV, says that it’s her network’s “most ambitious” effort. But the first rate of McGuire’s perception of the industry is upgraded by the network’s decision to change directors’ names onto the chart. While enjoying the clip.

To some people, videos are com-
mersals, but to us they’re more than that,” says McGrath. “We see them as minidocum ents.”
CD REVIEW puts itself on solid critical grounding

**BY ERIC BOEHLERT**

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

Guterman, a former Boston Phoenix rock columnist and editor of the Jerry Lee Lewis book “Rockin’ My Life Away,” took over in July. He says the mission of the publication, NASHVILLE-based is “to provide the broadest, most trustworthy coverage of CDs.”

He hopes to accomplish that by beefing up the staff—ICE newsletter editor Pete Howard and former Boston Phoenix music editor Milo Miles now cover the nation’s college campuses, putting the magazine in a balance among the various genres the magazine covers as well as aggressively reporting on emerging hardware.

The magazine shies away from the ever-popular celebrity interviews. “I’m convinced CD较好 by going to the marketplace, excited in the music and not who the stars are sleeping with,” says Guterman. “So how will we keep the magazine coming from reading like a laundry list or a musical Consumer’s Report? After all, more than 140 discs are reviewed each month.”

Guterman says by publishing solid critical reviews and bypassing what he calls the catalog approach of reviews—listing over tunes, guest appearances, etc.—the magazine can rise above the pack.

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

**MIST SEE:** The PBS special “Popular Culture: Rage, Rights And Responsibility,” Tuesday at 9 p.m. (check local listings), looks at the slippery slope encountered when defending artists with the First Amendment.

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

Among the 15 panels are Jeff Ayeroff, co-founder of Virgin Records; David Harleston, president of Rush Associated Labels; & Jam Records; Michael Franti of the Disposable Heroes Of Hiphopry; and Mike Clark of the Combined Law Enforcement Assoc, of America.

**SATURATION:** Spike Lee and Ma$e, two masters of genre crossover, may have to rethink their one-genre strategy of pre-release publicity. The mounds of ink the two recently signed deals received on sampling and the creative process; Greil Marcus, who let his metaphors do the talking in the fantastic “A Corpse In Your Mouth”; and David Evans, who imagines a riveting rock’n’n’roll fiction.

The more scholarly pieces (“Sexual Mobility In Brownsville” Performance As Commentary,” to name just one) distill academic theory into heavy cultural arguments, buy them or not (when Darn Yanksys’ line “don’t say goodbye” becomes “separation anxiety,” I check out). The result, no matter the enlightenings; here is an entirely new way to see familiar images.

The views aren’t always in harmony (lyrics matter, don’t they?) and the voices are sometimes overwhelming. But as David R. Shumway concludes after posing a deliberate order, “rock and roll is still a contract of related but often contradictory products, activities, styles, and forms.” It wouldn’t have any other way.
MUNICH—For the first time in its history, the German authors’ society, GEMA, has taken a company to court in a lawsuit against the unauthorized reproduction and distribution of recordings on the grounds that they infringed upon the rights of the repertoire—John Lennon and Paul McCartney.

GEMA’s move has heartened German record companies, who see it as the first step to stave off a lucrative trade in legal recordings that exploit a loophole in German law: EMI, PolyGram, and Virgin have now taken injunctions against “protection gap” bootlegs (Billboard, Aug. 8).

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

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

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

Says Helmut Fust, president of EMI Music for the GSA territories, and chairman of the German IFPI group, “We congratulate GEMA’s stand, which represents a vital step in our fight to remove the scourge of the unauthorized recordings which have been proliferating in Germany in recent years.”

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

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

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

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

In a parallel case, the PolyGram group in Germany, acting on the power of attorney given to them by Mick Jagger, has obtained an interim injunction against Tchibo in Hamburg and Munich against Tchibo distributing a four-CD box of pre-1966 recordings by the Rolling Stones—titled “Rolling Stones/Limited Edition.”

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

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

Goetz Kiso, managing director of PolyGram, commenting on the case, says, “If we had not started these proceedings, neither the Rolling Stones nor PolyGram would have received a penny from Magna or Tchibo.”

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

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

In a case brought by PolyGram Germany against the Perfect Beat company, headed by Dieter Schubert, the court Dec. 3 granted an interim injunction in favor of the group Dire Straits, ordering Perfect Beat to cease manufacture and distribution of a double CD package, “Dire Straits European Tour 1992.”

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

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

(Continued on page 30)
Japanese Are Criticized

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

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

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

(Continued on next page)

French Hike Market Share

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

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

Philippe Laco is GM of WEA Music, appointed in August. Since then, he says, sales of releases by national artists have jumped 96%. Combined with a 19% increase in international repertoire sales, Laco estimates WEA's total market share will be boosted by 2.5% to 11%. "And we have done this without acquiring major labels," he adds.

WEA has notched up 300,000 sales of the Francaire Gault/... (Continued on next page)
Japanese are criticized

Continued from preceding page

GEMAS ORDERS HALT TO DISPUTED BEATLES DISCS

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Michel Berger album “Double Jeu,” while Veronique Sanson’s “Sans Regret,” has moved 250,000 units, and Michel Jonasz’s “Où Est La Source?” has sold 150,000 copies.

Newer artists are also doing smashingly. In late March, Laço, “We are getting excellent results from Frank Fie他们都, Duran et les Chaussettes, and Dany Brillant, whose album has sold more than 150,000. The key to breaking new talent has been to overcome the barrier of broadcast media, says Laço. “All these acts are stage-oriented—and that is important in France for new acts because they get very little exposure on radio and TV.”

Laço points to changes in the French market—where BMG’s Vortic acquisition boosting its share of the market by 35%—and Virgin’s sale to EMI giving that company an additional 8% share—but says WEA has held its position, with strong international releases and an effective distribution network. For example, Printemps’ “Diamants And Pearls,” has sold more than 600,000 units—more than in Germany, and five times the volume of its previous album in France.

With Laço’s five years as director of PolyGram Video in France, WEA is also building its video business with a catalog of 120 titles covering music, children’s programs, and comedy. The company had a turnover of 200,000, 1990, and 344,000 in 1991—the video business in France will have an increase of around 12% this year,” he says. At sister company Carrière Music, Yvan Taïbé—appointed GM in March 1991—is engineering its transition from a singles-oriented hit machine to an artist-oriented label, focusing on national and international acts. The change is necessary, he says, “because the market has changed. We have spent too much time on compilation records and we have neglected the basis of our business, namely the artists. Carrière was efficient for hit singles and compilations, but had almost no artist development.”

Taïbé’s reorganization has produced a new A&R structure under Frank Langolf, making it what Taïbé calls “a sort of French EastWest.” Signed are Antoine Esposito, Hakato (from Madagaskar), Lian, and La Strada.

The aim is “to develop these acts both in France and internationally, the same way we develop Italian or German acts in France,” says Taïbé. Carrière is also working closely with two independent imprints: Olivier Pigreau’s Welcome, whose roster includes tenor-singer-turned-singer Yannick Noah, and the Orlando label, featuring dance music from Irma and Frederic Chateau.

The company has formed a marketing department under Mark Foster (who has moved from the U.K.) and a marketing team. For example, Printemps’ “Diamants And Pearls,” has sold more than 600,000 units—more than in Germany, and five times the volume of its previous album in France.

In what is essentially a “gray area,” Virgin Germany is the third major consolidator of the court, along with Philips Music K.K. and MGM labels together account for roughly another 100 staffs. Ortiz says a graph accompanying the story shows that WJM’s turnover in France increased by 70% over last year through acts such as Marc Cohn and Jimmy Nail. That came about as a direct result of four divisions.

The article quotes an in-house WJM document describing the company’s efforts to reduce payments, to cut down on payroll costs. Ortiz says the document is authentic but objects to Nikon Entertainment’s publishing a controversy document, which claims that 50 people have left WJM—the only record company in Japan that is 100% foreign-owned—in the last year, and asserts that profits are increasing thanks to cost cutting.

Warner Music Japan now has about 300 staffs, and Music & Media lists K.K. and MGM labels together account for roughly another 100 staffs. Ortiz says a graph accompanying the story shows that WJM’s turnover in France increased by 70% over last year through acts such as Marc Cohn and Jimmy Nail. That came about as a direct result of four divisions.
SWISS MARKET: PROFITS HOLD UP DESPITE STAGNANT SALES
(Continued from page 1)

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

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

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

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

Dedicated record shops are relatively few in number, and mega-stores are not a widespread phenomenon because there is no city big enough to generate the kind of traffic that would justify the heavy investment.

Cities like Zurich (population 840,000) and Geneva (381,000) have real-estate values that are among Europe's highest.

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

The leading distributor in Switzerland is the Disprodom company, which has a state-of-the-art, fully computerized warehouse. That 48,000-square-foot depot carries 16,000 music titles, 5,000 video titles, and a total stock of 1.6 million pieces. Disprodom accounts for about a third of Swiss distribution, handling, among others, the catalogs of Warner, BMG, Decca, and MCA.

The company services about 1,000 customers, including 15 wholesalers and rackjobbers.

PARALLEL IMPORTS

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

According to PolyGram managing director Ossi Drechsler, direct imports can account for up to 10% of the market. The possibility of being able to buy CDs at less than $10 apiece and sell them for $20 is not an unattractive one. "But," says Musicvertrieb's Dimentenin, "the dealer involves himself in more risk. He has to pay cash, often in advance, must order in bulk and cannot quickly reorder when sales are dictated—also he can with his local suppliers."

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

Per-capita expenditure on sound carriers in Switzerland—about $90 a year—is one of the highest in Europe. With local production accounting for little more than 5% of sales, investment in domestic repertoire is relatively modest. On the other hand, the fact that Switzerland's population is made up of German, French, and Italian-speaking elements means that an unusually wide range of repertoire has to be available and, because of small volumes on individual titles, economies of scale are not possible. Says Dimenstein, "This is a relatively high-price market—but it is too small to be able to amortize costs via big volume. A piece of artwork costs the same here as it does in Germany, but the returns are very much lower."

REGIONAL DISPARITIES

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

Says EMI managing director Peter Mampelli, "The German-speaking area accounts for about 75% of Swiss record sales. Here you can achieve considerable volume; for artists like Herbert Grönemeyern—but sales are negligible in the French and Italian areas, where, outside of the mainstream Anglo-American product, record buyers are influenced by repertoire from France and Italy."

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

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

TV CAMPAIGNS

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

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

Warner's Claude Nobs has no local acts under contract; EMI derives about 3% of its sales from domestic repertoire; and PolyGram, with a roster of nine local artists, puts its national product sales at 6.5%. "We have to be very careful not alienating artists and highly progressive in deleting repertoire," says Drechsler.

BROAD-BASED CATALOG

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

Overall, however, unit sales are down this year, and Drechsler attributes the decline partly to the exhaustion of the CD-for-LP replacement business. In addition, he notes, "Cassettes are dramatically down and, in the first quarter of this year, singles slumped by 50% and LPs were down a huge 60% in pop and 78% in classical. That represents little more than 1% of the market. Total classical LP sales for the first quarter were a mere 1,700—I have more than that at home."

"But, in all, ours is still a pretty healthy market. We have stagnation today, it's true—but at a very high level. It is important to remember that the Swabie are not really responsive to innovation. I am there-}

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

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

Sales Of Swiss Sound Carriers**

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<td><strong>Singles (including Cassettes &amp; Maxi)</strong></td>
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<td>7,176,000</td>
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**Sales Of IFPI member companies, accounting for about 85% of the market.**

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

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BILLYARD, DECEMBER 19, 1992
SWISS MARKET: PROFITS HOLD UP DESPITE STAGNANT SALES
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The Swiss response to innovation was vividly demonstrated when the compact disc was launched at the end of 1982.

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

On Oct. 10, 1983, hi-fi hardware dealer Peter Hunziker opened Europe's first-ever CD-only retail store, CD-Studio AG, in Zurich. Hunziker recalls, "We had the idea in the fall of 1982 and immediately looked for a good location, which we were lucky enough to find. When we opened, we had 188 titles and a total stock of around 3,200 pieces. But, as the releases increased, we enlarged our stock and business became tremendously good. The Swiss took to the CD very rapidly and enthusiastically."

LIVE MUSIC SCENE

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

André Bechir, head of Good News, one of the country's leading concert agencies, says that, if anything, the live music scene has been somewhat hyperactive. "There have really been too many major live events," he says. "And while we continue to get good audiences for megastar attractions, it becomes harder and harder to sell the lesser acts. People are becoming more selective, particularly with tick-
JUNIOR KIRKMOUGH & THE SOUL BLUES BOYS All Night Long
PRODUCER: Robert Palmer
EMAIL: jkirk@hotmail.com
Mississippi electric blues picker, featured on the recent “Deep Blue” film and soundtrack, makes his first full-blooded recording partly thanks to journalist Palmer, who taped him and his band on location at the point where they’ve held court for years. This strain of Delta blues is as close to the genre’s roots, that it’s rarely recorded.

NICE & NOTEWORTHY

FLOWEED MAC 25 Years—The Chair COMPLETION: Ken Catlin
WARRIOR Blonds 45159
Anyone seeking a hallucinatory perspective of this major Anglo-American group will have to make an album-by-album hunt, as this four-CD box focuses most deeply on band’s mid-70s bit-breaking period. (Annotation is also skimpy—consult the recent Mick Fleetwood-Steven Darin tome for info.) That said, one disc offers such highlights as editions featuring Peter Green, Jeremy Spencer, Danny Kirwan, and Bob Welch, and of course all the “Framus”-era usage in general. Thus it’s a solid, if not comprehensive, package for one-stop shoppers.

VARIOUS ARTISTS 50 Years of Bluegrass Hits COMPLETION: Dan D另一位
CASH 0013-9361
This four-CD anthology of mid-70s-to-80s selections on the bluegrass premier label homes in on the genre’s song repertoire; while the tracks here are “remakes” of well-known bluegrass and country classics, the set contains a battery of exciting performances by the likes of Lester Flatt, Joe and Rosie Lugo, Midge Timmerman, the Scarecrow, and Johnny’s Rhythm Band, plus of course the Osborne Brothers, and a host of other notables. Notes for the tracks are also booklet is included, but that doesn’t take the bloom off these glorious recordings.

CIRCLE JERKS Goody Two-Shoes
PRODUCER: Paul DiGiovanni
EMAIL: circletje@net.com
Hotset by the hardcore punk pioneers is drawn from shows recorded at two Los Angeles-area venues and Tijuana, Mexico. Chris Heaton, founding front man Keith Morris wails mightily through 22 memorable Circle Jerks numbers, with the band’s latest crop of garage rock, noisey, punk and hardcore original material.

FLATSO & JETSETA Cuervo
PRODUCER: Net. Kamos
MCA 01678
Despite lackluster lyrics and predictable arrangement, a solid punk album from album from Phoenix’s hard rockers is delivered with requisite crunch. Songs “Natasha” and “Lost in the Mirror” are two of the better tracks here.

JERRY GARCIA
PRODUCER: Jerry Garcia
Email: jerry@jerrycarenail.com
This four-CD set features Garcia at his most relaxed and laid-back, featuring unreleased tracks from numerous recording sessions from the Garcia Band, the Grateful Dead, and Garcia’s solo work.

KING MISSILE
PRODUCER: Steve Zehler
Email: kingmissile@toad.com
With footstompin’ John S. Hall’s sense of self-righteousness, this album is a lusty, hard-driving rock album that is sure to appeal to fans of the band’s earlier work.

LUKE STEFAN
PRODUCER: Royce Sivker & Jean-Claude Simon
Email: luke@stefan.com
Meadowlark’s return follows the recent released career retrospective “Flowered” and its ambitious “Psyched” and a wide range of soundtracks for films.

MILES DAVIS
PRODUCER: Keith Jarrett & Mike Mainieri
Email: miles@stevenson.com
This album is a collection of live recordings of Miles Davis from the late 1960s and early 1970s.

TICKS Sun Shin On Your Rain
PRODUCER: Bjorn Gullon & Brian Flanion
Medium Cool 89228
Minneapolis continues to be a breeding ground for a strong rock, soulful, and raw sound, evidenced by this album by a quartet of singer-songwriters. Tom Hicks. Writing isn’t entirely consistent, and energy level flaps at times, but when it’s on its footing best, it can tug modern rock ears. Think “Shake It,” “Waiting On You,” “Back and Back Again” for starters.

JAZZ

JAPAN

DANNY MAYER & FRIENDS ME
PRODUCER: Bob Thiele
Red Baron 32242
Murray’s Malcolm X tribute is unrelated to Spike Lee’s film but still worth a listen. The music is jazz-inspired, featuring a hot young tenor Dali Corizon, cornetist Bobby Bradford, pianist John Hicks, and saxophonist Faye Myrl. The album is titled “Footprints” and follows the group’s tradition of recording albums.

KING MISSILE
PRODUCER: Steve Zehler
Email: kingmissile@toad.com
This album is a collection of live recordings of Miles Davis from the late 1960s and early 1970s.

ROBERT CRAY
PRODUCER: Donald Kinsey
Email: robert@robertcray.com
The album features the guitar sounds of Robert Cray and a tight rhythm section, with his signature bluesy sound.

MIKE MATHENY
PRODUCER: Mark Finkman
Email: mike@matheny.com
A straightforward, no-nonsense approach to the blues, this album features bluesy vocals and bluesy guitar work.

ANDREW PREVIN & THOMAS STEVENS Play a Classic American Songbook
PRODUCER: Sandy Baron
DRG 0522
The album features a variety of standards in a jazz interpretation.

GRUNKEL PUSH
PRODUCER: Jim Erbman & Gary King
Email: grunkel@push.com
Seattle rockers may not have the musical mandate to push them above that city’s wall of grunge, but they’re capable of putting out some decent songs with coherent melodies, and offsetting it all with a good measure of passion. “Tribe,” “The Search,” and “Holy Farm” are the cream of the couples.

VITAL REISSUES

COLEMAN HAINES Rainbow Man
PRODUCER: CLH Records
Email: coleman@clhrecords.com
A classic 1970s jazz-funk album, this album features Coleman Haines on vocals and guitar, with a strong jazz influence.

TIMOTHY LEARY You Can Be Anyone This Time Around
PRODUCER: Leary Systems Corp
Ryderic 10249
In this seminal 1970s recording, featuring Leary’s spoken words, the album was a groundbreaking exploration of sound and language.

GIL GOLDSTEIN Zebrasound
Email: gil.goldstein@kykama-sound.org
World Pacific 99491
Composer/singer/pianist offers his personal vision of Latin music.
Virgin Retail’s French Is Improving Blockbuster, New Director In Picture

BY EMMANUEL LEGRAND

PARIS—After a year of restructuring and with the promise of a cash injection from Britain’s Europe Music, Virgin Retail’s French operations are starting to see a brighter future ahead.

Next year, the company is expected to develop expansion plans are due to resume after two years of setbacks that raised serious doubts about the chain’s future in France.

The turnaround is coming under the guidance of the new managing director, who has already implemented a last-ditch restructuring of the three stores after taking over from Patrick Hourquebie.

Delmas was formerly GM of VideoLand, a subsidiary of department store Nouvelles Galeries. His arrival and that of Patrick Zelik to focus on more Virgin’s record operations.

Delmas’ efforts likely will be bolstered when the proposed joint venture with Blockbuster, the Fort Lauderdale, Fla.-based video merchant, is completed. Financial details have yet to be released but both the London store is proposed to be sold to Virgin’s European and Australian operations.

In joining Virgin, Delmas faced a tough task with the chain’s three stores in that country. After initially enjoying a brilliant start, Virgin began to feel the heat. The three stores—in Paris, Marseille, and especially Bordeaux—faced strong competition from local book, electronic, and music retailer FNAC. The government’s decision to make the stores close on Sundays took business down by 20%. With the group’s heavy investment, profitability plummeted. Shareholders are believed to have sunk 115 million francs ($23.5 million) into the company over the last 18 months to keep it afloat.

Those days are over, says Delmas, although the situation is not yet positive. In 1991-92, turnover of 183 million was 13% down on the previous year, mainly due to the absence of Sunday trading.

Delmas declines to reveal the size of the loss, but says that if the Paris store made a profit it was not enough to cancel out the losses from the other two outlets.

PROFITABILITY FORECAST

Nevertheless, with the effects of his plan, the company’s thrust in France might reach profitability in the next two years, says Delmas, who is hoping to turn a profit in the 92-93 fiscal year.

The Bordeaux store attracted media attention “with the trumpets of death,” says Delmas, but “Mar"}

Musicland Gets Taste Of 2 Sampler Sets

BMG, GRP Stage Separate Promotions With Retailer

BY CATHERINE APPLEFELD

NEW YORK—In the world of samplers, the Musicland Group is the plat du jour for BMG Distribution and GRP Records. Both companies recently selected the chain as exclusive retailer for albums sampling some of their respective artists.

Minneapolis-based Musicland, which runs some 500 music outlets, is about the only thing the two promotions have in common, however.

BMG’s album, which was available in the cassette format only for one month beginning in mid-October, was free with the purchase of an album by one of 10 of the distributor’s featured acts. The GRP sampler, being sold Nov. 21 through the end of the year for $9.99 CD and $4.99 cassette, comes with a bounce-back coupon good for $2 off any GRP album at Musicland.

Rick Bleieven, senior VP of marketing at BMG, says the purpose of the free sampler was twofold—to drive the sales of albums by bigger acts and to introduce newer artists to the record-buying customer.

“The concept is not to create a for-sale sampler,” he says. “It is really to put music in the hands of people at the point of purchase in the store so they are exposed to artists they might not otherwise be exposed to.”

He adds that the tie-in was “probably the most extensive promotion we or Musicland has ever done.”

According to Bleieven, Musicland gave away more than 60,000 copies of the sampler, which featured more than 20 acts of different genres ranging from superstar stars like Annie Lennox and Kenny G to developing artists like John Torka and Mo Phi Me.

The tie-in “a tremendous success,” he says BMG is planning to do another Musicland-specific sampler early next year.

“What we saw was that virtually every one of the featured titles, even unfurled titles, gained in sales every week from the previous week without the benefit of any other kind of advertising at that chain,” continues Bleieven, who says TEC’s album and the “Boomerang” soundtrack, both on LaFace/Atista, sold disproportionately well.

GRP, which in the past has issued samplers in conjunction with some major-market NAC radio stations and retailers including Lechmere and Camelot Music, selected Musicland this time around because of its strength in the jazz field.

“They’re our largest account,” says Kent Anderson, Midwest regional sales manager at the label. “This was a good time to run the promotion because it coincided with their fourth-quarter jazz sale,” he adds, referring to a storewide jazz sale the chain has been running in many of its outlets.

Anderson says the albums, “Musicland & GRP ‘Got That Hot In Jazz’ and ‘Sam Goody & GRP Present ‘Goody’s Got It In Jazz,’” geared toward the Musicland and Musicland-owned Sam Goody outlets, already have sold 10,000 copies.

Dieter Wilkenkom, Musicland’s national buyer for jazz, says the retailer has already reordered the samplers several times to meet the demand.

The jazz sale has been drawing a lot of traffic into the store, and the sampler is selling well during that event,” he says.

Accordingly, some Musicland outlets reduced the sampler price to $7.99 and $8.99, respectively, as part of that sale.

GRP custom-designed acrylic countertop holders to attract customers to its samplers, which contain one track each from what Anderson refers to as the label’s “key artists,” among them Dave Grusin, Lee Riten (Continued on page 28)
Retail

Consolidation Continues To Whittle Away Industry Players

The dreaded C-virus (C as in consolidation) continues to spread throughout the music business. On the one-stop front, two venerable wholesalers have finally closed their doors, Win Records & Video and Richman Bros. Records Inc. In retail, three small chains—Sound Future Compact Disc Centers in Dallas, MCD Records in New York, and Rocky Mountain Records in Boulder, Colo.—have mostly been wiped out of business in the last month.

In Elmhurst, Queens, Win Records & Video has closed its doors due to the company’s inability to make a profit, according to sources. Owner Sam Weiss didn’t return phone calls. In Pennsylvania, N.J., the closure of Richman Bros. was a little more complicated. Since last Dec. 22, the one-stop/indie distributor has been putting up a ferocious fight against creditors, trying to keep the business alive. In late summer/early fall, creditors finally forced the company into filing for protection under Chapter 11 of the U.S. bankruptcy laws, and into looking for a buyer. At the time, sources say, Richman Bros. owes its bank, Bucks County National Bank, about $1.4 million, and its other creditors, including the six majors, another $4.5 million. Three one-stops appeared to be interested in Richman Bros. JER in Baltimore was the first to step up to the plate. John Kaminski, a principal in JER, which is affiliated with independent distributor Great Bay, says his company made an offer to buy Richman Bros. because in both the one-stop and the indie distribution sectors “everyone is in the expansion mode. It seems to me that you either grow or go,” as in go out of business. JER’s offer for Richman wasn’t accepted.

In Santa Ana, Calif., Bruce Ogilvie, owner of Abbey Road Distributors, also appeared to be operating under the same principle as he, too, searched for a way to buy Richman Bros. Such a move would have catapulted the one-stop into independent distribution.

Retail Track

by Ed Christian

well as established a beach-head on the East Coast for Abbey Road. Abbey, however, never made an offer for Richman because it couldn’t get its financing together.

In Miami, Bassin Distributors also made a bid, which has been placed at more than $1 million by sources, but that offer was rejected. Now, according to Jerry Richman, “We are disposing and liquidating the company.” Sources say when that process winds down the bank will reap the proceeds, with labels and other creditors out in the cold.

Richman says once he winds down the company, he expects very quickly “one way or another to be in the music business.” In New York, meanwhile, George Weiss, formerly VP at Win Records, has surfaced at J&R Music World, where he will try to reinvigorate the company’s audio software wholesale division, according to Stephen Bell, GM for the company. “We do have a small wholesale business, and with the addition of George Weiss we are looking to expand that. Currently, we are formulating our plans, and hopefully we will be up and running by the first of the year.”

In retail, distribution executives have further cause to lament the disappearance of small chains.

In late summer, Rocky Mountain Records in Boulder, Colo., hired New York investment banking company Langerburg, Thalman & Co. to sell off its stores. Camelot Music in North Canton, Ohio, bought one, while Wherehouse Entertainment in Torrance, Calif., bought five last week. In New York, MCD Records, which aspired to be a regional power, sold off its stores to Smith & Alster, which has turned them into off-price outlets that mainly do not carry developing acts and most other current product (see story, page 48). In Dallas, Sound Future Compact Disc Centers, a five-store chain acquired by Allen Respro almost two years ago, is closing down, sources say. So far two outlets have been closed, and the remaining (Continued on page 18)
NEW PRODUCTS

Compiled by Trudi Miller

This'll Give You A Lift. Lift Disco Play offers the Liftboy Junior Cabinet, which holds up to 160 CDs. The cabinet contains eight trays that slide in and out for easy access to CDs. Each CD sits in its own patented beveled groove, which allows the user to flip back and forth through the CDs. The cabinet is equipped with a touch-latch smoke-tempered glass door and roll-away caster wheels. Suggested retail price: $149.00. Contact Lift Disc Play in Edgewater, N.J.

Music In Your Pocket. Coast Manufacturing offers the Super CD Wallet, model CDB-48N, which holds up to 48 CDs without jewelboxes in a convenient portable format. The wallet is tough and water resistant, with individual safety sleeves for each CD. The padded construction protects CDs from shock. Suggested retail price: $39.95. Contact Coast in Yonkers, N.Y.


Tower Of Power. Bib presents the CD Storage Tower, model C-100, a versatile CD storage unit that can stand on its own detachable base, be mounted on the wall, or interlock back-to-back with a second tower. The unit is made of aluminum, holds up to 50 CDs, and is available in black, white, silver gray, blue, red, and chrome. Suggested retail price: $99.95. Contact Bib in Littleton, Colo.

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- KABC Talk Radio
- Entertainment Weekly
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WE CAN GET IT ON
Smith & Alster Takes Aim At Off-Price Retail Wholesaler Raises Store Stake To 7 With 3 MCD Units

BY ED CHRISTMAN

NEW YORK—Smith & Alster, a home entertainment software wholesaler, is aggressively moving into the off-price retail environment, with its recent acquisition of three record stores from MCD, bringing its total count to seven outlets.

Smith & Alster runs outlet stores under the name of Entertainment Warehouse and now has six stores in the New York metropolitan area, with a seventh outlet in the Dallas/Fort Worth market.

Terms of the deal were not disclosed but New York-based MCD apparently is looking for the quickest exit out of the music retail business. MCD entered into the record business by opening a store in Great Neck, N.Y., and then acquiring three outlets from the defunct Record World chain in July. But, according to sources, the MCD chain was draining cash and the owners decided to give the business, selling three stores to Smith & Alster and the Great Neck stores to the manager, Michael Koffer, owner of MCD, was unavailable for comment.

Rick Smith, a principal in Smith & Alster, says, "We feel we have developed a concept that is not being addressed [in home entertainment software], except for some of the outlet shops opened by JWest Sacramento, and Shop Alster, the principals of Farmingdale, N.Y.-based Smith & Alster, each have a long history in the video business. The company "buys from bankruptcies, liquidations, closeouts, overstock, and cutouts," and up to 19 months ago has been operating strictly as a wholesaler, reselling the product to retail accounts, according to Smith, who is based in Texas.

But when people stopped opening new video rental stores, the two turned their attention to the retail business, when it opened its first outlet store, which takes in 1,400 sq. feet, on 18th Street and Broadway in Manhattan. "We gave it about 18 months and it did well enough so we decided to make retail a force," Smith says.

The company has subsequently opened a 2,600-square-foot store on Third Avenue, near 86th Street, in Manhattan, a 2,200-square foot store in Carle Place, N.Y.; and a 4,200-square-foot outlet in North Richland Hills, Texas. The three stores acquired from MCD—in North Bergen, N.J., and Medford and Cedarhurst on Long Island, average about 2,000 square feet.

Smith labels the Texas store, which is in the Fort Worth-Dallas area, a prototype to see if the concept works in medium-size and secondary markets.

"Our plan now is to find in the first quarter of 1993 a 10,000- to 15,000-square-foot location in Manhattan to serve as our flagship location," Smith says. "Also, if the Texas store works, we will look at other markets, possibly Los Angeles or Miami, for further expansion of the concept."

Smith & Alster, which employs about 120 people, maintains two warehouse facilities, each taking in about 8,000 square feet in Farmingdale. In total, the warehouses have about 1.3 million video units, 500,000 CD units, and 600,000 cassette units, as well as other accessories. The company generated $12 million in revenue for 1992, largely from its wholesale business.

In music, the typical video inventory in Entertainment Warehouse stores ranges from 10,000-25,000 units, with at least 3,000-4,000 titles. Of that, pre-pressed tapes represent 85-95% of inventory, while new product, although not necessarily current titles, comprise the remainder. For video, all tapes are priced at $11.99 or under, with at least 75% of the titles priced at $5.99 and below, according to Smith.

In music, the typical store carries an average inventory of about 2,000-5,000 used CDs, priced at $4.99-$8.97, and about 5,000 CDs still in the longbox, priced in the range of $1.99-$2.99. Cassette pricing ranges from 90 cents to $3.99.

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MUSICLAND GETS TASTE OF 2 SAMPLER ALBUMS
(Continued from page 45)

our, and Tom Scott. "The price point is so great we see it as an impulse buy for many customers," he explains. Anderson says each album has sold more than 10,000 units.

Stating this is first such promotion Musicland has undertaken in the jazz field, Wilkinson deems it a success, both in terms of sales of samplers and use of the bounce-back coupons.

"A sampler of this sort must be strong enough for the customer to want to buy it," he says. "While it is too early to have a tally, several of [GRP's] different artists have been seen in stores," he says. "Whether this is just a seasonal trend or not, we don't know."
**Top Pop Catalog Albums**

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<th>WEEK</th>
<th>TITLE</th>
<th>RIAA</th>
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<td>123</td>
<td>BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT</td>
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<td>50</td>
<td>EAGLE JOHN &amp; WYNONNA ALP 100,000 EQ/24.98 (2.98)</td>
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<td>KENNY G &amp; BILLY JOEL VOL 4 50 MILLION SALE</td>
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<td>METALLICA AND JUSTICE FOR ALL</td>
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<td>THE BEATLES SGT. PEPPERS LOVELY HEARTS CLUB BAND</td>
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<td>58</td>
<td>PINK FLOYD THE WALL</td>
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<td>59</td>
<td>BILL JOEL GREATEST HITS VOL. 1 &amp; II</td>
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<td>60</td>
<td>METALLICA RIDE THE LIGHTNING</td>
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<td>61</td>
<td>THE TEMPTATIONS MY MOTHER'S LAYING IN FLOWER</td>
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<td>62</td>
<td>METALLICA MASTER OF PUPPETS</td>
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<td>THE DOORS BEST OF THE DOORS</td>
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<td>65</td>
<td>ELVIS PRESLEY BLUE CHRISTMAS</td>
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<td>PATTY CLINE ALP 100,000 EQ/6.98 (6.98)</td>
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<td>THE JUDYS CHRISTMAS TIME WITH THE JUDYS</td>
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<td>GLENN MILLER &amp; HIS ORCHESTRA IN THE CHRISTMAS MOOD</td>
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<td>69</td>
<td>PINK FLOYD DARK SIDE OF THE MOON</td>
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<td>THE BEATLES ABBEY ROAD</td>
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<td>ALABAMA ALABAMA CHRISTMAS</td>
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<td>AEROSMITH LEMMY</td>
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<td>LUCIANO PAVAROTTI O HOLY NIGHT</td>
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<td>VARIOUS ARTISTS CHRISTMAS ALBUM</td>
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**Virgin Retail's French Improving**

(Continued from page 54)

and one in Lyon.

But Delmas says there is also room for "Ministores" of 5,000-10,000 square feet, focusing on music, video, and games. "There is obviously a market for these stores, and Virgin has the name, credibility, and potential to invest in these stores," says Delmas. But he admits that such a strategy is twisting the concept of the Megastore a bit far.

This development could be linked to locating the outlet near one of the increasing number of multiple-screen movie theaters now being built in France. Indeed, plans are under way for a potential Easter 1993 opening of such a store in the Mediterranean port of Toulon.

"By the end of the decade I think we could have 10 Megastores and about 20 smaller stores in France," forecasts Delmas, who sees the Virgin/Blockbuster deal as "a way to ensure the development of the Virgin Store in France on serious ground."

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**Billboard** DECEMBER 19, 1992

49
Rykodisc, Hearts Of Space Among The MiniDisc Pioneers

MINI MADNESS: Plenty of attention has been focused on Sony’s plans to roll out software for its MiniDisc system (Billboard, Dec. 12), but not many know that some enterprise-independent labels are also joining the MD gold rush.

On Dec. 1, Rykodisc released eight of its best-selling titles in the 2-inch format: David Bowie’s “Ziggy Stardust,” Frank Zappa’s “Apostrophe/Overnight,” and Retail’s “Live At Winterland,” Sugar’s “Copper Blue,” Richard & Linda Thompson’s “Shoot Out The Lights,” Dead Can Dance’s “A Passage In Time,” and Aito Moreira’s “The Other Side Of This.”

The company has scheduled the MD version of the sampler for release in mid-December or early January.

BEF 11 EITING THE BLUES: On Dec. 5, Shanachie Entertainment rocked the house at the Lone Star Roadhouse in New York with an evening of R&B featuring Chuck Jackson, Cissy Houston, Billy Vera, and a house band featuring Richard Tee and Cornell Dupree. The show was recorded for an audio and video release that will benefit the Rhythm And Blues Foundation, the nonprofit organization that supports R&B music via grants and programs.

F LAG WAVING: Blues singer-guitarist Robert Lucas has limited patience with some of his-performing brethren.

“There are a lot of guys wearing old suits and trying to talk like a black guy,” the Long Beach, Calif.-based musician says. “They’re putting on an act.”

Lucas, a true blue of blues—what he calls original Delta blues—is happy free of the old shack’n’jive. His dazzling picking and authoritative singing are heard at their best on his third album, “Built For Comfort,” on San Clemente, Calif.’s audiophile label AudioQuest.

Like many other performers of his generation, Lucas got into the blues via roots-based rock’n’roll. He has been picking a National steel guitar since the age of 17, when a co-worker on the graveyard shift at the Long Beach Arena sold him the prized axe to him at “a real good price.”

Unlike many other blues players, who tend to perform in either an exclusively acoustic format or solely with an electric band, Lucas is at home in either style. His other AudioQuest recordings feature him playing solo (“Usin’ Man Blues”) and with his working group (“Lake & The Locomotives”).

“I want every record to be different,” he says. “This next Locomotive’s record is going to have a Stax feel; there’s also a lot of Chicago blues on it.”

He adds, “I’m looking at when I’m 50, 60, and I’ve got 30 albums out—I want ’em all to be different.”

Lucas enjoys a highly active performing schedule. He toured the Northwest in October and played gigs in Belgium, Holland, and England in November. He is currently making the rounds in Southern California. On Jan. 28, he’ll play at a record release party for “Built For Comfort” at one of his favorite venues, the Blues Cafe blues club in Long Beach.

ALBUM REVIEWS

(Continued from page 51)

FERRANTE & TRICHLER
Snowboard/We Wish You A Merry Christmas
PRODUCER: Nick Perri
EMI 02243

VARIOUS ARTISTS
A Very Special Christmas 2
PARADISE, Various
A&M 31544 0003

SOUNDS OF BLANKNESS
The Night Before Christmas . . . A Musical Fantasy
PRODUCER: Various Perspectives/A&M 31544 9000

MCN
Xmas-N-The Hood
PRODUCER: Sherman Caan, Sherman James
Carter Records 57219

MC DOCTOR SPICE, COOLEY FRESH & LISA CARROLL
Rap Hip Christmas (Homies For The Holidays)
PRODUCER: Lisa Carroll
Capitol 57354

THE GLENN MILLER ORCHESTRA
In The Christmas Mood
PRODUCER: John La Barbara, Dave Thompson, Richard Bar
LaserLight Digital 418

JOE PASS
Six String Santa
PRODUCER: Ralph Jolum
LaserLight Digital 470

DINO
Christmas . . . A Time For Peace
PRODUCER: Dave T. Cuddyfied
Benson 2592

VARIOUS ARTISTS
Sugar Plums: Holiday Treats From Sugar Hill
PRODUCER: Various
Sugar Hill 3796

VARIOUS ARTISTS
Merry Christmas From Pat Boone, Vukal Carr, Tony Orlando, And Debbie Reynolds
PRODUCER: Ralph Jolum
LaserLight Digital 469

VARIOUS ARTISTS
Smoky Mountain Sigh Ride
PRODUCER: Mark Howard
Benson 2740

V ARIOUS ARTISTS
Christmas Magic: A Christmas Album
PRODUCER: Various
Alligator/MAD 9304

JOHN TESH
A Romantic Christmas
PRODUCER: John Tesh
GTS 4369

NEIL DIAMOND
The Christmas Album
PRODUCER: Peter Asher
Columbia 52914

BILLBOARD DECEMBER 19, 1992
It's DEJA Vu all over again. Nearly two years ago, VSDA traded its first stab at assembling an awareness campaign that would reheat the tepid rental market. "Awareness has since been scaled down to plain old marketing, and VSDA hopes to take some major steps this year.

Now it appears the National Assn. of Theater Owners, facing the similar problem of a bleak public, has decided to take a leaf from VSDA's discoursed book. In the December issue of NATO News, associate publisher Harmon Rikfin sounds a very familiar note when he tells members "we will be undertaking a longer-term program to better understand our audience."

NATO, he writes, is hiring "a professional market research firm that will be charged with conducting scientific focus groups, designed to learn more about how the theatre-going experience is viewed by both the public at large and by our dedicated patrons."

Why? Ticket sales have topped out at $5 billion, and admissions have scarcely budged from 1.1 billion a year over the past 15 years.

Substitute video rentals, and you can't tell the two trade groups apart—a no-surprise, really, since the product is identical. Generally speaking, what hurts movie houses, hurts retailers six months later. The volume of rental cassettes shipped yearly has stagnated at about 55 million units; if whole emus are up (not much), it's only because of the climb toward $100 suggested list.

NATO wants to quantify "various potential competitors," presumably including home video and pay-per-view, study demand, and learn why people are buying the videos. The money, collected from the studios, says Rikfin. In VSDA's experience, that identical hope diminished at about 55 million units; if whole emus are up (not much), it's only because of the climb toward $100 suggested list.

However, Rikfin says NATO has all the exits covered: "We have built a coalition to direct and fund this research effort with each and every major distribution company." Referring to a more immediate PR effort already underway, "they will both happen." Meanwhile, VSDA and NATO: Have you folks met?

**PICTURE THIS**

By Seth Goldstein

LOS ANGELES—The magic carpet in "Aladdin" carries Disney's hero and heroine to a happy ending. The movie, meanwhile, is carrying Starmaker Entertainment's direct-to-cassette version to retail success in the latest example of parallel marketing—the release of related documentaries and features that dovetail with major box-office titles when they arrive in theaters and when they're introduced as rental and self-serve product.

So far, it's been magic for Starmaker, whose "Aladdin," promoted as an "all-new animated feature," has soared at the 16-store Family Toy Warehouse. The chain sold 400 copies over the Thanksgiving holiday, according to Paul Pasquarelli, president of rack-jobber Visual Expressions. "I think they've got a winner," he says.

Program suppliers have long hoped to parallel theatrical hits.

Last year, the home video market was flooded with numerous documentaries about the assassination of President John Kennedy when director Oliver Stone's controversial "JFK" was released. And Worldwide Vision Video issued cassettes of "The Allison Family," special on the sale of Paramount Pictures' release of "The Allison Family.

In the past six months, suppliers have stepped up their "piggyback" efforts via acquisitions, exploiting catalog and producing new programs like the aforementioned "Aladdin." The upshot: Parallel marketing can be sales of up to 1 million units achieved by Starmaker's "The Little Mermaid," at $6.95 suggested list. The reaction elated for the huge wave of parallel marketing activity are the increasing sophistication on the part of home video suppliers, more receptivity at the trade level, consumer demand, and the continuing maturation of the cross-marketing concept.

Among just a sample of current parallel marketing activity:

- Worldwide Vision Home Video: "Dra- cula: Fact Or Fiction?" tied to the recent theatrical release of "Bram Stoker's Dracula." Shipped Nov. 2, this original video production attempt to give a factual account of the vampire legend.

- Pacific Arts/PBS Home Video: "Faye on The Prize," a multipart PBS documentary on the American civil rights movement, tied to "Malcolm X." PBS/Fox Video: "The Real Mal- colm X: An Intimate Portrait Of The Man," also tied to "Malcolm X." Produced by CBS and hosted by Evening News anchor Dan Rather, the documentary was broadcast Dec. 3. In addition, CBS/Fox has "The Charlie Chaplin Collection" to take advantage of Tristar Pictures' "Chaplin," directed by Richard Attenborough.

- MPI Home Video: "Where's Jimmy Hoffa?" tied to 20th Century Fox's "Hoffa," starring Jack Nicholson. With a street date of Wednesday (16), this MPI original purports to be a factual documentary about the labor leader. MPI has also shipped its "Bram Stoker's Dracula," starring Jack Pa- lanke, a CBS production first aired in the mid-'70s.

New efforts are already scheduled for next year. For example, Pacific Arts/PBS plans to release documentary templates to coincide with the expected summer 1993 hit "Jurassic Park," directed by Steven Spielberg. Another movie, "The Beverly Hillsbillies," due from Fox next summer, has prompted CBSVideo to dig into the network vaults for episodes of the '80s TV series.


The cover of the video will be identical to the book.

"The basic premise for doing parallel marketing can spur interest in catalog product as well, such as other works, by a director or a lead actor," says Star- maker president Ken Palmer. "When Kevin Costner does a new movie, it makes sense to repromote his catalog. There's an appetite out there from the consumer. It's not unlike music."

In fact, he continues, "Music may be the best example of parallel marketing. When an artist has a new album, you promote the catalog. It's also done in the book field. You look into your exist- ing library, and see what's available in your library, and then see about the possibilities of producing it yourself."

According to MPI CEO Wadood Ali, "The best example of parallel marketing..."

(Continued on page 54)
Virgin Video

Laserdisc Rental To Rise At Virgin’s Sunset Store

**Virgin Territory:** Virgin Retail Sunset, the corporate partnership entity launching a 30,000-square-foot Sunset in Los Angeles, will offer rental of both laserdiscs and videocassettes but not games, says Virgin Retail president Ian Duffell.

The giant outlet, built to the megastore dimensions favored by Virgin Retail, will be the first of the stores planned in the U.S. offer 9,000 titles for rent and 20,000 for sale-in-a-second-store environment.

Virgin plans 10 such stores in the next 12-18 months of the Blockbuster Entertainment venture. The chain runs 66 stores worldwide, 51 in the U.K. and Japan, not covered in the Blockbuster agreement.

Unlike its closest competitor on Sunset Boulevard, Tower Video just to the west, Virgin Retail opens no hesitancy about renting laserdiscs, says Duffell. "We're reacting to demand we anticipate for offering the service." However, he doesn't refuse Tower's reason for not promoting rental for fear it will prompt an increase in cassette sales.

Blockbuster finds video game rentals highly desirable, but Virgin just doesn't have sufficient room, Duffell contends. Already stocking CD-I programs, Virgin will add CD-ROM too, "as soon as we can bring them in." Computer games are also a consideration.

Although Blockbuster staffers at their Sunset level refer to Virgin as "our store upstairs," there is little sign to identify the behemoth part.

As one regional executives puts it, "We're not allowed to sell video, only rent. We hoped for more signage but the only sign is one that says Blockbuster is the one on the Sunset side.

**Upstairs, Downstairs:** The Virgin store on Sunset will be yet another test of whether rental works on a second floor. Observers at Dec. 3 party celebrating the megastore noted Housewares offers upstairs rentals at its outlets just a few blocks east, at Sunset and LaBrea. It's 12,000 square feet, however, returns are received downstairs with 38 buckets on a ski lift that takes the cassettes upstairs.

Also successful upstairs is Music Plus, especially in Santa Monica. All transactions, however, are on the ground floor.

The chain, recently acquired by Blockbuster, recently switched to pay-upon-rental, no longer collecting on returns.

The reason: Eliminating one of two lines at the checkout counter. Now the return is accomplished via a counter slot—or will be when the slots are installed, so recent is the change.

**Meter Running:** Parking is yet another convenience factor in rentals. With both Music Plus and Housewares, parking is immediately adjacent.

More problematic, however, is the situation at Tower's nearby store. Ward has Tower promoting a huge expansion to 36,000 square feet with plenty of parking. As it is, the video store is only locally located across the street, along with a classical music store.

Virgin's garage can hold 800 cars, which Virgin chief Richard Branson insists will satisfy customers who want a shopping experience and not a parking adventure.

Once inside, according to a press handout, they'll find the store to be "a fun, interactive place for play, not a passive experience. There will be over 100 listening facilities, personal video watch areas with headphones, and something to please the whole family."

There's more: "Auntie can buy her ticket to London at the Virgin ticket desk; dad can look at videos; uncle can browse in the classical shop; kids can go to the computer games and rock music section." A DJ is on the premises.

**Saving Grace:** Late fees are becoming another factor in the increasingly competitive rental scene. At one 20/20 Video outlet, owner Frank Vaziri wonders if the return deadline should be extended from 10 a.m. until noon.

Most 20/20 managers have a grace period of an hour or two. Then they enter the returning tapes into the computer and thereby certify if a late fee is to be charged.

One store operator, too embarrassed to be identified, admits he feared these fees. "We just ignored it for the longest time. It's so competitive around us. We have a 20/20, a Wherehouse, a brand new Tower Records/Tower Video, a Music Plus, a Blockbuster and then smaller independents. We figured that a late fee would make customers angry and we would lose them. We were just opened."

"One day I got out the receipts and startingpaning the calculator. It was starting to approach the thousands of dollars. We had to do something.

The solution: A videotransmission goes two ways, says Dennis Stricker, marketing VP at Video Choice, Torrance, Calif. "Customers who get behind will not come in. The situation mounts. After a few days the good customers are embarrassed and the deadbeats don't care."

"What are we doin' a free rental (Continued on page 57)
PARALLEL MARKETING

(Continued from page 51)

ing in home video was probably 'JFK' last year. We released a tape ourselves. There was an unprecedented release of videos, TV documentaries, books, talk-show activity, not to mention the controversy surrounding the film itself. Newsweek even had it on the cover.

Like others, Ali says it is "very difficult to quantify the upside. But in all aspects of the entertainment business, a motion picture can spur enormous interest in the subject matter. I also think it works a little better in the nonfiction field. 'Malcolm X,' 'JFK,' 'Hoffa,' and 'Chaplin' give you those opportunities. You will see more parallel-marketing opportunities if more nonfiction themes are developed into motion pictures."

He continues, "We had commissioned a Malcolm X documentary when we heard 'Malcolm X' was going into production with Spike Lee, but it didn't work out. Sometimes it's easier to produce your own work. With acquisitions, you can run into roadblocks such as clearances of rights. And some producers place a prohibitive value on the existing material they own."

"Alien" like "Dracula," he believes, "is a little more difficult since it requires a dramatic work. Ironically, we had that Jack Palance show in our library and would have put it out irrespective of the movie. Of course, when we learned about the movie, we timed the release close to it."

Says Sal Scamardina, CBS/Fox head of promotions and PR, "Obviously, with the movie 'Malcolm X,' we knew about it way in advance, so we attempt to take advantage of it. It's more of an agenda-setting strategy for us. Everyone has put 'Malcolm X' at the top of their list in terms of publicity and editorial. We probably would not have put our tape out except for the movie. It was the top of everyone's mind and that's a good formula for success. Timing is key.

Marketing sophistication, he claims, has reached the point where "we're talking to TriStar Pictures and Columbia TriStar Home Video about possible tie-ins later on" when "Chaplin" arrives on cassette. "They see what we are doing as a benefit to their picture," says Vito Mandato, director of marketing for Pacific Arts/PBS Home Video, "We stay very tuned in to what's going on theatrically just for this purpose. We're looking six to nine months ahead. We're already working on Jurassic Park."

"We've got a show called 'The Dinosaurs,' which is a four-tape set which features paleontologists who were used as consultants on 'Jurassic Park.' We're trying to do everything we can to tie into the movie. The movie comes out the third week of June. And our tapes will be out, very consciously, the third week of June. The documentaries recently aired on PBS. It helps those people get over their perception of how they feel about documentaries when you tie into a phenomenon like 'Malcolm X' or a Steven Spielberg film."

Worldvision marketing VP Gary Deffner says, "We brought out The Addams Family TV shows specifically in conjunction with the Paramount theatrical release. What's the upside? Well, we shipped 400,000 combined units on the TV episodes. We ride the coattails and the exposure of the bigger entity."
New Line Promo Crystal-Clear
Sets Stage For 3 Rental Titles

By Jim McCullagh

Los Angeles—Billy Crystal better have a healthy appetite. Being funny wouldn’t hurt, either. His ability to crack jokes while tucking away a meal or two with contest winners is the payoff of marketing plans for “Mr. Saturday Night,” one of three titles set for first-quarter rental release by New Line Home Video. The others are “Honeymoon In Vegas” and “The Player.”

According to Michael Karaffa, senior VP of sales and marketing, the three titles could achieve combined unit sales of 750,000. New Line president Stephen Einhorn expects to release 35-40 titles in 1992, solidifying his claim as “the industry’s No. 1 independent.” Sales expectations for next year are in excess of $100 million, he adds. Titles are distributed via a sales agreement with Columbia TriStar Home Video.

A firm street date of Feb. 28 has been set for “Honeymoon In Vegas,” with “Mr. Saturday Night” and “The Player” released in late March “because of Academy Award considerations,” says Karaffa.

New Line is custom-tailoring support for the releases. For “Mr. Saturday Night,” for example, New Line will orchestrate a national stand-up comedy contest with Crystal. Consumers will have the opportunity to submit an amateur stand-up performance on videotape, which will be reviewed by the comedian and a panel of judges. Details of the contest will be promoted on the cassette as well as through advertising and point of sale materials. The grand-prize winner will be awarded a round-trip ticket to Hollywood for a lunch with Crystal and to attend the next Comic Relief telethon.

There will also be a national in-store display contest for retailers who will have their own luncheon date. Highlights of the “Honeymoon In Vegas” campaign will be a retailer gift Elvis Presley pendulum clock, a 3D counter card, and scratch-and-match cards offering prizes, included in a two-week national, 120-market radio promotion.

A highlight of “The Player” campaign will be an Oscar-night party and Spy magazine promotion during distributor solicitation. Spy will run a trivia contest about the movie, with winners awarded two tickets for an Academy Awards party in New York.

It’s crystal clear that “Mr. Saturday Night” will top the rental charts next year for New Line Home Video. Anticipating its arrival, from left, are New Line executives Stephen Einhorn and Michael Karaffa; Billy Crystal; and David Pierce, Paul Gutberg, and Bill Perrault from Columbia TriStar Home Video, which will distribute the title.
"THE WORLD CAN'T GET ENOUGH OF PRINCESS DI"
-L. A. Times 8/92

"AN AMAZINGLY INTIMATE GlimpSE OF DIANA"
- The Greater London News 6/92

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LIVE GIVEN EXTENSION ON LOAN

(Continued from page 51)

will be jeopardized.

In accord with the new loan deadline, holders of LIVÉ's bonds and preferred stock were given until Jan. 29 to complete a tender offer in which current bonds and preferred shares would be exchanged for newly issued notes with lower interest rates. That restructuring is contingent upon LIVÉ's obtaining a new long-term line of credit.

The company failed to make interest payments on the bonds and preferred stock due in May and November.

Moody's Investor's Service, a bond-rating agency, has rated LIVÉ's current senior notes C-, which an analyst says indicates that holders can expect to recover only 30%-40% of the value of the securities, whose principal amount is $110 million.

In recent New York Stock Exchange trading, LIVÉ's common shares closed at 19 5/8, a range from 21 to 14 1/2 since the stock's listing last fall.

In related news, Caroilles Pictures Corp., which owns 49.9% of LIVÉ's common stock, was unable to make interest payments amounting to $1.4 million on two series of bonds with a face value of $419 million. Meanwhile, a deadline on repayment of bank loans was extended from Nov. 28 to Jan. 9. Santa Barbara's semester-long gene big-time offer up all the most video-theatrical scenes made for their first longform. While few have yet to understand the groundbreaking of any of the offerings here (which, happily, are the responsibility of the director's name), fans get a taste of the progression from LIVÉ's early days as the black-and-white "One Little Girl" and "Jamm" through the colorful, full of life teen fantasy "But I want My 19th," from its breakthrough album, "Fear." If the curvey keeps along the same track it's on now, much not much about Toad will be the same.

CATHERINE APPLEFIELD

hosted by MTV's Biki Ruckert. And the gift of attendees on hand, from artists to label executives to fans of the genre, attest to the format's viability.

Green Jellics, "Cereal Killer," Zoé Entertainment, 60 minutes, $19.95. Green Jellics purports to be "the world's first cereal-flavored band." This is only fair, since its undistinguished rap-song would probably disappointing interest, for. And when Green Jellics employs a wild array of perversity, the result of the 11-song collection, things begin to . . . well, jell. The band's take on the "Three Little Pigs" features both flat and clay animation, while puppets act out the title song in which the psychotic Tocan Sun-On-Fun violently mates Noodles, (Cackle, and Pop from rival Kiki Krakens). Inspired by the exaggerated theories of the 1990s, Green Jellics' melody and rhythms are hard to follow, but the overall visual effect of the Flintstones, and a now-too-outdated show with its scatological superheroes. Shitman. The video also shows C. C. Lemonade scenes at their costume workshop.

DRIVE WHEELER

devil little bear offer the kind of humor that draws a smile. British and befuddled, Paddington spends his first Christmas with the Hixons in a bit of a fog, and American kids may feel the same, in the way they'd feel Paddington bonfire was the word. It looks like Paddington. "Harney's Christmas Surprise" introduces the character from Over There—a sheepdog whose mop top is home to a mouse named Jellö. Beautifully drawn and tinted, the animation tells six stories, including the title one in which Harney takes in fat jalopeno pumpkins. In others, Harney attempts to cook and save a diet when his scale registers simply "FAT." While the box says "age 5-7," considering the accents and storyline, age 4 is a more realistic starting age.

ORANGE BOOKS

Produced by the Royal Society For The Protection of Birds, these programs provide an intimate look at birds in their natural habitats. Hosted by such personalities as David Attenborough and Jeremy Irons, this award-winning series will delight both casual and avid birdwatchers. The first five programs to be released are "Eagles," "The Majestic Huntsmen," a profile of the many species of eagles; "The Most Unlikely," a study of nesting; "The Passenger Birds," a look at the most Rufous, "Yellow-billed" simply put the world of those in the younger demographic. However, the rapport between the characters and the audience appears to decline with age.

DOROTHY HOLLAND

TRAVEL


Boats and elephants, this can spend weeks in each city before feeling even a superficial acquaintance with all the city's treasures; if your idea of tourism is a whirlwind, see-it-all-in-a-hour tour; however, then this tape is for you. It is like a fleeting, slide show, with all the wonder that five or 10 seconds, no exploration of any landmark in depth. The guide dispenses with any one to another; the narration is informative, directly to the people and events of the moment exist are very limited.

SAVAGE KLEEMAN

SPORTS

"How To Thrill: The Instructional Video For Aggressive Skiers," A'Vision Entertainment, 60 minutes, $19.95.

"Mogul skiing is easy," asserts the narrative of this how-to tape. Easy perhaps for the Day-Glo-waggle expert depicted here, but not so easy for the intermediates this video presumes may want to progress to moguls, the tape describes skills and drills needed for basic techniques, parallel and re camps. ("Losing control can be very frightening," etc.) Unfortunately, skis are shown this way too, and the how-to information is not complete. The extra video is a visual treat for skiers and snowboarders alike.

KURT SCHLEGEL

BILBOARDS"
‘Death Becomes Her’ Is Coming; Image Scares Up ‘Rocky Horror’

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BILLBOARD

'92 | 2 Wk. Ago | DVD (Nov. 1992)

| TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Principal Performers
|-------|-----------------------------------------------|----------------------|----------------------
| FAR AND AWAY | Universal City Studios, MCA/Universal Home Video 81287 | Tom Cruise, Nicole Kidman | 1992 PG 13 34.98
| PATRIOT GAMES | Paramount Pictures, Pioneer LDDCA, Inc. LD9530 | Harrison Ford, Anne Archer | 1992 R 44.99
| MY COUSIN VINNY | FoxVideo, Image Entertainment 1876 | Joe Pesci, Marisa Tomei | 1992 R 39.98
| RAIDERS OF THE LOST ARK | Paramount Pictures, Pioneer LDDCA, Inc. LD68952-1 | Harrison Ford | 1991 PG 24.95
| TERMINATOR 2: JUDGMENT DAY | Columbia Home Video, Pioneer LDDCA, Inc. LD1376 | Arnold Schwarzenegger, Linda Hamilton | 1991 R 29.95
| THE LAWMAWOMAN MAN | New Line Cinema, Columbia TriStar Home Video 12776 | Pacino Brosnan, Jeff Fahey | 1992 R 34.95
| ALIEN | FoxVideo, Image Entertainment 1090-85 | Sigourney Weaver, Tom Skerritt | 1979 R 99.98
| THUNDERHEART | Columbia TriStar Home Video 70696 | Val Kilmer, Fred Ward | 1992 R 34.95
| AKIRA | Criterion Collection CC1294L | Animated | 1989 NR 124.99
| BEYOND THE MIND’S EYE | Miramax Films, BMG Video 72333380018-6 | Jack Hamer | 1992 NR 29.98
| THE CUTTING EDGE | MGM/UA Home Video, Pioneer LDDCA, Inc. M103215 | D.B. Sweeney, Marcia Gaye | 1992 PG 29.95
| CITY OF JOY | Columbia TriStar Home Video 70066 | Patrick Swayze, Pauline Collins | 1992 PG 35.95
| K2 | Paramount Pictures, Pioneer LDDCA, Inc. LD32628 | Michael Behn, Matt Caven | 1992 R 34.95
| THE BEAT | Universal City Studios, MCA/Universal Home Video 41286 | John Goodman, Kelly McGillis | 1992 PG 34.95

- 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.

STORE MONITOR

(Continued from page 32)

coupon to overdue customers. On the address side of the post card is a coupon for a free rental, which expires in one week. On the other side is the offer: "With the card, we try to give the impression that we are unaware of the overdue situation on the account. We want this to appear as a general mailing to all customers. We are surprised when the customer comes in to redeem the free rental coupon and the late fee pops up on the screen. We tell them our computer system won't allow us to rent another movie, even free, unless the late charges are paid," Stricker explains.

For the truly reclutelent, the

idea is to collect as much as possible and then tell them the matter will still not let us rent to them. We explain that the account has been made inactive by the corporation's file. This gets the clerk off the hook, and gives us an excuse not to rent to them again.

At Video Choice, Stricker plays down the idea that the pay upon return system eliminates the late fee problem. Some stores that collect when the rental is returned have an added fee "extended viewing." Stricker says, "Any way you look at it, you're talking about additional money, that's the bottom line, that's where the arguments start."
Sheffield Takes Show On The Road
Md. Facility Uses Rolling Studio For Out-Of-Town Gigs

BY SUSAN NUNZIATA

NEW YORK—Sheffield Audio-Video Productions is a studio complex with a long reach. From its base of operations in Phoenix, Md., the 24-year-old operation also sports a video production truck and a fully appointed rolling studio designed as an audio remote truck.

The 4K-long audio unit has nine feet of recording power and includes both a 48-input Solid State Logic console and a 24-input Neve 5104 board. Last April, the $1 million truck replaced Sheffield’s older, smaller remote unit and, according to Richard Van Horn, the company’s VP, it has been on the road since then. The company has been operating location recording units for 12 years.

In addition to its 30-foot control room area, the truck also features a raised lounge area, and the entire unit is heated and air-conditioned.

In the fall, the truck went down to hurricane-ravaged Florida to record the Hurricane Relief Fund concert, subsequently visiting New York to record Ron Wood’s Halloween-night performance at The Ritz. From there, it went to New Jersey to serve as a studio for a project for Polygram act Doroth-

Ahnert’s task was to create a modern opera house that could house ballet, drama, and other live performance events. The interior was completely redesigned, with the fortress-like shell retained, accommodating a 100-meter-deep performance space complete with lifting and revolving stage.

“We needed a system that would provide excellent coverage and good effect, all produced electronically,” says Ahnert. “If required a good delay system so that original sound sources could not be perceived as coming from any loudspeaker. It all had to be as good as the room acoustics.”

He also stipulated the ability to change instruments and EQ flavors to suit live music or spoken voice. The choice of Klutz delay units, he said, made it simple for the engineer to perform the operations using a combination of distribution intelligence to each point in the A/B-1/24 converters, so it’s easy to route signals from any input or output source to any other, such as, for example, a broadcasted mobile and our own production studio.

The latter, for recording tasks, has a Sundcraft 32-channel 6000 console and a Vestax G16S multitrack machine.

As inventor of the EASE (Electro-Acoustic Simulator for Engineers) software simulation program, Ahnert chose his latest version—EASE 1.2—with all the room entry procedure to model the auditorium loudspeakers’ dispersion patterns. Auditorium energy distribution and intelligibility projection patterns can be displayed on-screen or printed as a color plot.

RUNKS HEINZ PA

Put Spin On It. Producer/engineer Peter Denenberg, foreground, and second engineer Thom Leimbach break from final mixes and electric guitar solo for the Joni Mitchell live “Homebelly Groove” album at Acme Recording Studios, Mamaroneck, N.Y.

Denenberg made extensive use of the studio’s Akai DD-1000 digital workstations for the project, which was co-produced by Frank Leucko.

A PRODUCTION NOTE

Sheffield Audio-Video Productions is a rolling studio complex with digital multitrack machines, two consoles, and separate lounge area.

A HISTORY OF GERMANY

Historic German Opera Site Restored
Houses Digital Equipment, Modern Design

BY MIKE LETHBY

LONDON—This month, the pleasant city of Chemnitz in eastern Ger-

many—or Karl-Marx-Stadt as it was known under the former GDR re-
gime—celebrates the reopening of its 100-year-old opera house. The venue was bombed to a shell in the closing days of World War II and partially restored in 1965.

In 1987, a project was started to complete the refurbishment. After German reunification, the targets were raised to encompass state-of-the-art digital standards. Six hundred people now work in the new building, a dozen as technical studio staff, and a total of 1,000.

“In 1990, we decided on Salz-

brecker as installation, cabling, and equipment contractor in conjunction with Siemens, and Renkus-Heinz as the loudspeaker system.”

Ahnert’s task was to create a modern opera house that could house ballet, drama, and other live performance events. The interior was completely redesigned, with the fortress-like shell retained, accommodating a 100-meter-deep performance space complete with lifting and revolving stage.

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an MCA movie scheduled for release in 1992, Brown engineered, Richard Parker was in Studio A working with Art Garfunkel on vocals for a Sony Music album. Michael Brooks engineered, assisted by Tom Mahn.

MCA Records exec Bell Ivy DeVo was in Skip Saylor mixing several tracks for its upcoming release, Ken Kerns engineered, assisted by Chris Puram and Matt Blomberg. Wolf & Epic, Dr. Freeze, and Rico Anderson produced. Rappler Marky Mark was in with the hip hop producer James Jay and engineer Stephen Hart. Puram assisted. Producer/engineer James “Jimbo” Harton was in mixing live tracks for EMI act Queensrevy's upcoming video. Blomberg assisted.

NASHVILLE

MARK O’CONNOR worked on tracks for his new self-produced Warner Bros. album, Bill Vornick and Linell were at the board. The Remingtons—Jimmy Griffin, Richard Maines, and new member Denni Henson—overhauled for their new BNA release and Lloyd, Simmons Cowan & Young overhauled their new HMM project with Jessi Lee and Larry Lee at the production helm on both projects. Steve Marcantionio and Jeff Wilder were at the board for both efforts.

Dutch country artist Rick Dean was in Nashville with producer Patty Parker and engineer Chuck Haines working on a 12-song CD slated for release on the Columbia label.

Artist Thom Ellis, sports and entertainment promoter Don King’s first management venture into country music, was in LSI Studios tracking and overdubbing. Mick Lloyd and Mike Daniel produced, with Daniel, Lloyd, and Chad Daniel at the board.

OTHER CITIES

JOE “The Butcher” Nicolais was in Studio 1, Philadelphia, remixing a new single, “I Get Wreeked.” for Lioffhouse rapper Tim Dog and KRIS-ONE, as well as the next Kris Kros single, “Shame.” Manuel Leeuwan and Andy Kravitiz assisted, Nicolais also handled the live dance remix of Ruji Banton’s “Movie Star” with brother Phil Nicolais, and mixed a new single by Carol Wheeler (of Soul II Soul) titled “In an Ocean.” Leeuwan assisted. Bigg 11 Men’s Nate Morris and Shawn Stockman were in producing a track with Johnny Gill for his upcoming Motown album. The song, “I Got You,” was engineered by Jiff Hinger, assisted by Diane Zalko.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 10 Music Square W., Nashville, TN 37203.

HISTORIC GERMAN OPERA SITE RESTORED

(continued from preceding page)

Eight hundred meters of multichannel cable are involved in all. Two fiber-optic cables handle the microphone inputs, 64 channels from the microphone pre-amps to the studio. Two more fiber-optics provide security, automatically switched in should the primary pair fail.

Every loudspeaker also has its own processor (Renkus-Heinz X22/PM20-15 units pre-configuring) and its own amplifier, most of which are located under the stage. Cubicles located behind the stage furthest back contains the possibility to radiate effects in any direction for any type of production.

DIGITAL CONTROL: TOA ix-9000

TOA’s ix-9000 console is one of the last items to be chosen. Ahnert’s tender had specified a desk capable of saving fader and EQ positions. When TOA provided an offer that, he said, “was a very happy result for us and our budget; now we have the possibility to save all settings.”

It is a highly ambitious live-sound console design and TOA has invested substantial development funds in the ix-Series project. A 32-fader prototype was developed in conjunction with TOA’s Austrian distributor, Su-Netzberger, for the Vienna Opera House; Chemnitz’s 12-fader console marks TOA’s second major European sales contract.

It freely embraces the Virtual Console concept. The control surface handles no audio, all audio processing being performed in software by custom DSP chips housed in remote processor racks. Desk and racks communicate via a digital bus, and interacing with the analog world is performed via separate A-D/D-A converter, which can be situated close to the original sound sources.

All the processing functions are integrated with a comprehensive software-controlled routing matrix (offering a maximum of 256 I/O lines), which can place every aspect of an audio system under central console control, including system EQ, loudspeaker switching, input routing, tape machine control, and more.

Control is accomplished through two touch-sensitive plasma screens, and a combination of "soft" (context-sensitive) push buttons and a rotary input dial. There are just 12 faders, assignable to any of the eight groups. Meanwhile, a separate monitor shows the complete routing status of the console. It’s set up to handle any conceivable application that the venue may be called upon to provide, including recording and on-air broadcast tasks.

Norsy Henry Salzbrenner, “It’s very simple for the Tonmeister [sound engineer] to store everything he needs. And if you make a complete digital system, the price is nearly the same as for a high-quality analog.”

For Renkus-Heinz, Chemnitz Opera is an opportunity to prove the performance of its latest technology in a digital-oriented system. “We are very happy to have the TOA console in conjunction with the Renkus-Heinz and Zeltz systems,” says Ahnert. “It’s the first time these have been used together in one major installation in Germany.”

Pro Audio

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD’S NO. 1 SINGLES (WEEK ENDING DECEMBER 12, 1992)

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<td>SSL 4000 E</td>
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LIFELINES

BIRTHS
Boo, Justine Robert, to John and Laurie Riemenschneider, Nov. 18 in Los Angeles. He is an account executive at Westwood One Cos.

Girl, Sarah Anne, to Harry Cherkin and Annie Siegel Cherkinian, Nov. 23 in Milwaukee. He is director of public relations for Narada Productions Inc. there.

Boy, Jacob Conrad, to Doug Schmidt and Christy Kane, Nov. 24 in Centralia, Ill. He is music director and program director at WMIX-AM-FM Mt. Vernon, Ill.

MARRIAGES
Gary Baker to Shannon Bell, Dec. 13 in Pacific Palisades, Calif. He is head of publicity at Morgan Creek Records in Los Angeles. She is a calendar editor of the publication L.A. Weekly.

DEATHS
William J. (Bill) Merchant, 62, after a long illness, Nov. 30 in Syracuse, N.Y. Merchant was a radio personality in Syracuse for more than 20 years. He and the late Ted Downes were an on-air comedy team from 1971-84 on WSEN-AM-FM Syracuse. For the past seven years Merchant was an air personality on WSEN-FM. It is said he was known for his humorous character, particularly “Granny Groove.” He is survived by three daughters, Karyn Streitinger, Victoria Lewis, and Suzanne Anderson; two sons, William and Thomas; six grandchildren; several nieces and nephews; and his companion, Charlotte Tarbell. Donations in his memory may be made to the North American Indian Club.

Shirley Divers, 44, of cancer, Dec. 3 in New York. Divers worked at Sire Records for the past 11 years, most recently as director of A&R. Among the many artists she worked with were Madonna, Talking Heads, Ike-T, Lou Reed, the Ramones, Ministry, Ocean Blue, and John Wesley Harding. Divers was born in England and began her entertainment industry career at the BBC. She is survived by her parents, Thomas and Bridge, and her two sisters, Maureen Bauder and Patricia Mouney.

Send information to Lifelines, c/o Billboard, 1125 Broadway, 20th Floor, New York, N.Y. 10001, within six weeks of the event.

BILLY LYNCH

JAMAICA DECKS THE DANCEHALLS FOR HOLIDAY SEASON

(Continued from page 11)

over.” The hottest and most booked artists this year include Buju Banton, Tony Rebel, Cobra, and Ninjaman as well as stalwarts like singers Dennis Brown, Freddie McGregor, and Junior Reid. Shabba Ranks, whose international success has almost prised him out of the local market, is headlining Reggae Heroes On Parade, and is also one of 33 artists slated to appear at Ghetto Splash. Ghetto Splash is a free street concert (held close to the fabled Trench Town), which for the second year in a row is being sponsored by Sony/Columbia. Columbia A&R manager Maxine Stovall, who signed Tony Rebel, Cobra, Tiger, Super Cat, and the Wailing Souls, and secured her company’s commitment to the project, says that “we wanted to have a label presence in the Jamaican marketplace and at the same time give something back to the Jamaican people.” Says promoter Patrick Roberts, “Reggae is from the ghetto, and

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. New information to Calendar, Billboard, 1115 Broadway, New York, N.Y. 10001.

DECEMBER


JANUARY


Jan. 12, Rock and Roll Hall of Fame Induction Ceremony, Century Plaza, Los Angeles. 212-484-1755.

Jan. 13, Country Music Assn. 35th Anniversary Celebration, reception at the Opryland Hotel followed by the taping of a live broadcast at the Grand Ole Opry House, Nashville. 615-244-2840.


Jan. 24-28, MIDEM Convention, including the International Visual Music Arts Fair, Cannes. 212-689-4220.


FEBRUARY


Ghetto Splash is a Christmas present for the underprivileged youth who can’t afford to see a show.”

In conjunction with WBLS New York, Columbia Records is also sponsoring (and doing a live audio/video recording) of Sting, which hosts a top international act, Krs Kross.

GUNFIRE EXPECTED

Dancehall concerts have earned an earned reputation for pornographic lyrics and violence. With gun salutes being the accepted form of audience approval, it is expected by promoters and patrons alike that many fans will come armed and ready to fire. Certain DJs are known to attract more gunfire than others. And certain events have a reputation for audiences that (in the time-honored tradition of the original British dancehall) respond to acts they don’t like with belligerent, bottle-throwing behavior. If the current vibrancy of the live music scene is to survive and mature, most industry observers believe these destructive antics must be ad

FOR THE RECORD

To clarify a statement made in the Dec. 12 issue of Billboard, Roger Whittaker’s 30th-anniversary album “Celebration” will be marketed and distributed in Germany, Switzerland, Austria, France, and Benelux by Intercord Records. BMG will handle the record in other territories. In the above-mentioned countries, Intercord has exclusive rights to Whit-}

THE BILLBOARD NEW COMPANIES

TeleConcerts Inc., formed by Kip Kaplan, John Zelenka, and Rich Weisman. A satellite broadcast network and production company that produces and broadcasts recording artists into music retail stores and onto big screens around the world. 77 Bleecker St., Suite 222, New York, N.Y. 10012; 212-979-7229.

Flashpoint International, formed by Clifford Blowgert, former CEO of Rap-A-Lot Records. Flashpoint International is a record label that will feature R&B, hip-hop, rock, alternative, and contemporary country. Flashpoint’s agenda also includes the production of commercial advertisements, public service announcements, and feature films. Initial releases are scheduled for early 1993. P.O. Box 100005, Austin, Texas 78746; 512-323-6900.

Bailey Management Associates, formed by Richard Bailey. Company provides management, consultation, and exclusive representation to artists and independent record labels. The primary focus will be contemporary Christian and black gospel artists, but the company will also consider some pop and R&B artists. 922 Cedar Terrace, Cedar Hill, Texas 75104, 214-259-9610.


* Good Works

** Foundation Board: Elton John has named the governing board for the Atlanta-based The Elton John AIDS Foundation, which will be co-directed by John and John Scott. Among music industry-associated members are Bern-
Digital Cable Radio Adding Channels
4 New Entries Targeted At In-Store Play

NEW YORK—Digital Cable Radio will be launching four new music channels targeted at businesses March 30th.

The Hatboro, Pa.-based cable audio service will add the fourth to its existing 19 music channels. New entries will be: "Lavish Classical," "The Trend," "Soft Album Mix," and "EZ Blend.

Although these new channels will be primarily targeted at businesses for in-store play, they will also be made available to DCR's residential customers as of March 1.

“Lavish Classical” will target upscale restaurants, banks, and retail stores with a “smooth, consistent classical music environment” composed of chamber music and instrumental solos. Featured artists will include Yo-Yo Ma, Ruth Laredo, and Lina Boyd.

“The Trend” will focus on teenagers and young adults with its "new rock/dance boutique mix.” Featured artists will include Seal, Prince, and the KLF.

“Soft Album Mix” will target baby boomers ages 30-50 with old and new soft album cuts “from singer/songwriters whose music cuts through pop, folk, and contemporary jazz.” Core artists will include Paul Simon, James Taylor, Sting, Joni Mitchell, Kenny Loggins, Bonnie Raitt, Rickie Lee Jones, and Lyle Lovett.

“EZ Blend” will be aimed at upscale establishments with a blend of instrumentals and soft vocals. Artists will include Roger Whittaker, Anne Murray, Nana Mouskouri, Johnny Mathis, and Richard Clayderman.

Phyllis Stark

Radiobillboard

Battle Lines Are Drawn Over Control of KCMU Seattle

(Continued from page 1)

changes implemented by management. Station manager Chris Knab, one of three full-time staffers at KCMU, who had overseen the changes, confronted Burton and noted that station policy barred from the airwaves any mention of suspension within KCMU.

The following Monday, with cameras lurking around the station's office, Knab announced that, since he could not be assured KCMU's strife would not be aired again in public, the entire afternoon news team was suspended.

Within days, the news staff resigned in masse. Since then, more than two dozen volunteers have reigned or been suspended, and both sides have dug in deep.

The possibility remains, though, that the battle will result in KCMU being taken off the air.

Today, disgruntled volunteers insist KCMU's paid managers are gradually taking control of the station and steering KCMU toward a "bizarre NPR, middle-of-the-road, vaguely alternative, soft-rock radio station," as Jonathan Posen, owner of Seattle's Sub Pop Records and a longtime KCMU volunteer, puts it. Posen has reverted Sub Pop's service to the station to protect its musical changes and is urging other labels to do the same.

Paid PD Don Yates counters that he and Knab are firmly committed to alternative music of all types but also want to broaden the station's audience beyond what he calls its current small core base. Pointing to Arbitron statistics that indicate listeners turn in just four hours each week, he says "we are not serving our audience as well as we could.

COMMUNITY VOLUNTEERS

Although the station's license is held by the Univ. of Washington's Board of Regents, the bulk of KCMU's staff is made up of community volunteers, not students.

Back in 1981, when KCMU was just an 18-watt, hands-on lab for the Communications 371 class, the university was struggling with budget woes and considering closing the station down.

A group of volunteers formed the "Committee to Save KCMU" and convinced the administration to keep the station alive, provided the committee assumed responsibility for KCMU's day-to-day expenses. Since then, guests and raiders have paid KCMU's bills.

Over the last 10 years, the station has grown in wattage, budget size (from $20,000 to over $180,000), audience (to roughly 40,000), and, with the hiring of Knab, in the number of paid staffers. By branching out to a variety format in which all types of music—blues, Third World, grunge—were played side by side, KCMU began to grow musically. So, too, did Seattle.

"KCMU was hands down the first station to play Soundgarden, to play Nirvana... and to give any kind of legitimacy to Seattle's music scene," says Posen, adding that most of both Mother Love Bone and Mudhoney had hosted KCMU shows. "There's no doubt KCMU was directly responsible for the music scene thriving in Seattle recently," echoes Mia Boyle, the former KCMU fine-arts editor and a station board member.

CHARTABLE DEMOCRACY

By its very nature, community radio defines itself as a democratic enterprise, in which volunteers voice their opinions and help shape programming policy, and a fractious battleground in which some people feel overlooked, their donated time and money wasted as paid professionals emerge with station control.

"Those conflicts have been going on as long as I can remember," says Lynn Chadwick, president of the National Federation of Community Broadcasters. According to the FCC, there are just over 1,500 educational, noncommercial stations broadcasting today. After trying for two years with both student-run college stations and religious outlets, Chadwick says approximately 500 stations remain. Of those, 100-200 are deemed community stations, based on their programming focus.

As the budgets for those community outlets increased during the '80s, so, too, did the number of paid managers. "It's a very hard situation, to handle change properly," especially when volunteer shows are suddenly canceled, says Chadwick. Due to the volunteer nature of the stations, she says, volunteer shows tend to "get much more personal.

This has certainly been the case at KCMU. When Knab recently picked up "World Cafe," a two-hour-weekday folk-rock syndicated program from WXPN Philadelphia, for example, nine KCMU staffers and their shows bumped. Also, the jazz program "Straight, No Chaser," formerly a weekday prime-time show, was jettisoned to a late-night weekend slot. Prior to that, the morning and afternoon drive shows had been given over to full-time paid DJs and PD Yates had his own weekday show, too.

According to a station memo, "harsh and abrasive" music has been banned during certain dayparts, and volunteers are being told they cannot play records by acts such as local alternative pop band Hammerbox and Beaver Chief.

PROTESTERS FORM GROUP

To protest what they saw as a musical watering down of the station, as well as a de facto coup, disgruntled KCMU staffers formed a group called Censorship Undermines Radio Station Ethics (CURE). Its first listener meeting drew over 500 people, according to a group spokesperson. As a bargaining tool, CURE set up a trust account and encouraged listeners to forward contributions earmarked specifically for KCMU to the fund. CURE hopes any fund-raising pinch felt by the station will provide ammunition by the Univ. of Washington. (KCMU's planned fourth-quarter fund-raiser was postponed because, according to Yates, a volunteer stole the station's mailing list and used it to send out CURE newsletters.)

CURSE representatives suggest the reason Knab and Yates are trying to embrace a larger, broader audience is that the station needs more money in order to pay more managers. Volunteers claim nearly three-quarters of KCMU's income goes to pay staff salaries. Yates denies that, saying that less than half the budget is used for that.

Upset staffers also claim that Yates, with the backing of Knab, has become more involved in making music decisions and dictating what can and cannot be played on the air.

That charge is "a gross distortion... I just don't believe it," says Yates. His problem with some of KCMU's volunteer shows, he says, is they're musically exclusive. "Who are you trying to serve?" he asks rhetorically. "That's what it comes down to. If you're just trying to serve yourself and your friends, what's the point of being on the air? Why not just invite people over to your house and play records there?" That exclusionary approach, Yates insists, is not the mode of the public airwaves. However, Yates concedes that, so far, reaction from KCMU listeners to "World Cafe" has been "mostly negative.

"UNRELEVANT" PROGRAM

That program, say Yates, and the fact that none of them were consulted about it, is symbolic of what's wrong with KCMU and where Yates and Knab want to take it. "If I heard "World Cafe" on commercial radio I'd say, 'Wow, that's really adventurous,'" says Posen. "But for listeners looking for the multi-genre variety programming of 'World Cafe,' it's a hindrance. It's irrelevant to the station."

At its root, the struggle at KCMU is not as much about music and scheduling as about control. Who has the final say over the community station's direction? "The station and its reputation were built to a huge degree by volunteer volunteerism," says former news director Allen Rosewitz. "Now that reputation is being co-opted and taken over by one man, Knab," referring to Knab. The station's interim chairman refers all questions about KCMU programming to Yates. Volunteers insist the station's constitution, adopted in the mid-'80s,

(Continued on page 67)
Radio

“Sucess IS SOMETHING you create in your own mind,” says WFLY (Fly 92) Albany, N.Y., PD Michael Morgan. “I’m proud to be associated with this industry and I judge myself. Since the industry usually judges PIBs on their success, Morgan should have no concerns in that area. His station is one of the market’s most consistent and was up 92.9-7 in the summer Arbitron book.

During the winter book, the station had surged from 9.6 to an 11.5 share, second highest in over two years ago. Judges Morgan.

Radio

Now the station has its database of approximately 5,000 that it plans to use quite a bit. This month, listeners on the database will receive Christmas cards from the station. Beginning in January, they will also get birthday cards. The station also mails its quarterly newsletter, FlyPaper, to the database.

For the fall book, the station ran a “fly free in 33” promotion (a winner gets his mortgage or rent paid by the station every month). In the winter, Fly will have a “drive free in 30” contest as well. That will win get use of a new Jeep Cherokee for the year and have his gas paid for by the station.

WFLY is also very involved with all of the town’s big concerts, even ones with artists it doesn’t play. “It is important for him to be involved in all the major concerts going on in town,” Morgan says. “Whether it’s Garth Brooks or whatever, we give away tickets. Garth Brooks is ever-present and you should be prepared to deal with that.”

Morgan says the station shares a lot of audience with the market-leading country station, WNGA-AM-FM (93.3/131.1), as well as WCLL, classic rock WQBK, and album WALT.

WQBK just added Howard Stern in the mornings, and Morgan says, “I feel certain he will create some interest.” Nevertheless, WFLY’s “a Woody & the WBBQ service holidays tour.”

Morgan says he has taken a “trovel vision” about going into radio while he was growing up. He got his FCC license at 15, and landed his first job at 16 at full-service A/Oeasy listening station WFLY.

While in college, he worked at WTPR Albany, WFLY’s sister station and the market’s former top 40 powerhouse. From there, he moved to top 40 KTPT (96.9) Grand Forks, N.D.

In 1981, he landed nights at WFLY, eventually moving to afternoons, then middays. In 1986, he was up to MD. Three years later, he left Fly for a two-year stint as APD-middays at WMJQ Buffalo, N.Y., then returned to Fly as MD in March 1991. In June 1991, he was up to PD.

Morgan shares credit for the station’s success with his air staff, especially with Cal. John Kelly and consultant Dan O’Toole. “As long as the right people are here, Fly will always be a ratings winner in Albany,” Morgan says. “It may not always be first, but as long as we maintain the programming as we do, we will win.”

As for future goals, Morgan says, “We want to create Fly as the legendary station in the market. We want to be well-manned and put heavy emphasis on public service, school-closing information, and weather. We think we can grow and be what the legendary AM stations were.”

Michael Morgan
WFLY Albany, N.Y.
NEW YORK—While most consultants concentrate on dispensing programming advice to clients, a handful of consulting firms have branched out into promotions as well and employ a full-time promotion director.

Carol Holt, VP of operations for Pollack Media Group, likens the firm's full-time promotion director's job to that of a hotel concierge: finding the answers to endless questions from guests all day long.

Client station executives are free to call Pollack's promotion director whenever they face a hurdle. Not surprisingly, Holt reports most of the queries center around "how to get your calls into the minds of listeners without spending a lot of money." Brainstorming and networking—spreading around good ideas among clients—is the other major part of the job.

Robin Mirvis recently took over as promotion director at Pollack, replacing Ann Capagrosso. Mirvis was previously with the artist management firm Fitzgerald Hartley.

Paige Nienaber, a veteran promotion director, recently became VP of promotions and marketing at Jerry Clifton's New World Communications. (Nienaber describes the biggest difference in his life now that he's hunkered down as a day-to-day promotion director as "I have weekend free for the first time in 15 years.")

He says the firm made the commitment to promotions because it realized "so much of radio is what goes in between the songs" as well as "connecting with the community." Like his Pollack counterpart, Nienaber sees his position as basically a disseminator of information, explaining, "If (one of our) stations pulls off something incredible in the morning, I'll try to get it out to [our other stations] by that afternoon."

Both Pollack and New World tie their stations together with occasional cross-country promotions. Pollack pushed the "save Walden Pond" crusade this year while New World stations once again united around the "Stop the Violence" campaign.

Even consultants who don't employ a full-time promotion director are paying more attention to that department. Jacobs Media offers its stations the service of a third-party promotion consultant who specializes in creating and landing promotion sales buys. "To be a full-service consultant, you have to bring this aspect to the table," says company president Fred Jacobs. Promotional advice, he says, is like the airbag in automobiles: "You have to offer them" to be competitive.

IDEA MILL: TELL A FRIEND

Never let it be said that the English

(Continued on next page)
Album Rock Tracks

Radio

Promotions

(Continued from preceding page)

are subtle. Certainly not when it comes to radio promotions. Melody Radio, the London easy listening station, recently offered to donate money to needy children if more people would listen to the station during a ratings sweep. Called "Introduce A Friend to Melody Radio," the promotion asked listeners to get a card to write down three consecutives songs they heard on Melody Radio. Each card equated a station dollar.

And just in case listeners didn't understand what was at stake, the station distributed, through posters and photos, an unusual Christmas tree that was auctioned off to benefit the National Christmas "Red Cross" local chapter.

The 7.5-foot tall WPXFS Radio and Rock Christmas tree was decorated with autographed CDs from TLC, Spice Girls, McFly, Counting Crows, and so many other artists. The highest bidder snatched up the tree, complete with all its CDs, during a silent auction.

Just before KQCR (903) Cedar Rapids, Iowa, brought in its new morning man, Scotty Snipes, the station's sales staff offered advertisers bonus spots if they agreed to put up a "Welcome to Cedar Rapids Scotty Snipes" sign outside their business, without telling anyone who Snipes was. More than 40 clients went along with the gag welcoming Snipes. The local press soon picked up on the mystery and were there to report on the job held by an advertiser's restaurant, where KQCR handed out $100 to the first person to locate Snipes.

WCBS-FM New York and Delta Airlines are teaming up to ride out an avalanche of phone calls to the station's phone line throughout the year. Every day listeners win a pair of tickets to the Delta international destination of the day. And in all 360 pairs of tickets are being awarded. Winners can grab the ti to be the first to call and complete the lyric to the song of the day.

(Copied on next page)

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WASHINGTON ROUNDUP (Continued from page 61)

vence Congress that the commission needed a budget equal to the task of dealing with the new technological possibilities of the next century.

At the same time, Sikes got a reputation for being a stickler for licensee adherence to remaining FCC rules, and for not being afraid of using the FCC’s recently authorized higher fines to bring violators into compliance.

This year, the FCC fined hundreds of stations for violations ranging from indecency to local lottery ads, unauthorized use of listeners’ voices on broadcasts, and political ad rates.

There was no mention in his letter of his health or his recent successful prostate cancer operation, although he has not yet returned to work full-time.

The resignation was expected. With the implosion of the Clinton transition team into government, it would be very difficult for Sikes to consider any further major new issues in the time remaining for the Bush administration.

FCC: LINES AND MAIN STUDIO RULES

In response to a licensee request, the FCC has spelled out its ruling on its recent “meaningful management and staff presence at main studio” ruling as it applies to sharing staff space in local marketing agreements. The commission responded: “To the extent that the staff person may fully perform its station functions with time to spare, and coverage of the main studio permits, that person may also take on responsibilities for another business, as long as the main studio remains attended during normal business hours.”

This statement allows a licensee to share a staff person with another business as long as the management person remains a full-time employee of the brokered station.

“The foregoing,” the FCC added, “does not address the question of what, if any, effect this mode of operation would have on a licensee’s renewal expectancy.”

Duchossi suit/Counter suit

A new wrinkle was added to the $3 million wrongful-termination suit filed by former WHFS national sales manager Patti Ebbert. WHFS parent Duchossi Communications countersued for $7.5 million, claiming breach of loyalty and tortuous interference.

However, the Maryland Court has not ruled on the legality of the countersuit, and Ebbert’s side is hoping for time to file and claim the countersuit is “ploy to intimidate.”

Ebbert’s husband,jock Damien Einstein, socket Duchossi with a successful discrimination suit in 1989 after the station took him off the air, allegedly for his halting speech caused by an accident in the ’70s.

FCC to Mull AM Stereo Standard

Ten years later than it could have been important to the industry, the FCC will consider the establishment of a single AM stereo transmitting equipment standard.

Although such a standard could still be somewhat helpful, the stereo bloom is off the AM rose for a while because AM broadcasters grew weary of the risk-taking involved in purchasing differing AM stereo equipment early in the last decade. As a result, not too many stations made much of the upgrade. Also, the public didn’t exactly line up to hear the dual low-fi service.

Now, however, with AM technical improvements, better AM-stereo-capable receivers, and DAB on the horizon, there might be a new day for AM stereo.

PROMOTIONS AND MARKETING (Continued from preceding page)

What do you do when you bet the house on the broadcast rights to the local NFL team and the team’s season takes an unexpected turn for the worse? If you’re classic rocker KZFX Houston, you try to laugh. Between halves of its Houston Oilers games, the station is running the “Unofficial Halftime Show Of The Airwaves” tweaking fun at the team. . . . The entry deadline for Broadcast Promotion and Marketing Executives’ Gold Medallion Awards is Feb. 27. The competition is open to radio station promotional campaigns that ran during calendar 1992.

PRO-MOTIONS

Michelle Linn leaves KHXX (The Box) Houston to become promotion director at KSOL San Francisco. Linn replaces Paige Nienaber, now at New World Communications.

BATTLE LINES ARE DRAWN OVER FUTURE OF KCMU

(Continued from page 63)

CLEARLY defines KCMU’s command structure: the KCMU (volunteer) board of directors has “authority over programming, staff, budget formulation, and operation, and management of KCMU,” the document declares. Back in 1986, Knab wrote in an annual report, “KCMU program decisions were made by the Program Director and the KCMU Board of Directors.” But later, volunteers condensed, Knab quietly convinced the university’s director of broadcast services, Wayne Roth, to disband the constitution in order to give him more leeway in hiring paid staffers and shaping the station.

Roth insists that’s not true because the constitution itself was never recognized by the university’s Board of Regents. Neil Sussman, a local lawyer who oversaw KCMU’s Constitution Committee, has a different recollection, claiming the document “absolutely was implemented.”

The disagreement over station control may eventually reach the Board of Regents of the Univ. of Washington. Roth hints that if that happens and the board, which oversees the university’s $1.6 billion budget, has to take time to deal with KCMU’s “arm wrestling over playlists,” everyone could lose, meaning KCMU could be shut down or turned over to the students.

READY FOR A RIGHT

Pone-man and others at CURSE say they’re ready for that fight. “People are ready to get in the trenches for KCMU,” he says.

Similarly, Mike Fuller, a founding member of the “Committee to Save KCMU,” foresees a “very long struggle” in which CURSE will prevail.

Yates, too, is confident because he feels the station’s changes will resonate with the listeners who choose sides every time they turn on the radio. “Ultimately,” he says, “they will decide.”
J-WAVE 81.3FM
SEASONS GREETINGS FROM TOKYO
MAY PEACE AND HAPPINESS BE THE REWARDS OF YOUR KINDNESS AND GENEROSITY. TO ALL OUR FRIENDS, HAPPY HOLIDAYS.

J-WAVE [FM JAPAN]
4-17-30 NISHIAZABU MINATO-KU TOKYO 106-88 JAPAN PHONE: 03-3797-7907 FAX: 03-3797-7906
Radio

Top-Market Stations Keep With Trends; Jacor LMA’ion; WKYS’ Simpson Shopping

THE SEVENTH phase of fall Arbitron trends is out with continuing good news for the leading stations in the top three markets.

In New York, urban WKIS continues its market dominance with a 90.5-7 rise from the summer book. At WLTW held second place and was up 5.2-5.7 from the book. Oldies’ WSMR was third and down 0.7-1.0 from the summer.

Talker WABC was in fourth place, up 4.2-4.5 from last book. And classic rock WXKX took fifth place but dipped 4.7-4.6 from the book. Elsewhere in New York, top 40 WPLJ continued to grow, rising 7.2-4.4 from the book. Adult alternative WQCD also had a strong trend and was up 5.4-5.5 from the book. Oldies WINS was down 4.0-3.6, and standards WNEW-FM, in its last trend before its imminent flip to business news, benefited from all the local press it has received lately with a 1.6-1.4 gain from the book.

Pegging significant downward trends in New York was rhythm WHTZ-FM (-2.4), country WQXY (3.1-2.9), and sports-talk WPAN (2.9-2.6).

In Los Angeles, AC KOST and top 40 rhythm KFWG were tied for first place. KOST was flat at 5.2. KPWR was up a dramatic 4.4-5.2 from the summer. Top 40 KIIS-AM-FM was third and flat at 4.2. Spanish KLAX came on strong to take fourth place with an incredible 2.9-4.1 rise from the book. Classical WKCR was fifth and up 4.0-4.1 from the book.

Also in Los Angeles, AC KBIG was up 3.0-3.8. N/T KFQI rose 2.7-3.6, while rival talker KABC was off 3.2-2.8. Urban KBPT was off 4.3-3.1. Album KLOS dipped 3.6-3.0. AC KYSK was down 4.0-2.4. Country KZLA rose 1.8-3.3. And Bam向上7 was down 2.0-1.3.

In the Windy City, N/T WGN moved into first place with a 6.8-7.2 rise from the book. Urban WHOB-FM was down to second place but was up 2.7-7.5. Country WUSN took third place with a 4.3-5.5 gain. Top 40 WHBM-FM was fourth and off 3.8-4.8. Fifth place station N/T WHBM-AM was up 5.0-4.1.

Also of note in Chicago, urban WYAW was off 4.2-3.2, adult standards WJJD was off 4.0-3.1, AC WKQX rose 2.1-2.6, and sports talk WSKR was up 1.4-2.1.

PROGRAMMING: ANOTHER JACOR LMA

Jacor has been bought by another California rock KRFX. Denver has entered into a local marketing agreement with Summit Communications’ KZAY, pending Jacor’s acquisition of the station for the $5.5 million. Formerly urban rock, KZAY shifts to a younger, harder-rock sound for now.

At the agreement, only three KZAY staffers remain: air personality Lois Todd, production manager Mark Cooper and first-line DJ Brian Denney. Among the casualties were KZAY PD Steve Kosiba and GM Steve Youlou. KRFX PD Jack Evans will oversee the station.

Huss Knight becomes PD at WZLX Boston, replacing John Shomby. Knight was PD of WNKX Norfolk, Va. … as expected, WWP All-Trac officially flips to the new calls WNNX to go with its new “98X” moniker and add - chicks.

Brian Thomas is the new PD/afternoon host at WYRI Orlando, Fla., replacing Andrew (“B.J. Hunnicut”) who moved to WOR in New York. Thomas arrives from the OM/ PD chair at WEZB (107) New Orleans. Taking over Ashcroft’s duties at WXME-FM is Willard, formerly with WOR, and Bill Cross, last at WHY Jacksonville, Fla.

Fuller-Jeffrey Broadcasting, owner of two stations, KKSQ/KJYS Des Moines, Iowa, has entered into a sales and programming LMA with AC KRAM Boone, Iowa. A new tower is being built at the site.

San Francisco’s Jim Pajer is looking for a new opportunity: Call 301/ 357-6435.

KCHI-TV Santa Rosa, Calif., will launch new television, the KCHI Radio Network, in February. The station will program an eclectic mix and needs record service in all genres, including classical, jazz, Latin, roots, country, new age, and urban.

Very sorry to report that WCTK Providence, R.I., OM/promotion director and the station’s mainstay for many years, died in his car when he was hit by a bus or another vehicle traveling the wrong way on the highway. Burns, 36, was returning home from spinning records at a local country club. Also sorry to report the passing of Syracuse, N.Y., radio veteran Lee Johnson, 72, after suffering a long illness. For the past seven years, Merchant had been at WHEN/WHNP Syracuse.

NETWORK NEWS

Matthew Sweet will co-host “The World Café” special “Musician’s Day” Friday (18) for American Public Radio … ABC/Weather’s “Americi

can Top 10” will air its annual Christmas music special the weekend of Dec. 19/20 … Unistar Radio Networks will broadcast the third hour of “The American Music Awards Nominations Special” Dec. 22 … Lee Bailey’s “RadioScope” and Silas Beatie are doing a holiday promotional gift swap called “Love’s Taken Over Reminiscences For Two” to promote Silas Beatie’s album Chante Moore. The on-air contest runs through Dec. 22. The grand prize is a trip for two to San Juan, Puerto Rico … Bailey’s “Inside Gospel” and Tyscot Records announce a holiday contest called “Merry Christmas/Happy New Year” through Dec. 25. Twenty-five grand prize winners will receive a Tyscot Christmas Collection including various artists.

TCA Cable TV Inc. and Cable-ung, both cable operators, have signed an agreement to carry the cable audio service Digital Music Express (DMX). TCA operates 51 systems in seven states.

TCA and Portland, Ore., PD Dennis Kelly adds OM stripes at KZLP-FM … KZEP-AM San Antonio, Texas, flips to sports talk. It is accepting auditioning with classic rock KZEP-FM.

WEFT-FM West Palm Beach, Fla., N/T midday co-host Steve Kennedy is upped to PD at WEAT-AM, replacing Paul Dunn, who moved to crosstown WLRX. Pam Triolo from Metro Traffic Reporting replaces Dunn on the AM’s noon-3 p.m. shift is Sunny Quinn from crosstown WGN

WDSL-Scottsdale, Pa., has a new husband and wife morning team in Steve and Mary Beth Rockwell, who arrive from WWBQ Millisburg, Pa. New WKRLD PD’s Lois in replacing Nancy Faye. In the morning, the Rockwells replace Jim Gannon, who moves to mid-days. Former mid-day host Stark Sheves moves to afternoons, bumping Rich Austin, who moves to evenings. At WWBQ, staffers Lisa and Lisa will join the station.

WXQL Jacksonville, Fla., is readying its June 15 debut. PD Renner Ponce was promoted in charge of the brand-new FM urban AC signal … former KHAO assistant promotors Patsy Doss is for the new format.

PEOPLE: SIMPLON TO WPSC

In a surprise move, WKYS Washington, D.C., has announced that veteran morning man Donnie Simpson has not renewed his contract. He is reported by T&B’s for a & over $1 million offer from crosstown rival WPSC-FM.

WKYS afternoon jock John Wesley is filling in for mornings now for … WKJK Chicago late-night host Amy Scott exits. His shows were lengthened to fill the slot.

SJRQ Nashville’s new MD/afternoon host is Tony Wrigley. Former WXK Phoenix. He replaces Vic Clemmons, now at WGGI-Chicago … KKRX Sacramento, Calif., PD Judy McNeill adds MD duties, replacing Pamela Roberts, who exits.

KPFW (Power 106) Los Angeles midday host Brenda Ross is expected to exit at the end of her contract. No replacement has been named … Former WAAF Worcester/Boston production director Greg Fundick joins WIOD/WFLL/WHTQ Miami in that capacities.

Former WRKC Cincinnati assistant PD Larry Davis joins LMA partner WLW as morning anchor. WLW weekender Kevin Christopher is upped to full time newsmen … WZYZ Cincinnati’s new morning team is Steve Bassette and Gerald Taylor. Bassette arrives from 92.5/94.5 FM Athens, Georgia. The move leaves the Big 4 at cross-town WCIN. The two replace Eric St. James.

Former KFIK Phoenix night jock Chuck “The Judge” Crawford joins KTFM San Antonio for nights. KPHR El Paso, Texas, midday jock Donna Cruz jacks for overnights, replacing Ross Knight, who exits. … WOWI Norfolk, VA., brings in new morning man Stan Verette from WWZ. The replacement will be John Tully, who exits. ...
### Top 40/Mainstream

<table>
<thead>
<tr>
<th>No.</th>
<th>Title/Label/Distributing Label</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Will Always Love You&quot; (from &quot;The Bodyguard&quot;)</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>2</td>
<td>&quot;If I Ever Fall In Love&quot;</td>
<td>Lionel Richie</td>
</tr>
<tr>
<td>3</td>
<td>&quot;If I Can Read My Mind&quot;</td>
<td>Aretha Franklin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I Fall To Pieces&quot;</td>
<td>Patsy Cline</td>
</tr>
<tr>
<td>5</td>
<td>&quot;In The Still Of The Night&quot; (from &quot;The Jacksons&quot;)</td>
<td>Motown</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Invisible&quot;</td>
<td>The Yellowjackets</td>
</tr>
<tr>
<td>7</td>
<td>&quot;In Love&quot;</td>
<td>Sade</td>
</tr>
<tr>
<td>8</td>
<td>&quot;It's Over Now&quot;</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Love&quot;</td>
<td>Kenny G</td>
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<tr>
<td>10</td>
<td>&quot;Love Is A Many Splendored Thing&quot;</td>
<td>Pearl Bailey</td>
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### Top 40/Rhythm-Crossover

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</table>

### Increasing Impact

- **EN VOGUE** at #1 on Adult Contemporary
- **MARCIA GRIFFITHS** on R&B
- **CROSSBREED** on Hot 100
- **RAGGAE** on Dance/Club Play
- **BETTY WRIGHT** on R&B
- **Patti Labelle** on Adult Contemporary
- **TINA TURNER** on Hot 100
- **LADY GAGA** on Dance/Club Play
- **LIL' WAYNE** on R&B
- **EVE** on Adult Contemporary

**Classic Example - Hollywood Basic**

**Japan Special**

- **GEORGE LAMOND COLUMBIA** (US)
- **JUDI JONES**
- **JOYCE JACKSON**
- **NENEH CHERRY**
- **MARKY MARK & THE FUNKY BUNCH**
- **DAVID DARNELL**
- **PETER GABRIEL**
- **NINA DOLCI**

**Initial Impact**

- **ROD STEWART**
- **Kenny G**
- **Charles & Eddie**
- **KOSA OF MIYA**

**House of Pain**

- **PERFORMER**
- **JUJU ON ICE**
- **PHILIPPE PARI**

**Initial Impact**

- **JADE (A)**
- **BILLY BOY**
- **MICHAEL JACKSON**
- **JEFFREY JAMIESON**
- **CROSSBREED**
- **ERIK STOKKE**
- **TINA TURNER**
- **LADY GAGA**
- **LIL' WAYNE**
- **EVE**

**Increasing Impact**

- **ADELE** on Adult Contemporary
- **MARIAH CAREY** on Hot 100
- **SHAI** on R&B
- **JONI MITCHELL** on Adult Contemporary
- **JAY-Z** on Hot 100
- **ANDREW LLOYD WEBBER** on Adult Contemporary
- **DEE SNIDER** on Rock & Roll
- **RICK ROSS** on R&B
- **LEON Bridges** on Adult Contemporary

**ARISTA** on Adult Contemporary

- **BILLY BOY**
- **MICHAEL JACKSON**
- **JEFFREY JAMIESON**
- **CROSSBREED**
- **ERIK STOKKE**
- **TINA TURNER**
- **LADY GAGA**
- **LIL' WAYNE**
- **EVE**

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- **TINA TURNER**
- **LADY GAGA**
- **LIL' WAYNE**
- **EVE**
WHITNEY HOUSTON CONTINUES TO GAIN points with “I Will Always Love You” (Arista), widening its lead at No. 1. It has almost three times the point total of the No. 2 single, “If I Ever Fall In Love” by Shal (Gasoline Alley). “Always” sold just under 400,000 singles in the reporting period for this chart, which is the largest one-week total for any single since SoundScan began tracking units sold for Billboard last year. The overall point total for “Always” is also the highest since the new methodology was introduced on Nov. 30, 1991. “Always” is sure to hold at No. 1 well into 1993.

FROM TIME TO TIME, we use this column to bring updates on changes in chart methodology, whether on the Hot 100 or other charts. We can now give a progress report on when we can convert the remaining airplay charts to using Broadcast Data Systems monitoring instead of playlists gathered by telephone. Already converted to BDS airplay monitoring are the Hot Country Singles & Tracks chart, the Hot 100 Singles chart, the Album Rock Tracks chart, and the Hot R&B Singles chart. And one new Top 40/AC and Top 40/Rhythm BDS charts both use BDS monitoring. This leaves just three airplay charts in Billboard that do not use BDS: Hot Adult Contemporary, Modern Rock Tracks, and Hot Latin Tracks.

BDS IS CURRENTLY IN the process of setting up monitoring of all Top 40/AC stations in the existing 85 monitored markets. There will be at least 80 monitored stations in those markets, and the panel should be operational in early 1993. We will convert the Hot Adult Contemporary chart to monitoring as soon after that as possible. For modern rock, only about 10 of our 34 reporting stations are monitored, because many are college stations or in smaller, unmonitored markets. Nevertheless, we are considering converting the chart to a mixture of monitored airplay and reported playlists, as we do for the Hot 100 and Hot R&B singles charts. We are working on this project now and it should also be ready sometime in the first half of 1993. The Hot Latin Tracks chart will continue to use playlists gathered by telephone for the foreseeable future since BDS has no plans at this time to monitor Spanish-language radio stations.

WHEN ALL OF THE six major English-language radio formats are monitored by BDS, we can look for the first time at an “all-format” current airplay chart, something no publication has ever done. It should provide a comprehensive picture of all of the major-market airplay of current music in the U.S. It may prove to be a valuable chart to print in Billboard, either as part of the Hot 100, which currently tracks only top 40 airplay, or as a separate chart.

GERMAN ARTISTS SOCIETY BANS COMPOSERS OF NEONAZI SONGS

(Continued from page 1)

this stand despite the fact that it is constitutionally required to accept all composers into membership. GEMA is willing to have a test case brought against it or it will go to court to refute its principles in court, she adds.

There is little doubt that some authors’ lyrics are designed to offend, as these examples show:

• “Filth must vanish, filth must go, niggers must vanish, niggers must go” (Commando Pernod, from Hamburg).

• “We are the army of outlaws, fighting for our rights. We are the army of the past and know no mercy” (Offensive, from Cologne).

• “I love little children blackened to pieces, And I love the skin song at the dish, no matter whose, I want to practice my voice” (Boheem Onkelz [Evil Uncles], Frankfurt).

• “Throw them in prison or in concentration camps... Kill their children, rape their women, terminate their race, to fill them with pain” (Endsong [Final Victory]).

In reaction to the recent rise in anti-foreigner violence in Germany, the music community there has also undertaken positive initiatives. Two anti-Nazi concerts have been organized, one in Cologne on Nov. 9 and the other in Frankfurt. The latter, which was set to take place Sunday (13), was dubbed “D-Morgen Du” (Today Them, Tomorrow You).

A recording of the Cologne concert, featuring German stars BAP, Die Bringens, LSE, and Black Rock, has been made into a CD. The proceeds from the CD, titled “Arsch Huh, Zang Usseinger” (Get Off, Fucking Arse), goes to a committee fighting an anti-racist campaign. The title song will also be the theme song for a new film, which will be aired on German national TV.

In a separate initiative, Warner Music Manufacturing has issued a calendar, using children’s drawings on anti-racist themes. The company has donated 100,000 deutsche marks ($64,000) to a fund to fight racism.

BUBBLING UNDER HOT 100®

AWARDS

GARTH, U2 TOP BILLBOARD MUSIC AWARDS WINNERS LIST

(Continued from page 1)

Not all of these awards—or those given to some other artists—were presented during the broadcast.

Besides Garth’s sweep, Boys II Men garnered three awards—No. 1 Hot Adult Contemporary Hot 100 Single With Most Weeks at No. 1 (for “End Of The Road”), and No. 1 Hot 100 Singles Artist. U2 also won for our album and modern rock categories, nabbing five awards.

The Irish rock quartet was named No. 1 Album Tracks Artist and also took the No. 1 Album Rock Track honors for “Mysterious Ways.” The group also picked up the No. 1 Modern Rock Tracks Artist award and scored the No. 1 Modern Rock Track nod for “One.” The band won the award for No. 1 Boxscore Tour, too.

Newcomer Jodeci took the No. 1 Hot R&B/Soul Singer for “Come And Talk To Me” and the No. 1 R&B Album award for the album “Forever My Lady,” as well as awards for their song “One Moment In Time.”

Other performers included Travis Tritt, who was joined by the Strait Cats’ Brian Setzer on a cover of Elvis Presley’s “ Burning Love,” and Arrested Development, which won the crowd with the program with Genesis in a performance of “I Can’t Dance.” The group, which picked up the No. 1 Hot Adult Contemporary Boxscore award, was one of several winners that performed live.

Girls Aloud also sang their record-breaking hit “End Of The Road.” Kris Kross, named No. 1 New Pop Artist, performed “Jump,” while No. 1 Hot Corelilantist Artist Richard Marx offered a live version of “Hazard.”

Other winners included Travis Tritt, who was joined by the Strait Cats’ Brian Setzer on a cover of Elvis Presley’s “ Burning Love,” and Arrested Development, which wowed the crowd with a live rendition of “People Everyday.”

Other winners included Billy Ray Cyrus, The Billboard Blues, Most Albums Most Weeks at No. 1 winner for his quintuple-platinum “Some Gave You, Some Stole You” No. 1 Billboard 200 Albums Group; and Wynonna, No. 1 Country Singer for “I Saw The Light.”

Despite the double-digit markets, the Nielsen ratings of the awards show jumped 30% over those of last year’s broadcast, averaging an 11.8 rating and 17 share, compared to the 10.4 rating and 13 share in ‘91. The awards showed finished second in the ratings for the night and tied with NBC for the 8-10 p.m. time slot.

GARTH BILBOARD’S Carrie Borsillo re- ports from backstage at the 1992 Billboard Music Awards.

GEORGE HARRISON was characterized modest when he stopped backstage to chat with the media about winning Billboard’s first Century Award. “I don’t know why I got it. Somebody likes me. Bob Dylan should get one too,” said Harrison.

Harrison had a lot to say about the British press. “They are like anti-climaxes. They don’t like what you’ve chopped off. The government is not able to govern because of the attitude of the press. I don’t think it’s fair.”

COMMENTING ON HIS remarkable string of hits, big winner Garth Brooks said, “I thought I’d done a lot until I spent 10 hours in a delivery room. My little girl has brought a new life to me because she has come into my life.”

WHILE THE MEMBERS OF rap-award-winning group Cypress Hill have openly endorsed the legalization of marijuana, it was quite a surprise when they came backstage actually smoking a joint. With joint

in hand, group member Be Real said, “We don’t want to legalize [marijuana] for the smokers’ stand- ing. We want to see environmental standpoint... for the American jobs and new farms... to make materials out of it.”

RICHARD MARX, who won in the Hot AC category, announced that he’s moving out of Los Angeles back to Chicago next year because “I’d rather be knee-deep in snow than knee-deep in jive.”... Continuing their custom of starting out press, the members of Boys II Men, winners of three awards, sang a few lines of “End Of The Road” in the press tent.

THE MEMBERS OF Jodeci, who received four R&B awards, advised the press to expect a gospel effect from them soon... Presenter L.L. Cool J said his next album will be more reflective, sin and new saxophone and orchestra and possibly a duet... Billy Ray Cyrus, winner of the award for the No. 1 Barbie Hit At No. 1 on The Billboard 200, said he is heading into the studio in January to record his follow-up to “Some Give All”... Presenters TLC said they’ll be featuring in an upcoming movie.
### The Billboard 200

**FOR WEEK ENDING DECEMBER 19, 1992**

<table>
<thead>
<tr>
<th>#1 Song</th>
<th>Artist &amp; Number/Label/Suggested List Price (Or Equivalent for Cassette)</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Michael Bolton ● Columbia 45024 * (9.98/15.98)</td>
<td>The Bodyguard</td>
<td>1</td>
</tr>
<tr>
<td>27</td>
<td>Prince &amp; The New Power Generation ● Paisley Park 5237 (Warner Bros. 99, 98/69)</td>
<td>Countdown to Extinction</td>
<td>2</td>
</tr>
<tr>
<td>40</td>
<td>Yiruma Yearwood ● MCA 90671 * (10.98)</td>
<td>Hearts in Armor</td>
<td>4</td>
</tr>
<tr>
<td>55</td>
<td>Guns N’ Roses ● Geffen 24115 (99/98)</td>
<td>Use Your Illusion 2</td>
<td>17</td>
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<tr>
<td>60</td>
<td>Mecadeth ● Capitol 95631 * (99/98)</td>
<td>Time in Eden</td>
<td>34</td>
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<tr>
<td>64</td>
<td>Garth Brooks ● Columbia 61076 * (99/98)</td>
<td>Garth Brooks</td>
<td>13</td>
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<tr>
<td>67</td>
<td>Mariah Carey ● Columbia 57278 * (79/98)</td>
<td>MTV Unplugged</td>
<td>3</td>
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<tr>
<td>70</td>
<td>Mary-Chapin Carpenter ● Columbia 65881 * (98/93)</td>
<td>Come On On Over</td>
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<td>71</td>
<td>Helloween ● Elektra 87348 * (79/98)</td>
<td>Helloween in Vegas</td>
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<td>77</td>
<td>Travis Tritt ● Warner Bros. 45047 * (99/98)</td>
<td>T-R-O-U-B-L-E</td>
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<tr>
<td>90</td>
<td>Clint Black ● MCA 60037 * (99/98)</td>
<td>The Hard Way</td>
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**ORIGINAL LONG LIST**

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<tr>
<th>#1 Song</th>
<th>Artist &amp; Number/Label/Suggested List Price (Or Equivalent for Cassette)</th>
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<td>REBA McEntire ● Warner Bros. 45047 (99/98)</td>
<td>For My Broken Heart</td>
<td>13</td>
</tr>
<tr>
<td>13</td>
<td>Sade ● Epic 53717 * (99/98)</td>
<td>Love Deluxe</td>
<td>3</td>
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<tr>
<td>14</td>
<td>Van Halen ● Warner Bros. 45057 * (99/98)</td>
<td>For Unforgiving Women</td>
<td>13</td>
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<td>22</td>
<td>Bobby Brown ● MCA 40147 * (99/98)</td>
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<td>31</td>
<td>TLC ● Atlantic 87540 (99/98)</td>
<td>Ooooooohhh... on the TLC Tip</td>
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<td>32</td>
<td>Alvin &amp; Chipmunks ● Atlantic 96289 * (99/98)</td>
<td>Chipmunks in Low Places</td>
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<td>33</td>
<td>Soundtrack ● Laserdisc 26002-29,Yankee (99/98)</td>
<td>Live</td>
<td>14</td>
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<td>WYNONA ● MCA 10209 (99/98)</td>
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<td>35</td>
<td>Arrested Development ● Warner Bros. (99/98)</td>
<td>3 Years 5 Months &amp; 2 Days in the Life of...</td>
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<td>40</td>
<td>Scottie Thompson ● Warner Bros. 45089 (99/98)</td>
<td>Greatest Hits</td>
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<td>Queen ● MCA 45077 * (99/98)</td>
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<td>47</td>
<td>AC/DC ● Atlantic 96007 * (99/98)</td>
<td>Live</td>
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<td>48</td>
<td>Neil Young ● Reprise 10020 (99/98)</td>
<td>Harvest Moon</td>
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<td>49</td>
<td>Soundtrack ● Laserdisc 26002-29,Yankee (99/98)</td>
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<td>50</td>
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<td>In Your Eyes</td>
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<td>53</td>
<td>音楽とゲスト● MCA 20247 (99/98)</td>
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<td>54</td>
<td>NEIL GARNER ● JAPAN 375 (99/98)</td>
<td>Time, Love and Tenderness</td>
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<td>55</td>
<td>Neil Young ● Reprise 10020 (99/98)</td>
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<td>Tanya Tucker ● Liberty 99078 (99/98)</td>
<td>Can’t Run from Yourself</td>
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<td>59</td>
<td>Captain &amp; Tennille ● JAPAN 375 * (99/98)</td>
<td>Diva</td>
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<td>60</td>
<td>John Anderson ● BMG 61076 (99/98)</td>
<td>Seminole Wind</td>
<td>35</td>
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<tr>
<td>61</td>
<td>Peter Gabriel ● JAPAN 375 (99/98)</td>
<td>Us</td>
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**The Top-Selling Albums Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by BILLBOARD**
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>WEEK #</th>
<th>WEEKS ON CHART</th>
<th>CHART POSITION</th>
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<td>Antiono</td>
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<td>Travis Scott</td>
<td>188</td>
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<td>Various Artists</td>
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<tr>
<td>Big Jim</td>
<td>190</td>
<td>12</td>
<td>7</td>
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<td>Various Artists</td>
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<tr>
<td>Various Artists</td>
<td>200</td>
<td>17</td>
<td>11</td>
</tr>
</tbody>
</table>

**TOP ALBUMS A-Z (LISTED BY ARTIST NAME)**

Birthday Boy. BMG Classics hosts a birthday celebration for pianist Evgeny Kissin, second from right, who turned 21 in October. Kissin’s most recent RCA Victor Red Seal recording is “Mozart: Concertos Nos. 12 and 20 and Rondo, K. 382” with Vladimir Spivakov and the Moscow Virtuosi. Congratulating Kissin, from left, are Daniel Gorgoglione, director of A&R, BMG Classics; Guenter Hensler, president, BMG Classics; and Andreas Schessl, director of artist development, RCA Victor Red Seal.

Let Freedom Ring. Recording industry executives join People For The American Way in honoring Arthur B. Krim, former chairman of United Artists and Columbia Pictures, at the organization’s annual “Spirit Of Liberty” award dinner. Krim was honored for his work in behalf of freedom of expression. Shown, from left, are Tommy Boy Records chairman Tom Silverman, Krim; television producer Norman Lear, founder of People For The American Way; Warner Bros. Records senior VP David Altschul; Cool Chillin’ Records president Len Fichtelberg; and Tommy Boy Records president Monica Lynch.

Reba At Radio City. ASCAP director of membership Paul S. Adler congratulates ASCAP member Reba McEntire following one of her two recent sold-out shows at New York’s Radio City Music Hall.

Sign Right Here. PeerMusic A&R managing director Hasse Skoog, left, and Goodman Group president Gene Goodman, right, sign a subpublishing agreement for the Scandinavian territories, as Goodman Group GM Bernadette Gorman looks on.

Master Plan. MCA Music Entertainment chairman Al Teller announces an aggressive new campaign to protect MCA’s exclusive worldwide rights to the Chess Masters catalog, including filing lawsuits, sending retailers a list of companies that sell unauthorized Chess product, and establishing a toll-free number to report violations. The announcement was made at luncheons in New York and Los Angeles. Shown in L.A., from left, are Ernie Singleton, president, black music division, MCA Records; Richard Palmese, president, MCA Records; Michael Greens, president, NARAS; Teller, and Zach Horowitz, executive VP, MCA Music Entertainment Group. In front is former Chess artist Etta James (currently signed to Elektra Entertainment).

Hey Jud. Peermusic executives celebrate the re-signing of songwriter Jud Friedman with an intimate piano reception. Shown in back row, from left, are Peermusic VP Kathy Spanberger, national director of talent acquisition Nanci M. Walker, and creative coordinator Nicole Bahuchet. In front, from left, are East Coast creative director Amber Fayyaz; Friedman, and West Coast creative director Gig Gaspard.

Hail To The Chief. Narada recording artist Peter Buffett, right, welcomes President-elect Bill Clinton to his home—the historic Uihlein Mansion in Milwaukee—where Clinton filmed a Presidential campaign spot. At left is Jennifer Hei, Buffett’s public relations assistant.
West Coast Video Roads Out of Bankruptcy

Conroy has cross-promotions involving Weight Watchers' multimillion-circle magazine and prepared foods bearing its name; one is organized around Weight Watchers cookbooks.

Far more is supporting "Michael Jordan Air Time" with a $5 rebate and a $2 million ad campaign that's part of its Father's Day television blitz. The rebates apply "whether Hanes underwear is sold," says Conroy. "Obviously it crosses into a lot of different areas of distribution" for home video. "You would think the video buyer would put a deal together." Customers have until Dec. 31, 1994, to claim their rebates from a very large window that offers maximum consumer appeal."

Jordan just took to the air as a Hanes celebrity spokesman, and Conroy expects that campaign "will be customized to include our video promotion." Push comes to show when at least court at least during NBA All Star Weekend, Feb. 19. 21. "We may have some things on during the game," Conroy says.

CBS/Fox Sell-Thru

(Continued from page 6)

Shorewood Posts Best-Ever Quarter

by DON JEFFREY

NEW YORK—Shorewood Packag- ing Corp. has reported its best finan- cial quarter since the manufac- turer of music and video-home packaging went public in 1986.

For the second fiscal quarter, ended Oct. 31, Shorewood reported an 18.1% increase in revenues to $91.6 million, from $77.3 million in the same period last year.

Murray Frischer, CFO of the New York-based company, attributes the gain to higher sales from the packaging of music, video, toi- lettries, and general consumer goods and to new customers.

Operating income (before taxes and interest payments) rose 21.4% to $19.6 million, or $1.15 per share, Net profit climbed 17.5% to $4.83 million from $3.56 million.

“We are the type of business that, as revenues expand, the ratio of fixed costs does not expand greatly, so profits are up," says Frischer. "As example of fixed costs, he mentions rent, deception, and insurance.

Music and video-related revenues, he adds, "were higher than last year, but not by a lot." Home-video busi- ness also was up.

Shorewood stock closed at $12.75 a share in over-the-counter trading at press time, its yearly high.

"Basically they are showing tren- dous growth, even though no one knows what the longbox alterna- tives will be," says Lee Iagur, stock analyst with Volpe, Weits. Next year, the major record com- panies are scheduled to phase out the longbox packaging for CDs be- cause of environmental concerns.

"Obviously they will lose some business when they lose the long-box," says Iagur. "But beyond next year, they are probably a 20% growth company. For shorewood, all depends on how quickly they can get the long-box out of the picture and replace it with their own system.

The analyst states that if, in the first and second quarters, Shore- wood had no business at all from the longbox, he believes Shorewood's "still would have been up versus a year ago."

He believes that the "key to Shorewood" is in its balance sheet. He estimates that the company is generating about $1.5 million in ex- cess cash flow.

For the 36 weeks ended Oct. 31, Shorewood reports net profit of $10 million on revenues of $97.5 million, compared with earnings of $6.49 million on revenues of $88 million in the year-ago period.

Landy fined for contacting Brian Wilson

(Continued from page 12)

suit of the control Dr. Landy had over Brian Wilson," Barry Langberg, an attorney for Wilson's mother, Au- drey, and his daughters, Wendy and Carnie, told Rothman. Testimony revealed that Landy re- ceived an invitation from Wilson's personal assistant (since dismissed by the conservator) to visit Brian on his birthday June 20.

In the end, Michael Sobel characterized his client's visit with Wilson as "nothing more than, 'happ- y birthday, I wish you well,' and an exit."

However, Langberg, who brought Landy's visit to the attention of the court on behalf of the Wilson family, called the visit "an extremely premeditated violation of the order," and told the court that he had a witness who could testify that Landy spent at least half an hour with the musician on June 20.

Sentencing Landy to the maximum fine, Rothman said, "Upon future vi- olations of the order, I will im- pose such an order that you're a person who says you know better than to do this."

Landy haltingly replied to the judge, "This was not an attempt to violate the court order. It was a foolish, spontaneous, emotional re- action... I have no reason to break (order) again."

While Sobel argued that some con- tact between Landy and Wilson was inevitable, since Landy continues to receive "multiple phone calls" from Wilson and lives in a house owned by the musician, Rothman replied that Landy would have to report any con- tact to his attorney.

Rothman also instructed Michael Dewberry, attorney for the conserva- tor, to submit to the court within 30 days a report detailing what mea- sures will be taken to keep Landy separated from Wilson.

Human Rights

(Continued from page 12)

Of The Voiceless" in Zaire; and Fer- nando de Arnujo, organizer of a stu- dent human rights group in East Ti- mor, Indonesia.

The awards were determined by an advisory board that includes per- formers Gabriel and Sting, as well as former President Jimmy Carter and Paul Freeman, chairman of Reebok International, the sponsor.

Said Fireman: "I wish I could re- port to you that, after five years, we are closer to solving a world problem than to solving a human rights. I cannot. 1992 was a terrible year in the fight for human rights."

Gabriel also unveiled the details of "Whiteness," a program created in conjunction with Reebok and Law- yers Committee for Human Rights that seeks to arm human-rights activi- stes with video cameras and fax ma- chines.

"It's much easier for those in pow- er to get away with murder if it's not seen on television," Gabriel ex- plained. "A camera is on the right hand at the right time can be more powerful than a tank."

The musical highlight was a solo by cellist Ma, who played a work dedicated to Sarajevo Opera cellist Vedran Smalovic. Smalovic recently performed the same composition out- side of a Sarajevo bakery for 22 con- secutive days in honor of 22 people who were gunned down at the site.

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did not tour in support of its 1991’s “Out Of Time.” The album went on to sell more than 4 million copies and become the best-selling album of its career.

R.E.M.’s recently released follow-up, “MTV Unplugged,” which debuted on The Billboard 200 at No. 2, is off to an even faster start. According to Lou Dennis, senior VP/ director of sales at Warner Bros, “Automatic” is approaching the 2- million mark. The band has again no plans to tour.

Carey has never toured. Her most recent album, “MTV Unplugged” (oddly enough, a live performance), has sold more than 1 million copies to date. Her self-titled debut album has sold more than 6 million copies, while her second effort, “Emotions,” has surpassed the 3-million mark.

In contrast to the above-mentioned acts, Bruce Springsteen mounted an extensive U.S. tour in July. After his two New York-area dates, his new album, “Lucky Town” and “Human Touch,” moved from 1 to 2 and 24-74, respectively and showed dramatic sales gains in the New York area (Billboard, Aug. 8).

However, the Springsteen albums did not maintain the sales momentum as the tour continued. By the time Space Touring’s company-wide press conference in Los Angeles in late September, both albums had dropped off The Billboard 200. To date, he has only sold one million copies domestically.

NEED TO TOUR

Despite the current successes such as R.E.M. and Carey with- out support from touring, most label and retail sources concur that even superstars can boost their album sales considerably.

According to Island Records GM Andy Allen, touring is less important to the record industry than it used to be, “but it is crucial to rock acts, even superstars. "Bands that don’t tour have short lives,” he says. “They need to keep their names in the public, and many agree the best way is to tour. “Sparked sales of U2’s current album, “Achtung Baby,” and also of the group’s previous album, “Zooropa” in the outdoor dates, the catalog sales went crazy,” he notes.

R.E.M.’s manager, Jefferson Holt, and other label representatives also maintain that touring is still necessary, although it may not have a direct effect on records.

“Touring may not sell a current album,” says Holt. “But for live acts, touring is a connection with the fans that cannot be underestimated.”

“Warner Bros.” Dennis says some superstar acts can get away with not touring. “But I don’t think you can never tour,” he says. “You don’t have to tour after every record. Or maybe, every other summer is the thing.”

Dennis says that often, superstars benefit more from radio, video, and press exposure than from touring. However, he says that if a label wants to see a new artist or an event when a record comes out, and a tour frequently helps sustain that excitement and sales momentum.

“Would R.E.M. have sold another million if they toured?” Dennis asks. “I don’t know.”

But Dennis attributes much of the Red Hot Chili Peppers’ sales success to its extensive road work, including a headlining stint on Lollapalooza’92, his own solo shows, and the tour. The band recently hit the 3 million sales mark with its “Blood Sugar Sex Magick” album.

Dennis says that the marketing for Epic Records, says that more ‘radio-friendly’ superstar acts may be able to go to tour and maintain healthy sales. “They may take a "sales-umentary" received plenty of airplay, Doey, concludes, ‘if he had toured here, we would have seen a lot more sales!” (albums) with the excitement the tour would have generated.”

GROWTH OF NEW OUTLETS

In the past, certain superstars have sustained their album sales without going on the road. The Beatles, for example, stopped touring in late 1966 and went on to release their most acclaimed and best-selling albums, including “Stg. Pepper’s Lonely Hearts Club Band,” “Abbey Road,” and “The Beatles” (the white album). Similarly, Steely Dan has had a long series of sales in the “30s,” without setting foot outside the studio.

But, in the past 20 years, the growth of new media outlets has allowed stars to keep in closer touch with their fans without going on tour. They may receive an increasing number of opportunities for artist appearances on TV talk shows, and the proliferation of entertainment magazines has provided new avenues for “media manipulation.”

Columbia VP/GM Fred Ehrlich notes that, “Best of all, these new superstars find role of touring is different. ‘There are circumstances when they do not tour. ‘What’s going on in the Bay Area?’ marketing, he says. ‘Those techniques accomplish what the touring would do. Other times, touring can be the engine of the marketing plan. There are no rules.’

RETAILERS LIKE TOURS

Retailers generally say that touring helps sales and that the sales increase are noticeable on a city-by-city basis.

“Not only does the tour itself help sales, but all the publicity that surrounds it also fuels interest about the artists. We think the media and words of mouth both contribute to the tour and back the tour,” says Jim Dobbe, VP of sales merchandising at 315-unit Best Buy Entertainment in Tor- rance, Calif.

On the other hand, Dobbe says, “If someone comes out with a bad record, I don’t care how long they tour— it won’t save the sales of an album,” although it likely will help catalog sales.

At Wilson, senior VP of merchandising at the 136-store Live Specialty Retail Group in Milford, Mass., also says a star’s participation sparks more sales to acts to tour. “Take Michael Jackson: That record ["Dangerous"] sold. But at no point did it take off; it was a slow, steady seller. “The Madonna album ["Erotica"] sold well for the first couple of weeks and then it was nothing. Again, the only one that could make a case that its album sold without touring. But if they had toured, the sales on the record would have been even greater, but that, when a superstar tours, it gives momentum to album sales.

However, Bob Hill, VP and director of marketing at weltmusic, the first country artist to open the Super Bowl since Charlie Pride sang the national anthem at Super Bowl VIII, says: "Anything put on a good show, but unfortunate by it didn’t help him sell more albums. A [U.S.] tour wouldn’t have helped Michael Jackson sell that many more copies than he did. Since [superstars] have so many other avenues open to them to publicize albums, it certainly decreases the need for them to be on the road.”

Phillips points out that the cost of touring is so high that “it makes ex- ploiting other avenues more attrac- tive to superstars.”

Still, superstars continue to take to the road. Bobby Brown, for instance, kicks off an extensive U.S. tour Dec. 29.

Nothing replaces the live artist in the marketplace, particularly an artist with a viable catalog,” says Jona- than Miller, VP and director of field marketing for MCA Records.

"Video, press, and other factors can have a huge impact and can make decisions, for example, when an artist is not touring,” he adds, “but there is nothing like having an artist come into L.A., having them play a major venue, having radio talking about it, the L.A. Times writing about it, and stores promoting it.”

Asistance in preparing this story was provided by Ken Terry in New York.

by Geoff Mayfield

BIGGER STILL: The soundtrack from “The Bodyguard” has another huge week—showing a sales increase of 40%—and thus tightens its grip at No. 1 on The Billboard 200. In doing so, the album wins Top 20 Sales Mover for a second consecutive week and pasts the fourth-largest single-week tally since the Nielsen SoundScan system was in May 1991. The title, which features six Whitney Houston songs and selections from other Arista artists, sold more than 410,000 units during the tracking week. The only titles that have posted bigger numbers are Guns N’ Roses’ two “Use Your Ilu- sion” albums and Metallica’s self-titled opus. It is the first title to top 400,000 units since Garth Brooks’ “The Chase” debuted in the Oct. 1 issue. And, despite grief from film critics, Houston still looks large at the box office, where the movie moves to No. 2 despite a 33% decline in ticket sales.

GIVING THE GIFT OF MUSIC: Gift shopping continues to build traffic in most-stores. Unit sales are up 7% in Billboard Country stores ahead of the previous week, while volume on Top Pop Catalog is up by 49%, on Top Country Albums by 34%, and on Top R&B Albums by 27%. And, this week’s unpublished Top Christmas Albums chart shows a 32% sales gain, as is the case with our biweekly Top Pop Catalog chart, in the weeks that our Christmas chart is not published, it is still made available to subscribers of Billboard Information Network and SoundScan.

ON CABLE: Neil Diamond has to love HBO. In the two charts that have been published since his Christmas special aired on the cable channel, his seasonal album has sold more than 207,000 units; this week a huge 40% bump to 261,000 copies. The album also moves to No. 2 on The Billboard 200. Additionally, his Columbia greatest-hits two-fer, which shows a 71% gain (145-106), has moved more than 24,000 units in the last two weeks.

WINNERS: The house that Mickey Mouse built has another winner. For the second straight week, the “Aladdin” soundtrack wins the Power Pick, this time on a 70% gain (40-22). Boys II Men sees a 52% gain (45-40), even though their last two hit singles come from other albums. Their latest single comes from “The Jacksons: An American Dream,” while “End Of The Road” is on the “Boomerang” soundtrack and “East Coast Family Volume One.”

YOUTH WILL BE SERVED: On Friday (18), Oprah Winfrey’s daytime show was so air that it might be a sleepy-bottomed news broadcast itself. Watch will feature Marky Mark, T.L.C, and Kris Kross. In the past, Winfrey’s broadcasts have lifted sales for such adult-oriented acts as Yanni, Michael Bolton, and Oleta Adams, so it will be interesting to see what effect, if any, the Dec. 18 program will have on those acts’ sales.

WAXING OFF: In 1992, the LP has continued its disappearing act. At the start of this calendar year, in the Jan. 4 issue, 82 titles on The Billboard 200 LP. And, when LPs are released, they are usually available only in the title’s life.

TOWER UPDATE: Ever since we started using SoundScan in May 1991, the participation of Tower Records has been a key concern. Many of our readers know that Tower added five stores to the sample at the start of the year, but that number has now increased to 13. Along with the San Francisco Bay area stores (three stores), the Sacramento Valley (five stores), and Bos- ton’s Burlington Square location, Towers from Two Southern California stores have been added to the reporting pool. Tower says it will start a massive point-of-sale rollout at the start of 1993, and as its stores go on line, they will also be added to the panel.
"A lot of younger people are relating to this song as if it were brand new," says Howard Appelbaum, executive VP of Kemp Mill Music in Beltsville, Md. "It's striking a chord with them." It is also clear that many older people are buying the album on the strength of its acoustic versions of fondly remembered Clapton tunes from years past, including "Lone ly Stranger," "Old Love," "Alberta," and "Layla."

Clapton's new version of "Layla" is also striking a fresh chord at radio. The tune has not only glistened onto album-rock playlists, as expected, but also onto top 40 formats as well. Additional ly, an excerpt of "Layla" from the longform video is getting heavy play on MTV, VH-1, and an assortment of local and national outlets. Before "Unplugged" was released, the studio version of "Tears In Heaven," from the "Rush" soundtrack album, reached No. 1 on the Hot 100. Although the single was over by the time "Unplugged" came out, Clapton's affecting performance of it on the MTV special undoubtedly reinforced sales of the acoustic album, especially among the young.

RELEAing A FLUKE

Given the massive success of "Unplugged," it seems ironic that Clapton originally had no intention of releasing the album, which was culled from the MTV program of the same name, although the longform video was planned (Billboard, July 18) shortly after the broadcast. However, the success of the "Unplugged" broadcast—after approximately six airings, it is one of the highest-rated episodes of the MTV series—and a desire to forestall bootleg recordings of the show led to the decision to release the album.

"I've been connected with Eric since 1967 and I've never had so many comments about one record," says Clapton's manager, Roger Forrester. "I just had lunch with Eric and, in the restaurant and on the street, people are getting coming up and talking about it. He's very proud of this one," he says of Clapton. "We are now talking about doing 'Unplugged II'—a second MTV performance, but not immediately a second album. We enjoyed it so much, we'd love to do another one."

SIMPLE MARKETING PLAN

The marketing plan for the album was so simple that it was almost nonexistent. Dennis says the idea was to "reach the 'unplugged' fans with something that they've wanted for a while, and tap into the people who were moved by his performance on MTV."

"This was not an exercise in marketing," notes John Beug, senior VP/director of creative services and marketing at Warner Bros. "We were simply giving people something they wanted. We put the record out, and people embraced it instantly. We didn't need to put together anything calculated beyond the single and video."

The music for "Unplugged" was recorded during a two-hour-plus performance in front of 300 people in England. The audience consisted primarily of fans and Clapton's close friends.

"There was an incredible warmth in the room," Beug says. "I think you can feel that when you listen to the album. It was a cathartic, cosmic experience." Warner Bros. plans to release another single from the album at the top of 1993, though the choice of track has yet to be determined. Clapton's next expected release will be a studio album next fall. But Forrester says the guitarist would likely showcase other new material in an MTV performance. "He's got a lot of new songs he'd like to do, and one of the main outlets for them would be 'Unplugged.' He's got new songs that are so suitable for that."

**ARBITRON DESIGNING ‘POCKET PEOPLE METER’**

(Continued from page 5)

different countries have pooled their resources to meet the needs of clients worldwide."

**EARLY IN DEVELOPMENT**

Because the technology is still in the early development stages, many questions went unanswered at the press conference. Arbitron reps would also not discuss the potential implications of the new measurement system on specific music formats or demographic groups. It is likely, however, that the new system will benefit younger-targeted stations since research from other sources has shown that younger people are more willing to use new technologies.

The cost to stations of encoding the information also remains unclear, but Wollenberg said, "Our objective is to keep it very inexpensive for the station and simple to operate."

What Arbitron representatives call "human-factors testing" has already been launched to work out potential bugs in the system, such as how to keep track of listeners on portable headsets, how to record listening when the respondent is naked, and how to differentiate the device of each family member in a household.

The new technology will eventually replace the diary system in most markets, although the diary will not be entirely phased out. "I would guess that for some markets, [diaries] will be the most economical form of measurement," Wollenberg said.

Premiums for People Meter wearers are expected to be commensurate with those paid to diary keepers.

**VIRGIN PLANS**

(Continued from page 6)

new configurations such as CD-ROM and CD-I.

"We are also taking a look at more computer games," Duffell continued.

Responding to a question about Blockbuster's image as a "family-oriented" chain and its restrictions on certain kinds of explicit product, Branson said there would be no restrictions at Virgin stores.

"We're not especially aimed at the family market," he said. "We're not going to sit around and censor product."

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LONDON—A planned $11 million investment by Sony Music and Pace Entertainment will enable the National Bowl in Milton Keynes, England, to attract more world-class acts, says the amphitheater’s new MD, Andy Phipps.

Mark Phipps and Sony Music’s U.S. and U.K. subsidiaries each took a third stake in the the venue, which they acquired from the Milton Keynes Corp. in 1993.

Phipps, formerly concert managers at London broadcaster Capital Radio, says a $1 million refit in 1995— including an improved sound system and power supply—will help make the venue more workable.

In two years’ time, the joint-venture partners intend to spend some $10 million on installing seating in the venue, at present a green-field amphitheater.

The improvements will give the venue flexibility to accommodate audiences of up to 60,000.

“With the U.K. also aiming to recruit experienced professional management from the world of entertainment,” said Phipps.

Formerly known as the Milton Keynes Bowl, the venue opened in 1979 and has hosted acts such as Queen, Michael Jackson, David Bowie, Jon Jovi, and Simple Minds.

Phipps hopes the new name will “emphasize that this is a national venue, and that we have received the OK from Sony.”

Sony estimates that half of the U.K. population lives within 2½ hours drive from Milton Keynes, giving the venue a wider audience.

Phipps will be responsible for the daily running of the amphitheater in Milton Keynes, and will also be responsible for expanding the Sony/Pace venture in the U.K. and continental Europe.

In addition, suggestions made at the time of the investment, that the partnership was looking for a fourth investor from the world of radio, were confirmed.

John Whitney, chairman of the Really Useful Group and Trans World Communications, has been appointed as nonexecutive chairman of the bowl’s operating company.

Milton Keynes, which lies 60 miles north west of London, is a new town dating from the ’70s. The development company that used to manage the town now manages central Stadspark and is disposing of its assets.

Sony Music and Pace first entered into an agreement in 1990 to develop the Bowl and the Bowl Amphitheater in the U.S. and abroad. Recently, they announced plans to build an outdoor shed in Camden, N.J. (Billboard, Dec. 26, 1993).

The Milton Keynes purchase was the first outside the U.S.

At the Bowl, “we are also aiming to recruit experienced management from the world of entertainment,” said Phipps.

The band Catwalk, formed in 1987 by Amy Sarata and Robert Crelin, had an unprecedented tour in the U.S. and appeared at New York’s Central Park.

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WHAT ARE THE BILLIE'S?

The Billie Awards are a salute to excellence in marketing. The first competition of its kind, The Billie Awards will be presented to creative departments and ad agencies to acknowledge and celebrate the best consumer and trade advertising for music, video, professional audio and retail.

Billboard recognizes the significant role the creative departments play, from conception to final product, in all phases of advertising. Billboard believes these behind the scenes people make an invaluable contribution toward the popularity and sales successes of an artist, group or company. It is with this sentiment that Billboard created The Billie Awards.

Awards are based upon excellence in all areas of the creative process, including graphic design, copy, production, audio and visual impact.

Winners will be selected by a panel of judges composed of highly acclaimed creative directors, art directors, designers and professionals in the advertising and entertainment industry.

Winners will be selected in the following areas: Music, Home Video/Music Video, Professional Audio, and Retail in all of the following medium:

- Consumer Print
- Trade Print
- Television/Cable
- Radio
- Point of Purchase
- Packaging & Cover Art
- Outdoor Advertising

HOW.

All print submissions should be sent in slide form. For radio submissions send audio cassettes and for video submissions send VHS tape. The cost is $35 per entry or $100 per four entries (eight for $185). Each piece is considered a separate entry.

Call for entries! Contact BILLIE AWARDS HOTLINE (212) 536-5019. Look for entry forms in upcoming issues of Billboard.

WHEN:

The first annual Billie Awards Ceremony will be held in March of 1993. The Billie Awards will set the standard of advertising for today and tomorrow. Be a part of this prestigious event.

CALL TO ENTRIES
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