

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 29, 1992

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Mixed Up Over Single Remixes Radio-Only Access Confuses Consumers

BY LARRY FLICK

NEW YORK—As major labels increasingly try to generate multiformat hits, they are issuing numerous remixes of singles that may change the style and content of a song dramatically. Unfortunately, note retailers, their customers are often bewildered and irritated by the fact that albums rarely include the remixed versions of a hit single heard on radio or in clubs.

Among the recent chart hits that

retailers say have caused consumer confusion are "Mysterious Ways" by U2, "Keep Coming Back" by Richard Marx, "Live For Loving You" by Gloria Estefan, "Too Many Walls" by Cathy Dennis, and each of the singles from Amy Grant's "Heart In Motion" album.

In most cases, labels take pop or rock-oriented songs and give them an urban/funk edge or a dance groove. Much of the confusion stems from the fact that the remixes are generally what receives the lion's share of radio airplay. This has been particularly true of Dennis' and Grant's singles.

Although these particular remixes are available on 12-inch, CD, and maxi-cassette single formats, some retailers say that the absence of these alternate versions on the artists' albums contradicts the traditional purpose of releasing singles.

"I always thought the idea of a

single was to boost the sales of an album," says Don Garbret of Mega Discs in Tulsa, Okla. "This is like tricking people into spending more money. [Labels] want them to buy the album, and then they have to go back and buy the single in order to get the song that they hear on the radio. More and more people are coming in and trying to get refunds on albums because the song they like isn't on it."

Others say that it is confusing and difficult for them to sell albums in a particular musical area when singles are remixed for appeal within several genres of music.

"It's wild to see people looking for an Amy Grant album in the dance section, because their main exposure to her has been at that level," says Fred Lumocca of Discorama in Milwaukee. "I now have to make it a practice to play a little bit

(Continued on page 75)

Audio-Recording Bill Gets Warm House Reception

BY BILL HOLLAND

WASHINGTON, D.C.—A digital music future for consumers came another step closer Feb. 19, when the House of Representatives' Subcommittee on Intellectual Property heard testimony on the Home Audio Recording Act, H.R. 3204.

The bill, considered the most important and far-reaching music industry bill in nearly two decades, is co-sponsored by the chairman of the subcommittee, William Hughes, D-N.J., and Jack Brooks, D-Texas, chairman of the House Judiciary Committee, where the

(Continued on page 81)

Oldies Format's Burning Question: Why The Falloff?

BY SEAN ROSS

NEW YORK—Program directors at oldies radio stations attribute the format's worst book in several years to the rise of country radio or, in some cases, to the success of news/talk. But they vehemently deny that their core records are burning out, even as libraries become tighter and more narrowly focused.

The oldies genre was off 6.8-6.0 12-plus in the most recent Billboard/Arbitron national format ratings, going from its best numbers since the inception of the national ratings to its lowest in two years. Oldies outlets were off in all dayparts and demos, including 25-54 (9.7-8.4, their lowest

(Continued on page 65)

German Heavy Metal Acts Get Lightweight Support Abroad

BY ELLIE WEINERT

MUNICH—Despite the global chord struck by the Scorpions' "Wind Of Change," most German heavy metal bands continue to encounter rough going outside of their home market. With sales limited in Germany and not exploding abroad, some acts have broken up, including Warlock, Accept, Craaft, Zed Yago, and U.D.O.

"The heavy metal boom is over as compared to three or four years

ago," says Kari-Ulrich Walterbach, owner of Berlin-based Noise Records, which developed the career of Helloween and laid the groundwork for its success before it was signed by EMI U.K. "The effort as well as the investment has increased, whereas the returns have not. We are currently facing a downward development, and involvement has become less. Firms concentrate on the bands they have and do not wish to expand their ros-

(Continued on page 35)



In Billboard Bulletin ...

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★ WHAT SHE'S DOING NOW	GARTH BROOKS (LIBERTY)
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★ ROPIN' THE WIND	GARTH BROOKS (LIBERTY)
HOT DANCE CLUB PLAY	
★ WE GOT A LOVE THANG	CE CE PENISTON (A&M)
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AARON NEVILLE

best pop vocal performance, male
best engineered album [George Massenburg, engineer]

EXTREME

best pop performance by a duo or group with vocal

SOUNDGARDEN

best metal performance

STING

best rock song

THE SOUNDS OF BLACKNESS

best gospel album by a choir or chorus

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best instrumental composition

KEITH THOMAS

producer of the year [for Amy Grant]



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Vid Sales Ring Up \$1.1 Bil Over '91 Holidays Wal-Mart, Target Are Big Gainers, Study Shows

■ BY PAUL SWEETING

NEW YORK—U.S. consumers spent \$1.1 billion in purchasing new and previously viewed videocassettes during the 1991 holiday season, up 12% over the same period a year ago, according to a study by New York-based research firm Alexander & Associates.

The new results, contained in Alexander's annual Holiday Market Snapshot study, mark the first time holiday sales of prerecorded videos have surpassed the \$1 billion mark. The period covered by the consumer survey runs from November 1991 through the end of January 1992.

Among leading sell-through chains, Wal-Mart and Target stores were the big gainers in market share during the recent holiday period, while K mart, Blockbuster Video, and Phar-Mor all slipped from the previous year, according to the survey.

In a surprise development, fast-food chain McDonald's placed fourth on the list of top-selling chains, according to the survey. McDonald's claimed 3.9% of all consumer purchases during the 1991-92 holiday period. The chain sold some 6 million copies of three "Indiana Jones" films as part of a promotion with Paramount Home Video.

Bentonville, Ark.-based Wal-Mart, the market leader for the period, accounted for 10.9% of all consumer video purchases during the holidays, up from 10.3% during the same period last year (Billboard, March 16, 1991).

Minneapolis-based Target, a division of Dayton Hudson, nabbed the second spot with 6.7% of consumer purchases, compared with only 4.4% last year.

Troy, Mich.-based K mart, while placing third, saw its share of consumer purchases fall from 8.4% in 1990 to 6.5% in the most recent holiday period.

Similarly, Fort Lauderdale, Fla.-based Blockbuster Video, the fifth-place chain, saw its share of purchases drop from 4.5% to 3%.

In its most recent financial disclosure, Blockbuster reported nearly doubling its sell-through volume during the recent fourth quarter compared with the same period in 1990 (Billboard, Feb. 1).

The top five chains together accounted for 31% of consumer purchases this holiday season, compared with 30.2% a year ago.

The rest of the top 10 chains in the survey are Phar-Mor (1.9% of total consumer purchases), Price Club (1.8%), Sam's Wholesale Club (1.5%), Wherehouse

(1.4%), and Costco (1.3%).

Overall, consumers purchased 72.5 million new and used videocassettes during the period, up 19% over the same period a year ago.

Among other highlights from the study:

- The average price paid for a cassette by consumers fell 5% during the recent holiday period to \$14.85, compared with \$15.71 a year ago.
- Family fare dominated consumer purchases of theatrical titles, accounting for 49.8% of all purchases. Action/adventure movies were second at 21.1%, followed by dramas (13.8%), comedy (8.5%), and science fiction/horror (2.8%).

Rock The Vote Draws 8,000 Registrants For N.H. Primary

■ BY SUSAN NUNZIATA

NEW YORK—In the first leg of its 1992 campaign to increase voter awareness among 18- to 25-year-olds, Rock The Vote mobilized approximately 8,000 young people to register in time for the Feb. 18 presidential primary in New Hampshire.

The nonprofit organization estimates that it reached a total of 20,000 people in the state with its advertising and promotional efforts. In addition, the organization won a lawsuit that could affect local election laws, making voter registration easier in New Hampshire, according to Rock The Vote field director Michael Dolan.

"The impact [in New Hampshire] is profound," says Dolan. "Of the 50,000 newly

registered voters statewide, nearly 20% of them are young voters who heard our message and are organized and mobilized by our members and our campus action committees."

The organization will next send representatives on the U2 and Lollapalooza tours in an effort to register young voters. Last summer, the organization registered 20,000 voters during the Lollapalooza tour (Billboard, Nov. 23).

According to the Secretary of State of New Hampshire, there are 511,307 registered voters in that state. In pre-election figures from the Secretary of State's office, an estimated 52%, or about 265,000 voters, were expected to cast their ballots

(Continued on page 81)

THIS WEEK IN BILLBOARD

EYE ON INDIE MUSIC VID PROMOTION

Indie radio promotion company Jeff McClusky & Associates is expanding into the music video arena and is taking the industry by storm. Melinda Newman details its strategy and assesses the increasing importance of indie promotion firms. **Page 8**

SIMON'S SOUTH AFRICA TALLY

The South African leg of Paul Simon's tour appears to have broken even financially. Arthur Goldstuck reports on the final tally and other issues surrounding the high-profile trek. **Page 10**

COUNTRY STORE

What's the latest addition to the country club? Artist-related clothing and merchandise, which, as Jim Bessman reports, have experienced a tremendous retail surge at both mass merchants and department stores. **Page 42**

BLACKWELL OPENS STUDIO

Island Records founder Chris Blackwell has opened a recording studio in Miami that will be geared primarily toward preproduction and mix work. Susan Nunziata has the story. **Page 58**

MAKING (AIR)WAVES AT GAVIN

How to keep listeners turned on to radio was the not-so-subtle underlying theme at this year's Gavin Seminar, which tackled such issues as the role of top 40, time buys, and rap music. Craig Rosen and Rochelle Levy were there. **Page 65**

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U.K. Majors Want Piece Of Indie Charts

Heated Dispute Causing Rift In Industry

BY ADAM WHITE
and JEFF CLARK-MEADS

LONDON—A new skirmish has begun in the passionate, decadelong dispute over Britain's independent records charts. At issue is the current effort by major U.K. labels to gain entry to the indie charts—which currently exclude them—or to create an "alternative" chart for their left-of-center repertoire.

Independent labels see either move as likely to damage their interests,

given the majors' marketing firepower. For their part, the majors—members all of the British Phonographic Industry—appear to be seeking new, credible ways to showcase their up-and-coming talent beyond the mainstream singles and albums charts.

The latest development finds Derek Green, managing director of indie China Records, resigning as a director of the BPI council in protest of the majors' chart ambitions. He served as one of a handful of indie label executives on the council, together with Martin Mills of Beggars Banquet and Steve Mason of the Pinnacle Group. A BPI insider suggests Green's exit may not be the last resignation over this issue, adding, "This could tear the BPI apart."

In a letter to BPI chairman Maurice Oberstein, Green says BPI's desire to alter the indie chart "in such a way that allows for majors or their satellite companies to compete directly with the independents will hugely damage the independent sector. Small, self-financed record companies will find themselves marketed out of the indie chart and therefore deny them [sic] a first level of exposure that they rely on to develop their

companies."

Oberstein, also chairman of PolyGram U.K., was out of the country and unavailable for comment about Green's resignation. BPI deputy chairman Rupert Perry, managing director of EMI Records, was on vacation. BPI director general John Deacon says, "We very much regret Derek's decision. He's made valuable and positive contributions with this and many other issues, and his lengthy experience in the U.K. record industry has provided insight and continuity, which we greatly value."

Green, a former managing director of A&M Records U.K., founded China Records in 1985. The label was distributed by PolyGram until last year. He has been on the BPI council for the past five years. He and Beggars Banquet's Mills were asked 18 months ago to make their recommendations on the chart issue, Green told Billboard last month, but their conclusions were "thrown out of court."

Britain's independent album and singles charts—top 10 and top 40, respectively—are published weekly by Chart Information Network, using data gathered by Gallup from over-

(Continued on page 73)



Faster Than A Speeding Bullet. Executives from Epic and Sony Music present Michael Jackson with an award commemorating worldwide sales of the first 10 million copies of his "Dangerous" album, his fastest seller to date. "Dangerous" reached the 10-million mark two months after its release; Jackson's two previous albums, "Bad" and "Thriller," each took more than four months to achieve that goal. Shown in front, from left, are Richard Griffiths, executive VP of Epic, and Hank Caldwell, senior VP of the black music division, Epic. In middle row, from left, are Bob Campbell, VP of creative operations/talent, Sony Music International; Michele Anthony, senior VP, Sony Music; Polly Anthony, senior VP of promotion, Epic; and Dave Glew, president, Epic. In back row, from left, are Robert Summer, president, Sony Music International; Jackson; Tommy Mottola, president, Sony Music; and Mel Ilberman, executive VP, Sony Music.

Debate Over EC Record-Rental Right Ongoing

BY JEFF CLARK-MEADS

LONDON—A new round of talks are to be held on whether the European Community's music industry will be given a record-rental right.

The European Parliament debated planned communitywide rental legislation Feb. 11 (Billboard, Feb. 22). The parliament is now suggesting amendments to a draft directive that, in its original form, would have granted record producers the power to control commercial lending. Those proposed amendments are the subject of a meeting between all sides in the issue at the European Commission Monday (24) in Brussels.

The nature of the parliament's comments are not being revealed ahead of the talks. However, international record company organization IFPI says it does not believe any of the amendments would compromise the draft directive's fundamental purpose.

Says IFPI spokesman Mark Kingston, "This is just fine-tuning. We are hopeful that there will be a rental right across Europe on similar lines to the one in place in the U.K."

In the U.K., the Copyright Act

(Continued on page 84)

Vid 'Father' Blay Takes Pay-Per-View Path

Magnetic Founder Turns To Action As Chairman

BY EARL PAIGE

LOS ANGELES—Andre Blay, who in the late '70s founded Magnetic Video—the first major video supplier—is back.

But this time, the man whom many consider to be "the father of home video" is joining the pay-per-view camp—a technology that many video dealers perceive as detrimental to their side of the business.

Moreover, he is strongly advocating that the home video window for "limited releases" be placed behind PPV, a point of view he concedes is "blasphemous" to video retail.



BLAY

Several years after leaving the video industry, Blay is joining year-old, locally based independent Action Pay Per View Network as chairman.

Headed by president Rick Blume, who entered the PPV business a decade ago, Action claims to have just under 3 million subscribers in more than 40 cities.

Blay, who sold Magnetic Video to 20th Century Fox in 1979, founded Embassy Home Video in 1982. He left the company in 1985, after it was sold to Nelson Entertainment. For several years, he says, he has been producing movies.

Blay still sees opportunities in the home video business. "But all the good movies are with the studios," he says, "and the stores don't carry enough of the lesser product to make it profitable to go

out and buy these movies and then have to sell them. There's not enough distribution of those titles.

"The video industry used to have 20-30 independent video companies, all doing very well. We're literally down to none."

Blay acknowledges he may run afoul of his friends in home video by advocating the window for "limited release" movies be moved up not only ahead of store availability, but even in front of the theatrical run. Historically, home video retailers have strongly opposed any reduction in lead time for PPV use, regardless of whether a movie is an A or B release.

"I think home video is shaking in its boots needlessly" over fear from PPV competition, says Blay.

Instead of a movie getting a theatrical release "in perhaps one city" and therefore having little rental potential, he says, "we can expose it in 20 million homes on a national basis" via PPV.

Blay acknowledges video retailers and distributors would be "vulnerable" if A movie titles were made available on PPV first. "But we would need to provide 60 million PPV homes," he says, adding that it may be five years before A movies would be on PPV prior to video stores.

What some studio people are talking about, says Blay, is limited PPV access on "a weekend basis, charging maybe \$50 or \$25 for only two nights. Then it goes out to the theaters and then to home video. It's interesting to think about how many of the 20 million PPV subscribers might pay that high price," Blay says.

• LEN WHITE NAMED CEO OF ORION PICTURES. STORY, P. 85

Sony 3rd Qtr. Up 7.7% From Prior Year

BY DON JEFFREY

NEW YORK—Worldwide revenues for Sony Music Entertainment, driven by Michael Jackson's "Dangerous" album, totaled \$1.14 billion in the third quarter, a 7.7% increase over the prior-year period.

Sony Corp.'s filmed entertainment unit, which includes home video as well as feature films and television, posted revenues of \$900.6 million for the three months that ended Dec. 31, a 65.4% gain. In December, Sony's TriStar studio released the film "Hook," one of the biggest hits of the year. In home video, however, there were no big titles in the quarter.

Combined profits for the music and film units (before interest payments, taxes, and depreciation and amortization charges) were \$376 million in the quarter. Sony did not provide a comparable figure for the previous year.

In its financial release, Sony acknowledges that its "business environment is expected to become more severe due to the unclear prospect of economic recovery in Japan and overseas." It also says that it intends to "deepen the interrelationship between" its film and music businesses.

For the nine months that ended Dec. 31, the music group's revenues fell 4.8% to \$2.76 billion. That was mostly because record sales in the second quarter were not high enough to make up for the loss of revenues from Sony's Columbia House record club unit.

(Continued on page 84)

P'Gram Launches College Radio Show

BY PHYLLIS STARK

NEW YORK—PolyGram Diversified Entertainment has launched a syndicated college radio show and has formed a retail merchandising arm, Great Entertainment Merchandise Inc.

The radio show, called "Cutting Edge," is hosted by former Tears For Fears member Curt Smith. It was set to debut on 200 college stations the week of Feb. 16. PDE has committed to producing 10 half-hour shows per semester for the next two semesters.

The show consists of interviews and performances by alternative artists signed to the PolyGram labels. Among the artists who have already recorded segments for the show are P.M. Dawn, Voice Of The Beehive, Jules Shear, the Wonder Stuff, and

Shakespear's Sister. PDE VP Jeff Rowland expects the show to include artists from other labels in the next semester.

"Cutting Edge" is being produced in association with Track Marketing Associates, producer of another syndicated college radio show, the "Maxwell House Coffee Hour."

Great Entertainment Merchandise Inc., a wholesale merchandising distribution arm, will market artist-related merchandise to music and video outlets. The existing PGD sales force will be responsible for the GEM merchandise. Artists signed to GEM include Bon Jovi, Depeche Mode, Iron Maiden, Judas Priest, John Mellencamp, Skid Row, and ZZ Top.

PDE was formed in October 1990, when parent PolyGram Holding Inc. purchased a minority interest in John Scher's concert and management

company, Metropolitan Entertainment. Scher was tapped to head the new unit.

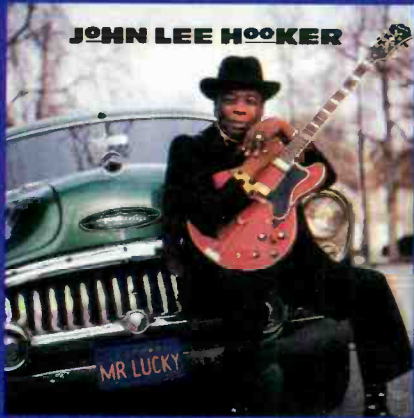
PolyGram's merchandise company was launched in March 1989 and was expanded in May 1991 when PolyGram Holding Inc. acquired a majority interest in Great Southern Co., one of the top three entertainment merchandisers in the world. Great Southern was founded in 1973 as the merchandiser for the Allman Brothers Band.

Great Southern president Ira Sokoloff issued a statement describing the launching of GEM as the completion of the "marriage" of PDE and Great Southern.

In addition to the radio and merchandising announcements, PDE is expected to make a pay-per-view-related announcement in the next few weeks.

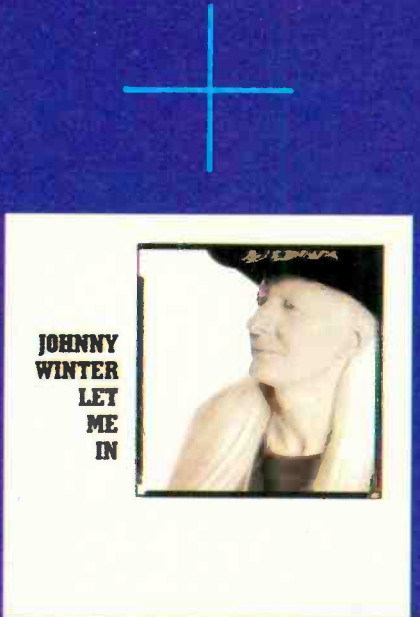
BEST TRADITIONAL BLUES ALBUM
Vocal or Instrumental

MR. LUCKY
John Lee Hooker



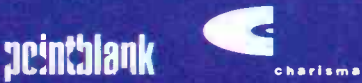
BEST CONTEMPORARY BLUES ALBUM
Vocal or Instrumental

ALBERT COLLINS
Albert Collins



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Commentary

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

NARM Seeks Greater Industry Role Wants Voice In Technology Decisions

BY PAMELA HOROVITZ

Two new technologies will be showcased at the annual convention of the National Assn. of Recording Merchandisers next month in New Orleans: the digital compact cassette and the mini disc.

For most of the music retail community, this is good news. The advent of the compact disc, even with its relatively small margins, has meant an upsurge in business, and it was only a matter of time before other digital technologies followed the CD.

One of the new digital technologies could have an even greater impact on the retail community than either DCC or MD. Digital audio broadcasting is not just on the drawing board—it is here today in the form of digital cable services, including Digital Cable Radio, Digital Planet, and Digital Music Express. No doubt, others will enter the arena in the not-too-distant future. Why should retailers pay attention to this development? After all, network and cable TV broadcasts co-exist nicely alongside movie theaters and video stores. Before you decide, consider this:

- Pay-per-view offerings on cable TV are beyond the testing stages and have been well-received not only by the consumer, but also by the studios that receive a portion of the revenue generated by each viewing. Pay-per-listen services are now on the drawing board.

- The Recording Industry Assn. of America's Operations Committee is asking audio hardware companies to encode hardware with the International Standard Recording Code to facilitate the collection of performance royalties from broadcasts and to provide an infrastructure for the automated delivery of sound recordings to the public.

- Part of the "Athens Agreement" compromise on DAT legislation calls for the RIAA, the Home Recording Rights Coalition, and the Electronics Industries Assn. to pursue the possibility of a "debit card" mechanism by which consumers would purchase a card and insert it into their audio receivers to make a permanent copy of a particular broadcast.

- There is also a bill in Congress that confirms the consumer's right to tape at home while granting a royalty to artists and record companies from the sale of home recording hardware and software. No compensation will be allocated to record stores, although they also lose sales as a result of home taping.

- It is likely the RIAA will soon pursue changes to copyright law that would grant a "performance right" to U.S. record companies for digital transmissions.

- Time Warner has introduced interactive cable in Queens, N.Y.

- Capitol Records has an arrangement with one digital cable service for which it provides all of the music on a particular channel. The royalty arrangement with that company is unclear, though one Capitol execu-

tive has insisted this will promote, rather than hurt, music sales.

- An October 1991 report from the Register of Copyrights on the "Copyright Implications of Digital Audio Transmission Services" concluded that digital audio broadcast and cable programming was likely to increase home taping substantially at the expense of retail sales. The report specifically cited NARM's testimony on the point that the synergistic combi-



'The statements and actions of some in the industry concern NARM'

Pamela Horovitz is the executive VP of the National Assn. of Recording Merchandisers.

nation of DAT technology and DAB or digital audio cable programming was likely to stimulate a significant increase in home taping at the expense of the current retail distribution network.

A review of these facts could lead one to conclude that events are evolving toward a day of electronic delivery of entertainment to the home. Could record stores suffer the same fate as black vinyl?

The NARM board of directors doesn't think so. Yet it is clearly in the association's best interest to follow these developments and to be involved in the relevant discussions. To facilitate this process, and to better prepare our members for managing their futures in a world of changing technologies, NARM is forming a strategic planning committee.

We know home entertainment retailers are not the only companies with sizable investments in prerecorded home entertainment. We need only look around at the millions of dollars invested in manufacturing plants, distribution operations, and sales offices to know our suppliers have a vested interest in keeping retail healthy. And we are encouraged that a considerable investment in research and development has produced two exciting new technologies for the retail sector—DCC and MD.

But the statements and actions of some in this industry concern NARM. For example, there is already an increase in direct-marketing efforts by suppliers. What can we conclude from a statement made by a label executive who is concerned that consolidation in the retail sector has produced large companies better able to negotiate with the manufacturers? (Try jumping the fence and dealing with only six suppliers!)

The NARM board is also troubled by the growing number of discussions and meetings on important industry issues with no apparent interest in including the retail and wholesale sectors. In the long run, is it really productive to make plans for a "debit card" without getting crucial

retail input? Does it make any sense to launch a new technology without consulting the stores where the launch will be staged? Is it wise to introduce a new CD package without making the stores part of the decision-making process? This lack of dialog could erode the very understanding of each other's businesses that has carried us through troubled and changing times.

NARM gave its support to the DAT legislation in Congress, even though no consideration was given to the sale lost by the retailer. But we are disappointed we were not included in any of the conversations that produced the compromise. We fully expect to be included in any discussions of the performance right, since its impact on the retail sector—and not just on artists, labels, and radio—must be analyzed carefully and critically.

We invite our industry colleagues to meet with us, to share their vision, and to truly level with us about their views of technology's impact. NARM members are confident there will always be a place for the retailer who makes the experience of hearing and buying music a human one. But, we know a time of great technological change requires sound planning. Our committee will see to it NARM is part of the performance, not sitting in the audience.

VOICES CARRY

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

When CDs appeared 10 years ago, they gave the sagging music industry a much-needed kick in the ass. This was generally regarded as a good idea. But Sony's recent announcement of the mini disc (MD), a recordable/erasable CD, is a perfect example of science gone too far.

After a lot of resistance, many people have finally accepted the CD. People who aren't into CDs—the vinylphiles—aren't likely to be swayed by a CD that records. Most of these people never even got into cassettes. And cassette listeners don't seem likely to switch over. The recordable CD may be a great advance, but people are unlikely to toss their cassettes for a new format that is not compatible with any of the current formats.

Each time a prerecorded music format has fallen by the wayside, the replacement has generally been a significant improvement. Edison's wax cylinder was crowded out by the disc record in 1888, only a decade after its invention. The 78 rpm disc ruled the roost until the long-playing, 33 $\frac{1}{3}$ rpm record was introduced in 1948. The 78 went under due to the longer playing time and improved sound quality of the LP, which improved further when stereo came along.

In the '60s, tape was starting

to get off the ground in the form of reel-to-reel and eight-track tapes. Then the cassette came along, and while this format didn't offer a tremendous improvement over the eight-track, it was enough to drive the latter almost completely out of existence by the late '70s.

Then the bomb dropped with the CD. Offering high sound quality, durability, and previously unknown features, like indexing and programmability, the CD was undoubtedly a great improvement. But it met with consumer resistance due to the need to purchase new hardware. The LP and CD formats were incompatible, and people with huge vinyl collections were understandably reluctant to "start over." Especially when they could look at the example of eight-tracks and the video Beta format and wonder how long it would be until the CD was replaced.

The burning question now is, do we need yet another format? Perhaps if the mini CD were compatible with current CDs, it would not smell like such a disaster. When you factor in all of the fringe formats like DAT, laser video, 8mm video, CD-I, CD-ROM, and whatever else pops up tomorrow, you begin to see that it's not really the time to toss out a new format.

Sony, you're naked as a jaybird.

William I. Lengeman III
Hummelstown, Pa.

LETTERS

MUSICAL REAGANOMICS

Struggling songwriter Nina Ossoff complains about not receiving royalties when one student in a dorm buys a recording with one of her songs and then duplicates it for everybody else in the dorm (Billboard, Letters, Jan. 11). She argues for an audiotape royalty bill to rectify this.

There's only one problem: Most home tapers do not fall into this category. Most are people who spend a thousand dollars a year and up on the industry's recordings, thereby contributing to the royalties of songwriters, performers, corporations, and other members of the industry.

But, since we're not wealthy, we'll also supplement our collections via home taping, in addition to making tapes for friends as presents or favors and making tapes for ourselves consisting of selections from recordings we already own.

There are a lot more of us doing more than our share to support the music industry than there are dorm tapers. I make this statement not only from my own experiences, but also from what has been written on this topic in Rolling Stone.

Ossoff states that "there is no doubt in my mind that audio home taping has already diminished my

royalty income..." Is that so? Does she think that a person like myself, who already spends more than I should on CDs, is going to run out looking for albums with Nina Ossoff songs if home taping were no longer an option?

I resent being called a thief by an industry whose product I've spent many thousands of dollars on over the years, and I see any system that would have me subsidizing wealthy members of the industry as nothing more than musical Reaganomics.

Richard Warren
Bronx, N.Y.

FREE ENTERPRISE

The number of studio engineers demanding and receiving the fees Craig Hubler mentioned in his recent Commentary (Billboard, Feb. 15) are so few that this guest editorial is hardly worth the written space. As he said, the business is a crap shoot for all involved, and if an artist wishes to place his or her chips on the engineer, producer, double- or triple-scale musicians, or whatever they feel will best facilitate their art, who is he to say they are wrong?

If a formula could be devised as to how much anyone involved in

any given project should be paid, I daresay that incentive would be destroyed and there would be few players. Maybe Hubler should come up with a pay-scale that he feels is equitable for all involved.

Engineers are the backbone of the recording industry, and most have worked long and hard hours for very little to get where they are. To place the economic woes of our industry on them is desperate at best.

Mark Miller
Recording Engineer
Jack's Tracks
Nashville

HEAL THE WORLD

In your recent article on the Michael Jackson tour (Billboard, Feb. 15), you failed to mention that his Heal The World Foundation will also be contributing money to the fight against diabetes.

Unfortunately, diabetes is still the third leading killer in the world among diseases. I hope that the entire music industry will join Jackson in fighting this serious disease for the sake of the children who need our help. They deserve no less. Music truly is the gift of life.

Jim Scamardo
San Jose, Calif.



Hank Ballard

BMI

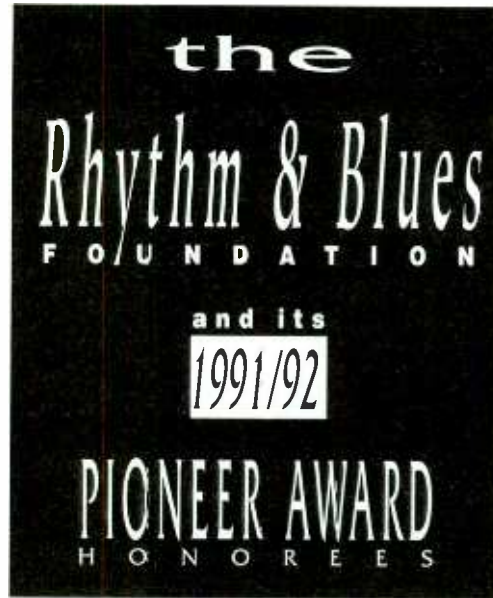
salutes



Aretha Franklin



Bobby "Blue" Bland



The Dells



Chuck Jackson

**We are proud
to have
supported the
careers of
these
distinguished
songwriters
and artists**



The Staple Singers



Jesse Stone

**The 1989
Pioneer Award Honorees**

**LaVern Baker Charles Brown Ruth Brown
The Clovers Etta James Little Jimmy Scott
Percy Sledge Mary Wells**

**And The 1990/91
Pioneer Award Honorees**

**Maxine Brown Ray Charles The Five Keys
Albert King Jimmy McCracklin Curtis Mayfield
Sam Moore Doc Pomus The Spaniels**

**Paul "Hucklebuck" Williams
(Photo not available)**



Artists & Music

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

Abdul Subject Of Suit Over Who Sang Lead

BY CRAIG ROSEN

LOS ANGELES—Paula Abdul has been named in an unfair-competition and defamation of character lawsuit that contains affidavits claiming Abdul was not the sole lead vocalist on songs from the hit Virgin album "Forever Your Girl" and its follow-up, "Spellbound."

Filed in Los Angeles Superior Court on Feb. 18 on behalf of singer Yvette Marine, the suit also names Virgin co-managing direc-

tor Jeff Ayeroff, Abdul manager Larry Tollin, and Virgin attorney Joseph Yanny.

Virgin declined to comment on the suit.

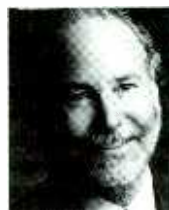
The new lawsuit is the latest round in the dispute over Marine's claim that she contributed lead vocals to Abdul's "Forever Your Girl" album. However, the suit marks the first legal claim that Abdul was not the sole lead vocalist on "Vibeology," a track featured on "Spellbound," which was
(Continued on page 84)

Milgrim's Progress: Capitol Gains Label Prez Focuses On Global Growth

BY CHRIS MORRIS

LOS ANGELES—Coming off a year in which its established stars enjoyed significant success, Capitol Records is looking to the future with an emphasis on the development of new artists and the increasing global exploitation of its acts, according to label president Hale Milgrim.

In his first extended interview with Billboard since he became the presi-



MILGRIM

dent of Capitol in November 1989, Milgrim says that the label will continue to focus its energies on the long-term nurturing of its acts through the careful setup of each release, backed by rigorous touring by the artists.

"I think in the last year I've learned so much more," Milgrim says. "I've really learned a lot, particularly to the importance of setup and scheduling and focus and prioritization—much more so in this last year than I did in that first year-plus."

Capitol is currently riding high in the wake of major successes by its es-

tablished artists: Hammer ("Too Legit To Quit," triple-platinum), Bonnie Raitt ("Luck Of The Draw," double-platinum), and Bob Seger ("The Fire Inside," platinum). While sales were relatively disappointing, Young M.C. and Richard Marx delivered gold albums for Capitol in 1991 with "Brainstorm" and "Rush Street," respectively.

According to a label spokesman, all of this activity helped fuel the strongest sales year in Capitol's 50-year history and its highest profits in over 20 years. The company would not re-

(Continued on page 73)

Goldberg Joins Atlantic As A Senior VP

BY DEBORAH RUSSELL

LOS ANGELES—Artist manager and Gold Mountain Entertainment founder Danny Goldberg has sold a 25% stake in his management firm to Atlantic Records and has been appointed a senior VP of Atlantic, after months of speculation (Billboard, Dec. 7).



GOLDBERG

Goldberg will retain a 25% stake in Gold Mountain Entertainment; the remaining 50% will be divided between Ron Stone, who takes over as

Gold Mountain president, and John Silva, who is now executive VP, Goldberg says.

Goldberg will continue to act as a part-time adviser and consultant to the existing Gold Mountain roster, particularly to such clients as Bonnie Raitt, Nirvana, Sonic Youth, and Hole, he says.

"Atlantic made a rational, economic deal based on my standing in the industry," says Goldberg. "It would be damaging to me and my reputation to just walk away from relationships that are part of what they're buying. To rupture those relationships would damage my personal credibility and I'd be a less valuable executive to them."

Goldberg estimates about 10% of his activity at Atlantic will focus on "troubleshooting" for Gold Mountain, and he will take on no new clients for the firm. "Atlantic is my future," he says.

Atlantic will have "no role whatsoever" in Gold Mountain, says Doug Morris, Atlantic Group co-chairman/co-CEO.

"We want no part of Gold Mountain, we're not interested in the management business," Morris says.
(Continued on page 85)



Dinner Duo. Michael Dornemann, left, chairman/CEO of Bertelsmann Music Group, is named honorary chairman of this year's T.J. Martell Foundation for Leukemia, Cancer and AIDS Research fund-raising dinner. Congratulating him is BMI president/CEO Frances Preston, who is this year's Humanitarian Award honoree. The two are shown at the New York kickoff luncheon, where "Share the Dream" was announced as the slogan for this year's fund-raising effort.

Vince Neil Exits Crue, Plans Solo Swing

LOS ANGELES—Motley Crue and vocalist Vince Neil have split, six months after the platinum-selling hard rock act re-signed with Elektra Entertainment in a deal sources estimated to be worth \$35 million (Billboard, Sept. 7).

Although Elektra officials declined to comment on what Neil's departure will mean to the band's contract, Motley Crue manager Doug Thaler said, "The deal is still in place. Elektra is aware [of the split]. We are still Elektra recording artists, and, I believe, so is Vince."

According to a statement released by Elektra, "Race car driving has become a priority in Neil's life, and he has dedicated much of his time and energy into it. The Crue's relationship with Neil began to deterio-

rate because his band mates felt he didn't share their determination and passion for music; Neil was the only Crue member who didn't regularly participate in the songwriting process."

"After 11 years together, we've parted ways," bassist Nikki Sixx said in the statement. "I'd hope it can be as friendly and peaceful as possible, though in this business, that's sometimes a difficult proposition."

The possibility for a peaceful split seems unlikely. Days after the Elektra announcement, in a telephone interview broadcast on MTV's "The Day In Rock," Neil said that he was "fired" from the band.

Following that interview, Elektra issued another statement—this time

on Neil's behalf. The singer said in the statement that "music has always been the top priority in my life," and that he "didn't share enthusiasm for the band's new musical direction."

The statement went on to say that Neil plans to begin working on a solo album for Elektra in a few months.

Meanwhile, Motley Crue members Sixx, drummer Tommy Lee, and guitarist Mick Mars are working on the band's forthcoming album and searching for a new vocalist. "The search goes on," says Thaler. "They have begun working with people, but it takes time to make sure they find the right guy."

CRAIG ROSEN

BY MELINDA NEWMAN

NEW YORK—In the last 18 months, at least five new independent video promotion companies have joined the dozen or so existing indie firms. However, no new entry has rattled the ranks like Jeff McClusky & Associates, a prominent independent radio promotion company specializing in top 40, which intends to start a video promotion division.

Jeff McClusky, who heads the Chicago-based firm, is interviewing prospects to run the division and says the new unit could be open within two months. When that happens, he will be the first major pop radio indie to delve into video promotion.

While the feeling within the video community has been that someone of McClusky's stature can help bring it

more attention, there is some trepidation that with his strong label ties—and with video and radio promotion departments working more closely together—he could blow some video indies out of the water. Others fear McClusky will bring radio promotion practices to the video arena, such as having a station work exclusively with one indie. However, McClusky says there is no need for concern.

"It's wrong to think that I'm coming in to rewrite the whole thing," he says.

Additionally, he says he wants to hire an experienced video promoter to run the division, not transfer someone from the radio side. "I'd probably want to start with someone who has experience from a record label," he says. He adds that he will open the video division only if he can find the right person to run it.

Compared with the older and more established independent radio promotion business, video promotion is
(Continued on page 36)



MCCLUSKY

ASCAP's Foreign Receipts Up 25%

BY SUSAN NUNZIATA

NEW YORK—ASCAP's foreign receipts showed a 25% increase in 1991 compared with those of 1990, according to the performing rights society's annual financial report. The results were presented by ASCAP managing director Gloria Messenger during a membership meeting Feb. 20 in Los Angeles.

ASCAP's 1991 total of \$375.88 million in domestic and foreign receipts represents a 5% increase over 1990. While total growth in 1991 was not as dramatic as the 12.9% climb in total receipts from 1989 to 1990, Messenger says, "Overall, performance was very good."

She adds, "We are, of course, expect-
(Continued on page 84)

The follow-up to the smash "Bells of Dublin"

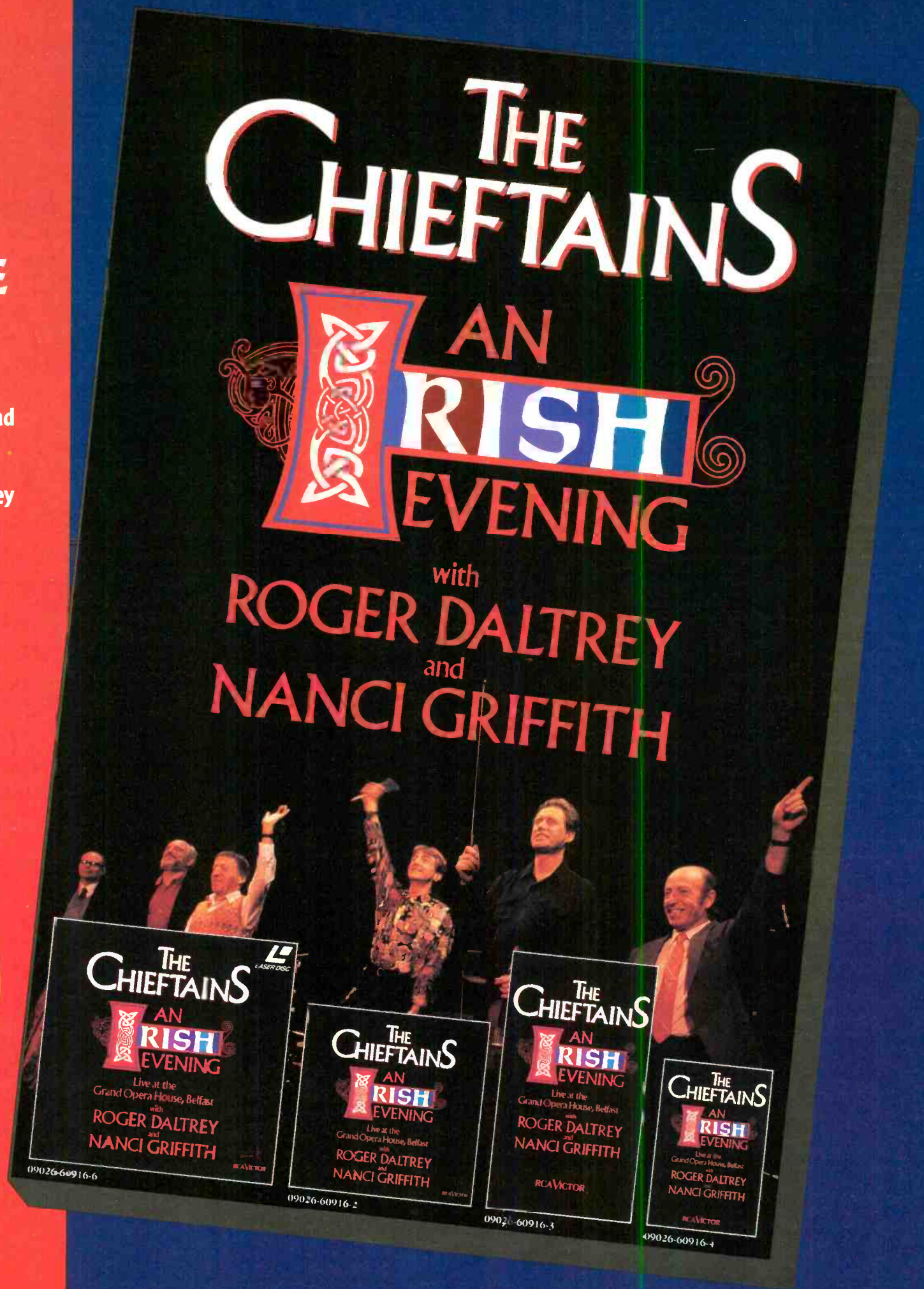
**LIVE
AT THE
GRAND
OPERA HOUSE
BELFAST**

National radio promotion
to A/C, CHR, AOR, NAC, and
Alternative-Serviced 2/10.

Promo video of Roger Daltrey
performing "Raglan Road"
and "Behind Blue Eyes"
serviced nationally 2/10.

The Chieftains will tour
extensively to support this
release, beginning with an
East Coast St. Patrick's Day
3-month swing, and then
a second mid-America
and West Coast tour
beginning late spring.

Contains
the new acoustic
version of
**BEHIND
BLUE EYES**



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Simon's 'Born' Tour Breaks Even In Africa

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—Promoters of the South African leg of Paul Simon's "Born At The Right Time" tour are adding up their final figures—and heaving a sigh of relief.

Initial projections suggested the dates would result in a substantial loss, but promoter Attie Van Wyk, head of Network Entertainment Group, says the five-concert tour appears to have broken even.

Total ticket sales were 129,000, below the initial, conservative ticket allocation of 150,000—and considerably short of the most optimistic expectation of around 200,000. For the tour's opening venue, the Ellis Park stadium in Johannesburg, organizers had hoped for more than 60,000 fans a night. Instead, the total for the two concerts was 65,000.

Subsequent concerts were regarded by fans and the media as runaway successes, but also did not reach the promoter's expectations. Final returns show the following sales: St.

George's Park in Port Elizabeth, 13,000; King's Park in Durban, 25,000; Cape Town's Green Point stadium, 26,000. "The real loss came in Johannesburg," comments Van Wyk. "We can say now that, with a white artist, there are just not enough people to stage two stadium shows in Johannesburg."

Paul Simon himself is believed to have incurred costs of more than \$500,000, but Van Wyk could not confirm the figure. He says Simon did not take a fee for the tour and paid the salaries of his backing musicians himself.

(Continued on page 76)

Sony U.K. Forms Licensed-Repertoire Unit

■ BY ADAM WHITE

LONDON—Sony Music Entertainment U.K. plans to move aggressively into the licensed-repertoire field, and is taking the unusual step of forming a separate unit to handle this business. The head of Sony's music publishing arm here, Jeremy Pearce, is being tapped as managing director of the new division, effective from June.

What makes the move unusual is the creation of a specific licensed-repertoire unit, which may be the only one of its kind at a U.K. major. Other companies handle a variety of license deals, but not in a formal department. Pearce says he hopes his unit will generate at least \$50 million in sales during its first year.

The plan is said to have sparked disagreement between Paul Russell, chairman of Sony Music in the U.K., and Manolo Diaz, regional VP for Europe at Sony Music International. When he took his current post last August, Diaz spoke of pursuing similar license deals via his division. Both he and Russell downplay any dispute, however.



Color Them Double-Platinum. The members of Giant Records group Color Me Badd are presented with double-platinum albums signifying sales of 2 million units of their Grammy-nominated album "C.M.B." Shown, from left, are Ron Sweeney of Color Me Badd's management; Ray Harris, senior VP of marketing and promotion, black music department, Warner Bros./Reprise; band member Kevin Thornton; Charlie Minor of Giant Records; band members Bryan Abrams, Sam Watters, and Mark Calderon; and Cassandra Mills and Irving Azoff of Giant.

BMI Elevates 5 Execs As Part Of Restructuring

■ BY TRUDI MILLER

NEW YORK—BMI has promoted five executives to senior VP posts and has reorganized its corporate structure in an effort to consolidate the various divisions and strengthen its management team.

Del Bryant, a 20-year BMI veteran, is promoted to senior VP of performing rights. He was formerly VP of performing rights, responsible for the performing rights division. He now heads a unified department that combines performing rights with the writer/publisher relations and research divisions.

With the appointment of Bryant, says VP of corporate relations Robbin Ahrold, "We've established a chain of command that didn't exist until now. Our Los Angeles and Nashville offices, each of which has about 30 people, will now report in a unified manner to one person who bears responsibility for all our relationships with our clients—our writers, composers, and publishers—and distribution of royalties."

Marvin L. Berenson, an 18-year veteran of BMI, is promoted to senior (Continued on page 76)

MTV's Konowitch Moves Into Talent Development Dept.

■ BY MELINDA NEWMAN

NEW YORK—Abbey Konowitch, MTV's senior VP of music and talent, is switching from the talent relations area—where he oversaw acquisition of videoclips—to the talent development area.

In his new role, Konowitch will supervise talent participation for special events such as the MTV Video Music Awards, the channel's new concert series, and PPV projects, as well as oversee MTV's involvement in international music events.

(Continued on page 84)

Pearce's unit will administer a number of contracts previously under the jurisdiction of Sony's Continental European operations, including the Gipsy Kings and Belgium's ARS Productions. Those deals were originally brought to Sony when Jorgen Larsen was its European president. At the time, Pearce worked for Larsen's division.

After Larsen left last summer,

Pearce switched to the U.K. company under Russell and became managing director of music publishing. Now, a new head of publishing is being sought.

Before Pearce takes his licensed-repertoire post in June, however, he will serve as acting managing director of Sony Music Belgium. This has been prompted by the exit of Bert (Continued on page 73)

Aretha Awarded For 'Lifetime' Of R&B

■ BY JANINE McADAMS

NEW YORK—Aretha Franklin will receive a special Lifetime Achievement Award at the third annual Rhythm & Blues Foundation Pioneer Awards here Wednesday (26). Ten other artists will be honored with Pioneer Awards, which recognize the achievements of the early greats of R&B music and provide financial assistance. The awards presentation will take place at the Rain-

bow Room, one night after the Grammy Awards.

This year's honorees are Hank Ballard, whose Midnighters band inspired a legion of R&B performers with hits like "Work With Me Annie" and "Annie Had A Baby"; blues great Bobby "Blue" Bland, who was inducted last month into the Rock and Roll Hall of Fame; vocalist Chuck Jackson, who came to prominence in the '60s with such hits as "Any Day Now" and "I Don't Want

To Cry"; Ella Johnson, vocalist with the famed 1940s band led by her brother, Buddy Johnson; Nellie Lutcher, singer of '40s hits "He's A Real Gone Guy" and "Fine Brown Frame"; Jesse Stone, writer and arranger of hits for such groups as the Drifters, the Clovers, and the Dominoes; vocalist Rufus Thomas, best known for "Walking The Dog"; Paul "Hucklebuck" Williams; the Dells, whose classic '60s tunes in- (Continued on page 73)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ken Kambai is appointed managing director of WEA Music K.K. in Tokyo. He was director at Alfa Records.

Danny Goldberg is named senior VP of Atlantic Records in Los Angeles. He was founder and president of Gold Mountain Entertainment. (See story, page 8.)

Frances Pennington is appointed VP/GM of publicity for the EMI Records Group North America in New York. She was VP of publicity at Chrysalis.

Blosette Kitson-Elliot is named VP of urban A&R for Island Records in New York. She was associate director of A&R for SBK.

Elektra Entertainment in New York appoints Larry Silver VP of finance and Jennie Silvestri to manager of A&R administration. They were, respectively, VP/controller of Virgin and coordinator of A&R administration at Elektra.



KAMBAI



PENNINGTON



KITSON-ELLIOT



SILVER



WHITE



TURBOV

Ward White is named national rap promotion manager for Warner Bros. Records in Los Angeles. He was co-owner of Hot Wax promotions in Austin, Texas.

Columbia Records in Los Angeles appoints Pam Turbov associate director of A&R, West Coast, and Benjie Gordon manager of A&R, West Coast. They were, respectively, senior director of artist development and media relations at Delicious Vinyl, and manager of the Hollywood outlet of Tempo Records, a Southern California retail chain.

Lori Froeling is named director of business affairs for Capitol Records in Los Angeles. She was director of business and legal affairs for the MCA Music Entertainment Group.

Shari Segalini is promoted to manager of national singles sales for RCA Records in New York. She was sales administrator.

Charisma Records in New York promotes Dale Connone to associate director of pop promotion. He was Great Lakes regional promotion manager for the label.

JRS Records in Los Angeles pro-

motes Scott Burns to national album promotion director. He was national shooter/promotion marketing manager.

Scotti Bros. Records appoints Carol Earle Burnham national director of publicity in Los Angeles and Ira Leslie East Coast director of sales and promotion in New York. They were, respectively, East Coast publicist for A&M, and sales manager for Malverne Record Distributors.

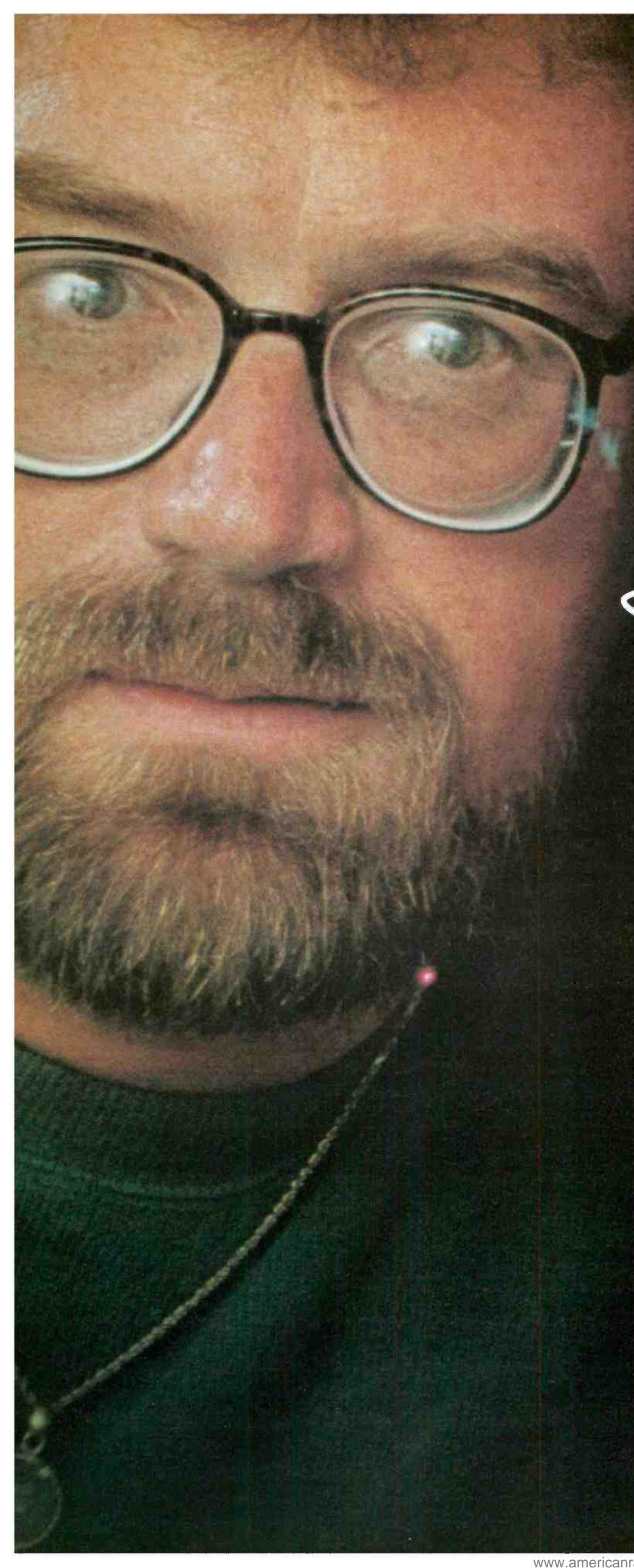
PUBLISHING. BMI in Los Angeles promotes Michael McGhee to associate

director of film/TV relations. He was an executive assistant.

Geffen Music names Terence Lam professional manager, East Coast, and head of the company's newly established New York office. He was a representative in the college marketing department of Sony Music Entertainment. In other appointments, Barbara Vander Linde is named West Coast professional manager of Geffen Music in Los Angeles. She was a professional manager at Emerald Forest Entertainment.

Patrick Conseil is named international consultant for Warner/Chappell Music in New York. He was A&R manager for A&M Records in London.

DISTRIBUTION. Doug Harvey is named president/CEO of Arrow Distributing Co. in Solon, Ohio. He was senior VP of merchandising at Lieberman Enterprises.



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How Simply Red Shoots For The 'Stars' Band's Latest Set Dazzling Fans Worldwide

■ BY JEFF CLARK-MEADS

LONDON—Why has Simply Red's "Stars" been the biggest-selling album in the U.K. last year and a hit across Europe? EastWest Records' U.K. managing director Max Hole has a straightforward answer.

"It's a great group playing great songs with a great single and the perfect producer." Simple, really.

Simply Red's return to working with Stewart Levine—he produced the band's debut album, "Picture Book"—is, says Hole, "the perfect marriage."

"We didn't do the second album with him and it lacked sparkle," he continues. "That sparkle came back when they worked with him this time; he understands groups and singers and how to get great performances."

On top of that, says Hole, "Stewart

Levine is an amazing believer, as is Mick Hucknall, in the importance of songs. Stewart is a hard taskmaster. If he felt the songs were not good enough, he and Mick have a mutual respect so they knuckled down and worked on it until it was good enough."

To date, "Stars" has sold 1.5 million copies in the U.K., 800,000 in Germany, 500,000 in the U.S., 400,000 in Italy, 280,000 in France, 150,000 in Scandinavia, 75,000 in Australia, and 50,000 in Japan. The album was delivered after a three-year recording silence from Simply Red, and Hole comments, "Three years is a long time in pop music. Though the previous album ["A New Flame"] sold 1.5 million, there was absolutely no guarantee that we were going to do it again.

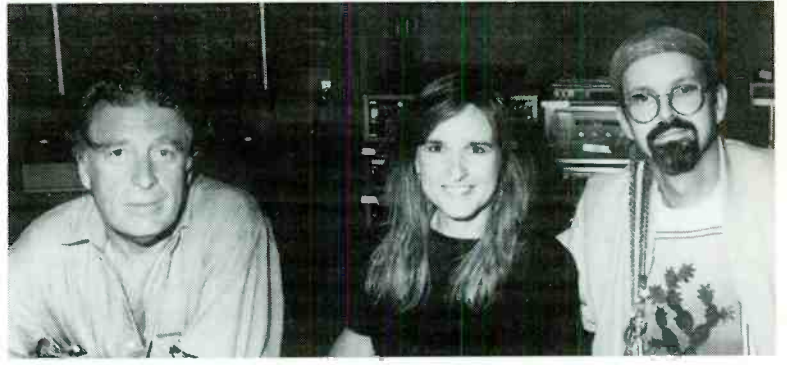
"As it was, we sold 1.5 million in

the U.K. in 14 weeks."

Hole first heard the album in Venice prior to mixing—"It sounded great even then"—after which the task was to package and market it correctly.

The evocative sleeve image of Hucknall silhouetted against an evening sky was created through the philosophy defined by Hole as, "We wanted to make the sleeve irresistible. We also wanted one strong image that would be a common thread throughout the marketing campaign,"

(Continued on page 39)



Melissa Marches Back. Melissa Etheridge, in the studio with Island Records founder Chris Blackwell, left, and producer Kevin McCormick, completes work on her third Island Records album, "Never Enough," in-store March 17. Following up her platinum debut in 1987 and the 1989 album "Brave And Crazy," Etheridge plans an extensive tour to promote the new album while Island launches a worldwide radio, retail, and press campaign.

Cowboy Junkies Expand Their Range On New Set

■ BY LARRY LeBLANC

TORONTO—The new Cowboy Junkies album, "Black Eyed Man" on RCA Records, stays true to the minimalist country/blues approach that marked the Canadian quartet's low-tech breakthrough with "The Trinity Session" in 1988, as well as its follow-

up album, "The Caution Horses," in 1990.

But composer Michael Timmins' songs now stand out dramatically as individual components rather than being part of an overall, seamless work—boding well for the album's reception at radio, where "Southern Rain" is being promoted as the set's first single.

The first Junkies album to be recorded in a conventional recording studio, Grant Avenue Studios in Hamilton, Ontario, "Black Eyed Man" features a wide range of instrumentation, including fiddle, banjo, mandolin, accordion, trombone, and tuba. There is also a pair of songs from their ex-touring mate Townes Van Zandt, "To Live Is To Fly" and "Cowboy Junkies Lament," a stunning duet between Margo Timmins and John Prine on "If You Were The Woman And I Was The Man," and substantial contributions from Ken Myhr, longtime guitarist with Jane Siberry, and keyboardist/clarinetist Spencer Evans, both now part of the Junkies' touring band. They join the original core of the band, vocalist Margo Timmins, Michael Timmins on

(Continued on page 14)

Germany's U96 Boosts Techno

■ BY ADAM WHITE and ELLIE WEINERT

HAMBURG—Achtung, U2! Another secret weapon is on the prowl.

This one is U96, whose version of the theme from "Das Boot" has become the first single to reach No. 1 in Germany without 7-inch vinyl. (It is on CD-5 and 12-inch vinyl.)

"Das Boot" comes from the

(Continued on page 34)



Viva El Tri. Mexico's El Tri made its New York debut before a sold-out crowd at the Roseland Ballroom, led by singer/guitarist Alex Lora, center, in a performance to showcase its most recent WEA Latina Records release, "Una Leyenda Viva Llamada (A Living Legend Called) El Tri."

A Gander At The Gavin Talent Showcases; Amnesty Event Is A Laughing Matter

Los Angeles bureau chief Craig Rosen reports for the Beat this week from the Gavin Seminar in San Francisco.

OF ALL THE RADIO CONFABS, the Gavin Seminar usually attracts the most hot talent. This year's meet was no exception, and had us wishing we could be in two places at once on several occasions. Here's a quick rundown of the shows that we were able to catch.

Spinal Tap was made for the convention circuit, and proved the point with its Valentine's Day performance following the Gavin Celebrity Cocktail Party. Bounding onto the stage with the greeting, "Drive safely tonight," the Tap—backed by a new drummer and keyboardist—proceeded to rock the house with "Hell Hole." The set, consisting of music from the rockumentary "This Is Spinal Tap" and its forthcoming MCA album, "Break Like The Wind," had the jaded crowd of industryites unusually enthusiastic, pumping their fists in the air. Not only was the Tap rocking, but the band didn't disappoint with its between-song patter. At one point Nigel Tufnel asked, "Does anybody know how the ski jumping turned out? I have a wager on a young Finnish boy." From the looks of the crowd at the convention, the industry gets the Tap joke, but will the public understand?

From the Tap performance it was only a cab ride away to the DNA Lounge for a triple bill of the Poster Children, Live, and Swervedriver. The Poster Children's extremely loud, Sonic Youth-style, Velvet-y grunge sent more than one attendee to the restroom for some makeshift earplugs. MCA/Radioactive act Live's set proved that charismatic front man Ed Kowalczyk is a star. Especially compelling was the band's performance of its modern rock hit "Operation Spirit," where Kowalczyk carried on like some sort of mutation of Michael Stipe and David Byrne. Swervedriver provided some sweet guitar noise, à la Jesus & Mary Chain, but it's too early to tell if the A&M Records band is merely an imitation or an interesting variation of the Chain.

While Spinal Tap and Live were certainly entertaining, the highlight of our talent trek had to be James' Union Square performance Feb. 15. It began to rain right before the start of the Fontana/Mercury Records band's 3 p.m. performance, co-sponsored by modern rock KITS (Live 105). But James didn't disappoint. The seven-piece Manchester-based outfit took the stage anyway, and performed a brief set to fans, conventioners, and the curious. The latter contingent was particularly intriguing. Why would these people, including a couple with an infant and a gray-haired gentleman, brave the rain to watch an act they likely know nothing about? The answer is that it was an event. The fact that these people stuck around in the rain bodes well for the long-

delayed success of James in the U.S.

FEW ACTIVIST ORGANIZATIONS have as strong and effective ties to the music and entertainment industry as Amnesty International. On March 8, declared International Women's Day, AI will focus on the human-rights abuses of women worldwide with an event called "Free To Laugh: Comedy & Music For Amnesty International." Produced at the Wiltern Theater in Los Angeles by AI, Lifetime Television, and RBM Productions, the show will feature performances by singers Roberta Flack, the Indigo Girls, Melissa Etheridge, and Vanessa Williams; comedians Tom and Roseanne Arnold, Richard Lewis, Howie Mandel, Katie Sagal, and Lily Tomlin; and actresses Daryl Hannah, Marlee Matlin, Marlo Thomas, and others. The event will highlight individual cases of women prisoners of conscience and videotaped calls for action from celebrities. The show is set for broadcast on Lifetime Television in April.

ON THE BEAT: When Elton John made his U.S. debut at the Troubadour in Los Angeles on May 25, 1970, bassist Dee Murray was backing him, as he did on John's string of hits through the early '80s. On March 15, John will play two benefit shows at Nashville's Grand Ole Opry House for the family of Murray, who died Jan. 14 after a long battle with cancer. Pace Concerts reports the two shows sold out in 30 minutes... Bruce Iglauer's Alligator Records in Chicago celebrates its 20th anniversary with a 15-city, multistar tour boasting Koko Taylor & Her Blues Machine, Elvin Bishop, the Lonnie Brooks Blues Band, Katie Webster, and Lil' Ed & the Blues Imperials, opening Friday (28) at the Club Easterbrook in Grand Rapids, Mich... A bash at New York's Roseland Ballroom to celebrate the release of the Warner Bros. film "The Mambo Kings" and its accompanying Elektra soundtrack attracted a bevy of stars from the film and otherwise. In the crowd: Arturo Sandoval, Tito Puente, Celia Cruz, Armand Assante, Antonio Banderas, Maruschka Detmers, Desi Arnaz Jr., J.T. Taylor, and Lucy Arnaz. Also attending were Natalie Merchant, Harry Belafonte, August Darnell (aka Kid Creole), Bill Murray, John Turturro, John Heard, James Naughton, Rex Reed, Robert Duvall, and Elektra chairman Bob Krasnow... Triple Play Management client Mark Wood, the self-styled rock-metal violinist, was tapped by Crest Films in New York to score 20 filmed segments for CBS-TV's coverage of the Olympics. Wood's debut album is "Voodoo Violence."

This column was prepared with the assistance of Paul Verna, Melinda Neuman, and Janine McAdams in New York.



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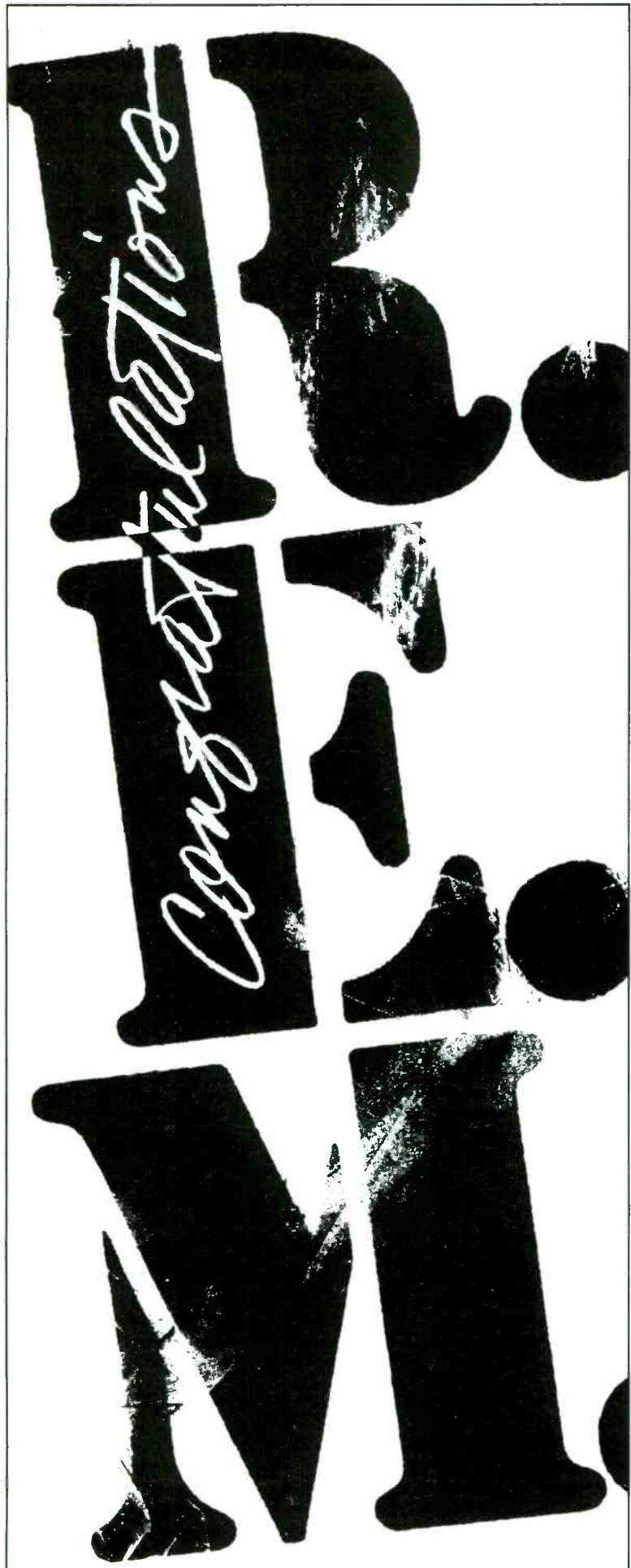
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COWBOY JUNKIES

(Continued from page 12)

guitar, Peter Timmins on drums, and Alan Anton on bass.

"We wanted to get away from what we used on 'Trinity Session' and 'Caution Horses,'" says Michael Timmins about the album's expanded range and tighter focus. "We also had the time and, working in a studio, we had the ability to experiment a lot more. We could put 10 instruments on a track, fool around and take things out or add them when we wanted. The nature of the recordings before, we were limited in regards to what we could bring in."



MARGO TIMMINS

Many of Timmins' lyrically direct and compelling songs, such as "Southern Rain," "Oregon Hill," "Murder, Tonight, In The Trailer Park," and "Black Eyed Man," originated with his experiences in the American South. These songs in particular, as well as the album's showpiece, "If You Were The Woman And I Was The Man," best highlight the interaction between the band's spirited and varied performances, Timmins' poet's eye for lyric detail, and Margo's controlled and powerful blues and folk voice.

"The South is a fascinating place," says Michael Timmins. "I find it real exotic, and so strange. My wife is from Richmond, Va., and I've spent a lot of time down there. We obviously understand the language and understand a little bit of the culture and the heritage."

Discussing the story-telling nature of his songs on the album, Timmins admits he eventually would like a turn at being a short-story writer.

"It certainly is a long-term goal, and a dream, to one day have the opportunity to try it," he says. "Ideally, we'd like to get Cowboy Junkies to the point we could put five years between records, if we wanted to, to do something on our own. It'd be nice to have the option of just being a songwriter, and work on other things. Right now, I can't see that happening because I really enjoy touring and playing live."

Timmins' songwriting activities are being curtailed by the Junkies' extensive touring schedule. They are to complete a three-week tour of the U.K. and Europe, followed by dates in North America, and then return to Europe in June.

The Prolific Career Of Songwriter Mitchell Parish

GETTING STARTED: At 92—or thereabouts—lyricist **Mitchell Parish** is now wheelchair-bound, yet blessed with unfettered mental acuity and a robust good humor that is superficially shielded by a benign scowl. He's been there, as they say. "There" is the early part of the century, a time when great songwriters began their careers, as did great music publishers.

Parish, a member of the **Songwriters Hall of Fame** whose words are permanently endearing to many who never even heard of him (e.g., "Stardust," "Sweet Lorraine," "Stars Fell On Alabama," "Deep Purple," "Moonlight Serenade," "Stairway To The Stars," and "Sophisticated Lady"), spoke recently in New York at a monthly meeting of the music industry and performing arts chapter of B'nai B'rith.



by Irv Lichtman

A native of Louisiana who grew up on the Lower East Side of New York, Parish said that, around 1917, he started working for a new publisher, both as a songplugger and writer of special material (at \$12 a week). His first assignment was to work on a song co-authored by the publisher himself, the legendary **Jack Mills**, the late founder of **Mills Music**. That song, with a tune by Mills and words by **Ed Rose** and **William Raskin**, was called "I'll Buy The Ring And Change Your Name To Mine." It was apparently the last song Mills wrote. Although it had moderate success, Parish explained that Mills felt if he kept on writing other songwriters would be less likely to submit their material to his company, believing that he'd give his own songs priority efforts.

Parish remained associated with Mills for many years, writing all those hits with the likes of **Hoagy Carmichael**, **Duke Ellington**, **Peter DeRose**, and **Leroy Anderson**, among others. Parish didn't shy away from telling his audience of a flop or two. An early example, with a melody by another hit-laden writer, the late **Sammy Fain**, was published by Mills in 1935. It carries—or is perhaps weighted down by—the title of "Wealthy, Shmelthy, As Long As Your Healthy." It should be noted that his catalog of songs is of such a durable quality that a revue, "Stardust," was well received on Broadway a few years ago and is now making the rounds on tour. **CPP-Belwin**, the music print company, marketed a folio of 33 songs from the production in 1990.

At the B'nai B'rith meeting, entertainment lawyer **Ed Cramer**,

an old friend of Parish, noted the songwriter had decided to go back to school at the age of 45. He graduated from **New York Univ.** as a Phi Beta Kappa and Summa Cum Laude.

Among those listening to Parish were Mills' son, **Stanley Mills**. The younger Mills, who worked for his father's firm and now operates his own companies, **September Music** and **Galahad Music**, stood up to say that, both as a child and a Mills Music staffer, he had known Parish for 50 years.

"He hasn't changed a bit," said Mills. Parish should consider this one of the nicest things anyone has ever said about him.

DEALS: **PolyGram/Island Group North America** tells **Words & Music** he's signed several charting acts, including **Ce Ce Peniston**, **Pearl Jam**, and **Sir Mix-A-Lot**. Also now writing their material for the company are **Black Sheep**, **Teenage Fan Club**, **Ned's Atomic Dustbin**, and **Ingrid Chavez**. The company also has new writer **Phil Galdston's** song "Save The Best For Last," perhaps **Vanessa Williams'** biggest hit yet . . . **Bob Merrill**, a Songwriters Hall of Fame member, has made a co-publishing arrangement with Los Angeles-based **All Nations Music**, according to **Billy Meschel**, president. Merrill's **Golden Bell Songs** and **Merrill Music Corp.** contain some of the writer's biggest hits, such as "If I Knew You Were Coming I'd A Baked A Cake," "Mambo Italiano," "Pittsburgh, Pa.," and "How Much Is That Doggie In The Window," as well as several of his Broadway scores, such as "Take Me Along," "New Girl In Town," and his current U.K. musical starring **Tommy Steele**, "Some Like It Hot."

GROWTH GAINS: The Songwriters Hall of Fame has seen its membership increase nearly 150% in the past three years, reports president **Sammy Cahn**. Much of the increase, from 400 in 1988 to 1,000 at the beginning of this year, is credited to ongoing songwriter workshop programs as well as the continuing Songwriter Showcase series, both of which are organized by projects director **Bob Leone**.

PRINT ON PRINT: The following are the best-selling folios at **Music Sales Corp.:**

1. **Bob Dylan** Greatest Hits
2. **Cat Stevens** Greatest Hits
3. **The Cure**, Disintegration
4. **UB40**, Labour Of Love II
5. **Paul Simon**, Live In The Park

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JUAN GABRIEL	National Auditorium Mexico City	Jan. 31, Feb. 1-8	\$2,674,519 (8,189,403,923 Mexican pesos) \$35/	83,769 89,226, nine shows, seven sellouts	Showtime
GLORIA ESTEFAN & MIAMI SOUND MACHINE	Palacio De Los Deportes (Sports Palace) Mexico City	Feb. 7-8	\$1,057,739 (3,238,796,818 Mexican pesos) \$54/\$22/	28,200 two sellouts	Ogden Presents Ocesa
NEIL DIAMOND	Richfield Coliseum Richfield, Ohio	Feb. 4-5	\$943,474 \$25/\$19.50/	38,369 two sellouts	Ogden Presents
ROD STEWART	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 1-2	\$870,863 \$50/\$35/ \$22.50/	33,468 two sellouts	Cellar Door Prods. Belkin Prods.
ROD STEWART	Los Angeles Sports Arena Los Angeles	Feb. 9-10	\$626,616 \$50/\$27.50/ \$18.50/	20,573 21,106, two shows, one sellout	PARC Presentations Nederlander Organization
DIRE STRAITS	Great Western Forum Inglewood, Calif.	Feb. 7-8	\$588,665 \$40/\$25/	22,331 23,313, two shows, one sellout	PARC Presentations Nederlander Organization
NEIL DIAMOND	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	Feb. 7-8	\$567,629 \$25/\$19.50/	23,697 two sellouts	Ogden Presents
VAN HALEN ALICE IN CHAINS	Tacoma Dome Tacoma, Wash.	Jan. 22	\$373,689 \$24.50/\$22.50/	17,005 sellout	Bauer/Kinnear Enterprises
ROD STEWART	Richfield Coliseum Richfield, Ohio	Jan. 15	\$341,135 \$40/\$22.50/	14,467 sellout	Belkin Prods.
GMC TRUCK AMERICAN MUSIC TOUR: RANDY TRAVIS ALAN JACKSON TRISHA YEARWOOD	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 14	\$334,757 \$19.50/	17,167 sellout	Special Moments Promotions Glass Palace Promotions

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Miracle Legion Flowing On Morgan Creek

LOS ANGELES—When the assets of hip, alternative Rough Trade Records hit the bankruptcy auction circuit in October 1991, Miracle Legion founders Mark Mulcahy and Mr. Ray Neal pooled their cash and sought to buy the rights to their own back catalog on the label. They failed.

As it turned out, however, the folks at Miracle Legion's new label, Morgan Creek Records, also were bidding on the masters—and succeeded. In a twist of fate, the band and two of its earlier releases, "Glad" and "Me & Mr. Ray," were back together again at Morgan Creek.

"It was a real show of faith on [Morgan Creek's] part," says lead guitarist Neal. "Those titles could have gone to anyone."

And while Neal looks forward to

Morgan Creek's rerelease of the two Rough Trade albums, he is currently concentrating on Miracle Legion's Morgan Creek debut, "Drenched." The album features new bassist Dave McCaffrey and new drummer Spot.

"Drenched" is arguably the "biggest" and most cohesive album the band has ever recorded, due in large part to the talents of producer John Porter (the Smiths, Morrissey, Bryan Ferry).

"We always wanted to make big and varied albums, but we never had the opportunity," says Neal, noting the band generally self-produced its past recordings in a matter of days. "We actually had a choir on this record. That was just a dream before."

The "Drenched" promotion really kicked in this month with the Feb. 11

single release of "Snacks And Candy," a provocative, political, and very up-tempo, pop-oriented track chronicling the Bensonhurst murder of Yusuf Hawkins.

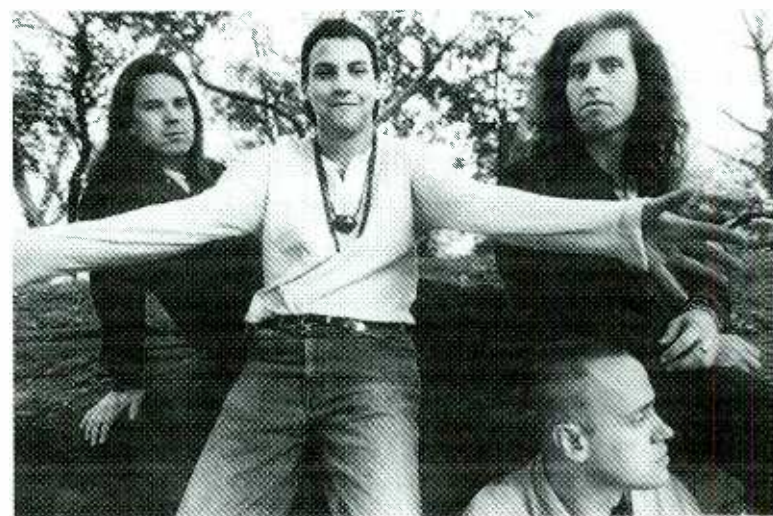
"We're serious, but rock'n'roll is fun," says Neal, who cites the Who and Queen as key influences. "I think it was Pete Townshend who said rock music can make you cry and dance at the same time."

"Snacks And Candy" captures the essence of that dichotomy musically and visually, Neal notes. Director Jem Cohen, who previously directed "You're The One Lee" from "Me & Mr. Ray," also shot this clip.

"The scenario sort of says, 'God, this is an awful thing, but we can't drown in sorrow,'" says Neal.

And while "Snacks And Candy" may tackle pretty serious subject matter, Neal claims the record is not overtly political. "We're more well-rounded than that," he says. "These are songs about life. [Mulcahy] generally writes lyrics that are very personal, but also universal."

DEBORAH RUSSELL



Miracle Legion's debut album on Morgan Creek Records is the veteran modern-rock band's most cohesive yet. The band, top row from left, is Dave McCaffrey, Spot, lead singer Mark Mulcahy, and, at bottom, co-founder Ray Neal.

ARTISTS IN CONCERT

ROBERTA FLACK
The Strand
Redondo Beach, Calif.

WHILE SOME SINGERS may suffer loss of range over time, Roberta Flack has lost none of the purity and clarity that have made her a stalwart in contemporary music. Although usually seen in a concert setting, Flack's warm delivery was perfectly suited to the more intimate atmosphere at the popular L.A.-area nighterie and the integration of Flack classics with newer material provided the perfect balance for a thoroughly entertaining evening.


With a full band and a quartet of strong backup vocalists in support, a slimmed-down and cheery Flack was mesmerizing on "Killing Me Softly With His Song," the opening number sung at the piano. Flack included "Oasis," the title cut from her 1989 album, and "You Know What It's Like" from the same album, along with "It's A Natural Thing" and "You Make Me Feel Brand New" from her current Atlantic album, "Set The Night To Music."

But it was timeless tunes like "Feel Like Makin' Love" and "Tonight I Celebrate My Love," sung with backup singer Dennis Collins, that drew overwhelming response.

Flack recently reintroduced into her set "Where Is The Love," her 1972 hit with the late Donny Hathaway, and it works brilliantly. Equally stunning was "Making Love," another Flack hit, from 1982. But for sheer unadulterated beauty, Flack's "First Time Ever I Saw Your Face" makes her virtually peerless.

Flack omitted "Set The Night," her most recent hit duet with Maxi Priest, but nonetheless offered a musical menu that was classy, tasteful, and emotionally satisfying.

DAVID NATHAN




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at MCA Concerts Canada.



Britain's A.R. Kane Revived Via Luaka Bop Deal

NEW YORK—Back in late 1990, the members of British duo A.R. Kane had put their collaboration on hold, were living in different cities, and were working on different projects when they received a call that would change the course of their careers.

"We were lying pretty dormant, kind of wondering what the next thing that would kick us into play would be," says A.R. Kane guitarist/singer/songwriter Rudy Tambala. That "next thing" was a wake-up

phone call from Yale Everev, president of David Byrne's world-music label, Luaka Bop.

"Byrne and Everev were looking for a more Western type of band," says Alex Ayuli, the other half of the duo. "The only name they could agree on was A.R. Kane."

And so the project was reborn. A.R. Kane instantly went to work on a compilation of songs from the group's various albums and EPs previously released in Britain on Rough

Trade. By calling the compilation "Americana," A.R. Kane is extending an invitation to a hitherto elusive U.S. audience. So far, the group's claim to fame here was in the top 20 hit "Pump Up The Volume," released under the banner M/A/R/R/S.

"We wanted to embrace America in some way," says Ayuli. "The word 'Americana' has 'A.R. Kane' and 'America' in it."

The group is in the midst of recording an album of all-new music, due

for release late this year or early next. In the meantime, the pair will play club dates in the U.S. in support of the new collection. The first single and video from the album, "A Love From Outer Space," will go to college and modern-rock radio, says Everev.

"It's important for us that our records don't sound like other groups," says Everev, adding that the Warner Bros.-distributed Luaka Bop will issue more product outside the realm of world music. **PAUL VERNA**

NEW ON THE CHARTS

The Williams Brothers have made their debut on the Hot 100 Singles chart with "Can't Cry Hard Enough"—a track Warner Bros. first released nearly a year ago.

According to Warner Bros. promotion VP Stuart Cohen, it was originally released to adult contemporary stations in early 1991. Then last April, when the label went to top 40 radio, he says, "They asked us to hold off, because the market was too crowded with superstar releases."

During the later part of 1991, David and Andrew Williams built a following with a coffee-house tour. The duo is booked by Triad Artists.

"We were looking for something other than bars, so we played all the cafes in Los Angeles," David explains. "Then we went to New York City and played in art galleries, which was a dream come true."

Cohen, who describes the duo's appeal as "blue-collar" and "down-to-earth," currently has the act on a promotional tour. "By day they play acoustically at radio stations . . . and then at night [they play] to retailers."

The Williams Brothers are carrying on in the tradition of famous duos such as the Everly Brothers and Simon & Garfunkel, says David, who calls both acts major influences. "We also both idolized John Lennon and the Beatles as our biggest influences," he adds. The duo's Beatlesque leanings are apparent on "Happy Man."

The duo's manager, Peter Asher, and Dave Stewart of Eurythmics also produced tracks. But the bulk of the album is produced by David Kershenbaum, whom the brothers requested because of his work with Tracy Chapman.

Kershenbaum (who also is co-president of Morgan Creek Records) says he was drawn to the Williams Brothers by "their lyric-oriented songs that touch you on a realistic level."

GLENN DARBY



THE WILLIAMS BROTHERS. David, left, and Andrew.

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AGENDA

8:30 AM	REGISTRATION		PANELISTS	SOLOMON BUCHSBAUM SENIOR VICE PRESIDENT AT&T BELL LABORATORIES
9:00 AM	OPENING	GERARD BYRNE PUBLISHER, VARIETY		JAMES CHIDDIX SENIOR VP, ENGINEERING & TECHNOLOGY AMERICAN TELEVISION AND COMMUNICATIONS CORP.
	WELCOME	JAMES HARMON CHAIRMAN & CEO, WERTHEIM SCHRODER		BRUCE CROCKETT PRESIDENT & CEO, COMSAT CORP.
9:10 AM	SETTING THE STAGE	DAVID LONDONER MANAGING DIRECTOR, WERTHEIM SCHRODER		STANLEY HUBBARD PRESIDENT & CEO, HUBBARD BROADCASTING, INC.
9:20 AM	PANEL DISCUSSION THE BEST OF TIMES AND THE WORST OF TIMES: CABLE AND THE TV NETWORKS			MARTIN NISENHOLTZ SENIOR VICE PRESIDENT DIRECTOR OF INTERACTIVE MARKETING, OGLIVY & MATHER
	MODERATOR	HERBERT SCHLOSSER SENIOR ADVISOR, WERTHEIM SCHRODER		ROY POLLACK DISTINGUISHED LECTURER FORDHAM GRADUATE SCHOOL OF BUSINESS
	PANELISTS	MICHAEL FUCHS CHAIRMAN & CEO, HBO	3:00 PM	PANEL DISCUSSION THE MUSIC BUSINESS: HOW IT PLAYS FOR THE 90'S
		PHILIP GUARASCIO EXECUTIVE-IN-CHARGE CORPORATE MARKETING & ADVERTISING, GENERAL MOTORS CORP.		MODERATOR
		JAMIE KELLNER PRESIDENT & COO, FOX BROADCASTING CO.		ALAN HIRSCHFIELD WERTHEIM SCHRODER
		BRIAN ROBERTS PRESIDENT, COMCAST CORP.		PANELISTS
		HOWARD STRINGER PRESIDENT, CBS/BROADCAST GROUP		CHARLES KOPPELMAN CHAIRMAN & CEO, EMI RECORDS GROUP NORTH AMERICA
		GRANT TINKER PRESIDENT, GTG ENTERTAINMENT		ALAIN LEVY PRESIDENT & CEO, POLYGRAM INTERNATIONAL LTD.
				ROBERT MORGADO CHAIRMAN, WARNER MUSIC GROUP, INC.
11:20 AM	KEYNOTE ADDRESS	RUPERT MURDOCH CHAIRMAN & CHIEF EXECUTIVE THE NEWS CORPORATION LIMITED	4:30 PM	PANEL DISCUSSION MAKING A BUSINESS OF THE MOVIE BUSINESS
NOON	LUNCHEON ADDRESS	ALFRED SIKES CHAIRMAN, FEDERAL COMMUNICATIONS COMMISSION		MODERATOR
1:45 PM	PANEL DISCUSSION NEW MEDIA TECHNOLOGIES: HYPE OR REALITY			PETER BART EDITOR-IN-CHIEF, VARIETY
	MODERATORS	DAVID LONDONER, HERBERT SCHLOSSER WERTHEIM SCHRODER		PANELISTS
				JEFF BERG CHAIRMAN & CEO INTERNATIONAL CREATIVE MANAGEMENT
				JAKE EBERTS FILM FINANCIER/PRODUCER
				JEFFREY KATZENBERG CHAIRMAN, THE WALT DISNEY STUDIOS
				THOMAS POLLOCK CHAIRMAN, MCA FEATURES GROUP

ADDITIONAL PANELISTS TO BE ANNOUNCED

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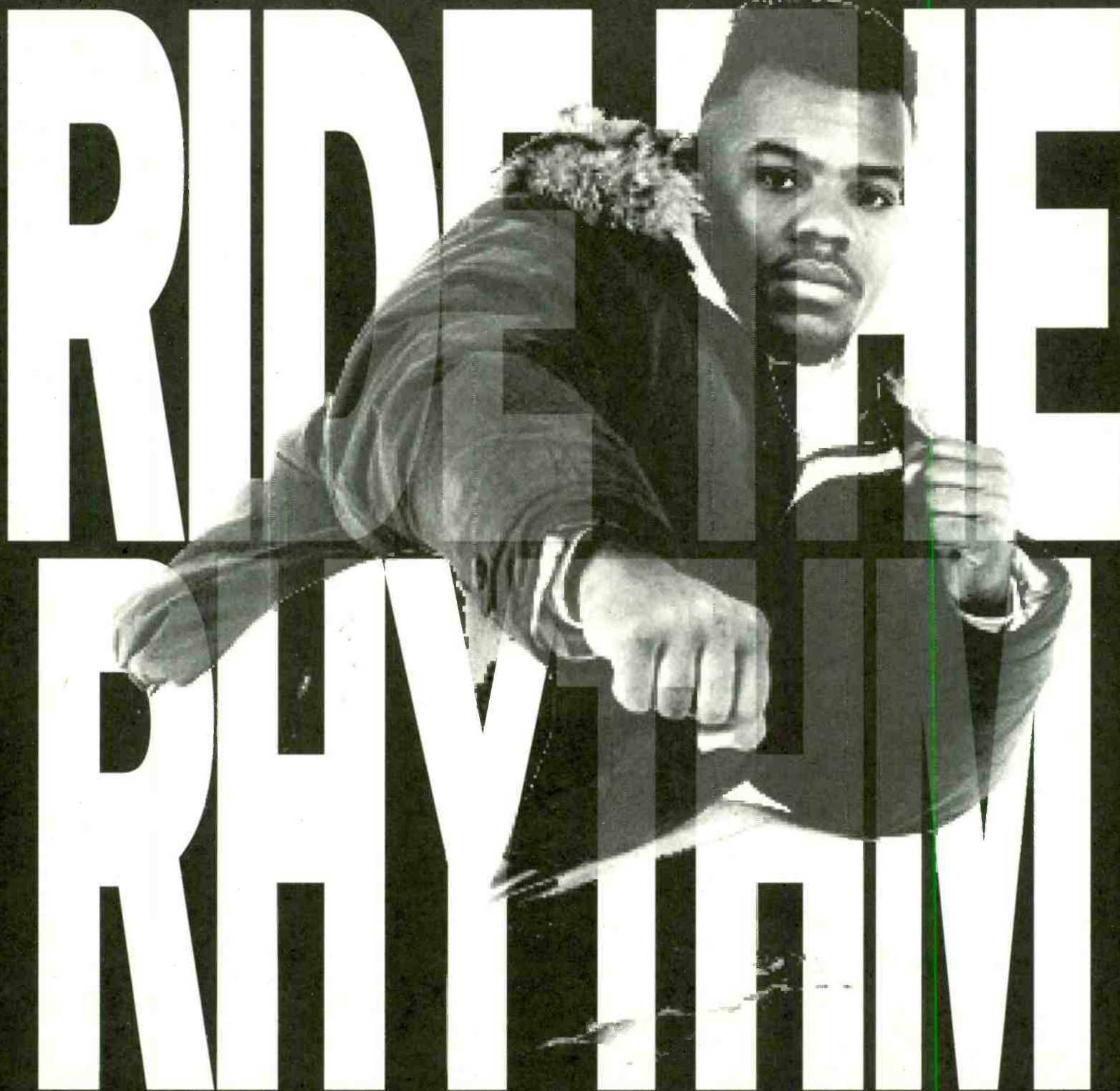
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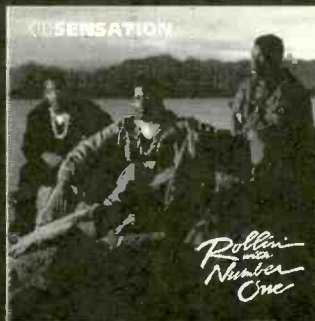
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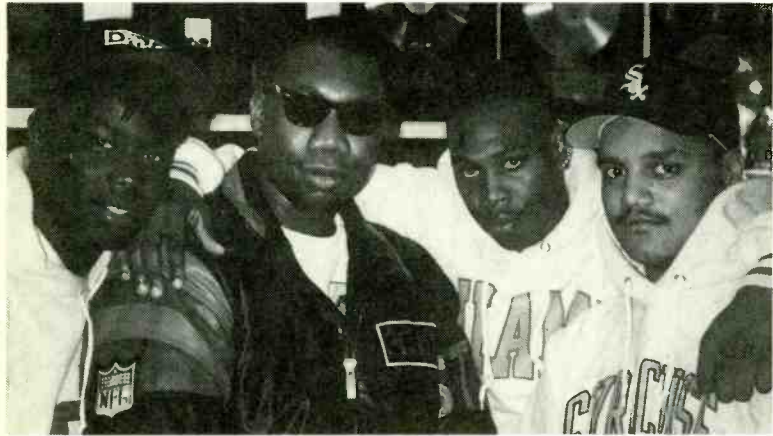
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All That Jive. Label mates FU-Schnickens and KRS-ONE of Boogie Down Productions cross paths at Jive's New York offices. Both are in the process of promoting new releases. FU-Schnickens have the album "F.U. Don't Take It Personal," and are following up the single "Ring The Alarm" with "La Schmoove." Boogie Down Productions' album "Sex And Violence" has spun off the track "Duck Down." From left are Chip FU, KRS-ONE, Poc FU, and Moc FU.

Billboard® FOR WEEK ENDING FEBRUARY 29, 1992

Hot Rap Singles™

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

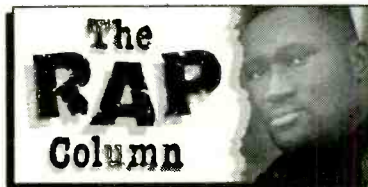
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ NO. 1 ★★★	
1	1	2	11	THE CHOICE IS YOURS (M) (T) MERCURY 866 087*	◆ BLACKSHEEP 2 weeks at No. 1
2	3	4	7	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
3	4	6	6	OOCHIE COOCHIE (C) (T) MOTOWN 2146	◆ M.C. BRAINS
4	2	1	21	THE PHUNCKY FEEL ONE/HOW I COULD... (C) (T) RUFFHOUSE 38-73930/COLUMBIA	◆ CYPRESS HILL
5	6	7	8	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA	◆ NICE & SMOOTH
6	9	12	4	SHUT 'EM DOWN (C) (M) (T) DEF JAM 74165*/COLUMBIA	◆ PUBLIC ENEMY
7	5	5	11	STEADY MOBBIN' (C) PRIORITY 7247	◆ ICE CUBE
8	10	11	5	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG	◆ X-CLAN
9	13	16	9	MISTADOBALINA (C) (T) ELEKTRA 64826-4	◆ DEL THA FUNKEE HOMOSAPIEN
10	11	10	11	JUST KICKIN' IT (C) (T) S.D.E.G. 91-077/CHIBAN	◆ M.C. BREED & D.F.C.
11	12	13	6	EVERYTHING'S GONNA BE ALRIGHT (C) (M) (T) TOMMY BOY 999*	◆ NAUGHTY BY NATURE
12	8	8	7	LATIFAH'S HAD IT UP 2 HERE (C) (M) (T) TOMMY BOY 506*	◆ QUEEN LATIFAH
13	14	20	7	ONE TIME'S GOT NO CASE (C) (M) (T) DEF AMERICAN 4-40221*/REPRISE	◆ SIR MIX-A-LOT
14	16	—	2	THE JAM (C) (T) EPIC 34-74069	◆ SHABBA RANKS FEATURING KRS-1
15	17	21	5	RING THE ALARM (C) (M) (T) JIVE 42020	◆ FU-SCHNICKENS
16	19	23	5	THE INT'L ZONE COASTER (C) (T) ELEKTRA 64828-4	◆ LEADERS OF THE NEW SCHOOL
17	20	24	3	RETURN OF THE FUNKY MAN (M) (T) GIANT 4-40277*/REPRISE	◆ LORD FINESSE
18	22	27	3	STEP TO ME (C) (T) RUFFHOUSE 38-74150/COLUMBIA	◆ TIM DOG
19	7	3	14	GROOVE WITH IT (C) (CD) (T) COLD CHILLIN' 4-19115/REPRISE	◆ BIG DADDY KANE
20	15	9	12	MR. SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY	SCARFACE
21	18	15	6	TIME TO FLOW (C) (T) JIVE 42032	◆ D-NICE
22	27	—	2	DUCK DOWN (C) (M) (T) JIVE 42021*	◆ BDP
23	21	19	6	JAZZ (WE'VE GOT) (M) (T) JIVE 42035*	◆ A TRIBE CALLED QUEST
24	NEW ▶	—	1	JIGGABLE PIE (M) (T) SELECT STREET 4-62382/SELECT	◆ AMG
25	NEW ▶	—	1	JUICE (KNOW THE LEDGE) (C) SOUL 54333/MCA	◆ ERIC B. & RAKIM
26	29	—	2	IT'S SO GOOD, IT'S BAD (M) (T) CARDIAC 4017*	◆ TRUE CULTURE
27	NEW ▶	—	1	I WANNA ROCK (C) (M) (T) LUKE 4-96214/ATLANTIC	◆ LUKE
28	24	14	18	JUST THE TWO OF US (M) (T) SELECT 4-66502*/ELEKTRA	◆ CHUBB ROCK
29	25	22	6	WHAT'S ON YOUR MIND (C) (T) MCA 54312	ERIC B. & RAKIM
30	26	18	13	BE TRUE TO YOURSELF (C) (T) PROFILE 5343	◆ 2ND II NONE

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

Heroes Of Hipoprism Rescue Hip-Hop From Homophobic Climate; Simmons Spreads Out

4TH & B'WAY DUO The Disposable Heroes Of Hipoprism are challenging hip-hop's climate of homophobia with the landmark anti-gaybashing single "Language Of Violence." This biracial, heterosexual, Bay-area crew of Michael Franti and Rono Tse introduced "Language" at a Feb. 5 press conference at San Francisco nightclub Mr. Five's. "It's important to understand that male violence reaches into all parts of society," Franti said in a press release. The track previews Disposable Heroes' debut album, "Hypocrisy Is The Greatest Luxury," due to ship March 9.

SHOUTOUT: To Russell Simmons, CEO of Rush Communications and Def Jam Recordings. The "hip-hop mogul" is on his way to becoming the David Geffen of the rap generation. In addition to managing top rappers, Rush has two films in development with TriStar Pictures, a partnership (with Quincy Jones and Time Warner) in a new as-yet-unnamed magazine, and "The Russell Simmons Def Comedy Jam," a weekly series of showcases for young black comedians on HBO. "Comedy Jam" will air at midnight for eight weeks beginning March 6. Stan Latham ("Roc," "Frank's Place") directs; comedian/actor Martin Lawrence hosts; and Kid Capri is the DJ.



by Havelock Nelson

SOUL ON A ROLL: Elektra's Pete Rock & C.L. Smooth will follow up the six-track "All Souled Out" with a full-length album, "Mecca And The Soul Brother," in late April. The project will feature guest performances by Heavy D. ("The Basement) and Grand Puba ("Skins"). One track, "The Reminisce Over You (T.R.O.Y.)," will pay tribute to late Heavy D. & the Boyz dancer Troy Dixon. Currently, Pete Rock & C.L. Smooth are creating a buzz on the street with the boombastic single "The Creator."

POTLUCK HIP-HOP: Def Jam Grammy nominee L.L. Cool J was scheduled to hold a press conference Feb. 20 outside of City Hall in New York to discuss his support for Increase The Peace Corps, a community-based youth organization whose emphasis is racial harmony. The rapper, an honorary chair of Increase The Peace, was also to present Mayor David N. Dinkins with a contribution to Increase The Peace... Rhino Records has released "Street Jams," a four-CD, 16-track retrospective that includes classics (Afrika Bambaataa & Soul Sonic Force's "Planet Rock," the Sugar Hill Gang's "Rapper's Delight," UTFO's "Roxanne Roxanne"), landmarks (superproducer Marley Marl's first effort, "Sucker DJs" by Dimples D), and novelties (remember Shaun Brown's "Rappin' Duke"?). . . AMG's "Bitch Betta Have My Money" (Select Street) is a concept album whose concept is sex. Unabashed horniness and misogyny rule here, but the rudeness and lewdness poison some of the flyest beats around.

The single, "Jiggable Pie," reuses the sample from Big Daddy Kane's 1988 hit "Ain't No Half Steppin'" . . . Promotional clips for Kane's "Nuff Respect" and Eric B. & Rakim's "Juice (Know The Ledge)" were lensed by director Kevin Bray. Both tracks are from the fab "Juice" soundtrack on S.O.U.L. . . . Gifted stream-of-consciousness rapper Cooley Live has debuted on record with the RCA single "That's What I Like (No Cream In My Coffee)." The funky-drummed track, produced by Richie "Rich" Simmons, is a declaration of Cooley's preference for black women . . . A hi-tech video for "Scenario," the next single from A Tribe Called Quest's brilliant "Low End Theory" album (Jive), will feature cameos by Spike Lee, Leaders Of The New School, Kid Capri, De La Soul, Fab 5 Freddy, Todd 1, and Redman . . . Sony Music Entertainment has named Tyesh Harris national hip-hop/R&B college representative in New York.

2PAC TAKES AN ACTIVIST STANCE ON SOLO SET

(Continued from page 19)

cern was creating awareness." What Strickland wanted to put across was that 2Pac, though an actor and part of Digital Underground, is a legitimate and distinct rap performer.

2Pac calls himself a "souljah," a pro-black warrior. Strickland sees him as a communicator "carrying on the family business."

That business is activism through the philosophies of the Black Panther movement. 2Pac is the son of Assata Shakur and the godson of Geronimo Pratt, both well-known figures in the Panther movement of the '60s. The album track "Wordz Of Wizdom" is, he says, "a straight family song. I had to drop that so this country would know I'm not just a gun-totin' hooligan."

The rest of "2Pacalypse Now" paints aural portraits of inner-city life—from homeboy camaraderie to violent eruptions at police harassment. "This album is like a battle cry," says 2Pac. "It comes from stories from my whole life."

The second single, "Brenda's Got A Baby," shipped to mainstream urban radio two weeks ago, with the more street-oriented "If My Homie Calls" as a double A side. "Homie" is being worked at college radio, but

some urban programmers are being cautious about airing "Brenda" because it relates the true story of a 12-year-old rape victim who threw her baby into the garbage.

"The track is thought-provoking," says Strickland. "What I'm asking black radio to do is play it twice and see what kind of response occurs."

Video outlets have been more receptive to airing "Brenda." At Video Jukebox Network it moved from No. 19 to No. 2 in two weeks. More than

50 requests came in for it in one day, says Strickland.

To further promote "2Pacalypse Now," 2Pac has been visiting schools for Black History Month. He is scheduled to begin a national tour with Digital Underground in late March. Strickland would like to tie a "Barnum & Bailey-type run" into the tour. "We would cut a deal with Amtrak, put 2Pac on a train and have him jump off at different cities," he says.



For The Brothers. Bahia Records rappers Two Kings In A Ciphers invited members of the press to view their latest video, "For The Brothers Who Ain't Here," a track from their album "From Pyramids To Projects." A fitting project for Black History Month, the tune discusses several young men "who are no longer with us mentally or physically," explains the group. Shown at the RCA/Bahia offices are Greg Peck, CEO, Bahia; Noble Amen-Ra, Two Kings In A Ciphers; Janine McAdams, Billboard's R&B music editor; D.O.P., Two Kings In A Ciphers; and Haqq Islam, manager.

Chavez Remains True To Form On Album; The Word On Right Said Fred, Love Quartet

INGRID CHAVEZ KNEW she was choosing a difficult musical path.

It didn't matter that Prince took her under his wing and helped her get a recording deal; nor did the fact that Madonna transformed one of her songs, "Justify My Love," into a No. 1 pop hit. Chavez was aware that her unique style and vision would jolt most people before winning them over. After all, how often do you hear a woman reciting poetry on pop radio?

But that knowledge did not—and will not—stop her from following her muse.

"It would be false for me to say that I don't care if my record does not sell," she says. "But success would be shallow and worthless to me if I had it by making music that I can't relate to. If that were the case, I'd rather do something else for a living."

The result of such conviction is an eponymous debut album that artfully combines insinuating dance beats, memorable melodies, and cinematic bits of poetry. Those expecting a rehash of the steamy "Justify My Love" may be disappointed at first. Chavez's work here is far more complex and explores a wide range of moods and emotions. "Heaven Must Be Near" is sensual and seductive, while "Little Mama" is quietly tough, and "Sad Puppet Dance" is melancholy.

However, no one track on the album is more compelling than the current single, "Hippy Blood." Not only does it have a rare shot of Chavez's singing at the chorus, but it is also an anthem for kindred spirits who travel the road left-of-center. And if that's too deep for you, it kicks a butt-shaking, hip-hop-derived beat, too. The 12-inch version



by Larry Flick

of the single includes the last work by remixer Tom Richardson before he died last fall of complications due to AIDS.

"It moves me that he and Eric [Kupper, who collaborated on the mixes] clearly understood and respected the song," Chavez says. "They didn't just erase it all and create a house beat. Hopefully, Tom is out there somewhere spreading the hippy spirit to souls who need it."

Chavez was born in Albuquerque, N.M., and began writing poetry at the age of 9. When she gave birth to her son when she was 19, Chavez decided to get serious about her music and started performing. Her muse led her to Minneapolis, where she met Prince. The two collaborated on music that wound up on his "Lovesexy" album, and he later cast her as the female lead in the movie "Graffiti Bridge."

"I think the most important thing Prince has ever given me has been the inspiration to remain true to myself and to strive to reach my full potential as a writer," Chavez says.

Since her album was released last fall, Chavez has co-written a song with Ryuichi Sakamoto and David Sylvian, titled "Heartbeat." The track will be included on Sakamoto's upcoming album. Another result of that period of collaboration has been the romantic union between Chavez and Sylvian.

Chavez is currently preparing for

her first-ever tour. She will start off in Japan and Europe, and finish off in the U.S. As predicted, the show will not be a typical concert.

"It'll be similar to a theatrical performance, kind of like a short play. Most importantly, I want my show to be the way my music is in general: a loving environment that inspires people to go on an emotional journey."

THE SINGLE LIFE: Love Quartet gets all hot'n'steamy on "Kiss Me (Don't Be Afraid)" (Heartbeat/Media, Italy), a seductive disco/houser that intertwines pouty femme vocals with soft, ambient strings. To break a serious sweat, unbutton your shirt and go for the "Un Beso No Mata" mix. Perfect for a late-night twirl—on or off the dance floor.

While we're all in various stages of undress, let's give "Don't Talk, Just Kiss" by Right Said Fred (Charisma) a whirl. The follow-up to the megahit "I'm Too Sexy" is an equally juicy house nugget that features a sassy guest appearance by the patron saint of disco divas, Jocelyn Brown. Danny Tenaglia has concocted several cool remixes, ranging in tone from pop-mainstream to deep underground.

Producer/remixer Peter Black may be on the verge of U.S. notoriety with "Survival" (Great Jones), a house anthem he has created under the moniker Machine Orchestra. Dee Dee Fair turns in a convincingly urgent vocal, and is aided by the song's instantly contagious chorus.

Over the past year, Maurice Joshua has evolved into one of clubland's premiere underground remixers. It's amusing how few people remember that he started his career as a recording artist, scoring hits with "This Is Acid" and "Melody." On "I Gotta Hold On U" (I.D., Chicago), Joshua steps front-and-center, dropping cute'n'clever rhymes over a slinky house groove. Chantay Savage adds depth to the chorus, while comrades Steve "Silk" Hurley and E-Smoove each kick a cool remix.

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13. TODD YERRY (SAX)This Will Be Mine FREEZE
14. BBQ PROJECTWhen I Fell In Love HOUSE-B-EFFECT
15. DREWSKIBazzmatuzz CHICAGO UNDER
16. BUNTY DEEPGot Me Groovin' KALEIDOSCOPE
17. LOVE BOY IIFunky Emotion FOURTH FLOOR
18. KANARIn Every Way NOWN
19. MARTELLDo You Want Me CLUBHOUSE
20. VOICES OF 6TH AVECall Him Up ACE BEAT
21. POSITIVITYOut Of This World FOMUS
22. TPIShe's a Freak STRICTLY R
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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	4	6	5	WE GOT A LOVE THANG A&M 75021 7328-1 <small>1 week at No. 1</small>	◆ CECE PENISTON
2	3	4	8	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
3	5	9	6	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
4	2	2	8	A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
5	6	10	8	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
6	8	8	7	FEAR (OF THE UNKNOWN) GEFEN 21702	◆ SIOUXSIE AND THE BANSHEES
7	12	17	4	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
8	1	1	9	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
9	13	20	6	RUBB IT IN INVASION PROMO	FIERCE RULING DIVA
10	7	5	8	NOCTURNE COLUMBIA 44-74139	◆ T99
11	15	24	6	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
12	19	30	3	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
13	11	3	12	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
14	16	21	6	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
15	18	26	5	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
16	9	11	8	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
17	10	7	9	RAN KAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO	TITO PUENTE
18	31	37	3	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
19	28	39	4	WE CAN DO IT (WAKE UP) EMOTIVE 715	JAMES HOWARD
20	23	29	4	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
21	29	34	3	GO INSTINCT 237	MOBY
22	32	41	3	LOVE DESIRE SMASH 865 271-1/PLG	D'BORA
23	27	31	4	THE MUSIC IS RIGHT RCA 62154-1	MUSTO & BONES FEATURING DINA AND I.C.O.
24	35	—	2	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
25	33	40	4	COLD SMASH 865 525-1/PLG	LATOUR
				★★★ Power Pick★★★	
26	40	—	2	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
27	22	13	9	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
28	34	42	3	BODY MEDUSA GUERRILLA V-13846/I.R.S.	SUPREAL
29	21	19	11	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG	◆ JAMIE PRINCIPLE
30	17	18	8	I WANT YOU MCA 54138	◆ JODY WATLEY
31	14	12	11	MINDFLUX RCA 62162-1	◆ N-JOI
32	44	—	2	FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC	SABRINA JOHNSTON
				★★★ Hot Shot Debut★★★	
33	NEW ▶	1	1	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
34	25	22	11	WE GONNA GET ZYX 6548	R.A.F.
35	24	25	7	YOU'RE GONNA LOVE IT MOTOWN 4812-1	DIANA ROSS
36	30	28	5	WHEN LOVE CALLS I.D. 1010	SHAY JONES
37	46	—	2	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
38	20	15	12	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
39	45	—	2	PLANET LOVE BEGGARS BANQUET 62187-1/RCA	THE DYLANs
40	NEW ▶	1	1	MAKE IT MINE EPIC 74241	THE SHAMEN
41	37	45	3	2-231 (OOH OOH, I LOVE YOU, BABY) NEXT PLATEAU 50174	ANTICAPPELLA
42	36	27	8	RADIOACTIVITY ELEKTRA 0-66486	KRAFTWERK
43	NEW ▶	1	1	JAMES BROWN IS STILL ALIVE WATTS 715/ARS	HOLY NOISE
44	41	38	4	STAY THIS WAY DELICIOUS VINYL 866 186-1/PLG	◆ THE BRAND NEW HEAVIES
45	NEW ▶	1	1	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
46	NEW ▶	1	1	EUPHORIA QUARK 033	EUPHORIA
47	NEW ▶	1	1	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
48	48	35	5	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PARTY
49	42	33	7	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
50	26	23	13	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	3	11	I'M TOO SEXY CHARISMA 0-96256 <small>2 weeks at No. 1</small>	◆ RIGHT SAID FRED
2	2	2	8	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
3	3	4	11	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
4	5	12	4	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
5	7	8	7	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
6	6	6	9	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
7	4	1	7	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
8	10	11	8	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
9	14	18	7	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
10	13	15	7	STAY UPTOWN 54285/MCA	◆ JODECI
11	15	20	6	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
12	12	16	6	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
13	8	7	8	I WANT YOU MCA 54138	◆ JODY WATLEY
14	22	32	3	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
15	16	17	17	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
16	26	43	3	AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA	◆ TLC
17	11	10	8	ADDAMS GROOVE CAPITOL V-15801	◆ HAMMER
18	20	21	7	MINDFLUX RCA 62162-1	◆ N-JOI
19	29	44	3	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
20	18	22	8	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLES
				★★★ Power Pick★★★	
21	41	—	2	VIBEOLOGY CAPTIVE 0-96107/MIRGIN	◆ PAULA ABDUL
22	21	26	6	LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506	◆ QUEEN LATIFAH
23	23	29	6	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
24	19	24	9	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
25	28	33	5	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
26	9	5	12	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
27	31	38	3	GOOD FRIEND EPIC 74157	PARIS RED
28	35	45	3	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
29	30	34	4	NOCTURNE COLUMBIA 44-74139	◆ T99
30	40	41	3	OOCHIE COOCHIE MOTOWN 4813-1	◆ M.C. BRAINS
				★★★ Hot Shot Debut★★★	
31	NEW ▶	1	1	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
32	17	9	7	SURPRISE MERCURY 866 175-1	CRYSTAL WATERS
33	34	37	4	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
34	39	39	3	GET READY FOR THIS RADIKAL 12261	◆ 2 UNLIMITED
35	32	35	5	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PARTY
36	NEW ▶	1	1	NEVER SAY NEVER FEVER 44-74144/COLUMBIA	◆ LISETTE MELENDEZ
37	24	13	14	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
38	25	14	18	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
39	36	27	8	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ NIRVANA
40	27	23	14	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
41	48	—	2	YOU SHOWED ME NEXT PLATEAU 50165	◆ SALT-N-PEPA
42	37	28	15	IN PARADISE METROPOLITAN 4475	◆ LAISSEZ FAIRE
43	NEW ▶	1	1	FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC	SABRINA JOHNSTON
44	NEW ▶	1	1	GO INSTINCT 237	MOBY
45	38	36	4	WHEN LOVE CALLS I.D. 1010	SHAY JONES
46	NEW ▶	1	1	MAKE IT MINE EPIC 74241	THE SHAMEN
47	NEW ▶	1	1	LET'S STAY TOGETHER MCA 54288	◆ GUY
48	33	19	9	LOVE ME ALL UP RCA 62115-1	STACY EARL
49	50	—	2	SHE'S GOT THAT VIBE JIVE 42026-1	◆ R. KELLY & PUBLIC ANNOUNCEMENT
50	47	—	2	STAY THIS WAY DELICIOUS VINYL 866 186-1/PLG	◆ THE BRAND NEW HEAVIES

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



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Don Williams Does Great Britain 14-City Tour Will Promote New Album

BY EDWARD MORRIS

NASHVILLE—RCA Records' Don Williams will launch a 14-city tour of Great Britain beginning March 12 in Glasgow and ending March 29 in London. The tour, which celebrates Williams' 20th year as a recording artist, is also aimed to benefit his new album, "Currents," which will bow in England March 2 and in the U.S. March 10.

One of the most popular American singers in England, Williams and his five-piece band will play in venues with 1,500-3,500 seats. The tour, promoted by Robert Pratt of Glasgow, is being publicized in the U.K. by Byworth-Wooten. Jackie Gill Promotions, London, is handling national radio and television appearances. Among the broadcast media already scheduled are BBC-TV, Radio 2, and London Broadcasting.

Exposure Marketing Ltd., a division of America's Nice Man Merchandise, has created a special tour book and other Williams items to be sold at the concerts.

According to Williams' publicist,

"lavish four-color tour posters" will be placed at record stores to support the dates. Also being distributed are color fliers, the size of jumbo postcards, with a photo of Williams on one side and a list of the concert dates on the other.

The tour sites and dates are: Royal Concert Hall, Glasgow (12); Sands Centre, Carlisle (13); The Point, Dublin (14); Rialto Theatre, Derry (15); The Regent, Ipswich (17); The Ritz, Lincoln (19); Leisure Centre, Hereford (20); International Centre, Bournemouth (21); Hexagon, Reading (22); Leisure Centre, Crawley (24); Pavilion, Plymouth (25); Symphony Hall, Birmingham (27); Lakeside Country Club, Camberley (28); and The Palladium, London (29).

Williams was also set to embark on a tour of Zimbabwe in April. However, the trip has now been pushed back to September because of Zimbabwe's faltering economy. If the tour materializes, says Doug Casmus, of Mores Nanas Golden, Williams' management agency, the singer will probably also schedule concerts in South Africa.

"Had we gone over there [in April]," Casmus continues, "the ticket price would have been so high that the common people wouldn't have been able to come see him. And that's really who he's playing for."

The Bhundu Boys, a vocal group from Zimbabwe, sing background on "In The Family," a cut on Williams' new album.

"Currents" was produced by Allen Reynolds. The first single from the collection, "Too Much Love," charted four weeks ago.



Heartbreaker. Sony/Tree's Donna Hilley presents Kix Brooks and Ronnie Dunn with a "broken heart" of chocolates during a celebration honoring the Arista Records act for its recent No. 1 record, "My Next Broken Heart." Pictured, from left, are Brooks; Hilley, chief operating officer, Sony/Tree; and Dunn.

Trisha Walker Int'l Sends Acts Packing—For Europe

NASHVILLE—Several burgeoning country acts will be touring Europe this spring, under the auspices of Trisha Walker International. Walker, who is headquartered in Nashville, serves both as a festival and tour producer and as a consultant on international touring.

On May 23-24, Jim Lauderdale, the McCarters, Mark O'Connor, JJ White, and Little Texas will play the second Geneva (Switzerland) Festival. These same acts, excepting JJ White, will also perform at the seventh Morecambe Festival in England, May 23-25. The festival will be taped by BBC radio for broadcast throughout the United Kingdom.

Joining these five acts at the

ninth Frutigen (Switzerland) Singer/Songwriter Festival, May 29-30, will be Carl Perkins, Brooks & Dunn, Tom Kell, Paul McBovin, and Rusty Weir. This event also will be taped for a national radio broadcast, Walker says.

O'Connor is also set to make appearances at Morecambe's WOMAD Festival and at the Edale Bluegrass Festival. While overseas, he will perform a concert in Paris and guest on a TV show in Frankfurt.

The McCarters and Little Texas will tape a TV show in Frankfurt that will be aired this fall. And JJ White, a sister act, will sing at the Bad Ischl Festival in Austria, June 5.

EDWARD MORRIS



Cashing In. Backstage at a recent concert, Johnny Cash congratulates his daughter, Cindy, for signing with Encore Management. Cindy Cash recently completed a book, "The Cash Family Album," and plans to resume her singing career. Pictured, from left, are Cindy Cash; Johnny Cash; manager Jane Burdick, Encore Management; and Robert O. Bennett, president of Encore Management.

'Hot Country Nights' Stays Hot; A Garthucopia Of New Brooksisms

CHEERS: With fingers crossed and eyes cast skyward, we are pleased to report that "Hot Country Nights" is still steaming. The prime-time Sunday night series on NBC-TV has done a lot to show America that country music can be consistently fresh, intelligent, and entertaining. To underline these qualities, the show's producers present the music with respect and affection.

One of the best moves has been to keep between-songs talk to a minimum. Not only does that give more time to music, it also acknowledges the reality that even great singers may be tedious talkers. It's easy to impair the drama of a song if it's surrounded by patter that's turgid or synthetic. Comedians pace and punctuate the musical segments, and for the most part their material has been genuinely funny, it hasn't made fun of or patronized the music, and their routines are brief.

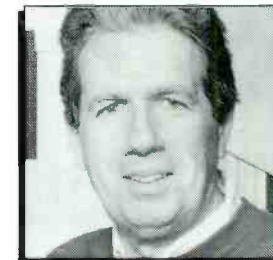
The editing and camera angles also have a lot to do with making the show seem fast and fluid, despite an obviously cramped stage. Segments occasionally appear to be shown out of sequence, but that is a minor annoyance given the amount and variety of music each show offers. One of the series' strongest features is its habit of packaging radically different kinds of performers together. The Feb. 16 edition, for example, artfully blended the diverse styles of the **Oak Ridge Boys, Pirates Of The Mississippi, Barbara Mandrell, Paulette Carlson, and Dwight Yoakam.** That's the essence of something-for-everyone programming. Long may it work.

GARTHOUGHTS: It's not like we just sit around brainstorming for ways to spotlight **Garth Brooks**, but the man has become such a totem for the business that it's hard not to keep mentioning him. Like the "Urban Cowboy" boost of a dozen years ago, Brooks has created both an industry standard and his own frame of reference. And he's attracting such massive media attention that it's impossible to get through the day anymore without some new chronicler of "country and western music" calling for background and pontifications. A recent "Saturday Night Live" sketch showed "Japanese" television commentators discussing—among other topics—the question of whether or not Garth Brooks is lazy.

Words are failing to keep pace with the Brooks phenomenon. That being the case, it seems only right that he be accorded a vocabulary more precisely his own.

Here are some key terms for those who need to describe things that are peculiarly Brooksian in nature: *garthantuan*—of enormous size, as in, "His record sales are garthantuan"; *garthemometer*—a device for measuring how hot Brooks is at any given moment; *gartheorem*—a theory of relativity, first summarized by Brooks in the phrase, "I am, therefore you am"; *garthenomics*—a system of finance built entirely around Garth Brooks' willingness to continue working; *garthesaurus*—a list of superlatives applicable only to Garth Brooks; *gartheism*—the theory that Garth Brooks is god; the official religion at Liberty Records.

KILLEN TIME: **Buddy Killen** and his buddies raised another \$70,000 for Easter Seals at the 12th annual benefit dinner, show, and celebrity auction. Held in Nashville Feb. 11 at the entrepreneur's Stock-Yard Restaurant, the charity offered musical performances by the **Remingtons, George Jones, Lorrie Morgan, Brooks & Dunn, Pam Tillis, Joe Diffie, Tracy Lawrence, and John Kay (of Steppenwolf).** The show was videotaped, and parts will be used nationally during the 21st annual Easter Seals Telethon, March 7-8. Since organizing the Nashville benefit in 1981, Killen has helped raised \$407,000 for the cause.



by Edward Morris

MAKING THE ROUNDS: **Roy Clark** will star in Houston's Theatre Under The Stars' production of "Paint Your Wagon," March 5-22. Although Clark has acted in such TV series as "The Beverly Hillbillies" and "The Odd Couple," this is his first stage role. He will play the character of Ben Rumson in the **Alan Jay Lerner/Frederick Loewe** musical . . . The Canadian Country Music Assn. has published a 72-page illustrated directory to that nation's country music business. It lists names, addresses, and phone numbers for artists, managers, booking agents, record labels, promoters, music publishers, clubs, radio stations, etc. The CCMA is located in Woodbridge, Ontario . . . The Country Music Assn. has been given an award of excellence by the American Society of Association Executives for its Project Literacy campaign . . . Stand back! **Chet Atkins** and **Jerry Reed** are loose again. The two trailblazing guitarists have recorded an album together for Columbia Records. It's called "Sneakin' Around," and it will be out March 10 . . . Country performers have been visiting veterans hospitals of late. **Linda Davis** made her stop at a VA

(Continued on next page)

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING FEB. 29, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	23	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98) 23 weeks at No. 1	ROPIN' THE WIND	1
2	2	2	75	GARTH BROOKS ▲ ⁶ LIBERTY 93866* (9.98)	NO FENCES	1
3	3	3	146	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2
4	4	4	20	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3
5	5	5	38	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
6	6	6	49	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	7	8	21	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
8	8	7	7	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
9	11	10	40	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
10	13	14	43	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10
11	10	11	33	TANYA TUCKER LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	9
12	9	9	33	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
13	12	12	12	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	12
14	NEW	1	1	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	14
15	14	13	44	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
16	15	17	67	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
17	17	15	23	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
18	19	21	38	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
19	18	16	39	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
20	20	19	19	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
21	16	20	75	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
22	24	26	5	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
23	22	25	16	SUZY BOGGUSS LIBERTY 95847* (9.98)	ACES	22
24	28	30	101	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
25	23	23	184	THE JUDDS ▲ ² CURB 8318/RCA (9.98)	GREATEST HITS	1
26	25	24	25	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
27	29	28	14	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	25
28	27	27	67	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
29	21	18	27	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
30	26	22	5	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	22
31	30	32	27	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	30
32	31	29	102	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
33	32	37	146	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
34	33	35	47	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
35	36	33	112	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
36	35	31	48	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
37	34	34	71	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
38	40	36	70	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19
39	37	38	5	EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	44	41	24	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
41	39	39	14	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
42	38	60	20	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
43	45	42	17	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
44	42	45	12	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	42
45	43	40	27	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
46	41	44	47	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
47	48	43	79	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
48	46	46	120	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
49	47	47	98	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
50	49	53	45	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
51	50	51	21	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
52	52	54	125	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
53	51	48	74	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
54	57	57	23	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
55	55	50	18	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
56	54	55	77	KATHY MATTEA ● MERCURY 84233G* (8.98 EQ)	A COLLECTION OF HITS	8
57	59	56	90	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
58	56	52	109	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
59	53	49	39	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
60	61	61	14	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	60
61	63	63	141	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
62	60	58	55	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
63	58	64	117	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
64	70	—	2	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	64
65	68	71	91	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
66	64	59	46	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
67	71	73	53	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
68	62	62	19	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
69	75	—	75	DOLLY PARTON ● COLUMBIA 44384*/SONY (8.98 EQ)	WHITE LIMOZEEN	3
70	67	66	109	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
71	RE-ENTRY	45	45	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
72	65	65	30	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
73	69	68	81	PIRATES OF THE MISSISSIPPI LIBERTY 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
74	66	69	29	CHRIS LEDOUX LIBERTY 96499* (9.98)	WESTERN UNDERGROUND	36
75	73	—	32	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24

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

Billboard Top Country Catalog Albums

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

FOR WEEK ENDING FEBRUARY 29, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98) 41 wks at No. 1	GREATEST HITS	41
2	2	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98)	GREATEST HITS	41
3	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	41
4	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	41
5	8	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	41
6	5	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	41
7	7	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	41
8	9	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	41
9	6	GEORGE JONES ● EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	27
10	16	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	34
11	12	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	10
12	11	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	36
13	14	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	40

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	17	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	41
15	13	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	41
16	19	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	31
17	10	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	21
18	15	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	13
19	22	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	36
20	18	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	39
21	20	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	4
22	—	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	31
23	—	HANK WILLIAMS, JR. ▲ CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III	12
24	24	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	25
25	21	THE JUDDS ▲ CURB 5319/RCA (8.98)	WHY NOT ME	31

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

COUNTRY CORNER



by Lynn Shults

NO. 1 FOR THE THIRD consecutive week on the Hot Country Singles & Tracks chart is **Garth Brooks'** "What She's Doing Now." Brooks becomes the first artist to accomplish this feat in 1992. **George Strait** accomplished this rare feat twice in 1991. **Alabama** and **Alan Jackson** were the only other artists to hold the No. 1 position for three weeks in '91.

INSIDE THE TOP 10: Alabama's "Born Country" is the week's top track and leaps into the top 10, moving from No. 14 to No. 9. The battle for the next No. 1 appears to be between **John Anderson's** "Straight Tequila Night" (4-3) and **Lorrie Morgan's** "Except For Monday" (6-5).

OTHER ACTIVE TRACKS are **Vince Gill's** "Take Your Memory With You" (27-19); **Tanya Tucker's** "Some Kind Of Trouble" (46-35); "Today's Lonely Fool" (50-40) by **Tracy Lawrence**; "She Is His Only Need" (24-17) by **Wynonna**; and "There Ain't Nothin' Wrong With The Radio" (47-36) by **Aaron Tippin**.

THE ALBUMS CHART shows a plethora of activity inside the top 10. Eight of the 10 albums have bullets. Garth Brooks continues to dominate the top three positions with accumulated sales approaching 200,000 units for the week. The big news, however, is the debut of **John Anderson's** "Seminole Wind" at No. 14 on the Top Country Albums chart and No. 90 on The Billboard 200. Anderson is the first "comeback" artist to crack through the country singles, country albums, and The Billboard 200 in quite some time. Other albums showing strong sales: **Reba McEntire's** "For My Broken Heart" (4-4); **Alan Jackson's** "Don't Rock The Jukebox" (11-9); and **Pam Tillis'** "Put Yourself In My Place" (13-10).

THE GRAMMY AWARDS and country music have always had a strange partnership. Country usually is relegated to one or two live-performance slots and one or two presenter slots. This limited visibility has made it difficult for Grammy-nominated country music to be boosted significantly by the awards show. Also, the Grammy nominations frequently cite records that are long past their peak of popularity. Of course, this affects all Grammy categories—and presents a problem for all retailers. In College Station, Texas, **Dion Davis** of Hastings Books, Music & Video says, "We have the generic Grammy flats and posters. We don't have any artist on them. We do have CDs merchandised with the displays and [Hastings] tries to cover all the nominees."

TWO OF THE MORE important music industry gatherings will take place next month. The Country Radio Seminar will convene in Nashville March 4-7 and the annual meeting of the National Assn. of Recording Merchandisers will be held March 13-16 in New Orleans. The New Faces show at CRS used to be a make-or-break situation for new country artists. This year, several of the 10 featured artists have already scored big. **Brooks & Dunn** have had two No. 1 hits on the country singles chart. Two other acts—**Collin Raye** and **Tracy Lawrence**—have also reached No. 1, and four more—**Pam Tillis**, **Hal Ketchum**, **Sammy Kershaw**, and **Little Texas**—have been in the top 10. Performers **Clinton Gregory**, **McBride & the Ride**, and **Eddie London** have all had significant chart success, too.

Merle Watson Fest Grows With Age

5th Bluegrass/Folk Event To Host 50-Plus Acts

BY EDWARD MORRIS

NASHVILLE—In its four years of operation, the Merle Watson Memorial Festival in Wilkesboro, N.C., has developed into one of the nation's largest bluegrass and folk events. Last year, the festival was lengthened from three to four days to accommodate added talent and peripheral activities.

The fifth annual edition, April 23-26, at the Wilkes Community College Gardens, has booked more than 50 acts, including **Ricky Skaggs**, **Emmylou Harris & the Nash Ramblers**, **Bela Fleck & the Flecktones**, and **Alison Krauss & Union Station**.

Merle Watson, whom the festival honors, was a skilled guitarist and the son of legendary country/bluegrass guitarist **Doc Watson**. He was killed in an accident in 1985. Proceeds from the festivals have been used to construct and maintain the **Eddy Merle Watson Memorial Garden Of The Senses** at

the college.

"B" Townes, dean of development at the college, says he operates the event with a modest talent budget, since many acts play for free. "Some of the artists who are real close to Doc or who were good friends with Merle donate their time," Townes explains. "Some that we want to bring in to increase the variety of the show, we provide travel or expenses for, if they're willing to come for that. And some we have to pay a fee—but we pay a reduced fee."

Townes reports that this year's income will be used to renovate the Gardens and correct drainage problems. Last year, the festival cleared about \$24,000 on an attendance of 15,000, he says. About \$20,000 of the proceeds went for additional sculpture. The garden covers about an acre.

Townes oversees the selection of talent in conjunction with **Doc Watson** and two other musicians.

In addition to the concerts prop-

er, the upcoming festival embraces a new guitar-playing contest, workshops and master classes in instrument playing, activities for children, and a "mountain heritage" crafts demonstration.

Tickets are sold by the day or by the event, with a discount for students.

Among the other nationally prominent acts on this year's bill are the **Nashville Bluegrass Band**, the **Fairfield Four**, **Riders In The Sky**, **Seldom Scene**, **Mark O'Connor**, **Peter Rowan**, the **Del McCoury Band**, **Happy Traum**, **John Starling & Carl Jackson**, the **David Grisman Quintet**, **Jerry Douglas**, **Maura O'Connell**, the **Tony Rice Unit**, **Robin & Linda Williams**, **Tim & Molly O'Brien**, **Laurie Lewis & Grant Street**, **Jody Steicher & Kate Brislin**, **Cathy Fink & Marcy Marxer**, the **Nitty Gritty Dirt Band**, **Dan Crary**, and **Si Kahn**.

Country Stars Going Dollywood In '92

NASHVILLE—The 1992 season schedule at Dollywood's Celebrity Theatre in Pigeon Forge, Tenn., has developed into a bonanza of country music talent. The "Showcase Of Stars" concert series has confirmed 25 of country's top recording acts and two gospel groups to perform some 142 scheduled live performances between May 23 and Nov. 1.

The roster of country talent comprises **Kathy Mattea**, **Pam Tillis**, **Ricky Skaggs**, **Tanya Tucker**, **Statler Brothers**, **Marie Osmond**, **Ronnie Milsap**, **Diamond Rio**, **Oak Ridge Boys**, **Charlie Daniels Band**, **Billy Dean**, **Vince Gill**, **Lionel Cartwright**, **Gatlin Brothers**, **Waylon Jennings**, **Sawyer Brown**, **Patty Loveless**, **Louise Mandrell**, **Mike Reid**, **Trisha Yearwood**, **Mark Ches-**

nutt, **Forester Sisters**, **Conway Twitty**, **Louise Mandrell**, and **Roy Clark**. The gospel acts are **Gold City** and **J.D. Sumner & the Stamps**.

Artists booked between June 14 and Aug. 16 will perform twice daily. The shows, marking the concert

series' fifth season, are presented by **Coca-Cola Classic**.

Tickets, the majority of which are priced at \$8.99, go on sale April 13. Tickets for shows by **Tucker**, the **Statlers**, **Oak Ridge Boys**, **Gill**, and the **Gatlins** are priced at \$11.99.

NASHVILLE SCENE

(Continued from preceding page)

facility in Nashville; **Mark Chesnutt** made a Jackson, Miss., stop-over; and **Diamond Rio** sang for veterans in Boise, Idaho. The activities are a part of "National Salute To Hospitalized Veterans Week" . . . Miami-based **Playback Records** has opened a Nashville office under the management of **Len Jinks** . . . **Jeff Tweel** has been named creative manager for **Blewater Music** . . . **Missy Baker** is the new account executive in **AristoMedia's** publicity division.

MARK YOUR CALENDAR: The W.O. Smith Community Music School and BMI will present a "Jazz On Music Row" concert at 5:30 p.m. March 1 in the BMI Lobby. Tickets are \$5. Scheduled to perform are **Beegie Adair**, **Thomas Cain**, **Rod McGaha**, **George Tidwell**, **Jim Ferguson**, **J.D. Blair**, **Ralph Pace**, **Dennis Solee**, and **Sam Levine**.

SIGNINGS: Grand Ole Opry star **Del Reeves** to **Playback Records**.

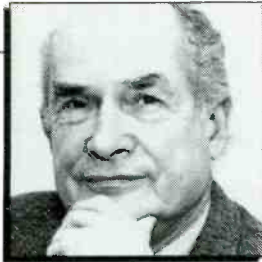
Country merchandise is a hot seller . . . see page 42

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
14 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL	44 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP/Sony Tree, BMI) HL	60 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI)	72 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL
70 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	34 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)	50 IF I COULD BOTTLE THIS UP (Scarlett Moon, BMI/Nocturnal Eclipse, BMI) CLM	51 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM
30 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM	69 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI)	64 IF YOU'LL LET THIS FOOL BACK IN (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/New Place, ASCAP)	54 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP)
2 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	53 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP)	11 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI)	37 PROFESSIONAL FOOL (Catch The Boat, ASCAP)
9 BORN COUNTRY (Collins Court, ASCAP)	61 FORGOTTEN BUT NOT GONE (BMG, ASCAP/Little Beagle, ASCAP/Buzz Cason, ASCAP) HL	43 I KNOW WHERE LOVE LIVES (Foreshadow, BMI) CLM	65 THE ROCK (WB, ASCAP/Patricia Taylor, ASCAP/MCA, ASCAP)
41 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL	58 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	28 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)	25 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM
39 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM	38 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane, ASCAP) WBM		33 SHAMELESS (Joel, BMI) HL
47 COUNTRY ROAD (Velvet Apple, BMI/Irving, BMI/Gary Scruggs, BMI)	57 HOTEL WHISKEY (Bocephus, BMI)		17 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL
7 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM	60 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI)		73 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP) HL
23 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)	50 IF I COULD BOTTLE THIS UP (Scarlett Moon, BMI/Nocturnal Eclipse, BMI) CLM		66 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)
49 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleasus, BMI/Willesden, BMI) HL	64 IF YOU'LL LET THIS FOOL BACK IN (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/New Place, ASCAP)		29 SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlett Moon, BMI/Careers-BMG, BMI) CLM/HL/WBM
67 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)	11 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI)		35 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL
75 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)	43 I KNOW WHERE LOVE LIVES (Foreshadow, BMI) CLM		24 STICKS AND STONES (JMV, ASCAP)
5 EXCEPT FOR MONDAY (Englishtowne, BMI)	28 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)		3 STRAIGHT TEQUILA NIGHT (Irving, BMI/Cotter Bay, BMI/Dixie Stars, ASCAP)
68 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP)			71 SWEET SUZANNE (Full Keel, ASCAP)

Classical KEEPING SCORE



by Is Horowitz

GOING ON RECORD: A September recording by **Hugh Wolff** and the St. Paul Chamber Orchestra under their Teldec agreement will lay down an all-Copland program featuring **Dawn Upshaw** and **Thomas Hampson** as soloists. The former will be heard in Copland's setting of Emily Dickinson poems, the latter in his "Old American Songs," and the orchestra alone in a pair of dances from "Billy the Kid." Another project takes a novel repertoire turn when it groups first symphonies by Haydn, Bizet, and Prokofiev on a single CD.

Like most orchestras with active recording programs, the St. Paul management works closely with contract labels when planning concert seasons, to link performances and recording sessions.

Looking ahead to next February, for instance, the Teldec program continues with Bartok's "Romanian Folk Dances" and "Divertimento," to be programmed on disc with Kodaly material already in the can, as well as with sessions for another another CD offering works by Falla, Walton, and Milhaud.

Meanwhile, the SPCO continues its association with former music director **Christopher Hogwood** and London Records. Due out next season under the latter's imprint is a disc of Corelli, Tippett, and Holst works, as well as music by Vaughan Williams yet to be recorded.

Also due over the next two seasons are London sessions documenting Hogwood and the SPCO's way with

the two Serenades by Brahms, and works by Respighi.

PASSING NOTES: **Robert Shaw** returns to Carnegie Hall next January for his third annual choral workshop, this devoted to the Berlioz Requiem. Also due back for a conductors' workshop is **Pierre Boulez**. With the Cleveland Orchestra on hand, he'll direct his attention to works by Debussy and Messiaen.

As part of its next season, the venerable hall's 102nd, Carnegie will introduce two more educational events, a three-day seminar on Beethoven's piano sonatas conducted by **Alfred Brendel**, and a two-week chamber music workshop directed by **Isaac Stern**.

The final pair of concerts in the upcoming European tour by the Chicago Symphony Orchestra, its first international junket under the leadership of music director **Daniel Barenboim**, will be videotaped for home video release. Closing concerts in Cologne will offer the same Strauss works already recorded by Barenboim and the CSO and released on CD by Erato: "Don Juan," "Till Eulenspiegel," and "Ein Heldenleben." Other tour touch-downs will be in Madrid, London, and Paris.

VITAL STATS: By Leporello's count, **Don Giovanni** had his way with 2,065 women: 640 in Italy, 231 in Germany, 100 in France, 91 in Turkey, and 1,003 in Spain. This was somewhat more than the 2,000 women **Magic Johnson** admits to having "accommodated."

The Don was a past master of what has since come to be called "date rape," let alone less subtle forms of conquest. But as far as we know, Johnson has been less aggressive, though more than a willing partner.

Perhaps Leporello's boss was more like **Mike Tyson**, another noted womanizer not likely to be put off by feminine reluctance. Could the former ring champ have matched the Don's stats, if given time? We'll never know.

Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	1	75	IN CONCERT ▲ LONDON 430433-2*	70 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	8	3	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
3	2	17	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL CDQB-54371*	TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)
4	5	21	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
5	4	21	HOROWITZ THE POET DG 435025-2*	VLADIMIR HOROWITZ
6	3	27	BERNSTEIN: CANDIDE DG 429734-2*	HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)
7	7	17	TOGETHER ANGEL CDQ-54266*	PLACIDO DOMINGO, ITZHAK PERLMAN
8	6	39	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)
9	12	31	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI
10	20	3	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
11	10	21	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC*	YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN
12	NEW ▶		THE BELLS OF ST. GENEVIEVE RCA 65468-2-RC*	VARIOUS ARTISTS
13	14	7	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
14	11	15	BEETHOVEN: THE NINE SYMPHONIES TELDEC 46452-2*	CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)
15	9	13	VERDI: OTELLO LONDON 433669*	PAVAROTTI, TE KANAWA, NUCCI (SOLTI)
16	13	7	BEETHOVEN: MISSA SOLEMNIS ARCHIV 429779*	JOHN ELIOT GARDINER
17	15	13	MAHLER: SYMPHONY NO. 8 TELARC CD-80267*	ATLANTA SYMPHONY & CHORUS (SHAW)
18	17	95	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
19	18	13	ORFF: CARMINA BURANA LONDON 430509*	SAN FRANCISCO SYMPHONY & CHORUS (BLOMSTEDT)
20	16	13	BACH: SUITES FOR SOLO CELLO MERCURY 432756*	JANOS STARKER
21	19	13	MOZART: GREATEST HITS RCA 60829-2-RV*	VARIOUS ARTISTS
22	21	5	RUTTER: MAGNIFICAT COLLEGIUM COL-114*	JOHN RUTTER, CAMBRIDGE SINGERS
23	23	15	MASCAGNI: CAVALLERIA RUSTICANA PHILIPS 432105*	NORMAN, HVOROSTOVSKY, GIACOMINI (BYCHKOV)
24	24	3	MOZART: ARIAS ANGEL CDC-54329*	PLACIDO DOMINGO
25	25	5	MOZART: THE MAGIC FLUTE TELARC CD-80302*	HENDRICKS, HADLEY, ANDERSON (MACKERRAS)

TOP CROSSOVER ALBUMS™

★★★ No. 1 ★★★

1	1	21	PAVAROTTI SONGBOOK LONDON 433513-2*	17 weeks at No. 1 LUCIANO PAVAROTTI
2	2	21	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
3	NEW ▶		HUSH SONY MASTERWORKS SK 48177*	YO-YO MA/BOBBY MCFERRIN
4	3	49	SPIRITUALS IN CONCERT OG 429790-2*	BATTLE, NORMAN (LEVINE)
5	14	3	HEART TO HEART ANGEL CDQ-54299*	KIRI TE KANAWA
6	4	21	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN
7	5	11	THE BROADWAY I LOVE ATLANTIC 82350-2*	PLACIDO DOMINGO
8	6	11	KISMET SONY BROADWAY SK 46438*	RAMEY, MIGENES, HADLEY, PATINKIN
9	12	3	WEILL: STREET SCENE LONDON 433371*	BARSTOW, RAMEY, REAUX, HADLEY (MAUCERI)
10	9	27	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252*	ANNA RUSSELL
11	7	13	THE GERSHWINS IN HOLLYWOOD PHILIPS 434274*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
12	8	13	THE SPIELBERG/WILLIAMS COLLABORATION SONY CLASSICAL SK 45997*	BOSTON POPS (WILLIAMS)
13	13	5	PROSPERO'S BOOKS LONDON 425224*	MICHAEL NYMAN BAND
14	NEW ▶		RODGERS & HAMMERSTEIN: SONGBOOK FOR... TELARC CD-80278*	CINCINNATI POPS (KUNZEL)
15	10	21	ANNIE GET YOUR GUN ANGEL CDQ-54206*	CRISWELL, HAMPSON (MCGLINN)

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Nipper News

“All the News That Fits His Prints”

Vol. 3, No. 14

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Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	19	★★★ NO. 1 ★★★ HARRY CONNICK, JR. ● COLUMBIA 48685*	19 weeks at No. 1 BLUE LIGHT, RED LIGHT
2	2	21	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
3	3	15	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*/POLYGRAM CLASSICS & JAZZ	YOU GOTTA PAY THE BAND
4	4	13	GERALD ALBRIGHT ATLANTIC 82334*	LIVE AT BIRDLAND
5	6	17	THE EARL KLUGH TRIO WARNER BROS. 26750*	THE EARL KLUGH TRIO VOLUME ONE
6	7	15	KEITH JARRETT TRIO ECM 849 650*/POLYGRAM CLASSICS & JAZZ	THE CURE
7	5	13	MILES DAVIS & MICHEL LEGRAND WARNER BROS. 26438*	DINGO
8	9	35	NATALIE COLE ▲ ³ ELEKTRA 61049	UNFORGETTABLE
9	10	19	KENNY KIRKLAND GRP 9657*	KENNY KIRKLAND
10	8	19	BRANFORD MARSALIS COLUMBIA 46990	THE BEAUTIFUL ONES ARE NOT YET BORN
11	11	15	GONZALO RUBALCABA BLUE NOTE 97197*/CAPITOL	THE BLESSING
12	12	9	KENNY DREW, JR. ANTILLES 510 303*/ISLAND	KENNY DREW, JR.
13	15	11	CHARLES FAMBROUGH CTI 79476*/MESA-BLUEMOON	THE PROPER ANGLE
14	NEW ▶		BOBBY MCFERRIN & CHICK COREA BLUE NOTE 95477*/CAPITOL	PLAY
15	NEW ▶		ELLIS MARSALIS COLUMBIA 47509	HEART OF GOLD
16	18	5	DIRTY DOZEN BRASS BAND COLUMBIA 47383* OPEN UP (WHATCHA GONNA DO FOR THE REST OF YOUR LIFE?)	
17	16	7	SONNY ROLLINS MILESTONE 9194*/FANTASY	HERE'S TO THE PEOPLE
18	NEW ▶		STAN GETZ - KENNY BARRON VERVE 510 823*/POLYGRAM CLASSICS & JAZZ	PEOPLE TIME
19	21	7	THE GENE HARRIS QUARTET CONCORD 4482*	BLACK AND BLUE
20	19	5	RICK MARGITZA BLUE NOTE 97196*/CAPITOL	THIS IS NEW
21	13	21	MACEO PARKER VERVE 511 068*/POLYGRAM CLASSICS & JAZZ	MO' ROOTS
22	24	3	JOHN PIZZARELLI NOVUS 63129/RCA	ALL OF ME
23	14	11	TEDDY EDWARDS ANTILLES 511 411*/ISLAND	MISSISSIPPI LAD
24	NEW ▶		VANESSA RUBIN NOVUS 63127*/RCA	SOUL EYES
25	25	3	PAQUITO D'RIVERA CHESKY 60*	HAVANA CAFE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	21	★★★ NO. 1 ★★★ FOURPLAY WARNER BROS. 26656*	19 weeks at No. 1 FOURPLAY
2	3	11	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
3	2	19	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
4	4	15	NANCY WILSON COLUMBIA 48665*	WITH MY LOVER BESIDE ME
5	5	19	DAVID BENOIT GRP 9654*	SHADOWS
6	7	21	ERIC MARIENTHAL GRP 9655*	OASIS
7	6	13	SAM RINEY SPINDLETOP 138*	TALK TO ME
8	9	13	BOB BERG DENON 9042*/A&M	BACK ROADS
9	8	17	ELIANE ELIAS MANHATTAN 95476*/CAPITOL	A LONG STORY
10	15	7	BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YOU
11	19	3	KIM PENNYL GRP 9663*	3 DAY WEEKEND
12	14	11	BOBBY LYLE ATLANTIC 82346*	PIANOMAGIC
13	13	13	SHAKATAK VERVE FORECAST 511 390*/POLYGRAM CLASSICS & JAZZ	OPEN YOUR EYES
14	10	11	STANLEY JORDAN BLUE NOTE 97159*/CAPITOL	STOLEN MOMENTS
15	12	21	ALEX BUGNON ORPHEUS 47979/EPIC	107 DEGREES IN THE SHADE
16	22	3	NELSON RANGELL GRP 9662*	IN EVERY MOMENT
17	11	25	THE RIPPINGTONS GRP 9651*	CURVES AHEAD
18	18	8	KENNY RANKIN CHESKY 63*	BECAUSE OF YOU
19	20	3	KEIKO MATSUI SIN-DROME 1800*	NIGHT WALTZ
20	16	15	PATTI AUSTIN GRP 9660*	CARRY ON
21	17	25	THE MANHATTAN TRANSFER COLUMBIA 47079*	THE OFFBEAT OF AVENUES
22	NEW ▶		DAVE VALENTIN GRP 9664*	MUSICAL PORTRAITS
23	24	3	JEFF BEAL TRILOKA 189*	OBJECTS IN THE MIRROR
24	21	17	RICKIE LEE JONES GEFLEN 24426*	POP POP
25	25	3	FRANK GAMBALE JVC 2001*	NOTE WORKER

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



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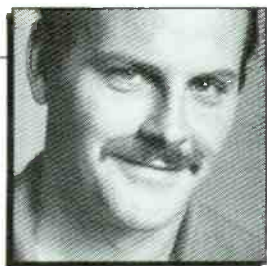
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- SAN FRANCISCO EXAMINER

LOOK FOR "CECILIA BARTOLI - A PORTRAIT" ON LONDON HOME VIDEO IN APRIL

Latin Notas



by John Lannert

ISLAND TO ISLA: Asked what musical trend he thought was on the upswing, Island Records CEO Chris Blackwell answered: "I think Latin music is going to grow a lot and become much more integrated into popular music." Blackwell backed up his opinion Feb. 15, when he held a coming-out party in Miami Beach for his new South Beach Studios, housed inside his recently opened Marlin Hotel. (See story, page 58).

The 64-track facility, said Blackwell, will be used primarily as a remixing complement to the Compass Point recording studio in Nassau. Joe Galdo, Blackwell's partner in the studio venture, will be on the scout for area talent, as well. A former TK Records session drummer and member of the production/songwriting team the "Three Jerks," Galdo recently produced the forthcoming *Mango* album by Beninese singer Angelique Kidjo.

WXdJ FINDS TROPICAL RHYTHM: Can a tropical music station survive in Miami? It may be premature to speculate, but when tropical outlet WRTO-FM (Radio El Zol) and AC station WXdJ-FM (Radio Ritmo) swapped frequencies and call letters Feb. 10, tropical music got a boost that was both literal and figurative. Radio El Zol's WXdJ signal, at 100,000 watts, is a distant shout from WRTO's feeble 6,000-watt signal, now carried by Radio Ritmo. More importantly (increased power notwithstanding) is that WXdJ PD Daniel Diaz-Alejo promises there will be no format changes.

Well-known air personality Antonia Bravo has been

tapped to cover the 10 a.m.-3 p.m. slot, which pits her against Radio Ritmo's Betty Pino and WCMQ-FM's Gilda Mirós. Meanwhile, Radio Ritmo currently is seeking to boost its power to 100,000 watts.

Even with its puny signal, Radio El Zol went from 0.9 to 1.3 in the last Arbitron book. Radio Ritmo slid from 3.2 to 2.4.

ARUBA JAZZ FESTIVAL TURNS FIVE: GRP's high-flying trumpeter Arturo Sandoval and keyboardist Michel Camilo, along with Sony Discos' talented singer/songwriter Willy Chirino, are among the artists confirmed to appear at the Aruba Jazz and Latin Music Festival, slated to take place June 12-14 and 19-21 in Aruba.

The event is being produced for the third consecutive year by PKB Arts & Entertainment Productions Inc., based in Chevy Chase, Md. Company president Paxton K. Baker says PKB also is co-promoting five of Gloria Estefan's upcoming concerts in the region with two other area promoters: Juan Farina of Technoshow Productions in Venezuela and LaCabana All Suites Resort & Casino in Aruba. Estefan kicks off her first show March 3 in Caracas, Venezuela. Further, PKB will produce the inaugural St. Lucia Jazz Festival, set to be staged May 28-May 31 on that Caribbean island.

LABEL MISCELLANEA: Juan Luis Guerra, head honcho of the Karen supergroup 4.40, has been confirmed as a presenter at the Grammy Awards show Tuesday (25) . . . In the mood to chop, TH-Rodven has laid off 15 employees . . . Spindletop's Marcos Loya has been nominated for an Independent Spirit Award by the Independent Feature Project/West (IFP/West), the nation's largest nonprofit association of independent film makers. Loya's nomination is in the category of best film music for Califilm's "Kiss Me A Killer." The awards ceremony is scheduled to take place March 28 in Los Angeles.

GERMANY'S U96 BOOTS TECHNO TO THE TOP

(Continued from page 12)

1981 movie about the crew of a World War II submarine, which ranks as Germany's all-time most-successful film. The title theme was written for the soundtrack by Klaus Doldinger of the group Passport.

U96 is the collective name for Hamburg-based producer/DJ Alex Christensen and his partners in the Matiz production team, Ingo Hauss, Helmut Hoinkes, and Hayo Panarinfo. Work on an album for release next month has been completed.

The single of "Das Boot" on Polydor Germany is the first techno record to top the German charts—

it is selling 10,000 copies a day, according to label managing director Goetz Kiso—and will be issued this month by PolyGram companies in at least a dozen world markets. U.S. release plans have not yet been announced.

U96 has reached the top through exposure in dance clubs and discos. German radio stations are reluctant to program any techno records, although there have been previous hits in the genre.

Rolf Moser, publisher of "Das Boot," says, "Most stations just ignore this type of music . . . Once

we hit the top 10, stations were forced to play it—but airplay is still in no relation whatsoever to the chart position." Moser is managing director of Bavaria-Sonor Music Publishing in Munich.

Techno and other club-oriented records have also been penalized by changes to the national charts, prepared by Media Control. Last year, because of declining single sales, chart eligibility rules were altered to factor in radio airplay for positions 51 to 100 (previously, only sales information was used). The new rules were protested by dance music producers, and it remains a controversial issue within that community.

In Germany's dance clubs, techno has been popular for the past two years. Producer Christensen says he obviously is pleased with the crossover success of "Das Boot," but worries that major labels will now flood the market with techno product to the genre's detriment. "They'll kill it if they're not careful," he says.

Christensen and his colleagues have been responsible for a number of other dance hits, but "Das Boot" is their best seller to date. The producer says they did not contact writer Doldinger before the record was released, but have since obtained his clearance for the U96 treatment.

Polydor was one of two companies initially offered "Das Boot" by the Matiz team, who had previous contacts with the label's head of progressive music, Tim Renner.

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					ARTIST	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	2	13	ROBERTO CARLOS Y ROCIO DURCAL SONY	★★★ NO. 1 ★★★ SI PIENSAS, SI QUIERES 1 week at No. 1	
2	3	4	9	ALVARO TORRES CAPITOL-EMI LATIN	◆ NADA SE COMPARA CONTIGO	
3	1	1	15	LUIS MIGUEL WEA LATINA	INOLVIDABLE	
4	4	5	11	PANDORA CAPITOL-EMI LATIN	◆ NO LASTIMES MAS	
5	6	7	11	JOSE LUIS RODRIGUEZ SONY	ESA CHICA ME VACILA	
6	14	26	3	LOS BUKIS FONOVISA	MI MAYOR NECESIDAD	
7	5	3	18	MAGNETO SONY	◆ VUELA VUELA	
8	7	6	11	LA BANDA SHOW RTP/SONY	◆ ELLA ME VACILA	
9	18	29	3	LUIS ENRIQUE SONY	LO QUE ES VIVIR	
10	16	28	3	MIJARES CAPITOL-EMI LATIN	PERSONA A PERSONA	
11	9	9	20	CAMILO SESTO ARIOLA	◆ AMOR MIO, QUE ME HAS HECHO?	
12	10	8	9	EDDIE SANTIAGO CAPITOL-EMI LATIN	HASTA AQUI TE FUI FIEL	
★★★ POWER TRACK ★★★						
13	21	31	3	DANIELA ROMO CAPITOL-EMI LATIN	DUELE	
14	8	11	7	GRUPO LIBERACION FONOVISA	COMO ME DUELE	
15	15	—	2	LOS TEMERARIOS AFG SIGMA	MI VIDA ERES TU	
16	19	36	4	CAMILO SESTO ARIOLA	QUE MALA VIDA	
17	12	13	9	WILFREDO VARGAS TH-RODVEN	AMOR CASUAL	
18	17	15	8	LINDA RONSTADT ELEKTRA	GRITENME PIEDRAS DEL CAMPO	
19	22	24	5	RUDY LA SCALA SONOTONE	ME CAMBIASTE LA VIDA	
20	26	30	4	EDNITA NAZARIO CAPITOL-EMI LATIN	MAS QUE UN AMIGO	
21	13	12	8	THE TRIPLETS MERCURY	SOMBRA Y SILENCIOS	
22	23	19	8	LUIS ANGEL DISCOS INTERNATIONAL/SONY	◆ UN AMOR QUE TERMINA ASI	
23	11	10	18	BRONCO FONOVISA	DEJAME AMARTE OTRA VEZ	
24	29	21	8	RICARDO MONTANER TH-RODVEN	MUCHACHA	
25	24	25	7	BRONCO FONOVISA	ORO	
26	30	33	3	LOURDES ROBLES SONY	TODO ME HABLA DE TI	
27	36	—	2	BRONCO FONOVISA	LIBROS TONTOS	
★★★ HOT SHOT DEBUT ★★★						
28	NEW ▶	1	1	LUIS MIGUEL WEA LATINA	NO SE TU	
29	20	16	8	SONORA DINAMITA FUENTES/SONOTONE	QUE TE LA PONGO	
30	34	32	4	ROCIO BANQUELLS CAPITOL-EMI LATIN	A MI VIEJO	
31	NEW ▶	1	1	MAGNETO SONY	PARA SIEMPRE	
32	NEW ▶	1	1	RICKY MARTIN SONY	FUEGO CONTRA FUEGO	
33	31	27	17	ANA GABRIEL SONY	MI GUSTO ES	
34	32	—	2	LISA LOPEZ DISCOS INTERNATIONAL/SONY	PARA QUE	
35	28	20	7	INDUSTRIA DEL AMOR RAMEX	GRACIAS AMOR	
36	NEW ▶	1	1	LA MAFIA DISCOS INTERNATIONAL/SONY	ESTAS TOCANDO FUEGO	
37	25	14	14	GILBERTO SANTA ROSA DISCOS INTERNATIONAL/SONY	◆ CONCIENCIA	
38	NEW ▶	1	1	RICARDO MONTANER TH-RODVEN	◆ VAMOS PA' LA CONGA	
39	NEW ▶	1	1	LOS YONICS FONOVISA	QUE HAGO YO	
40	27	17	16	LOURDES ROBLES SONY	◆ SOLA	

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

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GERMAN HEAVY METAL ACTS RECEIVING MORE LIGHTWEIGHT SUPPORT WORLDWIDE

(Continued from page 1)

ter. In addition, touring has become financially unpredictable and entails much more of a risk."

The Scorpions sold 1.5 million copies of their "Crazy World" album in Germany, but that stands in a class by itself among metal albums. No other German production in this genre achieved even gold status (250,000 units) in the last 12 months.

Heavy metal/hard rock sales for albums in the charts vary from 50,000 for the Pink Cream 69 album "One Size Fits All" to Helloween's "The Best, The Rest, The Rare" with 100,000 copies sold. Metal record sales were higher in 1989, for example, when Helloween's "Keeper Of The Seven Keys" went gold, Axxis' "Kingdom Of The Night (Electrola)" sold 100,000, and Sodom (SPV) sold 80,000 of its album "Agent Orange."

Among the longest-charted metal albums last year were titles by Phonogram's Doro (who sold 400,000 of her 1989 album "Triumph And Agony"), Bonfire (BMG/RCA), Europe (Sony), Helloween (Noise), Pink Cream 69 (Sony), and Running Wild (Electrola).

Overall, only 6% of German record sales are generated by domestic hard rock/metal bands. When one adds in such international headbangers as Guns N' Roses and Nirvana, the total is about 14%, but that is still less than the 15%-20% claimed by German folk music.

On the other hand, some German metal bands have made noise abroad.



Two new finds on the German metal scene are Freaky Fukin Weirdoz, pictured at left, and Casanova. The Weirdoz's debut set will be released in the U.S. prior to its German launch by BMG Hamburg. Casanova, a new WEA Germany signing, is scheduled to make its album debut in April.



Besides the Scorpions, whose "Crazy World" did 6 million units worldwide, Germany has brought forth a number of internationally successful heavy metal acts such as Accept, U.D.O (fronted by former Accept man Udo Dirkschneider), Bonfire, Axxis, Chroming Rose, Helloween, Warlock, Doro, and Craaft.

Today, pan-European releases of German hard rock albums are common, and German heavy metal bands find good touring markets in the Netherlands, Scandinavia (particularly Finland), Spain, Italy, France, and Greece, where fans have taken a liking to bands such as Running Wild, Jingo de Lunch, and Victory.

Victory's current album was released in 24 countries. These did not, however, include the U.K. or the U.S., although the group had toured the U.S. and had scored an album

chart hit with "Culture Killed The Native" in 1989.

In the U.K. and the U.S., German bands are up against tough competition, and it is difficult for German hard rock/metal bands to obtain a release unless the band has an original concept and an image distinct from those of Anglo-American bands. Acts that have made that crossover include the Scorpions, Accept, Kreator, Helloween, McAuley Schenker Group, and Victory; the latter two are more popular in the U.S. than on the homefront.

"German bands do not get that home-team advantage when they are outside Germany, and the level of critique is tougher in regard to songwriting, image, and stage performance," notes Walterbach. "Poor English lyrics are considerably more conspicuous in England and the U.S.

than in our own country where lyrics and pronunciation play a less predominant role."

Indeed, some bands have taken on Anglo-American lead vocalists: Thunderhead's Ted Bullet, for example, hails from New Haven, Conn.; Mac, of Sargant Fury, is from Newcastle, England, and Yvonne Duckworth of Jingo de Lunch is from Canada.

Even with vocalists to the lingua franca born, though, metal can be a hard row to hoe for German bands. Hard rock manager Mario M. Mendrzycki of Triple M Management notes, "Although Germany with the U.S. and Japan can still be considered the largest metal/hard rock market in the world, it has also become more difficult to break acts as the market is rather flooded. This appears to happen with both German acts in the territory and abroad as well as with foreign talent in Germany."

On the positive side, Mendrzycki says, "As opposed to the '70s and '80s, nowadays it is no longer a natural disadvantage for a band to originate from Germany except in the U.K. market. After all, aside from the Scorpions, groups like Accept, Helloween, Bonfire, MSG, Pink Cream 69, and Kreator have all achieved credibility abroad."

He adds that the debut album by the thrash metal group Freaky Fukin Weirdoz, which he manages, will be released in the U.S. prior to its German release by BMG Hamburg. On the other hand, Doro was dropped by Mercury here after a brief but high-profile campaign.

U.K. releases on German metal groups are few and far between, but include Celtic Frost (Noise), Kreator (Noise), Roko (Polydor), Pink Cream 69, Victory (London Records), and Sargant Fury (WEA).

JAPAN LIKES GERMAN METAL

The market most receptive to German metal acts outside their own country is Japan. "Few German bands sell abroad," says Walterbach. "The welcome exception is in Japan, where bands such as Axxis, Chroming Rose, or Pink Cream 69 are making a good showing . . ."

"Japan is our second largest market as far as record sales and touring is concerned because German heavy metal is straightforward and melodic, which appeals to the Japanese."

When Helloween was signed to Noise, he points out, it sold 70,000 albums via JVC Victor; status in Japan comes at 100,000 units. Other bands that have done well in Japan include Gammer Ray (Noise), Bonfire (BMG/RCA), Victory (Metronome), Thunderhead (Intercord), Sodom (SPV), Sieges Even (SPV), Heaven's Gate (SPV), Roko (Polydor), Running Wild (EMI), Pink Cream 69 (Sony), Sargant Fury, and the McAuley Schenker Group.

Explaining the Japanese success of melodic hard rock group Sargant Fury, their producer, Frank Bornemann, says, "Although the group has not toured there, Japanese television had discovered the Hanover scene and one camera team brought back a report about Sargant Fury, which induced a Warner release in Japan. The album 'Still Want More' is currently No. 6 on the 'Burn Magazine' rock

charts where MSG, for example, entered at No. 1."

The city of Hanover—home of the Scorpions, Victory, Fury In The Slaughterhouse, and Sargant Fury—has become the breeding ground for heavy metal and hard rock in Germany, since it provides a wealth of live clubs and venues where bands can perform and grow. Among the companies based there are indie record company SPV, headed by Manfred Schuetz, and the Horus recording studio complex owned by Bornemann, who scored three consecutive U.K. hits with the group Eloy (EMI) in the early '70s.

TEUTONIC TRAITS AND TRENDS

In Germany as well as in the U.S. there is a large underground following for death- and thrash metal. German bands like Morgoth (SPV), Despair (Century Media), and Kreator (Noise) have found a niche in the U.S.; Kreator (Epic in the U.S.) spends two months of each year touring in the U.S. and has a tour lined up for South America this year.

Ironically, international heavy metal has traditionally taken many of its romantic/macho cues from Teutonic lore and social symbolism. Yet, in contrast to the international mainstream, much of German hard rock still leans toward the melodic form of metal typified by the Scorpions.

Walterbach believes the major record companies have made fundamental errors in the promotion of the harder end of the musical spectrum. He says, "Heavy metal is a very sensitive market and fans sense when a band is synthetic. You cannot employ the same marketing strategies as in pop music."

"Most majors invest large sums [in a band] and become impatient after one year. For us the investment is approximately [\$34,000] for production costs, plus the same amount for marketing and tour support. Our goal is to start making money after the third album."

He believes the reason so many bands split up is that many hard rock artists become frustrated because they are expected to have international appeal and an international image but can find work only in Germany. However, Phonogram Germany managing director Louis Spillmann cites egos and musical problems.

EMI Electrola managing director Helmut Fest offers another opinion: "The [German] record industry signed too many bands with insufficient talent during the boom years," he says. "Once this was realized, the [contract] option was not taken up and many bands were unable to obtain a second chance."

Fest feels that, after a period of product-saturation in the late '80s "the hard rock/heavy metal market in Germany has become more quality oriented. . . I believe in a renaissance of German hard rock bands. First, due to the grand success of the Scorpions who have automatically caused a new wave nationally as well as attracting increased attention to German hard rock abroad. Furthermore, hardly any other country puts so much effort into heavy metal and hard rock as does Germany."

Jazz BLUE NOTES



by Jeff Levenson

fest is now a regular island attraction, after only four years.)

The **St. Lucia Jazz Festival**, a four-day affair, is slated for May 28-May 31 (at roughly the same time as the Aruba bash). Sponsored in part by American Airlines, it is designed to boost tourism during those months that are notoriously slow for Caribbean economies. Artists scheduled to appear include **Alex Bugnon, McCoy Tyner, Andy Narrell, Kenny Barron, Bobby Watson, the Staple Singers, Joe Sample, and Sonny Fortune.**

BLACK (JAZZ) HISTORY, SOUTHERN-STYLE: B.G. Swing Productions of Atlanta is determined to bring jazz to a host of Southern cities next year as a strategy for honoring Black History Month each February. Having enlisted the aid of **Kenny Kirkland and Wynton Marsalis** (each of whom is scheduled to highlight this year's ceremonies, with Marsalis receiving honors as Black History Jazz Role Model for 1992), the producers plan to take their series of education, performance, and study to schools and churches throughout Birmingham, Ala.; Charlotte, N.C.; and Tampa and Jacksonville, Fla.

STUFF: Pianist Kirkland has just taken part in a recording and videotaping of GRP's grand all-star big band. The participating artists are a who's who of the label's roster: **Arturo Sandoval, Randy Brecker, Nelson Rangell, Ernie Watts, Bob Mintzer, Tom Scott, John Patitucci, Dave Weckl, Dave Grusin, Russ Ferrante, Dave Valentin, Eddie Daniels, Gary Burton, and Lee Ritenour**, among them . . . I haven't heard this one yet, but apparently **Dave Frishberg** has written and recorded music for CBS television in its coverage of the Olympics. The theme? A view of the world's events since the last winter games in 1988. Just the kind of piece-of-cake, tongue-in-cheek stuff Frish tosses off before dinner.

TWO-MAN MUSIC, ONE-WORD TITLES: "I've always been interested in free association," **Bobby McFerrin** explains, timing his observations with the coincident release of two separate collaborations, on two different labels, each featuring him with a prominent playmate. "Hush," his **Sony Masterworks** issue, finds him romping with cellist **Yo-Yo Ma**; "Play," on **Blue Note**, has him with pianist **Chick Corea.**

One's classical, the other's jazz (or so the charts will reflect), though each bears the McFerrin stamp of playfulness and spontaneity coupled with seriousness of purpose. This vocalist's goal, it seems clear, is to keep alive the child within him.

"I've always been interested in how things happen," he says, "and how, if you're very aware and very open, you can grab hold of things and use them for ideas. It demands an acute awareness of your environment. To me it's like having big ears, giant ears, to take in the world around you . . . It also helps, of course, to have playmates you can connect with."

PARADISE FOUND: As if we needed further proof that the Caribbean is a judicious setting for falling in love (with the aid of a judiciously programmed jazz fest, of course), the St. Lucia Tourist Board has decided to turn up the heat on its tropical neighbors in the sweepstakes for stateside vacationers. (Actually, Aruba is the prime competitor; its annual jazz

Music Video

ARTISTS & MUSIC

Indie Video Promotion In Motion New Firms Make Impact In Growing Field

(Continued from page 8)

done on a shoestring. Promoters are hired for an agreed-upon number of weeks—usually no less than four—and are paid a retainer that averages between \$200 and \$500 per week. Unlike indie radio promoters, they are not paid per add.

Also, unlike indie radio promotion, video promotion has remained scandal free. As one indie puts it, "With the fees I'm getting, I can't be throwing money at anybody."

McClusky's planned entry comes at a time when labels' use of independent video promoters is rising dramatically. This has occurred because more videos are being worked, but few labels have increased their video promotion staffing. And as video is

'Getting acceptance in the community as an indie is not an easy task'

credited with breaking more artists, labels no longer dismiss the idea of hiring a helping hand.

"Four years ago, some labels didn't believe in video, much less independent video promotion," says Mark Weinstein, head of New York-based urban video indie R N' R Freelance. "The idea of using an indie has become more [acceptable]. People are spending \$70,000 to make a video and then they're going to frown on spending \$4,000 to get an indie to work it? The indie is merely insurance. If the labels had sufficient staff, it would be different. I have five people working with me; most of my label counterparts are working twice as many videos as I am with only one or two staff members."

"Until I came to Elektra two years ago, I never worked with indies," says national director of video promotion Linda Ingrisano, who has had previous stints at Arista and EMI. "However, my list of priorities has at least tripled—Elektra's distributing five more labels than we did when I first started here—so when there are way too many things on the plate, I hire them."

LOCAL SHOWS GAIN GROUND

Video departments also have been stretched by the proliferation of local and regional video shows, many of which play a video long before MTV does.

"Before, labels only seemed to care about MTV; now they realize that local and regional shows are very important, especially on the rap level," says Los Angeles-based indie video promoter Steve Rifkind, who started as an urban and rap radio indie promoter several years ago.

"When MTV is not there for a project, that doesn't mean you have to pack up your bags and go home any more," agrees Rusty Garner, head of Endless Music, a Hohokus, N.J.-

based indie that specializes in pop, urban, and dance music.

Video indies work with labels in a variety of ways, ranging from merely handling videocassette mailings to serving as their promotion arms. Examples of the latter include R N' R Freelance for Tommy Boy and Select Records; TeleMotion for Zoo; Steve Rifkind Co. for Delicious Vinyl; and Nashville-based Aristo Promotions for Sony Nashville and MCA's country division.

More typically, a label will hire an indie with expertise in a certain genre to work a priority release in tandem with its in-house video promotion department. The indie will call a number of programmers to push the clip, as well as to set up interviews and promotions when appropriate.

"We have 450 shows in our database, and I would say on average, we call 200 shows a week, working between 12 and 15 projects," says Jeff Walker, head of Aristo.

"The main reason I use an indie is because I want to make sure something gets special attention," Ingrisano says. "Or, I'll have a project that falls into a different genre of music, such as Jimmie Dale Gilmore, that I'll want Aristo to work because they know country outlets better than anyone."

Other established video indies include Vis-Ability and Round The Globe Music. Among those joining the ranks within the last 18 months are TeleMotion, run by Laurel Sylvanus; Chatterbox Productions, headed by Ray Chatters; and a new venture formed by Lee Fehr. Sylvanus, Chatters, and Fehr all started their companies after leaving video promotion posts at major labels.

SPORADIC USE

While some labels will use indies to work up to a third of their releases, others use them only sporadically or not at all.

Columbia Records' pop division uses indies on a limited basis. "It's not a rule not to use indies, we just like to keep things in the family," says Mark Ghuneim, national manager of video promotion. "We've got close to 40 current videos that three of us are working. We do it mainly by looking at our crossover priorities and then grouping artists by genre so that we're targeting the right artists for the right shows."

On rare occasions, Columbia has hired R N' R Freelance because of its ties to the rap community to work projects by L.L. Cool J, 3rd Bass, and, most recently, Cypress Hill.

Additionally, it hired Aristo to work James Taylor's "Copperline" to country outlets after the indie promoter pointed out that many of the musicians on the song, such as violinist Mark O'Connor, were familiar country names. The clip subsequently was aired on The Nashville Network, Country Music Television, and many local outlets.

A&M Records does not use indies, says national director of video promo-

tion Emily Wittman. "I've never needed them and I've never budgeted for them. It's my job and my department's job to get videos added. My interns are like my indies."

Though Wittmann does not hire indies, some imprints distributed by A&M, such as Jimmy Jam & Terry Lewis' Perspective Records, have hired independents that work in coordination with Wittmann's staff.

Still, most indie promoters say
(Continued on next page)



Here We Video Again. Glenn Jones wraps his debut Atlantic clip for "Here I Go Again." Working on the video, which was shot on a Los Angeles soundstage, from left, are video producer Darren J. Lavett, Spellbound; video director Pierluca De Carlo, Spellbound; Atlantic video producer Michelle Webb; Spellbound rep Jeff Beasley; Louise West, manager; Jones; and Phina Oruche, who appears in the clip.

THE EYE



by Melinda Newman

'VIDEOSYNCRASY' GROWS UP: "Videosyncrasy," the weekly hourly music video show produced by The Family Channel, is being revamped and will return March 6 at midnight in its new incarnation. The working title of the show is "The Scott Ross Music Video Show," which immediately tells you that former host Jimmy Hodson is pursuing his acting career elsewhere.

Along with the name change comes a change in attitude, if not programming. "Instead of having Jimmy jump out of an airplane, we're going to concentrate on Scott interacting with artists," says producer Jeanine Davis. Ross is a veteran DJ who had a syndicated radio show in the '70s.

The show will keep its soft rock/AC playlist, but instead of featuring an artist in a two-minute interview segment, it will use deeper, in-depth interviews with the artist that run between the clips through an entire episode.

The show is also going for a broader demographic than "Videosyncrasy" drew. "Videosyncrasy" started with a 15-to-25-year-old target, but found it was drawing primarily 18-to-30-year-olds. The new show will target 18-to-49-year-olds, according to Davis.

Davis and a crew will be shooting more than 20 interviews in New York during Grammy week with such artists as Aaron Neville, Boyz II Men, Marc Cohn, Kenny Loggins, Lisa Stansfield, and Lenny Kravitz.

The bigger news is that The Family Channel has given the green light to proceed with a new weekly Friday night 30-minute video show that features contemporary Christian music called "CCM TV." CCM is also the name of a leading contemporary Christian magazine that will be promoting the show in its pages and will give the channel advertising leads.

According to Davis, the show is looking at playing acts like Charlie Peacock, Margaret Becker, and other mainstays of the genre. The program, hosted by Guy Schafer, will be shot in and around the D.C. area in places such as youth centers and church gyms, with kids interacting with the host about the clips they see. The target audience is 15-to-25-year-olds.

The pilot will be shot March 5 and Davis expects it to air later in the month.

PEOPLE ARE TALKING about MTV senior VP of music and talent Abbey Konowitch's move to talent development. Does this remove him from any involvement in acquisition of clips? For the answer, see story on page 10.

DAWN OF THE DECADE: Oakland-based California Music Channel celebrated its 10th anniversary with a Feb. 12 party at the Pan-Pacific Hotel in San Francisco.

According to CMC president Rick Kurkjian, among the 75 attendees were video folks from MCA, Hollywood, Mercury, Capitol, Warner Bros., Geffen, Motown, Elektra, and A&M; several independent video promoters; and local label reps. A special reel, prepared by CMC PD Gil Ashley for the party, traced several of the DJs currently on the daily show back to their first CMC appearance. The reel also featured parts of the program's 1981 pilot. For trivia buffs, the first video ever played on the channel was "Bette Davis Eyes" by Kim Carnes.

So what do the next 10 years hold? Kurkjian says he wishes it more time on the air and possible distribution via microwave.

TOWN MEETING: The New York contingent of the Music Video Assn. got together for a meeting Feb. 6 at Elektra Records in an effort to bring the members together at more than the semiannual MVA meetings. Guest speaker was publicist Garvey Rich of Reach Media, who spoke about garnering press on publicity-shy artists through pushing interesting facets about their clips to journalists.

The meeting took an interesting twist when Mark Weinstein, head of indie promotion company R N' R Freelance brought up his concerns with a weekly music video show, produced by students within the Dayton [Ohio] Public School System for its public access cable channel, WDPS. According to Weinstein, the school system superintendent had decided to no longer allow the show to air rap and metal videos because of objectionable content within some of the clips. Weinstein suggested to the show that a review board be set up to select the clips, but asked at the MVA meeting if labels would be willing to quit servicing the outlet if it refused to set up the board and continued to practice what he considered censorship.

After a slightly heated discussion, it was decided that more needed to be known about the situation before any kind of action could be taken.

Fortunately, it looks like the issue is not as dire as it was when originally explained to Weinstein. Eye talked to Ken Kreitzer, who works as a producer for WDPS and acts as an adviser to the show. He said various complaints had been made about the show's content, some of which reached the school superintendent, who asked Kreitzer to work out a solution to alleviate the complaints. But, according to Kreitzer, the superintendent never suggested that all rap and metal clips be taken off. The system Kreitzer is suggesting, and expects to implement, is to establish a community review board composed of a few students, a teacher, a parent, community member, and school administrator.

"High school kids are producing the show and have been making the programming decisions," Kreitzer says. "There have been a few clips that I've said forget about it to them on like 'Pop That Coochie.'" But he figures that with a board, there will be some system of accountability so that anyone who complains will be told that the clip had passed approval.

That crisis is over. However, a larger question that Weinstein brought up that begs to be addressed is: Should the MVA take a position on controversial issues that face its members? United we stand, divided we fall.

Billboard THE CLIP LIST™

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



Continuous programming
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EXCLUSIVE

Bryan Adams, Thought I'd Died...
*Aerosmith, Dream On
*Metallica, Nothing Else Matters
Nirvana, Territorial Pissings

BUZZ BIN

Pearl Jam, Alive
Red Hot Chili Peppers, Under...
Seal, Killer
Matthew Sweet, Girlfriend

HEAVY

Paula Abdul, Videology
Eric Clapton, Tears In Heaven
Genesis, I Can't Dance
Hammer, Do Not Pass Me By
Michael Jackson, Remember The Time
John Mellencamp, Again Tonight
Mr. Big, To Be With You
Ozzy Osbourne, Mama, I'm...
U2, Mysterious Ways

STRESS

B.A.D. II, The Globe
Tia Carrere, Ballroom Blitz
Cinderella, Hot And Bothered
Color Me Badd, Thinkin' Back
Enya, Caribbean Blue
The KLF, Justified And Ancient
Live, Operation Spirit
Marky Mark, I Need Money
Richard Marx, Hazard
PM Dawn, Paper Doll
Tom Petty, King's Highway
Queensryche, Anybody Listening?
Shanice, I Love Your Smile
Soundgarden, Outshined
Teenage Fanclub, The Concept
Ugly Kid Joe, Everything About You
Warrant, We Will Rock You

ACTIVE

Boyz II Men, Uhh Ahh
Tevin Campbell, Tell Me What You...
Amy Grant, Good For Me
Lenny Kravitz, Stop Draggin' Around
L.A. Guns, It's Over Now
Naughty By Nature, Everything's...
Prince, Diamonds And Pearls
Salt-N-Pepa, You Showed Me
Richie Sambora, One Light Burning
Shamen, Move Any Mountain
The Smithereens, Too Much Passion
War Babies, Hang Me Up

ON

Tori Amos, Silent All These Years
Primus, Jerry Was A Race Car Driver
RTZ, Until Your Love...
*Roxette, Church Of Your Heart
Toad The Wet Sprocket, Hold...



Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Atlantic Starr, Masterpiece
Little Village, She Runs Hot
RTZ, Until Your Love...
William Brothers, Can't Cry...

FIVE STAR VIDEO

Curtis Stigers, You're All...

ARTIST OF THE MONTH

John Mellencamp, Again Tonight

HEAVY

Eric Clapton, Tears In Heaven
Harry Connick, Jr., You Didn't Know
Enya, Caribbean Blue
Eddie Money, I'll Get By
Smoke Robinson, I Love Your Face
Simply Red, Stars
Lisa Stansfield, All Woman
Karyn White, The Way I Feel About You
Vanessa Williams, Save The Best...

GREATEST HITS

Paula Abdul, Videology
Michael Bolton, Missing You Now
Genesis, I Can't Dance
Amy Grant, Good For Me
Michael Jackson, Remember The Time
G.Michael/E.John, Don't Let...
Prince, Diamonds And Pearls

WHAT'S NEW

Tori Amos, Silent All These Years
A.Franklin/M.MacDonald, Ever...
Dan Hill, I Fall All Over Again
Richard Marx, Hazard
Bette Midler, In My Life
Tom Petty, King's Highway
Robbie Robertson, Go Back...
James Taylor, I've Got...
Warren Zevon, Searching For A Heart



Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS

2 Hyped Brothers, Doo Doo Brown
Aaron Hall, Don't Be Afraid
Bobby Konders, Mack Daddy
Cinderella, Hot And Bothered
Colonel Abrams, You Don't Know
Doug E. Fresh, I'm Bustin' Out
Glenn Jones, Here I Go Again
Jody Watley, I'm The One You Need
KCM, Let Me Groove You
Lord Finesse, Return Of The Funkyman
Metallica, Enter Sandman
Motley Crue, Primal Scream
Nia Peeples, Kissing The Wind
Red Hot Chili Peppers, Under...
Richie Sambora, One Light Burning
Roxette, Church Of Your Heart
Sabrina Johnston, Friendship
Smooove, Back At The Ranch
Spice 1, 187 Proof

HEAVY

2 Pac, Brenda's Got A Baby
Boyz II Men, Uhh Ahh
Cypress Hill, How I Could...
Cypress Hill, The Phuncky Feel One
Digital Underground, No Nose Job
Gerald Levert, Baby Hold On To Me
Greyson & Jason, Livin' Like A Troopa
Hammer, 2 Legit 2 Quit
Ice Cube, Steady Mobbin'
Jodeci, Stay
MC Brains, Oochie Coochie
Michael Jackson, Remember The Time
Naughty By Nature, Everything's...
Nirvana, Smells Like Teen Spirit
Right Said Fred, I'm Too Sexy
Scarface, A Minute To Pray...
Shabba Ranks, The Jam
Tevin Campbell, Tell Me What You...
TLC, Ain't Too Proud To Beg
Vanessa Williams, Save The...



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ADDS

Mint Condition, Pretty Brown Eyes
MC Lyte, Poor Georgie
MC Brains, Oochie Coochie
Game, Ail Night, All Day
Cliviles & Cole, Pride In The...
Aaron Hall, Don't Be Afraid

HEAVY

Boyz II Men, Uhh Ahh
Jodeci, Stay
Mariah Carey, Can't Let Go
Gerald Levert, Baby Hold On To Me
Karyn White, The Way I Feel About You
Stevie Wonder, These Three Words
R Kelly, She's Got The Vibe
Tony Terry, Everlasting Love
Prince, Diamonds And Pearls
Michael Jackson, Remember The Time
Patti LaBelle, Somebody Loves You
Guy, Let's Stay Together
Keith Sweat, Keep It Comin'
Marc Nelson, I Want You
Queen Latifah, Latifah's Had...
Naughty By Nature, Everything's...
Hammer, Addams Groove

MEDIUM

State Of Art, Understanding
The Sounds Of Blackness, Testify
Chris Walker, Take Time
Lisa Stansfield, All Woman
Vanessa Williams, Save The...
Salt-N-Pepa, You Showed Me
TLC, Ain't Too Proud To Beg
Color Me Badd, Thinkin' Back
Joe Public, Live And Learn



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ADDS

Jeff Knight, They've Been...

HEAVY

Diamond Rio, Mama Don't...
Joe Diffie, Is It Cold In Here
T.Tritt/M.Stuart, The Whiskey...
Pam Tillis, Maybe It Was Memphis
Vern Gosdin, A Month Of Sundays
Dwight Yoakam, It Only Hurts...
Randy Travis, Better Class Of Losers
John Anderson, Straight Tequila Night
Reba McEntire, Is There Life Out There
Mark Collie, She's Never Coming Back
Paulette Carlson, I'll Start With You
Mike Reid, I'll Stop Loving You
Trisha Yearwood, That's What...
Suzy Bogguss, Outbound Plane
Patty Loveless, Jealous Bone
Billy Dean, Only The Wind
Davis Daniel, Fighting Fire With Fire
Prairie Dyster, One Precious Love
Great Plains, Faster Gun
B.B. Watson, Lover Not A Fighter
Steve Wariner, The Tips Of My Fingers

MEDIUM


Michael White, Professional Fool
Gary Morris, One Fall Is All It Takes
George Jones, She Loved A Lot...
Ronnie McDowell, When A Man...
Sammy Kershaw, Don't Go Near...
John McEuen, Return To Dismal...
Little Texas, First Time For Everything
Molly & The Heymakers, Mountain...
Lee Roy Parnell, The Rock
The Remingtons, I Could Love You
Billy Burnette, Nothin' To Do
Ronna Reeves, The More I Learn
Aaron Tippin, There Ain't...
Clinton Gregory, Play, Ruby, Play
Cleve Francis, Love Light
Tanya Tucker, Some Kind Of Trouble
Dixiana, Waitin' For...
Hal Ketchum, Past The Point Of Rescue
Cee Cee Chapman, A Winter's Night
Nashville Bluegrass Band, Blue Train
Austin Lounge Lizards, He's Just...



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CURRENT

Seal, Killer
The Farm, All Together Now
Doug E. Fresh, I'm Bustin' Out
Tracie Spencer, Love Me
Tom Cochrane, Life Is A Highway
Marky Mark, I Need Money
Bobby Konders, Mack Daddy
Jody Watley, I'm The One You Need
Genesis, I Can't Dance
Died Preety, Sweetheart
Richard Marx, Hazard
Tina Turner, The Way Of The World
Aaron Tippin, Ain't Nothin' With Radio
Chic, Chic Mystique
Das EFX, They Want EFX
Cowboy Junkies, Southern Rain
One To One, Peace Of Mind
Teenage Fanclub, The Concept
The Commitments, Mustang Sally
Nuclear Valdez, Share A Little Shelter
Spin Doctors, The Princes



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ADDS

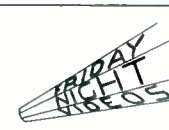
Lisa Brokop, Time To...
Matthews, Wright & King, Power Of...
McBride & The Ride, Sacred Ground
Sawyer Brown, Some Girls Do

HEAVY

Aaron Tippin, There Ain't...
B.B. Watson, Lover Not A Fighter
Billy Burnette, Nothin' To Do
Billy Dean, Only The Wind
Cleve Francis, Love Light
Clinton Gregory, Play, Ruby, Play
Davis Daniel, Fighting Fire With Fire
Diamond Rio, Mama Don't...
Dixiana, Waitin' For...
Doug Stone, A Jukebox...
Dwight Yoakam, Don't Go Near...
Great Plains, Faster Gun
Hal Ketchum, Past The Point Of Rescue
James Taylor, Copperline
Jeff Knight, They've Been...
Joe Diffie, Is It Cold In Here
John Anderson, Straight Tequila Night
Lee Roy Parnell, The Rock
Little Texas, First Time For Everything
Michael White, Professional Fool
Molly & The Heymakers, Mountain...
Nashville Bluegrass Band, Blue Train
Norman Lee Schaffer, The Way...
Pam Tillis, Maybe It Was Memphis
Patty Loveless, Jealous Bone
Paulette Carlson, I'll Start With You
Randy Travis, Better Class Of Losers
Reba McEntire, Is There Life Out There
Ronna Reeves, The More I Learn
Sammy Kershaw, Don't Go Near...
Sawyer Brown, The Dirt Road
Steve Wariner, The Tips Of My Fingers
Suzy Bogguss, Outbound Plane
Tanya Tucker, Some Kind Of Trouble
The Remingtons, I Could Love You
Tracy Lawrence, Sticks And Stones
T.Tritt/M.Stuart, The Whiskey...
Trisha Yearwood, That's What I...
Will T. Massey, I Ain't Here

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CURRENT

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Luther Vandross, Here And Now
Luther Vandross, The Rush



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CURRENT

Linda Ronstadt, Dreams To Dream
Russ Irwin, My Heart Belongs To You
Hammer, Addams Groove
Lisa Stansfield, Change
Go West, King Of Wishful Thinking
Shanice, I Love Your Smile
Simply Red, Something Got Me Started
Primal Scream, Movin' On Up
G.Michael/E.John, Don't Let...

ADDS

Teenage Fanclub, The Concept

HEAVY

Enya, Caribbean Blue
Lush, For Love
Live, Operation Spirit
Matthew Sweet, Girlfriend

MEDIUM

School Of Fish, King Of The Dollar
The Family Stand, New World Order
Siouxie & The Banshees, Fear
Tung Twista, Mr. Tung Twista
Electronic, Feel Every Beat
The KLF, 3 A.M. Eternal
INXS, New Sensation
Blue Aeroplanes, The Boy In...
Swervedriver, Son Of Mustang Ford
Seal, The Beginning
Lighter Shade Of Brown, On A...
Quadruphonia, Wave Of The Future
Fishbone, Fight The Youth
The Cult, Heart Of Soul
The Future Sound, What's A Bro To Do
The KLF, Justified And Ancient
Red Hot Chili Peppers, Suck My Kiss

Music Video

ARTISTS & MUSIC

VIDEO TRACK

NEW YORK

A TRIBE CALLED QUEST is joined by Leaders Of The New School in its new Jive video "Scenario." Jim Swaffield directed the New Generation Pictures shoot, which comes from A Tribe Called Quest's album "Low End Theory." Joseph Nardelli produced.

LOS ANGELES

RALPH ZIMAN IS THE director behind Vanessa Williams' "Save The Best For Last" video from her Wing album "The Comfort Zone." The clip features Williams performing the ballad in a winter wonderland setting, intercut with closeups projected onto a screen in front of an orchestra. Benjamin Howell produced for DNA Productions. Meanwhile, DNA director Rocky Schenck recently wrapped Pearl Jam's new clip,

"Evenflow," from the Epic Associated album "Ten." Sam Aslanian and Kathryn Shaw co-produced the shoot, which mixes performance and concept footage reeled at the L.A. Zoo. In addition, Julie Cypher directed Melissa Etheridge's Island video "Ain't It Heavy." DNA's Steve Lavey produced.

OTHER CITIES

BLACK & WHITE Television's Paris Barclay and Sam Martin co-directed Mint Condition's new Perspective/A&M video, "Breaking My Heart (Pretty Brown Eyes)." The cinema vérité clip shows lead singer Stokley Williams falling in love with his female video director. DP Bob Lechterman captured a grainy, hand-held feel for the clip, which was shot on location at Minneapolis' Ice House. Percy Hall and Richie Vetter produced.

INDIE VIDEO PROMOTION IN MOTION

(Continued from preceding page)

there is plenty of business to go around, including work from nonrecorder company sources. For example, Endless Music was hired by CBS/Fox Video to promote old "I Love Lucy" and Jackie Gleason television Christmas specials available at retail for the first time. Both included performances of Christmas carols that Endless Music serviced to local and regional video outlets.

Although labels, promoters, and programmers say they welcome new indies, they voice concern about newcomers who don't know the terrain.

"Getting acceptance in the community as an indie is not an easy task," says Ghuneim. "The programmers aren't like music directors at a radio station; many of them produce, edit and host the show as well. Some have other day jobs. Their sole job isn't to field calls from a promoter."

"New indies seem to be coming out of the woodwork," says Jeanine Davis, producer of The Family Channel's weekly video show, "The Scott Ross Music Video Show" (formerly "Videosyncrasy"). "I had a guy call me whom I'd never heard of, and he's asking me about a particular video, which is the only project he has. I tell him I can't promise it would get on. Five minutes later he calls me back, asks me what network we're on, what our viewership is, and what urban stations are in our area. I don't have time for that."

Another programmer adds that she sometimes feels indies are given castoffs. "If I'm getting heavily pitched by the indie promoter on something and then I don't even hear about it once from the label, I wonder just how much of a priority it is."

Most labels swear they hire indies only for priority projects, but a few indies say they are occasionally put on retainer for other reasons. "There are times that I'm hired by a big label that's looking for adds to appease management," says one indie. "The manager may have several triple-platinum acts and he's trying to break a new band, so we're told to do whatever we can." However, the

source says such incidents are rare, and adds, "if someone came to me with a project and said this is a piece of shit, but can you get me some adds and make me look good, I wouldn't do it."

Multi-Act Tour Getting Plugs From MTV

NEW YORK—A multi-angled media and marketing campaign will accompany next month's multi-act tour by Big Audio Dynamite II, Public Image Limited, Live, and Blind Melon.

Produced by MCA Concerts, the tour opens March 13 in Tampa, Fla. It will be promoted several times a day on MTV and on the programs "120 Minutes" and "Breakin' Outta Bounds." Hyundai will stage auto displays on college campuses preceding the tour dates and will sponsor "MTV's 120 Minutes—Left Of The Dial," a new five-minute, five-times-weekly radio show, featuring new alternative music, artist interviews, live performances, and tour reports. It will be produced by MTV Networks and Thirsty Ear and hosted by MTV's Dave Kendall.

The recent Rhino Records compilation CDs "MTV 120 Minutes" will be sold at concert sites.

The tour also will help promote the B.A.D. II album "The Globe" on Columbia Records; P.I.L.'s forthcoming Virgin Records release "That What Is Not"; Live's MCA/Radioactive Records album "Mental Jewelry"; and Blind Melon's forthcoming debut on Capitol Records.

BMG's Korean Trade Dispute Disarmed Affiliate Had Been Stymied By Wholesalers

BY ADAM WHITE

LONDON—A trading dispute affecting BMG International's new affiliate in Korea, the single largest music market in Southeast Asia, has been settled.

The company, BMG Yeh-Eum Co. Ltd., had been at odds with the country's record wholesalers group, and unable to conduct normal business since it was established last year. Peter Jamieson, BMG International's senior VP for the Asia Pacific region, confirms reports the problem has been resolved. "The company is up and running," he says.

Jamieson is due to visit Korea this month, and expects a full briefing then from Seungdo Park, managing director of BMG Yeh-Eum. The firm previously operated there through a licensee, Seoul Records Inc.

The market in Korea—strictly speaking, South Korea—was worth more than \$200 million at retail in 1991. According to industry estimates, a total of 46 million album units were sold to the trade, with the cassette format accounting for 21 million, LP for 17 million, and CD for 8 million. International product takes 30%-35% of the business, the balance held by local repertoire.

Jamieson says the BMG affiliate tried to circumvent the problem—what he calls "wholesalers' disinclination to purchase"—by selling direct to retail for three or four months, then dropped that tactic as settlement talks continued.

The wholesalers' group, according to industry sources, comprises about 30 firms. They supply Korea's thousands of retail outlets, most of which are mom-and-pop stores and cassette

bars. The group reflects the country's conservative and near-xenophobic attitudes toward foreign firms. "The association is a bit of a cabal," says one senior multinational label executive. "It looks like they were bullying BMG, the smallest of the multinationals there, in order to obtain concessions."

Xenophobia aside, discounts are a key issue in any standoff between wholesalers and suppliers in Korea. Some major companies are obliged to offer 100% sale-or-return terms. "Every time you have a payment dispute, they ship the goods back by the truckload," says one industry insider.

EMI Music had some similar difficulties when it opened there in the late '80s, despite a joint-venture arrangement. Other majors operating in the territory are Sony and Warner, which are wholly owned affiliates.

Japan's Pony Canyon Trots Out Subsidiary In Taiwan

BY STEVE McCLURE

TOKYO—Pony Canyon has become the first Japanese record company to set up a subsidiary in Taiwan. It is headquartered in the capital, Taipei.

Harry Kaneko, GM for corporate development at Pony Canyon, says the new affiliate's first priority is to find and develop local artists. The firm will also handle Japanese artists there, such as Chage & Aska, as well as product from the Windham Hill, Hollywood, and China labels, with which Pony Canyon has licensing deals.

Pony Canyon owns 51% of PC Taiwan. Rock Records, whose 30%-plus market share makes it Taiwan's biggest record company,

holds 29%, while Hong Kong film company Golden Harvest has the remaining 20%. Rock Records president Sam Duann serves concurrently as PC Taiwan chairman and Pony Canyon's Buck Nosaka is president. PC Taiwan has 18 staff members, most of whom are locally hired.

Kaneko says projected sales in the first fiscal year ending March 31, 1993, are \$6 million. Pony Canyon hopes its new subsidiary will account for 10% of the Taiwanese prerecorded-music market after three years of operation. That market is now worth about \$150 million a year, of which roughly 75% comes from sales of domestic product.

(Continued on page 40)

Organizers' Feelings Mixed After '92 Brits

JEFF CLARK-MEADS

LONDON—The aftermath of the 1992 British Record Industry Awards is producing a feeling of quiet satisfaction in some quarters—and of disappointment over lost opportunities in others.

Paul Russell, chairman of the organizing committee, says he is "delighted" by the way the ceremony was conducted and presented to a worldwide television audience (Billboard, Feb. 22). The show's producer, Jonathan King, is, though, unhappy that the Brits was not a monthlong, global, concert-centered extravaganza.

Russell, who oversees the show on behalf of the British Phonographic Industry, says, "The event itself seemed to run reasonably smoothly. It was great that we had so many winners there and I thought the artists all performed very well." The ceremony was held for the first time in established rock venue the Hammersmith Odeon in London, and Russell adds, "There was a very good atmosphere in the Odeon."

He says he is pleased that, of the total U.K. audience of 10.5 million, the number of 16- to 35-year-olds was 50% up on the 1991 figure. In addition, preliminary figures from chart compilation company Gallup suggest that 500,000 additional albums were sold on the strength of the program in the U.K.

Russell, who is chairman of Sony Music Entertainment U.K., argues that the show has grown in quality over the years, mainly due to the fact that the same pro-

(Continued on page 40)

French Video Market Registers 34% Growth In '91

BY PHILIPPE CROCC

PARIS—The French video market grew by 34% in 1991. Gross income of the 23 members of trade group Chambre Syndicale des Editions Audiovisuels was \$394.5 million, of which \$322.2 million, or 81%, came from sell-through and \$72.3 million from rental.

The growth factor of the video market compares with 4.6% for the sound-carrier market last year, but represents a deceleration compared with 1990's growth figure of 40%.

By the end of 1991, sales of VCRs in France had reached a total of 9 million, compared with 6.7 million a year earlier. Expectations are that with 20 million television receivers in use, the penetration of VCRs will continue to grow at the rate of 2 million a year.

According to SECODIP (Societe d'Etude Economique Francaise), a third of French homes possess a video recorder. The society expects the penetration to reach 70% by 1995.

Predominant video repertoire are feature and animated films, accounting for 87% of revenue.

French record industry association SNEP says music video sales were up 5.4% last year at \$22 million, with unit sales of 1.35 million. Music laserdiscs sold 111,689 units in 1991, a drop of 6% on the 1990 total.

Music videos accounted for 55% of PolyGram Video's sales in 1991. The company, which has a 4.19% share of the French market, has 230 music titles in its catalog, 180 of which are available on laserdisc.

Laurent Storch, head of PolyGram Video, says the videoclip is fast replacing the single as an album promotion tool.

The only diamond award (100,000 sales) in the French music video field went to Patrick Bruel (BMG). Jacques Brel's "15 Ans d'Amour" (PolyGram) went double-platinum (40,000-plus), as did "Mylene Farm-

er En Concert" (PolyGram), "L'Idole" by Roch Voisine (BMG), and "Dans La Chaleur" by Johnny Hallyday (PolyGram).

The growth in importance of music videos is reflected in the figures of BMG, which set up its video division under Christophe Rudler in 1989. The firm released 25 titles in 1990 and achieved sales of \$486,000. Last year BMG marketed 80 titles and sales were up to \$3.7 million.

Spending per household on video software in France last year was estimated at \$48.70. Average retail price of a prerecorded videocassette in France is the franc equivalent of \$20 in hypermarkets and \$23.30 in megastores such as FNAC and Virgin.

Hypermarkets currently account for 66% of video software sales; the FNAC chain for 10%; Virgin, 3%; supermarkets 10%; other retail chains

such as Nuggets and Madison, 5%; with department stores claiming 6%.

Leading company market shares in 1991: Buena Vista, 16.68%; GCR, 11.94%; Warner, 11.37%; TF 1, 8.71%; CIC, 8.50%; FoxVideo 7.43%; and NMV, 5%.

Buena Vista's leading position in the market is largely accounted for by the success of "Cinderella" (more than 1 million unit sales) and "Fantasia" (800,000).

With an 8.71% market share, TF 1 video, established at the beginning of 1989 and directed by Pierre Brosard, is the leading French company. It achieved unit sales of 2 million last year and a gross revenue of \$344.6 million. Budgeted income for this year is \$44.8 million.

NMV, directed by Jean-Paul Commin and committed to achieving a higher profile and more substantial

sales for French movies, achieved sales of \$20.5 million last year, helped by the success of the Gerard Depardieu film "Cyrano de Bergerac," which sold 300,000 units.

Commin, noting that in 1990 income had already surpassed that of the cinema industry, says, "The video market has great prospects. But we're now facing the problem of software supply outstripping demand."

"Too many titles are being released, many of them of very little interest. And the hypermarkets, which are responsible for the most sales, have no display space for more than 1,000 titles. We are, therefore, seeing the emergence of a dilemma parallel to that facing the record industry, which is torn between emphasis on the top 50 and exploitation of catalog."



Tim Hollier, left, the previous owner of the Alfred Lengnick catalog, turns over the company's shingle to Complete directors Iain McNay and Martin Costello.

Complete Buys Entire Lengnick & Co. Catalog

LONDON—The 109-year-old classical music publishing catalog of Alfred Lengnick and Co. has been bought by indie company Complete Music Ltd.

The deal is Complete's biggest acquisition to date and covers 2,500 titles, including works by Malcolm Arnold, Edmund Rubbra, William Alwyn, Elizabeth Maconchy, and Robert Simpson.

Complete now controls more than 16,000 titles. Managing director Martin Costello says the mainly pop and rock company has been keen to diversify into classical for some time.

JEFF CLARK-MEADS

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SWITZERLAND: Although this is not a nation renowned for the aggressive or anarchistic nature of its people, Switzerland's new rock sensation the **Young Gods** produces music of unbridled ferocity. The trio of **Franz Reise**, **Al Mono**, and **Use Drums** has just released its latest album, "T.V. Sky" (on the Play It Again Sam label), an eviscerating blast of industrial-strength metal that welds the weird mechanics of European gothic to the in-your-face sensibility of American hardcore. Described as a meeting of "Wagner and Vietnam," it is the Young Gods' first album to be sung in English. There are heavy echoes of the **Doors** in the 20-minute epic "Summer Eyes," while "Gasoline Man" combines a refried **John Lee Hooker** boogie riff with a 21st century drum sound in much the same way that **ZZ Top** did on parts of last year's "Recycler" album. The Young Gods have just embarked on an extensive world tour with dates scheduled in England, Iceland, North America, Australia, Japan, and Russia. D.S.

IRELAND: The long-awaited solo album by **Rita Connolly**, best known for her vocals on **Shaun Davey's** Celtic suites and symphonies, will be released next month. Recorded in Dublin and co-produced by Connolly and Davey, "Rita Connolly" (Tara) defies easy categorization, being a mixture of folk, pop, jazz, and soft rock with outstanding flugelhorn and trumpet contributions from Denmark's **Palle Mikkelborg**. The most immediately commercial track is "Amiens (Kings And Queens Of France)," a song with an appeal similar to that of the **Mike Oldfield/Maggie Reilly** hit "Moonlight Shadow," while several other songs such as the haunting "It's Really Pouring" and the lullaby "Close Your Eyes" wouldn't be out of place on a **Judy Collins** collection. KEN STEWART



haunting "It's Really Pouring" and the lullaby "Close Your Eyes" wouldn't be out of place on a **Judy Collins** collection. KEN STEWART

ITALY: Veteran Neopolitan singer **Roberto Murolo** has released a new album, "Ottantavogliadicantare" (Festa/CGD), in celebration of his 80th birthday, no less. He is widely acknowledged as the master of Neopolitan song and many major artists, including **Fabrizio De Andre**, **Mia Martini**, and **Peppino Di Capri**, have been quick to duet with him on his birthday album. "Ottantavogliadicantare" opens with the De Andre-penned "Don Raffae," a perky introduction to a 10-song set which is soaked in Southern Mediterranean melody. Italian superstar **Pino Daniele** wrote "Na Tazzuella 'E Cafe," a jazzy number featuring the clarinet playing of TV personality **Renzo Arbore**, while singer and actress **Lina Sastri** joins Murolo on the narration. The album will serve either as a connoisseur's delight or a beginner's guide to the romantic music of Naples. DAVID STANSFIELD

KENYA: The ever-declining quality of record production has started a stampede for original music of the '50s and '60s. Record stores are packed with compilations, and waning stars have been given a new lease of life. The oldies revival was given a major boost last year by the release of an album called "Wazee Wa Kazi" by up-and-coming stars **Them Mushrooms**. Roughly translated, the title means "The grumbles the old men used to have" and signifies the group's affection for zilizopendwa—a generic name for the popular tunes of "the old days." Now the old-timers themselves are back in the spotlight. **Daudi Kabaka**, 52, one of the greats of the zilizopendwa era, is once again commanding huge crowds, recalling his glory days when he recorded "Harambee Harambee Tujenge Pamoja." An appeal to Kenyans to work together to build a nation, the song has become almost the unofficial national anthem. Other beneficiaries of the trend include veteran **Peter Mwambi**, who has a new hit single "Kyanganga Ya Papa" (My Father's Band), and the **Marine Commandoes**, whose album "Zilizovuma," a selection of oldies, was one of PolyGram's biggest hits of 1991. ARTHUR GOLDSTUCK



FRANCE: The rediscovery of local and regional acts continues apace. Corsica was in focus a couple of months ago; Brittany has always offered acts with Celtic roots; and now it is the southeast Basque province on the Atlantic coast that is receiving international attention. The province was put on the musical map when Polydor signed solo act **Peio Serbielle**, due to release an album later this year, and BMG signed **OIO**, the leading Basque band. **OIO** (pronounced OeeYo) has cut an album that is a perfect mix of Basque tradition, new age sounds (synthesizer, percussion), old instruments (such as hurdy-gurdy, flute, and ttun-ttun, an ancient Basque form of tambourine), and traditional vocal polyphonic harmonies with the help of a men's choir. Titled "Anima" (a Latin word meaning "soul"), the album features striking instrumental numbers such as "Sohoro," alongside more conventional material like "Almeira" with considerable crossover potential. Zoo, an affiliate of BMG, will be releasing the album in the U.S. next month. EMMANUEL LEGRAND

Japan OKs 10 Bids For Satellite TV 2 Consortia Look To Fill Video Gap Left By MTV

BY STEVE McCLURE

TOKYO—Japan's Posts and Telecommunications Ministry has approved six of 10 applications to set up new satellite TV stations, including bids from two consortia that will concentrate on broadcasting music videos. The stations' licenses take effect May 1.

It was earlier reported that one group, Music Television, was holding talks with MTV Networks about obtaining the right to broadcast MTV in Japan (Billboard, Jan. 4). A spokesman for audio maker Pioneer, which has a majority stake in Music Television, says his company

has no comment regarding the possibility of a deal with MTV.

Music Television hopes to begin broadcasting in July, possibly on a trial, free-of-charge basis, the spokesman says. He stresses, however, that timing and scheduling details have yet to be decided.

A report in broadcasting trade paper Denpa Shimbun says the other consortium, Space Shower, could go on air in May. Details regarding Space Shower's plans were unavailable at press time.

MTV has been off the air in Japan since the cancellation last June of "MTV Japan," a magazine-style program featuring material culled

from the U.S. cable station as well as videos of Japanese bands. Tokyo Broadcasting System, a national network which had been airing the show three times a week at different times between midnight and 6 a.m. since July 1988, was unable to reach an agreement with MTV concerning the length and scheduling of the show.

The demise of "MTV Japan" came in the wake of the cancellation of other music video programs on Japanese TV. As a result, record companies are finding it hard to promote new releases, especially of foreign material.

India's MIL Releasing Batch Of CDs

BY JERRY D'SOUZA

BOMBAY—Music India Ltd. has released a batch of 322 compact discs, comprising 207 nonfilm and 115 film soundtrack titles, following the relaxing of a governmental import policy under which holders of EXIM (Export-Import) scripts can now import up to 30% of the value of the product.

The value is related to exports. But the actual exporters are known to trade the scripts in the open market, often at a premium.

MIL was, in December 1987, the first Indian company to release CDs. Says VP Vijay Lazarus, "The CDs were marketed out of Hong Kong and Singapore to all parts of

the world except India. Now because of the policy change, we can sell them in India."

MIL is importing "naked" CDs, manufactured in Hong Kong for packaging, and then packaging them in India. The company plans to import 10,000 international CDs monthly for sale in the domestic market.

Says Lazarus, "There are some 200,000 CD players in the country, with an annual growth of around 50,000. Selling CDs is not a volume business and we'll peg the prices at international levels. Our industry has suffered enough because of low margins on prerecorded cassettes. The CD sector will give us a tremendous boost."

MIL is selling movie soundtrack CDs at equivalent of \$14.50, nonfilm music at \$16, and international music product at \$18. The company also plans to set up a \$2.4 million CD pressing plant in Bombay, to go on stream mid-1993 with a 2.5 million annual capacity.

In 1990, MIL launched "Operation Music Thunder," with a 300-title release program over the 12 months. Last year's theme was "We Are The Best," under which the company released classical albums on the DG, Decca, and Philips labels. With classical music largely ignored here, the high production quality produced a "very positive consumer response," says Lazarus.

To promote the classical catalog, MIL linked with Reader's Digest to sell first cassettes, then CDs. Now a collaboration with Burlington, India's biggest mail-order house, covers tapes and CDs of all kinds of music.

Lazarus says, "We're looking for sustained growth. And we welcome the return of Motown and will launch that label on tape and CD as of now."

Mango's Focus Shifts Along With HQ Paris-Based Label Looks To Africa

PARIS—Once a reggae label, now a world music imprint, Mango Records is at home in Paris under the command of Frenchman Philippe Constantin.

The label—an offshoot of Island Records—relocated to the French capital last year, and has been refocusing its activities on about a dozen acts. Constantin's goal is to produce "different" music and to position himself as far away as possible from those in the industry who are, in his words, "obsessed by the charts."

The executive says he is looking to expand the market for world music by using all the tools offered by the international music business. "I am not going for traditional or folk; there are other labels for that," he says. "I will try to give our artists the same attention and means of working, the same promotion and marketing, as any other Western artists. But we will not sign more acts than we can work with."

"It would also be silly to think that radio stations—which have always shown limited interest in these type of acts—will soon be converted," he adds. "We have to take this fact into account."

As a result, Constantin has refocused the label's roster on African

music. He is maintaining the reggae side, but at the same time keeping an eye on South America. Primary acts are Salif Keita, Ismael Lo, Baba Maal, Doroty Masuka, Ramiro

(Continued on next page)

SIMPLY RED SHOOTS FOR THE 'STARS'

(Continued from page 12)

on posters and on the single sleeves.

"My obsession is that everything to do with Simply Red has to be of the highest quality and class. That maximizes the chances of being successful."

Spreading the Simply Red message from the U.K. to other territories was assisted by Hole's perception that "Warner Music International is a pretty sophisticated machine."

"We have a good image as an artist-oriented company even though we are huge, and Simply Red have a history with the company. The company knows Simply Red and knows their management. They know us and the way we want to do things."

That led, he says, to a uniformity of marketing style across the world with the same message being presented: Simply Red's name is a guarantee of quality.

Asked who is buying "Stars," Hole

responds: "Everybody. We're selling it to people from 15 to 50. From a marketing point of view, we've tried to cover all the bases."

That marketing was assisted by the band's willingness to undertake interviews and appearances to promote the record. "Mick and the group are very hard workers and they make themselves available."

"I suppose the thing is that Mick loves what he does. He loves making records and putting them across to as many people as possible."

Manfred Zunkeller, senior VP at Warner Music Europe, says he anticipates "Stars" will eventually top 2 million sales in the U.K. and reach between 3 million and 3.5 million on the continent.

Asked his opinion of why the album has been so successful, he echoes Hole. "It is simply a good record."



Speak Of The Devils. Actor Bruce Willis, right, joins blues act the Red Devils at the Lex and Java Jive club in Tokyo. Willis, in town to promote his film "The Last Boy Scout," sang and played harmonica with the band for a few numbers. Also in the audience were singer Cathy Dennis, actress/singer Judy Ongg, actor Masaaki Sakai, Japanese pop group Smap, and film producer Ken Kazama. (Photo: Bill Hersey)

ORGANIZERS' FEELINGS MIXED AFTER '92 BRITS

(Continued from page 38)

duction team has remained together and has improved its skills and techniques.

The production team will meet under Russell's chairmanship early next month to analyze all aspects of the 1992 show and the implications for the future.

That future is unlikely to include King. Though happy with his work in producing a "slick, professional, and extremely competent" awards show, he says he differs with the BPI in his enthusiasm for repeating and expanding last year's Great British Music Weekend concert series.

In 1991, gigs covering a variety of musical sectors were held at Wembley Arena in London and excerpts from them inserted into the awards

ceremony broadcast. King says this year he was in advanced negotiation to stage shows by British acts in London, New York, and Paris and have each of them broadcast by MTV and, simultaneously, by appropriate radio stations in each territory served by the TV music channel.

King says of the Brits, "I wanted it to be a monthlong event at the beginning of each year, promoting new music on the back of older and successful British music.

"The industry sees it differently. I was told to do an awards show that was just an awards show."

The program that was produced has been or will be seen in 50 countries, according to the latest information given to Russell.

PONY CANYON TROTS OUT SUBSIDIARY IN TAIWAN

(Continued from page 38)

Kaneko estimates 65% of the firm's revenue will come from sales of local product, with the rest coming from Japanese and other international repertoire. PC Taiwan has gotten off to an auspicious start, selling more than 250,000 copies of an album by local singer Lin Chang since its Jan. 30 release, the new company's first.

Promoting Japanese product presents some problems, since Taiwan prohibits broadcast of Japanese-language material—a legacy of Japan's 1895-1945 colonial occupation of the island. "There's no sign that these restrictions will be modified in favor of Japanese," Kaneko says,

"but in the next couple of years things may change."

Pony Canyon, which is part of the Fujisankei Group media conglomerate, hopes its presence in the Taiwanese market will enable it to keep tabs on efforts to clamp down on local pirating operations, Kaneko says. The company's entry into the Taiwan market follows similar moves into East Asia in recent months. At home, Pony Canyon is the third-ranked record company, with a market share of just more than 10%. Within the last year and a half, Pony Canyon has opened offices in South Korea, Hong Kong, and Singapore.

MANGO'S FOCUS SHIFTS ALONG WITH ITS HQ

(Continued from preceding page)

Nakka, and Boukman Exsperians. Constantin also has great faith in the future of Angelique Kidjo from Benin, whose last album ("Logozo") achieved encouraging sales. It was produced by Joe Galdo, and featured such musicians as Manu Dibango, Ray Lema, and Jasper van't Hof.

Mango has three offices: Paris for A&R, promotion, and marketing coordination; London, headed by Jumbo Vanrenen; and New York, where Peggy Dold recently joined the label as VP of marketing.

Marketing and distribution is

handled by the various Island offices, and distribution is by PolyGram or, in Continental Europe, BMG. All artist signings are made through the Paris HQ.

"World music is set to grow in popularity this year," says Constantin, a veteran of the French music business. "The Anglo-Saxons have contributed an enormous amount to popular music in the last 40 years, but now the tide is turning a little, and Europe has a real chance—through its varied ethnic groups—to promote a different kind of music of quality."

'Canadian-Content' Discontent
Quota Slots Seen Squeezing Domestic Acts

BY LARRY LeBLANC

TORONTO—The music industry here is focusing renewed attention on radio's 20-year-old Canadian-content regulation and its impact on domestic recordings.

The rule stipulates that 30% of the music played on AM stations and at most FM formats fit in the guidelines for Canadian content, as judged by the Canadian Radio-television and Telecommunications Commission. Under the system, one point is granted for the Canadian status of each of the music, lyrics, artist, and production categories in a recording. A recording must achieve at least two points to qualify as Canadian.

The new attention to the CanCon rule follows CRTC's decision last fall to deny Canadian-content status to the songs on Bryan Adams' "Waking Up The Neighbours" album.

The irony is that if the CRTC had not denied the songs on "Waking Up The Neighbours" CanCon status, Canadian programmers, particularly FM rockers, might have picked up a high percentage of their CanCon quota from Adams' songs while denying a number of Canadian recordings airplay access.

"Thank goodness, Bryan's album wasn't Canadian content," says Kevin Shea, director of promotion at MCA Records Canada. "The competition was so fierce throughout the fall that, if we had had Bryan's album CanCon, and some AORs going to three to six tracks deep, we would have been in big trouble."

"It would have been Bryan and Tom Cochrane pretty much on many stations," agrees Kim Zayac, director of national promotion, Sony Music Entertainment (Canada). "A lot of the AOR stations are now five tracks deep on the Cochrane record ['Mad Mad World']. It's already taking up a lot of spots."

New Canadian recordings compete solely against one another for airplay and, with programmers often saying their CanCon quota is filled, record labels here continually monitor what other domestic recordings are coming up.

"There's times when I'm out to the same formats with a half-dozen CanCon tracks," says Randy Stark, VP of national promotion, domestic and international division, Warner Music Canada. "We try to space things out so we don't compete." Randy Wells, VP of radio promotion, A&M Records Canada, says even when the amount of great Canadian music exceeds 30%, Canadian radio will not program more than the quota requires. "Radio [won't] open up and play [Canadian recordings] to leave off the next Rod Stewart."

LABELS SEE ABUSES

There is, say those surveyed, continued and widespread resistance from many radio broadcasters to the spirit of the government body's content regulations. Abuses or misuses, they say, consist of programmers dumping Canadian recordings from morning- and afternoon-drive shifts; assigning lower rotations to domestic

product than to international releases; and failing to give long-term airplay support for most Canadian artists, including top-selling acts.

"The quality of Canadian recordings has risen in recent years and radio stations are running with them a lot longer but few records make it into the morning-show rotations," says Peter Diemer, VP of national promotion, Capitol Records-EMI of Canada.

"You get bothered they don't want to go above their 30% or that they have lots of CanCon and don't want to add records but what irks me the most is those stations who admit they don't put Canadian records into heavy rotation," says Zayac. "Medium is all they'll go."

"There are only a handful of stations doing that but they are important enough," says MCA's Shea.

LATER SINGLES IGNORED

With the exception of tracks by a small body of Canadian artists, it is generally agreed within the record industry that the third single or focus track from albums by Canadian artists are often ignored by Canadian radio. That, some argue, is the difference between an album doing moderately well or making a sizable sales impact.

"They give you out-of-the-box support on the first track—they give you one, no question—then the second track is tougher, and the third track is, in a lot of cases, like pulling teeth," says Stark.

A&M's Wells says his experiences have been mixed. "I have had records where I can't find support for a fourth single and three have been successful as far as airplay and some sales, although not huge. On the other hand, with World On Edge, I'm blown away that radio's still supporting us on a sixth single."

According to Capitol-EMI's Diemer, Canadian acts have benefited from the CRTC's decision to exclude CanCon records for one year from the requirement that stations play only 49% hit music. This has allowed new Canadian recordings to be

played longer since they no longer take a slot away from a competing hit.

CELINE DION'S DILEMMA

While Adams grabbed headlines throughout the country for the foreign status of his album, Quebec singer Celine Dion, who ran into difficulty with programmers over recording non-CanCon selections on her debut English album, "Celine Dion," two years ago, recently had initial difficulty in interesting Canadian programmers in her Peabo Bryson duet, "Beauty And The Beast," which fails to meet CanCon requirements.

"Canadian stations mostly held off on the record to look south to see if the record was working there before they played it," says Sony's Zayac. "Although Celine is approaching superstar status in this country, there's no CanCon incentive for stations to play the record."

MAPLE BRIEFS

THE CANADIAN Academy of Recording Arts and Sciences has announced several changes in the 1992 category nominees. The release date of Julie Masse's self-titled debut album was found to be outside the award's eligibility period and, as a result, the singer has been disqualified in the two categories in which she was nominated. Instead, Meryn Cadell has been nominated for most promising female vocalist, and the album "Kathleen" by Quebec singer Kathleen is nominated for best-selling Francophone album.

APPOINTMENTS: Barbara Sedun has been named creative manager at EMI Music Publishing Canada in Toronto . . . Irv Ash has been appointed VP of leasing at A&A Music and Entertainment Inc. in Toronto.



A Pearl Of An Album. Executives of BMG Music Canada congratulate BMG/RCA recording group Prairie Oyster as the group receives Canadian Recording Industry Assn.-certified gold plaques signifying the group's album "Everybody Knows" has sold 50,000 units in Canada. In September Prairie Oyster won song-of-the-year and group-of-the-year honors at the Canadian Country Music Awards. The group is currently playing dates in Canada. Shown, from left, are Bob Jamieson, president/GM, BMG Music Canada Inc.; Tonni Neilson, AMK Management; band members Bruce Moffet, Russell deCarle, Keith Glass, Joan Besen, and John P. Allen; and Alan Kates, AMK Management.

Country Merchandise Sports Mass Appeal

BY JIM BESSMAN

NEW YORK—The current country music boom is fueling the growth at retail of country-artist-related clothing and other licensed merchandise.

According to Winterland Productions, the genre has become the biggest music merchandise phenomenon since New Kids On The Block. In fact, the giant San Francisco-based music and entertainment merchandise manufacturer predicts that the K mart and Wal-Mart mass merchants will have full country music merchandise shops installed chainwide by the end of the first quarter, in a combined total of nearly 4,000 outlets.

Also by the end of March, Winterland expects to have shipped more than \$2 million in country music merchandise, all within the last six months. For calendar year 1992, it forecasts shipments of more than \$10 million in country goods, translating to more than \$25 million in retail sales.

"That's equivalent to our rock projection," says Howard Schomer, director of contract administration and artist relations for the firm, which was co-founded by the late Bill Graham and Winterland president Dell Furano in 1972 and is now part of MCA Inc.'s Music Entertainment Group.

While Winterland made its mark in worldwide rock concert merchandising (besides the New Kids, current clients include Paula Abdul, Eric Clapton, Hammer, Madonna, Bruce Springsteen, and the Who), country product is now the focus of its retail marketing effort.

Notes Schomer, "We discovered during the fourth quarter, and have seen confirmed in this quarter, that the country music resurgence is reflected in every part of the retail spectrum."

As might be surmised, spurring the burgeoning country music merchandise market is format front-runner Garth Brooks. Winterland national sales manager Paul Grushkin reports sellouts of Brooks product throughout the K mart and Wal-Mart chains as well as J.C. Penney department stores, with what he terms "phenomenal"

average store orders of 36 pieces—with some as high as 120.

"[Brooks'] appeal and country music's appeal isn't just in the Southeast, the Dakotas, and Arkansas—places where you'd expect—but everywhere in the country except the most metro Northeast," says Grushkin. And the sales go beyond the Brooks juggernaut to include other country artists under license by Winterland, including Vince Gill, Ricky Van Shelton, Travis Tritt, Reba

McEntire, Charlie Daniels Band, Marty Stuart, Aaron Tippin, Kenny Rogers, and Marty Brown.

Additionally, the country merchandise mania is being experienced at all levels of the nearly 20,000 retail outlets serviced by Winterland.

"Years ago, country music was typecast as a blue-collar phenomenon, applicable only to mass merchants," says Grushkin. "But there are just as many white-collar fans now. Otherwise how could

Garth sell 14 million albums?"

At the mass-merchant, department-store level, however, Winterland's expertise in creating displays with dealers across-the-board has really had an impact on Brooks merchandise. For instance, the "magnificent" wall and column displays at Penney stores have led to average store T-shirt sales up to 15 times better than sales at the mass merchants, according to Grushkin. He adds that

(Continued on page 44)



Paula's Unique. The gang from Unique Music Corp., a one-stop based in New Hyde Park, N.Y., and other guests stopped backstage to chat with Virgin Records superstar Paula Abdul during a stop on her recent tour. In the front row, from left, are Doug Valva, Virgin support staff; Robin Dongara, a guest of Unique; Abdul fan Jill Christman; Abdul; Marilyn Miller, wife of Unique president Bob Miller; Dale Nussbaum, a guest of Unique; and Denise Flaster, wife of Unique buyer Steve Flaster. In the back row, from left, are Meyer Rossabi, a guest of Unique; B.J. Loberman, Virgin's Northeast regional rep; Aaron Malco, who portrays Skat Kat for promotional appearances; Billboard retail editor Ed Christman; Bob Miller; Mike Nussbaum, a guest of Unique; and Steve Flaster.

Alpha Aims To Pack In Consumer Support Enters Home-Storage Fray With Vid, CD, Tape Cases

BY TRUDI MILLER

NEW YORK—Alpha Enterprises, up until now a leading manufacturer of plastic retail security packages—or "keepers"—is broadening its horizon by moving into the consumer market as well as expanding overseas.

The Canton, Ohio-based company's move into the consumer market centers around a new line of home-storage products for videos, CDs, and cassettes, which will be

shipped to retail this summer. "It's really an extension of what we're already doing," says Larry Mundorf, Alpha VP of marketing. "Because we're manufacturers, we have all the equipment in-house to design and manufacture products. Looking at the market, we thought there was ample opportunity; there's quite a huge market for home-storage products. So we decided to enter that arena."

While the company has made its name among retailers with its injec-

tion-molded plastic keepers, its new line will be competing with other plastic storage manufacturers, such as Edgewater, N.J.-based Lift Display, as well as makers of wood storage products, such as the Rohner Park, Calif.-based Napa Valley Box Co., and soft carrying-cases, like Boulder, Colo.-based Case Logic. But Mundorf says Alpha's line offers several advantages. "Because we are a manufacturer, we can be out there with high-quality merchandise at a very good pricing scheme," cutting out the middleman, he says. "That's the strength of being a manufacturer and going direct to the marketplace. Secondly, our packaging and merchandising support will be first-rate; we've spent a great deal of time researching retailers' needs, and we'll support the products with a lot of point-of-purchase aids. Third, we plan to offer some innovative designs and new products that haven't been in the market before," although he declines to give details.

The product line contains about 15 items, with a suggested retail price ranging from \$3.99 to \$25, Mundorf says. Many of the products were debuted at CES, "and have had a good reception." The

(Continued on page 49)

Louisiana Acts Get Push For Mardi Gras

NEW YORK—Mardi Gras, which takes place Feb. 28 through March 3 in New Orleans, has started early for labels heavy in Louisiana music.

Rounder Records in Cambridge, Mass., and Rhino Records in Santa Monica, Calif., both have Mardi Gras marketing efforts under way, while South Louisiana's own Swallow label has joined the party with a Cajun Mardi Gras-related promotion.

The annual Rhino "Mardi Til You Drop" push spotlights the four Louisiana titles released since last Mardi Gras, while Rounder's "Mardi Gras Party!" highlights six albums, including last year's "Mardi Gras Party" sampler, which represents the label's depth in New Orleans and South Louisiana music. Swallow's just-released "Cajun And Zydeco Mardi Gras" centers on music associated with the rural Cajun/Creole South Louisiana Mardi Gras traditions, and features such popular performers as the Balfa Brothers, Boozoo Chavis, and Rockin' Dopsie.


Backing the Rhino titles—Beausoleil's Grammy-nominated "Cajun Conja," Professor Longhair's "Mardi Gras In Baton Rouge," "New Orleans Party Classics," and "Alligator Stomp Vol. 3: Cajun & Zydeco Classics"—is a 24-track CD sampler with key cuts from each, serviced for in-store and radio play. Additionally offered to retail are "Mardi Til You Drop '92" CD bin cards.

Ad mats are also available, with an outside ad agency having devised a consumer print ad campaign hinging on the slogan "Mardi Gras is a disease... If this music doesn't make you dance with unrighteous vigor, check yourself for signs of death." The ad, also picturing the label's Aaron Neville and two-disc Neville Brothers sets, is hitting national newspapers and magazines, including the Utne Reader.

"We Mardi seriously," says Rhino senior product manager Faith Raphael of the promotion, which runs through March. She adds that other retail exercises involve regional contests that award accounts a trip to the New Orleans Jazz and Heritage Festival, as well as a consumer contest giving away tickets for a Beausoleil performance in Louisiana.

Rounder is equally serious about its Mardi Gras activities, which, besides last year's sampler album, involve "The Mardi Gras Indians Super Sunday Showdown" of prominent New Orleans Mardi Gras "Indian"

(Continued on page 48)



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Camelot Tightens Belt; Shepard Departs Super Club Retail

UPDATING THE SCORECARD: Camelot Music is on the verge of completing a senior management restructuring begun when **Larry Mundorf**, formerly senior VP of retail operations, left the company. The 310-store, North Canton, Ohio-based chain has eliminated a tier of management by folding its two divisional VP positions, which were previously

held by **Larry Hodgson** and **Verne Benke**. Hodgson has left the company and Benke is now a regional manager.

"The restructuring allows us to get our people into the stores more frequently," says **Paul David**, Camelot chairman, president, and CEO. "It was impossible for anybody to control 150 stores... so we did some geo-

graphical restructuring. We went from four regionals to five. Now it's tighter, so we can get into our stores more frequently."

The regional managers lineup now is **Mike Terleckey**, **Jack Miller**, **Dave Sayre**, **Mike Sheldon**, and **Benke**. David says there will be one or two more changes coming before the restructuring is complete.

In total, about five positions were eliminated, he says. In addition to **Hodgson** and **Mundorf**, who now is

proves or not.

"At headquarters, all we are here is brick and mortar. We are a support function. Camelot is out there in store land. We live and die in the field."

BULLETIN: In a sudden move, **Bill Shepard** has resigned his post as president of **Super Club Retail Operations**. Shepard, who was based in the company's Dallas headquarters, was overseeing the integration of Super Club's five music and video chains into two divisions—**Super Club Music Corp.** and **Super Club Video Corp.** **Darrill Baldwin**, **Super Club N.A.** president and CEO, has assumed Shepard's responsibilities, and there is no word yet on whether this is a temporary or permanent assignment.

ON THE MOVE: **CEMA Distribution** has been restructured, with **Joe McFadden** adding responsibility of marketing as well as sales (Billboard, Feb. 22). **McFadden**, who now has the title of VP of sales and marketing, apparently assumes the duties of **Rand Bleimeister**, who will leave the company. In addition to **Bleimeister**, **Liz Evans**, marketing manager, also will leave the company.

In other moves, **Steve Rosenblatt**, manager of artist development, has been promoted to director of marketing. Reporting to **Rosenblatt** will be **George Saadi**, manager of artist de-

(Continued on page 48)

RETAIL TRACK

by Ed Christman

VP of marketing at Canton, Ohio-based Alpha Enterprises, other people who have recently left the company include **Terry Caruthers**, a regional manager, and **Tim Walters**, a district manager, who left to pursue an opportunity with a book chain.

"We haven't had too many changes over the years," notes **David**. "There aren't any problems at Camelot. But we want to be a more efficient company. There is a saying, in times of prosperity prepare for adversity. Despite the weakness in the economy, Camelot has performed well. The changes we are making will benefit us either way, if the economy im-

COUNTRY MERCHANDISE SPORTS MASS APPEAL

(Continued from page 42)

a full line of country music apparel will soon be launched at Penney's.

Other merchants as well not only want **Brooks** displays, but full-line country product, according to **Grushkin**. He notes that orders in the last six weeks have been evenly split between **Brooks** merchandise and a general "country assortment." That assortment can mix superstars like **Brooks** and **McEntire**, up-and-comers like **Brown** and **Stuart**, and even "classic" country stars like the late **Patsy Cline**.

Cline, incidentally, fits right in with **Winterland's** classic rocker merchandise line, featuring **Jimi Hendrix**, **Led Zeppelin**, the **Doors**, and **John Lennon**, all of which do "tremendous business," concludes **Grushkin**.

Winterland's retail business developed out of its traditional concert merchandising stronghold. Now, besides the mass merchandisers like **K mart** and **Wal-Mart**, the company distributes to department stores like **Penney's** and **Sears**, the major record store chains, mom-and-pop T-shirt retailers, and armed forces outlets.

For all T-shirt categories, record chains and mom-and-pop T-shirt vendors each account for about 33% of the business, while the remainder of the business is generated at mass merchants and department stores. But in the country music T-shirt category, those percentages are reversed, with mass

merchants and department stores accumulating about two-thirds of the business.

To target the distinct clientele of each retail level, as well as to avoid price wars, **Winterland** offers different merchandise specific to each dealer type. "We define an area of opportunity for each participant, whether department store, music store, or mass merchandiser," says **Grushkin**. "We create enough art so that what you get at a **Wal-Mart**, you can only find there at a price for them. **J.C. Penney** creates a different promotional opportunity, so we put out different art—at a higher price."

Thus, a T-shirt sold at a department store or music store—with front and back print—would cost in the \$14-\$16 range. One sold at a mass merchandiser would have a different design, front print only, for \$10-\$11. Depending on artist approval, other items carried could include licensed sweatshirts, posters, hats, keychains, mugs, calendars, and other nontour merchandise.

"We want to encourage customers at each level to go back every three weeks and find something they haven't seen before," says **Grushkin**. "We don't reship the same product mix five times over, but try to rotate designs, keeping product fresh and retailers happy—which is particularly critical in recessionary times."



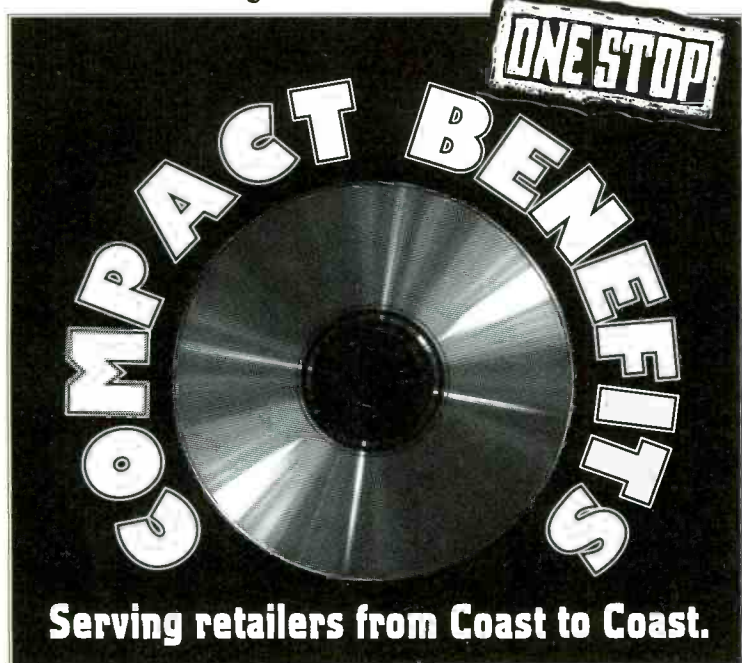
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News Flash!

WE INTERRUPT THIS magazine column to bring you a special report from the field...

We have just received word from our correspondents in Los Angeles that **Walt Disney Records** will be releasing the soundtrack to **Newies**, the musical live-action feature film.



According to our field reporters, composer **Alan Menken** (**Beauty and the Beast** and **The Little Mermaid**), **Jack Feldman** and **J.A.C. Redford** are fine-tuning what is expected to be another blockbuster soundtrack.



Sources behind the scenes confirmed today that this musical film was in fact inspired by the **New York newsboy strike of 1899** and features lively, upbeat songs and score.



That's the news on **Newies** for now.

This has been a special report.



ALBUM RELEASES

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CA C4-100-97511

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Melomania
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CA 07863 61121-4 \$9

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Angel Food
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CA 21006-4

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The First Of Too Many
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(Continued on next page)

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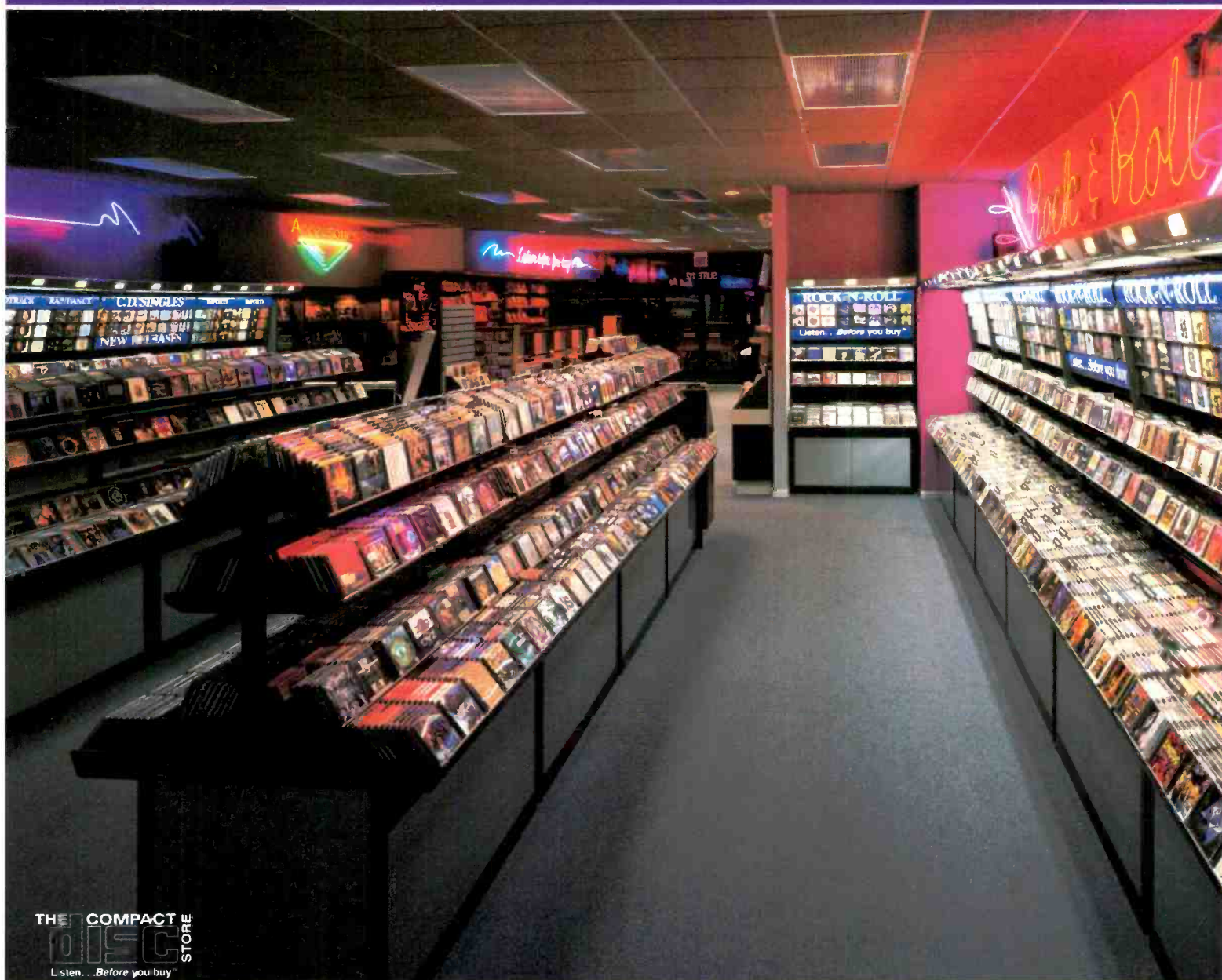
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Retail

RETAIL TRACK

(Continued from page 44)

velopment/marketing services; and Teresa Field, manager of marketing communications. The company plans to name a manager of urban marketing soon.

In sales, Kathleen Callahan and Michael Roden have both been promoted from national sales managers to directors of sales. Callahan will oversee the sales activities of the EMI Records Group North America, Angel Records, and I.R.S. Records, as well as all video product from all labels, while Roden will oversee Capitol Records, Blue Note, Liberty Records, Capitol/EMI Latin, Curb Records, DCC Records, and catalog sales.

ONE-STOP CORNER: Win Records & Video has reorganized its operation, according to George Weiss, VP of the Elmhurst, N.Y.-based one-

stop. "We increased the size of our sales department," he says. "Also, we are doing overnight air deliveries at no extra charge. And our trucks are doing same-day delivery again." He adds that the one-stop is very competitive on price. "In fact, we are so competitive, it hurts me every time I sell a record," he quips... **North-east One Stop** in Albany, N.Y., will have a sales conference to introduce the company's K.I.S.S. point-of-sale system to its retail account base. The meeting will be held March 3-4 at the

Albany Marriott. In addition to familiarizing retailers with K.I.S.S., the six majors will hold product presentations and provide entertainment.

In other Northeast news, the one-stop's "To Bermuda" contest, which ran from Dec. 6-Jan. 8, was won by Jeff Sanborn, who runs Sound Bar-

rier in Rutland, Vt. As the winner, Sanborn's airfare and a four-day stay at a hotel in Bermuda will be paid for by Northeast. In order to participate, retailers had to place a \$1,000 minimum order, including buying at least five copies each of two featured titles, which changed daily.

LOUISIANA MUSIC

(Continued from page 42)

tribes; new Cajun albums by Mamou ("Ugly Day") and Steve Riley & the Mamou Playboys ("Tit Galop Pour Mamou"); the previously unreleased Meters' "The Meters Jam"; and Johnny Adams' "I Won't Cry," a compilation of Adams' decades-old recordings for the Ric label.

According to Rounder head Marian Leighton-Levy, the promotion, which concludes March 15, is designed to show the label is as committed to recording fresh New Orleans/South Louisiana music as it is to reissuing the region's classic fare. She predicts sales of Rounder's extensive Louisiana catalog will at least double because of the third annual campaign, as they have each year previously.

Point-of-purchase materials created for the event include four-page fliers spotlighting the new titles and listing the catalog. The new titles are also displayed on a new "Mardi Gras Party!" poster, featuring this year's poster boy, Bo Dollis, Chief of the Wild Magnolias Mardi Gras band, resplendent in full festive costume.

Co-op ad money is also obtainable, but missing from this year's promotion is a display contest. "We're stressing the quality of the music, without gimmicks and giveaways, or the pressure of having to participate in a display contest," says marketing director Mike Zdanowicz. "Sometimes people get involved and don't care about the music."

Zdanowicz notes that Rounder has advertised in the Tower chain's Pulse! magazine, and adds that Tower's New Orleans outlet, as well as the Sound Warehouse stores in Louisiana and Texas, have been appropriately supportive. But even the small Crows Nest chain in Illinois is on board, with its flier and P-O-P material promoting both Rounder and Rhino product.

Meanwhile, Floyd Soileau, head of Swallow Records in the Cajun town of Ville Platte, says he has sent out promotional copies of "Cajun And Zydeco Mardi Gras" to his distributors and retailers, and is focusing his co-op ad dollars in the New Orleans area.

"Since we're a little late, we're setting our feet down good on the local turf," says Soileau, "because you guys [outside Louisiana] celebrate Mardi Gras 12 months a year anyway!"

JIM BESSMAN

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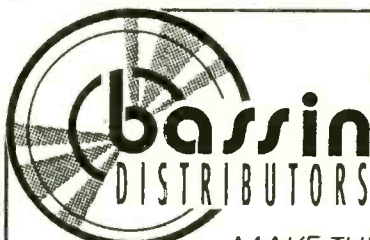
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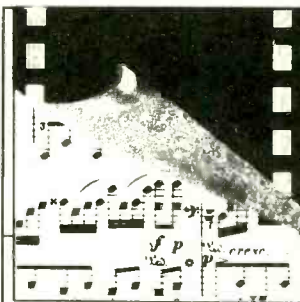
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Albums That Bring Sunshine On A Rainy Day

Mary Black, Jazz Butcher, Hallie Ross Among Toppers

WHO SAID IT NEVER RAINS in Southern California? Tell that to the folks who were airlifted off the Ventura Freeway by helicopter last week while their cars disappeared under six lanes of raging rapids.

As L.A.'s bronzed and blonde TV weathermen continued to forecast torrential storms for days on end, Grass Route decided to pack it up in search of dryer ground. This is what we heard along the way:

MARY BLACK, "Babes In The Woods," Gifhorse, Burbank, Calif.: It's impossible to resist the pure, unaffected lure of the crystal-clear vocals by this Irish songstress. Every song on this gentle, folksy album evokes a comforting tenderness and beauty.

VARIOUS ARTISTS, "Doo Wop Diner, Vol. I & II," Classic Artists Recordings, Studio City, Calif.: At 16 tracks apiece, these little gems are an invaluable addition to the music lover's collection. We're talking *new* doo-wop by classic artists. You'll hear Earl Palmer on drums, Red Callender on bass, and Clifford Solomon on tenor sax.

THE JAZZ BUTCHER, "Condition Blue," Sky, Atlanta: Finally, some good rock'n'roll! "She's A Yo-Yo" should be a top 40 hit, but since that's unlikely, we'll be satisfied with extensive airplay at college/modern rock outlets. We dug the crazy "Shirley Maclaine," the lilting "Girls Say Yes," the tender "Harlan," and the mystically sophisticated "Monkeyface."

HALLIE ROSS, "Be There Soon," Howling Root Music, Sunnysvale, Calif.: Ross sure has a knack for turning a chorus, as evidenced in this collection of country-crossover and easy-listening pop tunes. We were drawn to the uplift-

GRASS ROUTE



by Deborah Russell

ing "Old School Of Love" and the enchanting melody of "A While In The Sunshine."

JULUKA, "Ubuhe Bemvelo," Rhythm Safari, Van Nuys, Calif.: So we can't pronounce the title, but these universally bright, up-tempo, and melodic tracks inspire even the most sedentary listener into joyous movement. Classic world beats are expressive, dynamic, and rockin'.

AMANDA MCBROOM, "Midnight Matinee," Gecko, Beverly Hills, Calif.: Lonely hearts will find company in this collection of mostly sad songs about love gone bad, characterized by McBroom's sultry, powerful vocals. "'Fool For Love" and "Ghost In This House" seem tailored for AC radio.

CLUB FOOT ORCHESTRA, "Metropolis," Heyday, San Francisco: The first 18 of these 25 orchestral instrumentals were scored and sequenced to accompany the video to Fritz Lang's 1926 classic silent film, "Metropolis." Accordingly, the tunes are dramatic, climactic, and disturbing. The final track, "Pool Of Thanatos," is a 15-minute score to the Peter McCandless film of the same name. The recording was made using the Virtual Audio 3D encoding process, which means you'll have the orchestra in your head, *literally*, as long as you own some halfway decent headphones.

MICHAEL GULEZIAN, "Distant Memories And Dreams," Timbreline, Tucson, Ariz.: Gulezian's

instrumental acoustic guitar work is complex, yet accessible. We especially liked the melodic "Mood Rub A Dub," the percussive "Zucchini Beach," the twinkling "Morning Star," and the folksy "Amber Waves Goodbye." Each tune is tailor-made for adult alternative programmers.

DON REEVE, "Spirit Wild," Crash Landing, Tucson, Ariz.: This evocative mood music transcends new age boundaries, incorporating jazz and Eastern influences, and delivers a dramatic, mystical, and high-spirited listening experience. We favored the up-tempo "Tickle" and the primal "Open Road."

CLARENCE "GATEMOUTH" BROWN, "No Looking Back," Alligator, Chicago: Bluesmaster showcases his ability to meld swing, blues, country, funk, and bop influences into one engaging blast of power. We were partial to "Digging New Ground" and "Peeper."

GARTH WEBBER, "Get A Grip On The Blues," Blue Rock'it, Redwood Valley, Calif.: This nimble-fingered guitarist adds a smoothly sophisticated twist to the blues, and we kept waiting for the applause after the many intense, multifaceted solos. We were attracted to the very cool grooves underlying "Ain't No Way" and "Give It Up."

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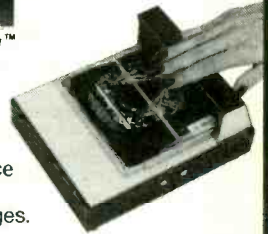


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ALPHA AIMS TO PACK IN CONSUMER SUPPORT

(Continued from page 42)

company already has "sizable commitments" from many mass merchants and music retail chains, says Mundorf, declining to give names.

Alpha chose the summer to ship the line because "most everybody plays for the fall selling season, so we're well-positioned to be out in front of that," says Mundorf.

In addition to the new consumer-products department, Alpha has added an international division, headed by Mundorf. "Last year we began to establish distribution in Europe for some of our security products," says Mundorf. "We have a system called Sentry, which we're marketing in Europe. It fits around a jewel box with a sensor tag and encases the tag, making it tamper-proof. That's our primary product in the international market. We're well-placed in Canada and are just beginning in Mexico. [Company owner] Jim Sankey's goal is that we be global in scope, and we are intensifying our efforts. After we're well-established with our distribution network, we'll introduce the video cases and consumer product pieces into the international mar-

ket."

Aside from international and consumer products, the company has two other divisions: industrial, which makes products for tape duplicators and broadcasters, and retail products, which makes the "keepers" and video cases the company is best known for.

Key personnel include Ron Burdette, who heads the industrial division; Mark Roberts, who heads retail products and security; and John Friday, who heads the consumer-products division.

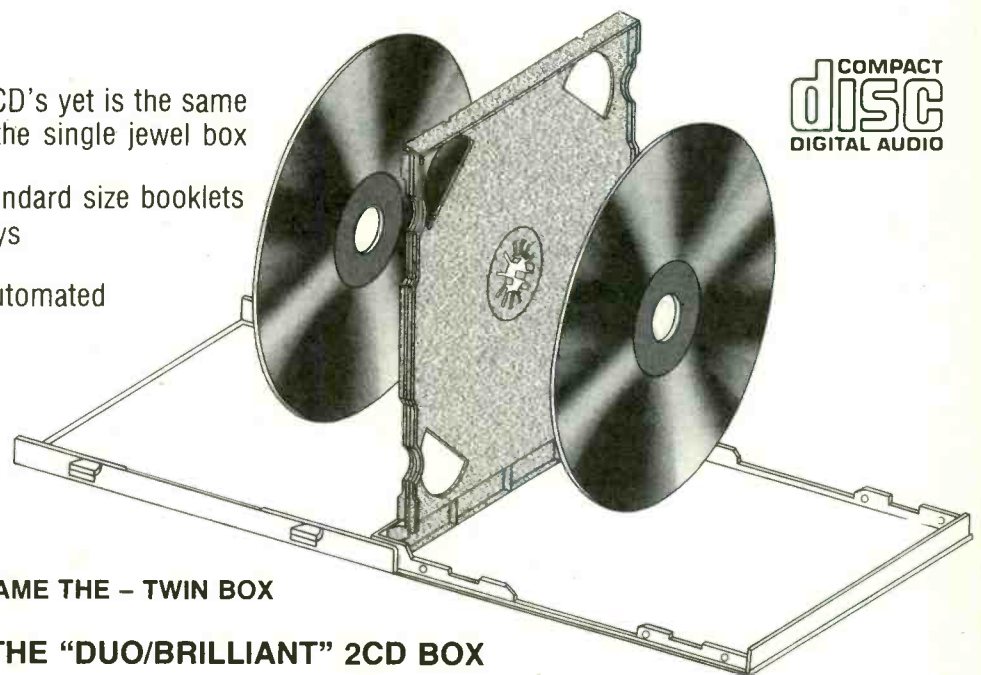
Mundorf declines to give sales figures, but notes that Alpha produces 60 million video cases a year, used by video chains including Blockbuster, and that "virtually all major record chains use our security packaging." The company also designed the Alpha-Pak, a CD packaging alternative it hopes will replace the longbox.

"We are the market leader in retail security pieces," says Mundorf, "and we're committed to becoming the leader in consumer products and to be dominant in Europe."

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BILLBOARD'S VIDEO NEWSWEEKLY

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Ingram/Commtron: Sign Of Times Buyout Follows Bigger-Is-Better Trend

■ BY PAUL SWEETING

NEW YORK—Word that Ingram Entertainment, the industry's No. 2 distributor, intends to acquire Commtron, the industry's No. 1, caught many in the business by surprise. But according to principals involved in the deal, as well as some outside observers, the move is a logical, if spectacular, outgrowth of the evolution of the video distribution game over the past few years.

Slimmer profit margins, brought about by intense competition among distributors themselves, as well as the growing market clout of the major studios and consolidation of the retail base, helped set the stage for Ingram's move.

"With margins getting slimmer, the name of the game is to get bigger," says Walt Wiseman, president of Indianapolis-based Major Video Concepts and architect of Major's recent merger with Video Trend.

Wiseman's axiom—that the only way to offset slimmer profit margins is through greater operating efficiencies and economies of scale—was independently arrived at by executives at both Ingram and at Commtron's parent company, Bergen Brunswig, making what may once have seemed impossible at least plausible.

Together, Ingram and Commtron have a distributor market share of 33%-34%, according to trade estimates (Billboard, Feb. 22).

While Bergen Brunswig VP of corporate affairs John Fay calls the pharmaceuticals distributor's experience with Commtron over the years "excellent," he acknowledges that "things had slowed down considera-

'With margins getting slimmer, the name of the game is to get bigger'

bly in the last couple of years . . . Commtron had reached a plateau in terms of growth."

As a result, Bergen found itself pouring ever more capital into Commtron for ever slimmer returns, forcing it to rethink its long-term plans for the video distributor.

"We started with the assumption that Commtron would do better with more market share," Fay says. "It would give it better cash flow, it could service its customers more efficiently, it would bring a lot of cost savings on the operations side. That was our strategic goal."

In pursuit of that goal, Bergen explored "a number of options," according to Fay, including making an acquisition, or series of acquisitions, of its own.

Fay says Bergen never specifically targeted Ingram for acquisition, but

a move of that magnitude, given Bergen's strategic aims, was not out of the question.

"The single most commonly cited cause" for the slowed growth in the video distribution business, according to Fay, "was VCR saturation. It appeared to us we could overcome much of that and add some new momentum to the video industry with a larger entity."

By "a larger entity," Fay adds, Bergen did not mean an operation that simply rode whatever modest growth is left in the video industry, nor one that added market share incrementally over time. Rather, it would take an exponential jump in market share to achieve the kind of

(Continued on page 56)

U.K. Suppliers Respond To Retail Requests To 'Unbunch'

■ BY PETER DEAN

LONDON—U.K. home video suppliers are taking steps toward curtailing the practice known here as "bunching"—releasing major titles all at once and then leaving gaps of several weeks between releases, resulting in an uneven product flow.

Retailers have long complained this practice cripples their ability to purchase product. For small independents living hand-to-mouth, this problem is most severe, especially when credit limits are reached with a single supplier that may be delivering a wealth of product.

Bunching, which has been preva-

lent the past two years in the U.K., came to a head last November when "Predator 2," "The Silence Of The Lambs," and "Dances With Wolves" were delivered virtually simultaneously. When the newly formed dealer organization, the Assn. of Video Retailers, met supplier representatives for the first time last year, bunching was at the top of the agenda.

There are signs the suppliers are prepared to address the problem. FoxVideo sales and marketing director Andrew Mitrega and his counterpart at Warner Bros., Barry Humphries, have started coordinat-

(Continued on page 56)

Judge Sides With SVS In Rabbit Ears Suit

■ BY PHYLLIS STARK

NEW YORK—A U.S. District Court judge here has ruled in favor of SVS Inc. in a suit filed against the Westport, Conn.-based Rabbit Ears Productions. The suit was filed after Rabbit Ears, a producer of animated children's programs, sought to terminate contracts with SVS.

The judge also granted a permanent injunction against Rabbit Ears that prevents the company from manufacturing, distributing, or marketing any of its programs that are under contract to SVS, and from granting those rights to any third party during the term of the contract.

Rabbit Ears recently signed a new distribution agreement with MCA Home Video and MCA's Uni Distribution unit.

According to the suit, three separate 10-year contracts were signed in 1987 and 1988 between Rabbit Ears and SVS, then known as Sony Video Software Co. The contracts gave SVS the exclusive right to manufacture and distribute 14 video titles in the U.S., Canada, and Japan, including "The Legend Of Sleepy Hollow," "Thumbelina," "Paul Bunyan," and "The Emperor's New Clothes."

But in a letter dated Aug. 5, 1991, Rabbit Ears claimed Sony Video Software had defaulted on the agreements by not obtaining permission from Rabbit Ears when it "assigned its interests to SVS," according to the suit. The letter further claimed SVS had failed to pay royalties on advances received from sublicensees, including Video Arts Japan and Image Entertainment, and that SVS had refused to produce documents for a Rabbit Ears audit to determine if there had been proper payment of royalties, the suit says.

In his ruling, filed Feb. 4, Judge Charles Haight declared that SVS did not breach any of its contracts with Rabbit Ears and that Rabbit Ears

had no cause to terminate the contracts. However, he denied an SVS request for sanctions against Rabbit Ears and its counsel for "noticing and pursuing three frivolous defaults."

Rabbit Ears has filed a notice of appeal.

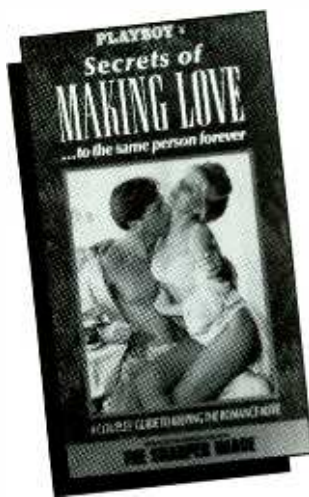
According to a memorandum filed Dec. 16 by Haight, "At some point after entering the agreements with SVS, Rabbit Ears licensed to MCA Home Video . . . the right to distribute additional . . . children's programs produced by Rabbit Ears. Sometime in late 1989 or early 1990, Michael Pogue of Rabbit Ears informed [SVS VP] Jeffrey Ringler that Rabbit Ears desired to license to MCA all of Rabbit Ears' high-quality children's programs, including those that had been licensed to SVS. SVS did not desire to sell its rights to the programs . . . Po-

gogue also told [a Rabbit Ears accountant] he wanted to get out of the agreements so he could consolidate all of Rabbit Ears' programs with one distributor."

At a March 1991 meeting, according to the memorandum, Rabbit Ears representatives "offered to buy back the rights to the programs for \$300,000. A few days later, SVS . . . informed Rabbit Ears that the offer was unacceptable and that Rabbit Ears would have to offer between \$4 [million] and \$5 million to reacquire the rights to the programs . . . Once SVS refused Rabbit Ears' offer . . . the relationship between the parties became strained."

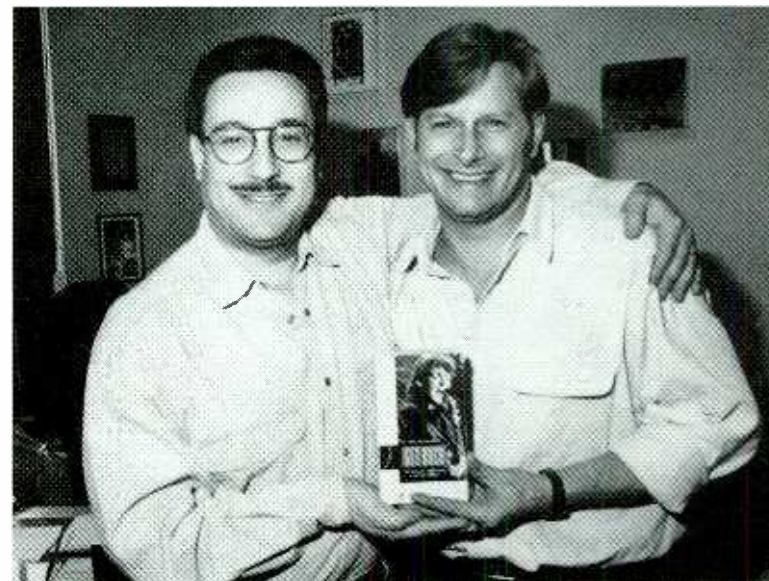
"SVS contends that Rabbit Ears deliberately set out to create defaults and terminate the agreements," Haight wrote.

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Best Bets. LIVE Home Video senior VP of sales Stuart Snyder, left, congratulates Best Performances' CEO Richard Weinman on Best's work on LIVE's "Paul McCartney: Get Back" project. Best was hired to help LIVE expand its distribution for the video into music-oriented accounts.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★★ NO. 1 ★★★				
1	1	6	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
2	3	4	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
3	9	2	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13
4	2	11	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
5	11	2	MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991	R
6	NEW ▶		THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG
7	5	5	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	R
8	NEW ▶		REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13
9	4	8	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
10	6	4	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R
11	7	7	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-13
12	8	7	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
13	10	5	BILL AND TED'S BOGUS JOURNEY	Orion Pictures Orion Home Video 8765	Keanu Reeves Alex Winter	1991	PG
14	12	15	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
15	17	3	WHORE	Vidmark Entertainment 5512	Theresa Russell Benjamin Mouton	1991	NR
16	13	16	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
17	14	15	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
18	19	2	LIFE STINKS	MGM/UA Home Video 902314	Mel Brooks Lesley Ann Warren	1991	PG-13
19	16	11	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
20	15	12	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
21	23	3	ANOTHER YOU	Columbia TriStar Home Video 70663	Gene Wilder Richard Pryor	1991	R
22	18	11	ONLY THE LONELY	FoxVideo 1877	John Candy Maureen O'Hara	1991	PG-13
23	22	7	DUTCH	FoxVideo 1929	Ed O'Neill JoBeth Williams	1991	PG-13
24	20	15	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
25	32	3	WILD HEARTS CAN'T BE BROKEN	Walt Disney Home Video 1223	Cliff Robertson Gabrielle Anwar	1991	G
26	NEW ▶		DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991	R
27	24	11	TOY SOLDIERS	SVS/Triumph Columbia TriStar Home Video 70623-5	Louis Gossett Jr. Sean Astin	1991	R
28	21	16	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
29	26	8	DROP DEAD FRED	Live Home Video 68954	Phoebe Cates	1991	PG-13
30	31	7	DELIRIOUS	MGM/UA Home Video 902243	John Candy Mariel Hemingway	1991	PG
31	28	5	SHOWDOWN IN LITTLE TOKYO	Warner Bros. Inc. Warner Home Video 12311	Dolph Lundgren Brandon Lee	1991	R
32	37	4	THE NASTY GIRL	HBO Video 90521	Lena Stolze Hans-Reinhard Muller	1990	PG-13
33	39	12	A RAGE IN HARLEM	HBO Video 90532	Forest Whitaker Danny Glover	1991	R
34	33	13	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
35	25	8	STRAIGHT OUT OF BROOKLYN	HBO Video 90668	Lawrence Clifford, Jr.	1991	R
36	30	13	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
37	NEW ▶		OVER HER DEAD BODY	Vestron Video 9898	Elizabeth Perkins Judge Reinhold	1991	R
38	34	14	V.I. WARSHAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	R
39	NEW ▶		RETURN TO THE BLUE LAGOON	Columbia TriStar Home Video 50833	Milla Jovovich Brian Krause	1991	PG-13
40	27	12	HUDSON HAWK	TriStar Pictures Columbia TriStar Home Video 70593-5	Bruce Willis Danny Aiello	1991	R

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

'Fantasia' Heist Probe Points To Apparent Inside Job

INSIDE JOB: It has all the elements of an intricate Brinks robbery movie. The brazen thieves, the mysterious fences of the hot product, and the confused victim, in this case the wholesaler that ended up paying for almost 50,000 copies of "Fantasia" but was forced to relinquish the shipment, and which is still wondering what the first arrests in the case mean (Billboard, Feb. 22).

When the U.S. Attorney's office in Michigan first announced that five individuals had been

charged in the heist off a Detroit loading dock on the afternoon of Oct. 23 last year, the dramatic revelations

caused WaxWorks/VideoWorks in Kentucky to make a hasty announcement of its own, trumpeting the fact that neither WaxWorks nor any of its employees had been charged. Unfortunately for WaxWorks, the U.S. Attorney's Feb. 7 announcement turned out not to be the last word in the case. "We didn't realize the investigation was continuing," says Terry Woodward, owner of WaxWorks and its 150-store retail web, Disc Jockey, in Owensboro, Ky.

At least Woodward is relieved by assuring comments from Assistant U.S. Attorney Jennifer Granholm that WaxWorks/VideoWorks was not charged and that "it does not appear" the firm knew the 48,610 copies—valued by the FBI at \$1.2 million—were indeed stolen. The wholesaler paid \$563,199.50 for the load.

Observers still have many questions and points to debate and, with detective work continuing, few people are providing answers—not Woodward, nor the FBI, and no one over at the Walt Disney lot.

Early rumors in the swirl of gossip that reverberates around the case that grand jury action was expected appear wrong. The U.S. Attorney's office charges are from an information document, a routine court action that often surrounds plea-bargain situations. There are no indictments because there has been no grand jury action.

But early suspicions of an inside job seem on solid ground. The first of the five people charged, all signing plea agreements admitting guilt and now cooperating with authorities, was the security director at the freight company Vidco International, where the product was targeted by the thieves (Billboard, Nov. 9, 1991).

Also, according to U.S. Attorney's office information, this per-

son, James Walton, 33, divided up about \$90,000 with a William Osborne, 48, also charged, and a salesman with a trucking firm still cooperating in the investigation whom the FBI will not identify.

But back in November, the FBI said a man representing himself as an employee of Utica Transport showed up at Vidco's loading dock at 5:30 p.m. with the proper paperwork, about five hours before the legitimate driver arrived to find the load miss-

ing. Utica officials have not responded to inquiries.

The U.S. Attorney's report, moreover, names

two more individuals with the same unnamed trucking company: a driver, Richard Lobdell, and a dispatcher, Robert Rau, 33, who is charged.

CANADIAN CONNECTION: A maze of middleman dealings that Woodward describes as "more complicated than you could ever believe," is sketched in the report from the U.S. Attorney's office and filings Feb. 7 with the U.S. District Court Eastern District of Michigan Southern Division. Only two tape brokers are charged. They are Joseph Maida, 52, of New York, and Richard Daitch, 57, of Canton, Mass. Maida, whose New Jersey brokerage firm is not identified by the FBI, was initially contacted by Walton and in turn brought in Daitch. Daitch is a partner with a Charles Lanktree, not charged, in a company known as RMG International, Canton, Mass. RMG wired the \$90,000 payment to Walton's bank account, says the U.S. Attorney's file.

Also involved but also not charged is a broker, Garry Wilbur of Ontario, just across the border from Detroit. Wilbur's brokerage is not identified either. Why and how is Wilbur involved? The U.S. Attorney's documents refer only to Wilbur's "assistance in conducting the sale." Also involved is a Martin Kelly, again not charged, and identified only as a Detroit broker who arranged for a warehouse to hold the merchandise. (Two days after the heist the FBI disclosed it found the empty truck that had visited the loading dock.)

In all the labyrinthine twists and turns, the details supplied by the U.S. Attorney explain three transactions. In all cases, the FBI identifies the goods as "48,610 videotapes." Actually, at the time of the theft, a Buena

(Continued on next page)

STORE MONITOR



by Earl Paige

NEWSLINE

West Coast Video Duplicating Taps Coppen For U.K. Expansion

West Coast Video Duplicating has hired industry veteran Hugh Coppen to expand its U.K. facility, which does business in the British Isles and in Western Europe. The St. Albans-based operation will be relocating to a larger space within 90 days, according to a company press release. Coppen was most recently president of Canadian duplicator VTR Video Inc.

JVC Files Trademark-Infringement Suit

The Victor Co. of Japan, better known as JVC, says it has filed a patent and trademark infringement lawsuit against Vaughn Communications, a Minneapolis-based duplicator. According to the JVC, Vaughn is using the VHS logo trademark without a license from the Japanese firm. JVC recently lodged a similar suit against a Pittsburgh duplicator (Billboard, Feb. 15).

Turner's Hanna-Barbera Vids On Moratorium

Effective Feb. 17, Turner Home Entertainment has put its Hanna-Barbera home video library—consisting of approximately 200 titles—on moratorium for at least one year. The move comprises all titles except the following programs: "The Greatest Adventure: Stories From The Bible," "Timeless Tales," "Addams Family," "Storybook Classics," "Dark Water: The Saga Begins," and "Young Robin Hood: King Of The Outlaws."

MPAA Uncovers 'Treasure' Rating Snag

When Walt Disney Home Video was preparing its classic "Treasure Island" for home video release, it decided to restore scenes that had been deleted from a 1974 reissue of the film in order to bring its Motion Picture Assn. of America rating from a "PG" to a "G." Unfortunately, Disney inadvertently included the "G" rating on the cover art to its new video, prompting a call from the MPAA. Disney is now shipping "PG" stickers to trade and retail outlets and reprinting all future boxes of "Treasure Island" with the appropriate rating.

'JFK' Generates More Video Activity

The interest in the John F. Kennedy assassination and the controversial Oliver Stone film "JFK" continues to stimulate promotions from various program suppliers of films related to the death of the 35th president (Billboard, Feb. 8). Warner Home Video's "Executive Action"—a 1973 title starring Burt Lancaster, Robert Ryan, and Donald Sutherland that suggests Kennedy's assassination was a conspiracy—is being repriced to \$19.98 from \$59.99 and will be available in stores March 25.

STORE MONITOR

(Continued from preceding page)

Vista Home Video disclosure stated there were 48,120 standard VHS tapes valued at \$24.99 and 490 deluxe editions with a suggested retail of \$100.

Daitch and Lanktree paid \$250,400 for the shipment. They then sold the merchandise to a St. Louis broker for \$394,760 (funneling \$90,000 back to Walton and Osborne). The St. Louis broker then sold the goods to WaxWorks/VideoWorks. Surprisingly, WaxWorks/VideoWorks' video buyer, Noel Clayton, and a free-lance driver he hired, themselves picked up the videos in Detroit. Neither Clayton

nor the driver are charged in the case. Woodward insists the shipment was supposed to have been delivered to Owensboro, "but then we were told we had to pick it up."

Of all the brokers, the St. Louis firm in the FBI memo, David Industries, is the best known. Distributor sources say the principal, David McNutt, also not charged but identified by the FBI, has been in business for seven years or so. "He offered the shipment [of 'Fantasia'] to us, too," says one source, who, like almost everybody else in this case, is very careful about speaking for attribution.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ NO. 1 ★★★					
1	1	16	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	4	11	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
3	2	15	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
4	3	26	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
5	11	15	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
6	5	26	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
7	7	72	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
8	13	2	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
9	8	42	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
10	6	64	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
11	9	22	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
12	12	72	THREE TENORS IN CONCERT ▲ ³	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
13	10	14	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
14	17	92	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
15	14	18	SPARTACUS◆	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
16	22	8	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
17	19	15	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
18	15	28	GARTH BROOKS ▲ ³	Capitol Video 40023	Garth Brooks	1991	NR	14.95
19	20	70	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
20	16	15	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
21	NEW ▶		GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
22	39	5	MAGIC JOHNSON: ALWAYS SHOWTIME	CBS/Fox Video FoxVideo 3189	Magic Johnson	1991	NR	19.98
23	26	6	20,000 LEAGUES UNDER THE SEA◆	Walt Disney Home Video 015	James Mason Kirk Douglas	1954	G	19.99
24	18	17	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
25	32	2	OLD YELLER	Walt Disney Home Video 037	Dorothy McGuire Fess Parker	1957	NR	19.99
26	NEW ▶		THE PARENT TRAP	Walt Disney Home Video 107	Hayley Mills Maureen O'Hara	1961	NR	19.99
27	28	7	PAUL MCCARTNEY'S GET BACK	Vestron Video 9885	Paul McCartney	1991	PG	19.98
28	24	24	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
29	21	279	THE SOUND OF MUSIC◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
30	25	85	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
31	31	6	PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
32	NEW ▶		HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG	19.98
33	23	12	PLAYBOY'S PLAYMATES: THE EARLY YEARS	Playboy Home Video Uni Dist. Corp. PBV0701	Various Artists	1991	NR	19.95
34	38	10	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98
35	27	2	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	19.98
36	29	15	PLAYBOY: WET & WILD III	Playboy Home Video Uni Dist. Corp. 90625	Various Artists	1991	NR	19.98
37	33	16	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
38	34	32	PLAYBOY SEXY LINGERIE III	Playboy Home Video Uni Dist. Corp. 0602	Various Artists	1991	NR	19.99
39	37	54	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR◆	Playboy Home Video Uni Dist. Corp. 90520	Various Artists	1990	NR	19.99
40	35	2	IMITATION OF LIFE	Universal City Studios MCA/Universal Home Video 80152	Lana Turner John Gavin	1959	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.



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'Barton Fink' Due In March From FoxVid

FEVER DREAM: FoxVideo will launch "Barton Fink" (\$39.98) on laserdisc in March. Joel and Ethan Coen's cryptic, surreal, and brilliantly satirical black comedy won the top three awards at last year's Cannes Film Festival: best film, best direction, and best actor. John Turturro ("Miller's Crossing," "Do The Right Thing") stars as the self-absorbed New York playwright whose stint in Hollywood goes sour when he gets mired in the studio system and is beset by a monumental writer's block. His life then takes a nightmarish turn as he gets better acquainted with the seemingly all-American

LASER SCANS

by Chris McGowan

salesman (John Goodman) living next door.

Other films by the Coen brothers available on laser include MCA's "Blood Simple" (\$34.98) and Fox's "Raising Arizona" (\$24.98).

POLYGRAM has sold more than 40,000 units to date of its laserdisc

edition of "The Three Tenors In Concert," according to VP of sales Bill Sondheim. The title, with opera superstars Placido Domingo, Jose Carreras, and Luciano Pavarotti, was introduced in the fall of 1990. It enjoyed remarkable success last year with both its \$24.95 VHS and \$34.95 laser versions (Billboard, May 11, 1991) and is continuing to sell well, according to Sondheim.

COLUMBIA TRISTAR Home Video is bowing "The Fisher King" (\$39.95) and "Boyz N The Hood" (\$34.95) on disc in late March. *Voyage* (Continued on next page)

Billboard®

FOR WEEK ENDING FEBRUARY 29, 1992

Top Laserdisc Sales™

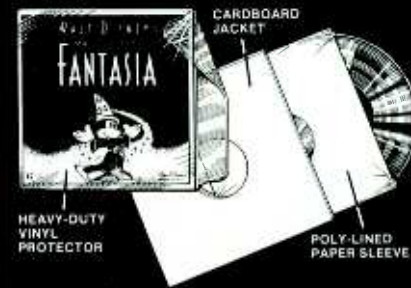
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	9	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
2	3	5	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
3	4	11	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
4	2	15	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
5	7	13	DANCES WITH WOLVES	Orion Pictures Image Entertainment ID8283	Kevin Costner	1990	PG-13	49.95
6	10	3	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 41093	Wesley Snipes Annabella Sciorra	1991	R	39.98
7	5	9	CITY SLICKERS	New Line Home Video Pioneer LDCA, Inc. 75266	Billy Crystal Daniel Stern	1991	PG-13	34.98
8	8	15	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
9	6	15	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	39.98
10	NEW ▶		MOBSTERS	Universal City Studios MCA/Universal Home Video 40385	Christian Slater Patrick Dempsey	1991	R	34.98
11	9	26	ALIENS	FoxVideo Image Entertainment C1504-85	Sigourney Weaver	1986	R	99.98
12	12	13	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	39.98
13	NEW ▶		REGARDING HENRY	Paramount Pictures Pioneer LDCA, Inc. LV32403	Harrison Ford Annette Bening	1991	PG-13	34.95
14	11	7	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Pioneer LDCA, Inc. LV32365	Leslie Nielsen Priscilla Presley	1991	PG-13	34.95
15	17	5	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Image Entertainment ID83940R	Bryan Brown Brian Dennehy	1991	PG-13	34.95
16	NEW ▶		WEST SIDE STORY♦	MGM/UA Home Video Pioneer LDCA, Inc. ML102175	Natalie Wood Richard Beymer	1961	NR	29.98
17	18	8	2001: A SPACE ODYSSEY	MGM/UA Home Video Pioneer LDCA, Inc.	Keir Dullea Gary Lockwood	1968	G	29.98
18	13	7	MADONNA: TRUTH OR DARE	Live Home Video Pioneer LDCA, Inc. LD68990	Madonna	1991	R	34.95
19	16	7	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
20	14	36	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
21	19	3	FORBIDDEN PLANET	MGM/UA Home Video Pioneer LDCA, Inc. ML102321	Walter Pidgeon Leslie Nielsen	1956	G	24.98
22	25	3	THE FIVE HEARTBEATS	FoxVideo Image Entertainment ID1868-80	Robert Townsend Michael Wright	1991	R	49.98
23	NEW ▶		ONLY THE LONELY	FoxVideo Image Entertainment 1877-85	John Candy Maureen O'Hara	1991	PG-13	39.98
24	20	3	THE THING FROM ANOTHER WORLD	Turner Entertainment Co. Image Entertainment ID6996TU	Kenneth Tobey Margaret Sheridan	1951	NR	69.95
25	15	7	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R	24.98

♦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.

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U.K. SUPPLIERS RESPOND TO RETAIL REQUESTS

(Continued from page 52)

ing an overall release schedule for all British Videogram Assn. members and recommending changes where bunching is occurring. As a result, Warner Home Video's "Out For Justice" was brought forward a month and FoxVideo's "Marked For Death" was delayed in a move that many dealers have applauded.

Maintaining windows between theatrical and video release, rental and sell-through release, and video and satellite screenings means that often suppliers' hands are tied as to which month they can release a film. Commercial factors also come into play, such as maximizing promotional opportunities from a theatrical release, soundtrack album release, or the timing of a publicity tour.

But within these restrictions, some

suppliers are still prepared to do all they can to increase the consistency of the product flow. "There's a current move by [suppliers] toward a Monday shipout, for example," says Mitrega. "This would enable wholesalers to get product out to stores and give stores a full week to get it all on the shelves by the weekend."

Humphries says the signs are also encouraging from a long-term point of view. "There appears to be a more consistent product flow in '92—certainly more consistent than last year."

Retailers generally agree that a glut of titles released in a short space of time makes little sense. They say the bunching problem is akin to the scheduling of TV programs at Christmas—all the good films are shown in

two weeks, with nothing decent on before or after.

"Customers will ring up and say, 'Is there anything new?' and if there isn't they won't bother to come in," says Gary Walsh of Jack Beantalk Video. "We get maybe 10-12 titles a month worth buying and they all come out within two or three days of each other."

Apart from MCEG/Virgin's "Mermaids" there were no new releases in the first two weeks of January. Then came a four-day glut with Warner's "Robin Hood: Prince Of Thieves," Columbia TriStar's "Hudson Hawk," First Independent's "Prayer Of The Rollerboys," and, from CIC, the distributor for Universal and Paramount, "Naked Gun 2½: The Smell Of Fear."

And, if original plans had not been changed, FoxVideo's "Class Action," "Marked For Death," and "Too Hot To Handle" would also have hit the street in the same four days.

From the January glut to early-to

mid-February, there is little of note except MGM/UA's "Thelma And Louise" and Entertainment in Video's "Timebomb," and the Media title "The Pope Must Die." Then, in a three-day rush, come FoxVideo's "Edward Scissorhands," Orion's "State Of Grace," First Independent's "Crazy From The Heart," and CIC's "Perfect Weapon" and "A Kiss Before Dying."

"Terminator 2: Judgment Day" has created a nine-day window, which is then followed by another logjam of "Triple Cross," "To Catch A Killer," "Pump Up The Volume," "Alice," "Let Him Have It," "Twenty One," "A Rage In Harlem," "New Jack City," and "One Good Cop"—all released in a five-day period.

New-release shelves are overburdened one week and sparse the next, as the blockbusters then start to overcrowd dealers' chart shelves. There are also complaints from dealers over the time allowed to recoup on a blockbuster in its crucial first

few weeks of release, and resulting cash-flow headaches.

"In November we bought less copies of each title as a result of bunching," says Ross Jones of Clearview, a small indie. "For the dealer that means not enough of each lead title, which then becomes a distributor's headache—so it's in everyone's interest to ease it out a little."

But even the larger retailers are having cash-flow problems. For the majority of dealers, rentals decreased progressively every week from early October to Christmas, even as their overheads stayed put. Product investment was high in October, November, and mid-January, with a traditionally poor December and first two weeks of January putting money back into the tills.

"My cash flow has definitely been hit," says Walsh. "This means we have less money to spend on films and [suppliers] get a knock. They're in for a very tough time anyway this year, and this isn't good for any of us."

INGRAM/COMMTRON DEAL A SIGN OF THE TIMES

(Continued from page 52)

cost savings to significantly improve a video distributor's bottom line.

Fay says Bergen was introduced to Ingram about six months ago through a consultant Bergen had hired to help it achieve its strategic goals for Commtron. And, having reached the same conclusion as Bergen with respect to the need to expand market share, Ingram was committed to the notion of making a significant acquisition.

Bergen's decision to sell was also influenced by its ability to negotiate what most industry observers consider a favorable price for Commtron. At the time the negotiations were officially announced, the deal price of \$7.75 a share—or about \$78.3 million—was about 20% over the market value of Commtron's stock.

Commtron's stock closed at \$7.25 at press time.

Bergen Brunswick originally acquired Commtron from Jack Silverman in 1982 for \$6 million in stock.

The task that lies ahead for Ingram, according to its competitors and other industry observers, is to translate its substantial increase in market share into a comparable increase in operating efficiencies.

"Market share alone isn't going to help them," one competitor notes. "It all depends on how they put the two companies together. They could operate better after the merger, or they

could screw it up. It's not an easy task to put two companies like that together."

Notes another observer, "Ingram has no guarantee it will keep anything it gains. That's the risky thing about this business."

Other observers point to significant differences in the two companies' operating philosophies. "Commtron has centralized facilities, Ingram has local stocking branches," notes one, referring to Ingram's decision of a year ago to move deep inventory into its branch warehouses to improve fill rates and turnaround time.

Still other observers point to Commtron's move to unbundle its distribution services, as reflected in its deal to serve as a fulfillment and drop-shipping service for Disney's direct sell-through accounts in exchange for a fee. To date, Ingram has not emulated that strategy.

Says Major's Wiseman, "If Ingram can obtain the maximum efficiencies this deal offers them, it will make sense, even if the price is high."

Ingram president and CEO John Taylor acknowledges the magnitude of the integration task ahead, noting, "it will take a long time to merge these two companies."

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

LASER SCANS

(Continued from preceding page)

er is also releasing deluxe laser editions of both titles at the same time (Billboard, Jan. 11); they will issue "Boyz N The Hood" in a \$49.95 CLV special package, not in a CAV version as previously announced.

BERENGER ON DISC: In March, MGM/UA will release the suspense thriller "Shattered" (widescreen, \$24.98), which stars Tom Berenger, Greta Scacchi, and Bob Hoskins. Berenger is also featured in the superb drama "The Field" (LIVE, \$34.95), which is set in Ireland and stars Richard Harris and John Hurt. The latter disc bows in May.

MCA/UNIVERSAL HOME Video

takes us into the thick of World War II with "Midway" (1976, widescreen, CAV/CLV, \$39.98), an epic naval battle film with Charlton Heston, Henry Fonda, James Coburn, Glenn Ford, Toshio Mifune, and many other stars. The disc is due April 16, as is MCA's "Shout" (\$34.98), starring John Travolta and Linda Fiorentino.

On April 30, MCA will launch three other laser titles: Wes Craven's horror tale "The People Under The Stairs" (\$34.98); Billy Wilder's recent remake of "The Front Page" (\$34.98), with Jack Lemmon and Walter Matthau; and an Encore Edition of "Sorrowful Jones" (1949, \$34.98), starring Bob Hope and Lucille Ball, and based on a Damon Runyon story.

MERRY MUSICALS: On April 15, Warner Home Video bows "Sincerely Yours" (1955, \$34.98), starring the one and only Liberace; "Gypsy" (1962, widescreen, \$34.98), with Rosalind Russell and Natalie Wood; Ken Russell's "Lisztomania" (1975, widescreen, \$34.98), with Roger Daltrey; and "Divine Madness" (1980, widescreen, \$34.98), with Bette Midler.

Prior to the above releases, on March 25, Warner will launch David Miller's "Executive Action" with Burt Lancaster (1973, \$34.98). Like Oliver Stone's "JFK," this Dalton Trumbo-written film explores a conspiracy theory in regard to the assassination of John F. Kennedy.

MUSIC VIDEO REVIEWS

"Nancy Wilson At Carnegie Hall," View Video Jazz Series, 52 minutes, \$19.98.

Recorded in 1987 as part of the JVC Jazz Festival, this program shows what a consummately charming performer Wilson can be. Elegant and commanding and backed by a string orchestra, the singer gives one lesson after another in vocal drama: from the pensive and passionate "A Song For You" to the dreamy meanderings of "Folks Who Live On The Hill" to the smolderingly accusatory "Guess Who I Saw Today." Near the end she does two wonderfully melodic and emotional duets with Carl Anderson. Even her between-songs patter has the flow and vibrancy of good jazz.

EDWARD MORRIS

"Karen Akers: On Stage At Wolf Trap," View Video, 59 minutes, \$29.98.

Akers has a cool, cerebral vocal style that is balanced by the warmth of her eyes. Her chiseled, fashion-model good looks and plaintive songs re-create images we remember from

the great movies of the '40s.

Drawing on a repertoire from the likes of Stephen Sondheim, Peter Allen, and Craig Carnelia, Akers generally prefers the obscure to the standard—although she does perform such familiar tunes in this 15-song collection as "The Rose," "Somewhere," and "Nevertheless." She is backed by a marvelously agile four-piece combo, the leader of which, Mark Hummel, occasionally provides vocal harmonies. The show was recorded in 1986 and features backstage footage in which Akers discusses her art.

E.M.

"Bobby & The Midnites," View Video, 60 minutes, \$19.98.

The show gets off to an abysmally slow start, but it soon pops and bub-

bles with energy and inventiveness. The combo features Grateful Dead veteran Bob Weir on guitar and vocals, Bobby Cochran on guitar, Dave Garland on keyboard and sax, Alphonso Johnson on bass, and the torrid Billy Cobham on drums.

Weir is nicely low-key, methodical, and workmanlike throughout. Cochran gets his chance to shine as a vocalist on "I Found Love," as well as to display surging guitar riffs. And Cobham barrels through in "Drums Galore," a title that says it all.

In spite of its rock elements, this is not a video for people who want to boogie. It's the kind of music that warrants full attention.

The 10-cut set was recorded in Switzerland in 1984.

E.M.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Wayne's World (Paramount)	18,122,710	1,768 10,250	—	18,122,710
2	Medicine Man (Buena Vista)	8,915,971	1,368 6,518	1	19,746,093
3	Fried Green Tomatoes (Universal)	7,058,390	1,306 5,405	7	34,263,454
4	Hand That Rocks the Cradle (Buena Vista)	6,880,132	1,750 3,932	5	59,814,471
5	Final Analysis (Warner Bros.)	6,291,854	1,599 3,935	1	14,556,023
6	Great Mouse Detective (Buena Vista)	4,126,855	1,408 2,931	—	4,126,855
7	Father of the Bride (Buena Vista)	3,280,200	1,574 2,084	8	76,306,938
8	Shining Through (20th Century Fox)	3,180,388	1,417 2,244	2	15,824,320
9	Beauty and the Beast (Buena Vista)	3,144,519	1,500 2,096	13	110,162,677
10	Grand Canyon (20th Century Fox)	2,678,101	1,144 2,323	7	27,001,352

Home Video

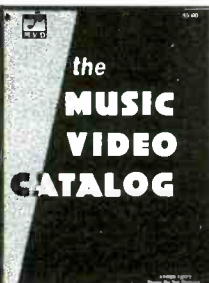
Billboard.

FOR WEEK ENDING FEBRUARY 29, 1992

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★★ NO. 1 ★★						
1	3	29	GARTH BROOKS ▲ ³ Capitol Video 40023	Garth Brooks	LF	14.95
2	1	11	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
3	2	73	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
4	4	11	CAPTIVATED Virgin Music Video 50268	Paula Abdul	SF	16.98
5	9	17	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF	24.98
6	8	11	THE HEART IN MOTION VIDEO COLLECTION ● A&M Video/PolyGram Video 617433	Amy Grant	SF	14.95
7	6	15	TWO ROOMS ● PolyGram Video 083589-3	Various Artists	LF	19.95
8	7	7	2 LEGIT 2 QUIT Capitol Video 40031	Hammer	LF	19.98
9	16	13	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF	19.98
10	5	19	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF	19.98
11	25	3	WE WILL ROCK YOU Strand Home Video 2115	Queen	LF	14.98
12	10	7	ADDAMS GROOVE Capitol Video 40035	Hammer	SF	14.98
13	14	23	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
14	12	7	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF	24.95
15	13	15	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
16	18	21	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF	9.98
17	21	17	THE SOUL CAGES CONCERT PolyGram Video 7502617423	Sting	LF	19.95
18	RE-ENTRY		PHOTOGRAFFITI PolyGram Video 7502617140-3	Extreme	SF	14.95
19	15	20	IN CONCERT SMV Enterprises 19V-49098	James Taylor	LF	19.98
20	NEW ▶		NOTHING IS COOL SMV Enterprises 9V-49117	Ned's Atomic Dustbin	LF	9.98
21	NEW ▶		VIDEOGRAPHY EMI Home Video 1640	Pet Shop Boys	LF	19.98
22	19	17	YESYEARS A*Vision Entertainment 50250	Yes	LF	19.98
23	17	11	CONCERT IN THE PARK Warner Reprise Video 3-38277	Paul Simon	LF	29.98
24	RE-ENTRY		THIS FILM IS ON ● Warner Reprise Video 3-38254	R.E.M.	LF	19.98
25	22	20	THE REAL STORY GoodTimes Home Video	Madonna	LF	12.95
26	23	5	LIVE AT THE HOLLYWOOD PALLADIUM Virgin Music Video 50271	Keith Richards	LF	19.98
27	26	20	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
28	20	65	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
29	28	23	HARVEST OF SEVEN YEARS Warner Reprise Video 3-38265	k.d. lang	LF	19.98
30	11	4	FLESH, BLOOD AND VIDEOTAPE Capitol Video 40025	Poison	SF	14.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992, Billboard/BPI Communications.



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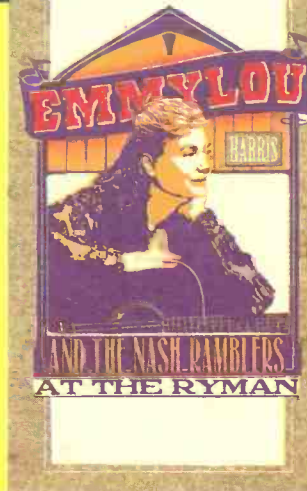
Enya
"Moonshadows" 3-38289

An anthology of music clips from Enya's two albums, the multi-platinum *Watermark* and the long-awaited new release, *Shepherd Moons*—featuring the hit videos "Orinoco Flow" and "Caribbean Blue."



Seal
"Seal" 3-38288

Clips from the Grammy nominee's extraordinary debut album, plus a special acoustic performance, recorded live—featuring the international smash "Crazy."



Emmylou Harris
And The Nash Ramblers
"At The Ryman" 6/3-38258

The companion piece to her triumphant concert album recorded at Nashville's Ryman Auditorium—the original home of the Grand Ol' Opry. Featuring "Walk Of Time," "Guess Things Happen That Way" and "Calling My Children Home." (Also available on Laser Disc.)



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Pro Audio

Chris Blackwell Opens Miami Studio Aims For 'Production-Co.' Environment

■ BY SUSAN NUNZIATA

NEW YORK—Island Records founder Chris Blackwell opened South Beach Studios in Miami earlier this month. Geared toward pre-production and mix work, the facility is run by studio manager Joe Galdo, one of the co-producers of the early Gloria Estefan & Miami Sound Machine albums.

Blackwell plans to make use of local area musicians and create a production-company environment, with the first option of anything developed there going to Island. "I'm looking at this as an opportunity to start another 'Miami Sound' type of production facility," says Blackwell.

The \$750,000 South Beach Studios is not an Island Records investment and will be kept at arm's length from the PolyGram-owned label.

The first acts booked in the facility are the Happy Mondays and Island Records act Gail Ann Dorsey.

South Beach Recording will eventually serve as the base of operations for Blackwell's Compass Point Recording on Nassau in the Bahamas. That resort facility has wound down its operation in the past two years, but Blackwell plans to have Compass Point up and running again by the first quarter of 1993.

"An offshore studio has problems that a mainland studio doesn't have,

and basically it was increasingly difficult" to operate Compass Point, says Blackwell. "We've semiclosed Compass Point . . . but the ability to record in a resortlike environment is still important. South Beach has that, plus it's on the mainland, has musicians of all types in the area, and there's all kinds of equipment available for rental."

Compass Point, with its well-de-

*It will someday serve
as operations base
for his Nassau studio*

signed live recording studio, will support the services at South Beach, according to Blackwell. South Beach maintenance technicians and other staffers will oversee operations at Compass Point.

Compass Point "has an incredible room," says Blackwell. "With the two together we'll be able to supply a first-class live room and mix and preproduction facilities." The Bahamas are linked to Miami by frequent commuter flights, Blackwell notes.

According to Galdo, South Beach Studios is one of the most complete facilities in the Southeast. The facility features one studio and control room and two 16-track preproduction rooms.

The main control room is equipped with a Solid State Logic 4072 E Series console with G Series modules and G computer, as well as 12 E Series EQs.

Tape recorders available include the Mitsubishi X-880 32-track digital machine with Apogee filters, a Studer A-820 analog 24-track with Dolby SR, and a Studer 820 analog two-track half-inch with Dolby SR, as well as two Sony DAT machines and two Tascam cassette decks.

Genelec 1034A monitors are in the main studio, and a variety of near-field monitors are available, including Yamaha NS 10s, Westlake BBSM4s, and Tannoys.

Preproduction gear includes keyboards and modules from Roland, Yamaha, Korg, and Casio, along with E-Mu Systems and Akai samplers, Apple Macintosh II ci and Mac SE computers, Performer and Vision sequencers, and drum boxes from Roland and Linn. A Digidesign Pro Tools digital editing system is also available.

"Those preproduction rooms will be musical laboratories from which people will just be churning stuff out," says Galdo. "We want to make it like another Motown."

The facility, in development about one year, was designed by Russ Alexander, who designed rooms for John Mellencamp and Bruce Hornsby.

Editel/Chicago Adds Digital Audio Complex

NEW YORK—Editel/Chicago has added a \$4.5 million digital audio complex, Editel Sound, to its headquarters. The two-studio complex represents the first installation of an AMS Logic 2 digital mixing console.

Geared primarily toward television commercial work, the facility is also suitable for music recording and music video projects, as well as film work.

The complex represents an evolution of Editel/Chicago's mix-to-picture room, which opened approximately five years ago. According to Editel/Chicago president Richard Mandenberg, the decision to build the hi-tech audio complex was prompted by client demand.

Designed by Carl Yancher of Lakeside Associates in Los Angeles, the facility features two identical floating control rooms with Genelec monitors and 16-output AMS AudioFile Plus digital multitrack systems. One studio features the Logic 2 and the other houses the MCI console previously used in Editel's mix-to-picture room.

The audio facilities are digitally linked to Editel's \$1.4 million D1 component digital video editing suite.

The Logic 2, introduced at the Audio Engineering Society Convention in October 1991, features full dynamic automation integrated with machine control, complete digital signal flow with no conversion, four-layer

operation for a potential 112 fully equipped channels in a compact control surface, expandable technology platform, and a variety of other hi-tech advantages.

"[Senior audio engineer] John Binder felt very strongly that he needed, and our clients wanted, full digital mastering for television commercials, and full integration was important for the kinds of effects we needed for TV commercials," says

Mandenberg. "John really felt that in terms of consoles, and where audio editing and mixing is going, the Logic 2 is the way to go."

Binder worked on the preliminary studio design with Editel audio engineer Loren Silber.

Encompassing more than 4,500 square feet, Editel Sound features high ceilings and structurally isolated rooms.

SUSAN NUNZIATA



The new AMS Logic 2 is welcomed to Editel Sound/Chicago's new \$4.5 million digital audio complex. From left are sales/marketing director Nancy Reid, Editel president Richard Mandenberg, senior audio engineer John Binder, and audio engineer Loren Silber.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB.22, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	I'M TOO SEXY Right Said Fred/ Tommy D (Charisma)	UUH AHH Boyz II Men/ D.Austin (Motown)	WHAT'S SHE DOING NOW Garth Brooks/ A.Reynolds (Liberty)	MYSTERIOUS WAYS U2/ D.Lanois (Island)	WHAT'S GOOD Lou Reed/ L.Reed M.Rathke (Sire)
RECORDING STUDIO(S) Engineer(s)	RED BUS (London) Graham Bonnett	STUDIO 4 (Philadelphia) Jim "Jiss" Jinger	JACK'S TRACKS (Nashville) Mark Miller	HANSA TON/ MOBILE STUDIO (Berlin, GERMANY) (Dublin, IRELAND) Flood, R.Adams	MAGIC SHOP (New York) Roger Moutenot
RECORDING CONSOLE(S)	MCI JH542BC	Neve 8078	Quad 8 Coranado	Custom Neve	Custom Neve 80 Series
MULTITRACK RECORDER(S) (Noise Reduction)	MCI JH 24	Studer A-80 Mark IV	Sony MCI JH24	Otari MTR-100	Studer A-80 Mark III
STUDIO MONITOR(S)	Yamaha NS10	UREI 813 Yamaha NS10	Yamaha NS10M	Yamaha NS10	Tannoy SSMU
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	RED BUS (London) Graham Bonnett	SOUNDWORKS (New York) D.Way, D.Austin B.Perkins	JACK'S TRACKS (Nashville) Mark Miller	MOBILE STUDIO (Dublin, IRELAND) Flood, Edge, D.Lanois	ELECTRIC LADY (New York) R.Moutenout L.Reed M.Rathke
CONSOLE(S)	SSL 6052 E Series	SSL 6000 G Series	Quad 8 Coranado	Custom Neve	Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24	Mitsubishi X-880	Sony 3402	Otari MTR-100	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10M	UREI 813	Yamaha NS10M	Yamaha NS10	Augsberger
MASTER TAPE	Ampex 456	Ampex 467	Ampex 467	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	TOWNHOUSE (London) Tommy D G.Bonnett	BERNIE GRUNDMAN Chris Bellman	GEORGETOWN MASTERS Denny Purcell	A&M Arnie Acosta	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	Capitol Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	Capitol Manufacturing	WEA Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Homeless Help. Washington, D.C.-based singer/songwriter Julie Burton, center, mixed her new single, "Wayward Souls," at Sound On Sound Studios, New York. The song deals with the plight of the homeless, and all proceeds from the cassette single will benefit Habitat for Humanity, House of Ruth, and Operation Love, three D.C.-based aid groups. With Burton are keyboardist Kevin Adams, left, and producer/engineer William Garrett.

Kelly, Fichera Launch New Hi-Tech Rep Firm Group One

BY SUSAN NUNZIATA

NEW YORK—Two industry veterans have launched Group One Ltd., a company specializing in the representation of hi-tech manufacturers on a nationwide basis.

Jack Kelly, founder and former president of Klark-Teknik Electronics Inc., and engineer Chris Fichera, a two-time Grammy award winner, are the principals of the firm, based in Farmingdale, N.Y. Acting as national marketing specialists for DDA/Klark-Teknik, Group One has assumed the sales functions for that company's range of large consoles, including the DMR, AMR, Profile, and DCM Series. The firm will service a small dealer base and supplement the efforts of the local rep force.

"It's such a labor-intensive sale," says Kelly. "Every deal involves someone from the factory level being involved with the customer. Group One has the expertise needed for large console sales."

Kelly serves in the same capacity at Group One as he had at Klark-Teknik, concentrating primarily on East Coast customers and the commercial aspects of the company. Fichera, a former DDA product specialist with Klark-Teknik, also based in Farmingdale, will concentrate on direct customer contact nationwide, with primary responsibility for the West Coast.

Group One also represents Uptown Automation in the retrofit market and will serve as exclusive importer and distributor for DynaudioAcoustics monitor loudspeakers and Milab microphones.

In addition, the firm is pursuing distribution deals with other overseas companies to act in the traditional role of U.S. importer and distributor. The company expects to announce new accounts at the Audio Engineering Society Convention, March 24-27 in Vienna.

"Right now our products are all geared toward recording, but I'm making an effort to gather some

products in sound reinforcement and spearhead efforts in that area," says Kelly.

Kelly launched Group One after leaving Klark-Teknik Jan. 31.

The U.K.-based DDA/Klark-Teknik operation, for which the Farmingdale firm serves as a U.S. distribution company, was sold in late 1990 to Mark IV Industries, Amherst, N.Y. (Billboard, Nov. 17, 1990).

Aside from its role as national marketing specialist for Klark-Teknik, Group One is unaffiliated with that company and its owners. DDA/Klark-Teknik continues to market and sell the full range of Klark-Teknik, Midas, and DDA products in the U.S., with the exception of the large boards handled by Group One.

NEW PRODUCTS AND SERVICES

GAUSS REALIGNMENT: Gauss, Sun Valley, Calif., has restructured its loudspeaker division. Distribution of all Gauss speaker products will be handled in the U.S. by Altec Lansing's direct network of district sales managers. Gauss speaker products were previously marketed through independent representatives. Both Gauss and Altec Lansing are owned by Mark IV Audio of Buchanan, Mich.

METALLICA TAC-TICS: Metallica is on the road with a 90-input TAC SR9000, the largest console ever built by the British manufacturer Amek/TAC. Sound engineer Mick Hughes and Chicago-based sound-reinforcement company dB Sound are taking the tour around the world, from the U.S. to Europe, Japan, Australia, and South America. Front-of-house control system and hardware
(Continued on next page)

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Pro Audio

N'ville Producer Bannister Marks Banner Year *Work On Grant Album Puts Crossover Success In Motion*

BY GORDON ELY

PRO FILE NASHVILLE—Brown Bannister spent the better part of the past year high atop the albums charts as co-producer of Amy Grant's multiplatinum, Grammy-nominated breakthrough album, "Heart In Motion." Now president of Vir-eco, his own label, Bannister has experienced both the opulence of secular pop budgets and the relative conservatism of the gospel industry during his 15 years as one of contemporary Christian music's leading producers.

In an era when low- to mid-six-figure production budgets are the norm, Bannister has mastered the art of making great-sounding records for less than what some of his spendthrift colleagues might allot for catering. Bannister says the secrets are both economic and philosophical.

"In the Christian industry, you can't work on union scale," he says. "With an AF of M signatory company, you'd eat up an entire [Christian] budget just on talent. So I work a lot with great players who are also there because they've got a heart for the music and the artist. I get things from them that I wouldn't necessarily get from a double-scale player going session to session to session."

Bannister also says that while trusting his instincts and making quick decisions to get what he is looking for in only a few takes is important, it is good ideas and a sense of focus that are really crucial.

"The key is making sure you have a good idea before you go in," he says. "You have to look at the end product you're aiming for and say, 'What are the vital ingredients to pull this thing off? We can't hire Bob Clearmountain to engineer, and we can't have a limo and catering service, and we can't afford the A room at A&M.' You focus on what's essential and de-emphasize other things you might do if you



BROWN BANNISTER

had more money.

"But it's also a given that however much money you're given, you're going to spend it and it's never going to be enough," he adds with a chuckle.

Having sometimes put some of his own advance into a recording budget to allow for important finishing touches in a production, Bannister does acknowledge the benefits of bigger numbers.

"A larger budget does take some of the pressure off, and that can make creativity flow a little more freely," he says. "But you don't necessarily make a better record just because you had more money. It's the ideas and the creative force behind them that really matters."

Having arrived in Nashville in 1976, the 40-year-old Bannister readily admits his background made him a highly unlikely candidate for the success he has achieved. "The reason I'm doing what I'm doing is God plopped it in my lap," he says. "I didn't even know what an engineer or a producer was."

Gospel producer Chris Christian, a schoolmate of Bannister's in their native Fort Worth, Texas, was working in Nashville and asked Bannister to come and engineer in the studio. Bannister, who had no previous experience in recording, took two weeks of Engineering 101 at Nashville's Belmont

College before he suddenly found himself engineering B.J. Thomas' first gospel album.

"Early in the sessions, someone told me to add 2 dB at 10K on the cymbals," Bannister recalls, "and I just bowed my head and said, 'Lord, what is 10K?' It's amazing we didn't have any disasters."

The Thomas album went on to win a Grammy and led Bannister, by what he terms "divine coincidence," to Grant, then an unknown singer/songwriter from Augusta, Ga.

Though his production credentials were nonexistent, Bannister agreed to be Grant's producer, forming a partnership that, in the ensuing 15 years, would carry her to a level of sales, radio, and video acceptance unheard of for a gospel artist.

Bannister headquarters his RBI Productions in his own facility, a converted Victorian cottage on Nashville's Music Row called The Dugout. While he uses different studios for different functions in both Nashville and L.A., Bannister records about 50% of his productions at the Dugout using a modified Trident console and his "work-horse," a modified MCI JH-16.

His "meat and potatoes" in effects are the Lexicon 480, 300, and Sony PCM70, Massenburg EQs and limiters, old Neve compressors, and UREI 1178s, LACA limiters, API 550 EQs, and Focusrite pre-amp EQ modules.

Bannister also expresses an affection for the Sony 48-track digital recorder, which he used on his portion of the "Heart In Motion" album, but admits somewhat wistfully that budget considerations preclude his using it on most of his projects.

All economic and technical considerations aside, Bannister makes it clear what he sees as the real key to his success. "A big part of my motivation for doing this music is the content I get to deal with and the message I get to be a part of," he says. "From the very beginning of my career through to this present day, anything good that's happened to me or that I've achieved is all by God's grace. And it's been a constant adventure."

NEW PRODUCTS AND SERVICES

(Continued from preceding page)

for the European leg of the tour was provided by SSE in Birmingham, U.K. The "in-the-round" stage design uses 100 kilowatts of Electro-Voice MT4 speakers flown in a circle around the stage.

CARTER AT JBL: Former President Jimmy Carter addressed 1,500 employees of Harman/JBL in Northridge, Calif., during a tour of the company's headquarters in early February. Dr. Sidney Harman, chairman and founder of the firm, served in the Carter administration as Undersecretary of Commerce. Re-

cently, JBL introduced the M Series line of signal-processing gear, including two variable crossovers, a noise gate, and a gating compressor/limiter. The company also unveiled the ES5200 digital controller that combines the functions of two-way dual channel or two-, three-, or four-way single-channel active frequency division, system equalization, time delay, and transducer protection limiting.

RIVERA CABINETS: Rivera Research & Development, Sun Valley, Calif., premiered two new guitar cabinets, the CS410 and CS212. The

CS410 is a slant-front 4-by-10-inch cabinet, while the CS212 is a 2-by-12-inch slant-front. These are the first products rolled out by the company since it was acquired by JBL Professional, Northridge, Calif., late last year. Jack Sonni has joined Rivera as applications specialist.

POST-PRO IN YOUR EAR: In Your Ear Music and Recording Services installed a New England Digital Post-Pro direct-to-disc recorder in its new Studio B. The Richmond, Va.-based studio also upgraded its Post-Pro in Studio A to 16-track capability.

GOOD WORKS

'CAUSE' FOR A CAUSE: A spoken-word album effort, "Cause," will be recorded Wednesday (26) at the Onyx Sequel and Kamikaze Poets On Ice in Los Angeles to help "Rock For Choice," a support group that focuses on women's rights and safe and legal abortions. The group was started by the group L-7, in association with Fund For The Feminist Majority. Members of L.A.-based women's rock bands will recite poetry and prose. The project's organizers are looking for interested labels to release the album. For more info, contact Debby Patino at 213-960-5677.

CHARITY ROAST: The "victim" of the fifth annual T.J. Martell media roast this year, April 24 in New York, is Jeff Pollack, chairman and CEO of Pollack Media Group. Event chairman Kid Leo, VP of album rock promotion at Columbia Records, says a site for the roast will be announced soon. The roast aids the leukemia and AIDS research efforts of the T.J. Martell Foundation.

ROCKIN' FOR THE HOMELESS: Two C.W. Post radio DJs at the C.W. Post Campus of Long Island Univ. will solicit food and donations during a 54-hour, nonstop music marathon weekend, Feb. 29 through March 1. Bob Rees of Northport, L.I., and Dawn Marie Rondon of Melville will broadcast a "Rock 'n Roll Food Drive Weekend" live on WCWP (88.1). An in-studio cot will be available to help the two make it through the marathon. For more info or to donate food, contact WCWP at 516-299-2626 or the public relations office at 516-299-2333.

QUEEN TO PLAY AIDS Benefit: The surviving members of Queen will play a concert April 20 at Wembley Stadium in London to raise money for AIDS research. John Deacon, Brian May, and Roger Taylor will be joined by a number of other artists, though precisely who and in what format is not yet being revealed. A statement from Queen Productions Ltd. says the show will be broadcast live around the world.

NEW COMPANIES

Kelly Music, formed by Tom Kelly. Company conducts nationwide new-music surveys and provides radio stations and the music industry with feedback from targeted new-music enthusiasts. Panelists will be recruited nationally according to musical tastes, radio listening habits, and demographics. Results will be published in a report called the Kelly Music Survey, which will include breakouts showing each song's appeal to demographic, sex, music preference, and regional sample segments. Kelly



Like Father, Like Daughter. Performer John Raitt is honored with the 1,948th star on the Hollywood Walk of Fame. A star of film, television, stage, and recording for nearly 50 years, Raitt is best known for his performances in the classic musicals "Oklahoma," "Annie Get Your Gun," "Zorba," "Carousel," "Man Of La Mancha," and "The Pajama Game." Shown, from left, are Capitol recording artist Bonnie Raitt, John Raitt's daughter; Johnny Grant, honorary mayor of Hollywood and chairman of the Walk of Fame Committee, who served as master of ceremonies for the event; John Raitt; and Joe Smith, president/CEO, Capitol-EMI Music Inc.

LIFELINES

BIRTHS

Boy, Jacob Eric, to John and Cindy Pervola, Jan. 22 in Chicago. He is Midwest director of marketing for Sony Classical.

MARRIAGES

Tim Patterson to Beth Schillinger, Feb. 14 in New York. He is president of Split Second Timing Artists Management. She is senior counsel for BMG Music.

DEATHS

Aaron Rose, 87, of liver complications following a long illness, Feb. 11 in Chicago. Rose was a pioneering music retailer. In 1930 he and his brother Merrill Rose founded what became the Rose Records dynasty, based in Chicago, which now represents a wholesale unit and 32 stores. He is survived by his wife, Hilda; son, James; and daughter, Nancy.

William Schuman, 81, following hip surgery, Feb. 15 in New York. Schuman was equally at home and influential as composer, educator, and administrator, pursuing all three careers

with distinction. Born in Manhattan, he studied with Roy Harris at the Juilliard School of Music after earning two degrees at Columbia Univ. He was active in popular music as a young man, but it was his symphonic and choral compositions that won most attention. He was awarded two Pulitzer prizes, and composed 10 symphonies, some of which were widely performed and recorded, several concertos, ballets, and chamber works. He taught at Sarah Lawrence College, served as an executive at G. Schirmer, the music publishing firm, and in 1945 accepted the post of president of Juilliard. In 1962 he was named president of Lincoln Center in New York, a position he held until 1969. Among honors that came his way were the gold medal of the American Academy of Arts and Letters, and the National Medal of Arts. He is survived by his wife, the former Frances Prince; a son, Anthony; a daughter, Andrea; a grandchild; and a sister.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036.

is a 16-year radio programming veteran who formerly served as VP of programming for Harris Communications, president of PRO Research, group program director for the Holt Corp., and program director for WZZO Allentown/Bethlehem, Pa. 139 East Hathaway, Havertown, Pa. 19083; 215-446-0318.

Easy Entertainment Productions Inc., formed by Theodore and Kym Moye. An independent label distributed by Ichiban Records. Company also provides services including Southeast promotions, video and music production, artist management, and music publishing. Recording facilities in-

clude a 24-track studio with MIDI and digital mixtown capabilities. 1948 Brennan Way, Lithia Springs, Ga. 30057; 404-739-8747.

FOR THE RECORD

The arranger of Patti Austin's "Alone In The World," which was nominated for a Grammy for best instrumental arrangement accompanying vocal(s), is Jeremy Lubbock. An incorrect name was given in the list of Grammy nominations in the Jan. 18 issue.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 21-23, Second Annual Southeastern Music Conference, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472.

Feb. 22, RMS Music Society Seventh Annual Music Awards Ceremony, 11 Heath Court, Sickleville, N.J. 609-232-8427.

Feb. 24, "Artist Development in the '90s: What Has Changed?"—Meeting of the Los Angeles Music Network, Young Moguls Inc., Los Angeles. Tess Taylor, 818-980-2911.

Feb. 25, 34th Annual Grammy Awards, Radio City Music Hall, New York. 212-245-5440.

Feb. 27, Fourth Annual Frank Sinatra Invitational Golf Tournament, Marriott Desert Springs Resort's Palms Course, Palm Desert, Calif. Erika Byrd, 619-325-1437.

Feb. 27-29, Sixth Annual McVay Media Management, Marketing & Programming Seminar, Key Biscayne, Fla. Mike McVay, 216-892-1910.

Feb. 28, Intercollegiate Broadcasting System National Convention, for school and college radio broadcasters, Ramada Hotel at Madison Square Garden, New York. 914-565-0592.

MARCH

March 4-7, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. Frank Mull, 615-327-4487.

March 5, National Assn. of Black-Owned Broadcasters (NABOB) Eighth Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 6, 12th Annual Tejano Music Awards, San Antonio Convention Center, San Antonio, Texas. Rudy Trevino, 512-377-0588.

March 7, 15th Annual Bay Area Music Awards

(BAMMIES), San Francisco Civic Auditorium, San Francisco. Jeff Nead, 415-864-2333.

March 10, Sixth Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. Ramon Hervey II or E. Zoe Katsulos, 310-858-6016.

March 10, RIAA 19th Annual Cultural Award Dinner, Washington Hilton Hotel, Washington, D.C. 202-775-0101.

March 11-15, Sixth Annual South by Southwest Music and Media Conference, Hyatt Regency, Austin, Texas. 512-467-7979.

March 13-16, 34th Annual NARM Convention, Marriott, New Orleans. 609-596-2221.

March 19, Coca-Cola Atlanta Music Awards, Fox Theater, Atlanta. Mary Cammack, 404-262-3000.

March 20-22, Fourth Annual Western Conference of College Broadcasters, Univ. of Southern California, Los Angeles. 401-863-2225.

March 20-22, Fourth Annual Northwest Area Music Assn. Music Business Conference, including the Fifth Annual Northwest Music Awards Show on March 22, presented by the Northwest Area Music Assn., Washington State Convention Center, Seattle. 206-322-5045.

March 24-27, Audio Engineering Society Conference, Austria Center, Vienna. 212-661-8528.

March 24-28, Winter Music Conference, Fontainebleau Hilton, Miami. 305-563-4444.

March 25-29, International Tape/Disc Assn. 22nd Annual Seminar, Doral Resort and Country Club, Miami. 212-643-0620.

March 26-28, The Record's Music Canada Conference and Awards, Harbor Council, Toronto. 416-533-9417.

March 29, 21st Annual Juno Awards, O'Keefe Centre, Toronto. Katie White, 416-485-3135.

March 27-29, Charleston Music Showcase, The Music Farm, Charleston, S.C. 803-767-0227.

APRIL

April 5-9, Gospel Music '92, presented by Gospel Music Assn., Nashville Convention Center, Nashville. 615-242-0303.

Fine Qtr. For Westwood One Network Repairs Reap Profits

NEW YORK—Westwood One Inc., the radio syndicator and station owner, reports that improvements in its radio networks unit helped produce strong increases in fourth-quarter and fiscal-year operating profits.

For the quarter that ended Nov. 30, the Culver City, Calif.-based firm says that operating income rose 272% to \$4.29 million on an 8% gain in revenues to \$41 million.

But high debt incurred by the company in making acquisitions during the '80s continued to yield red ink on the bottom line. The net loss (after interest payments and other charges) was \$1.34 million in the fourth quarter, considerably less than the \$3.54 million deficit for the prior-year period.

For the entire fiscal year, operating profit rose 51.1% to \$3.06 million, but revenues fell 1% to \$144.3 million. Westwood reports a full-year net profit of \$8.83 million, compared to a deficit of \$18.1 million in 1990. But that profit was due to a one-time \$25.6 million gain in the first quarter on an exchange of debt securities. The company's long-term debt, as of Nov. 30, was \$169 million.

"Last year was a relatively mediocre year for advertising-driven industries," says Westwood president Wil-

liam Battison.

But Battison points out that three of Westwood's networks, Mutual Broadcasting System, NBC Radio Networks, and The Source, were "ahead of" the previous year. And, in New York, where Westwood operates country radio station WYNY, the "overall marketplace was flat to 1% up and we exceeded that," he says. He attributes the improvement to the music's increased popularity and to a stronger transmitting signal.

In Los Angeles, where the company operates KQLZ, Battison says, "Pirate is still improving and it's doing better than the last year, but there was still some deleterious effect from the format change in the first quarter." Pirate Radio switched from top 40 rock to classic rock.

Meanwhile, concerning speculation about a possible sale of its radio stations to a competitor, Group W Radio, a subsidiary of Westinghouse Electric, Battison says, "The company doesn't comment on rumors in the marketplace." Some sources believe the rumor may have been partly responsible for the recent rise in Westwood's stock to a yearly high of \$3.125 a share in over-the-counter trading. At press time the stock closed at \$3. DON JEFFREY

the Medialine

SXSW Confab Noteworthy For Music Press; On ICE: CD Newsletter Fetes 5th Anniversary

GOIN' SOUTH BY SOUTHWEST: With so much attention devoted to the plethora of bands that showcase at the annual South By Southwest confab in Austin, Texas, many folks forget that the convention's full title is the South By Southwest Music And Media Conference.

This year more than ever, SXSW (which is hosted by the Austin Chronicle and BMI and co-sponsored by more than 20 regional arts and entertainment magazines), coming up March 11-15 at the Hyatt Regency in the Texas capital, will have plenty to offer journalists and students of the country's music press.

Beyond the annual panel on the national press—always a good opportunity to see high-profile scribes locked in mortal combat—SXSW will offer sessions on regional media, women in the media (which will include the always outspoken and amusing Houston Post critic **Claudia Perry**, among others), and the legacy of the late **Lester Bangs**, who set a unique standard for rock critics with his ground-breaking, highly personal work of the '70s. One small-group round-table that has proven invaluable year after year will also be repeated: the "Covering The Beat" intensive session, in which writers from across the country trade ideas and hash over ethical issues and current controversies.

And, lest we forget, the annual softball tournament and barbeque that concludes SXSW gives convention-goers a chance to see well-known journalists on the press team embarrass themselves on the basepaths. As usual, the Blitz will be bringing a glove (but will not repeat the painful experience of playing in cowboy boots).

See y'all in the Lone Star State.

ICE-Y ANNIVERSARY: Peter Howard, editor and publisher of the estimable Santa Monica, Calif.-based newsletter ICE, called to note that his publication will be celebrating its fifth anniversary in April. The March issue hits mailboxes this week, and if you've never seen this essential monthly compendium of compact disc information, pick one up now.

Just expanded to 12 pages, with its formerly typewritten pages cleaned up by desktop publishing tech-

nology, ICE offers a comprehensive listing of upcoming CD releases. One always provocative department is "CD Watchdog," an often newsy section of consumer questions and complaints about various CD packages; the newsletter always calls up record label executives for accountability on these kvetches. The diligent Howard has also been known to dig up his share of scoops about both new and catalog releases, and he covers such industry issues as the CD longbox debate skillfully and evenhandedly.

When ICE arrives at Billboard's offices every month, there's always a fight to see who reads it first, and there are few higher recommendations than that.

The Blitz



CHRIS MORRIS

TUBE TALK: Island thrashmeisters **Anthrax** will guest star on the Sunday (23) episode of Fox's lowlife sitcom "Married... With Children." The episode is titled "My Dinner With Anthrax," so viewers can expect to see the metal group invade the ever-combative Bundy household. Is **Scott Ian Kelly Bundy's** dream date? Tune in and see... The March 1 telecast of NBC's "Hot Country Nights" promises to be something special: It will feature the first TV performance by rockabilly great **Carl Perkins** since his recovery from throat cancer. It's good to have the Rock and Roll Hall of Famer back in the limelight again.

ALL IN THE FAMILY: Joel Whitburn's Record Research, the house that publishes those invaluable compendia of Billboard chart data, has a new winner out: "Billboard #1s 1950-1991" (paper, \$35), a handy week-by-week rundown of the top singles and albums on the pop, country, and R&B charts, as well as top AC singles... Hal Leonard Publishing has just released "Billboard Top Rock 'N' Roll Hits" (\$14.95), a trio of sheet music collections from the '50s, '60s, and '70s. Each volume features 50 top tunes.

DEPT. OF CORRECTIONS: The Blitz erred in a Feb. 15 item about TV and theatrical producer **Jack Good**. **Vicki Wickham**, co-producer of the English rock'n'roll series "Ready, Steady, Go!," called to note that while Good originated both "Shindig!" and the British series "Oh Boy!," he had no hand in "RSG!"

IN PRINT

BLUE NOTE
Edited by **Graham Marsh, Felix Cromley, and Glyn Callingham**
(Chronicle Books, \$24.95)

JAZZ GRAPHICS
By **Manek Daver**
(Graphics-Sha Pub. Co. Ltd., distributed by Book Nippon, Carson, Calif., \$39.95)

These two visually appealing books feature the vintage jazz record album covers of Alfred Lion and Francis Wolff's Blue Note Records, and those of the Norman Granz labels Clef, Norgran, and Verve, which were graced with the evocative pen-and-ink drawings of David Stone Martin.

Certainly anyone who wants to become more familiar with the golden days of those labels, which were enhanced by their remarkably distinctive album-jacket treatments, will want to look these over.

Of the two books, "Jazz Graphics" is the more substantial, because Manek Daver has at least given readers a modicum of text about who David Stone Martin is and why he is considered to be one of the saints of modern record design, as well as a history of the Granz labels Martin worked on and interview quotes with the artist about his use of certain illustration motifs for particular artists.

Although one wishes Daver had said whether the collection of Martin covers on display is complete, at least readers can feast their eyes on the many albums the artist did in the '50s for artists from Charlie Parker, Lester Young, and Johnny Hodges to Art Tatum, Gene Krupa, and Billie Holiday.

"Blue Note" is a treat to look at too, although a volume containing a larger number of the label's distinctive covers would have been more exciting.

Don't expect much in the way of

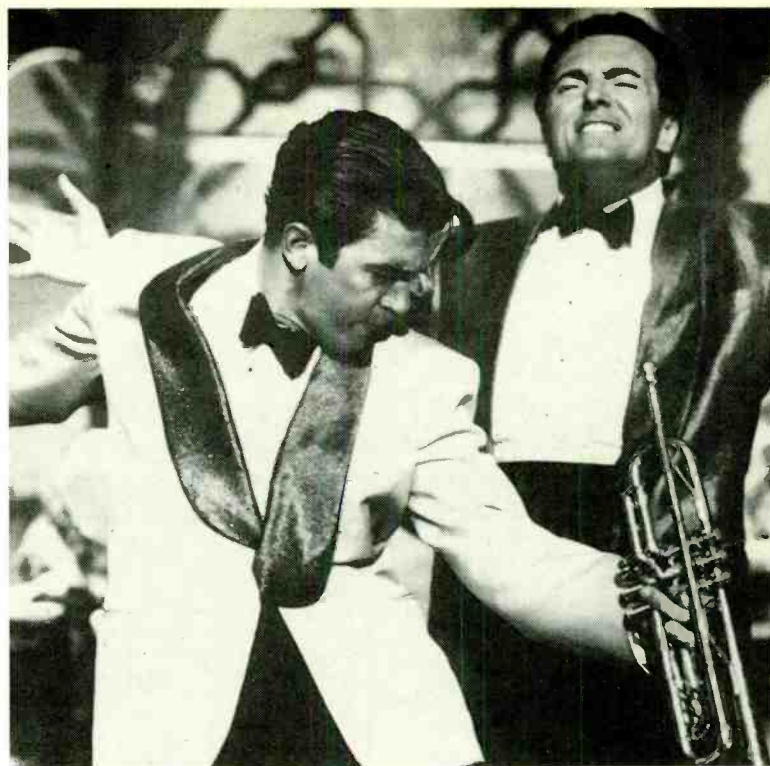
text here: Cromley's one-page chronology of the label's history and discussion of the graphics approach of designer Reid Miles is less an essay than a notation.

Co-editor Graham Marsh's essay about the subjects of these covers—some of the most inventive jazz men and women of the '50s and '60s—strays almost at once into a trivial rave-up about the three-button, natural-shoulder, skinny-lapel suits American musicians wore at the time.

"Blue Note" was published first in England (all three editors are British), so maybe that accounts in some measure for the odd, nonmusical associations Marsh gasses on about.

Still, it's nice to see many of those Blue Note covers again, reproduced full size—album art that pioneered the use of snappy typefaces and cropped, often toned, black-and-white photos of the musicians themselves, usually snapped at the smoky recording sessions.

BILL HOLLAND



Antonio Banderas, left, and Armand Assante play the titular Cuban musicians in "The Mambo Kings."

ON SCREEN

THE MAMBO KINGS
Directed by **Arne Glimcher**
(Released by Warner Bros.)

The film version of Oscar Hijuelos' Pulitzer Prize-winning novel "The Mambo Kings Play Songs of Love" is as truncated as its title. By compacting Hijuelos' marvelous, sprawling 400-page book about the musical life into a tame 100-minute melodrama, screenwriter Cynthia Cidre and novice director Glimcher betray both the spirit and the letter of the source.

Hijuelos' original work was a complex, rapturous, often erotic chronicle covering more than 30 years in the lives of two Cuban mambo musicians, brothers Cesar and Nestor Castillo. This elegantly written book is so rich in incident and densely populated with vibrant characters that, at its conclusion, the reader feels as if he has lived the lives of its inhabitants. You can practically hear the music in its pages.

The film, which surveys just a couple of years in the early '50s, dispenses with about 70% of the book's elaborately constructed narrative, leaving the viewer with a sluggish, bald, maddeningly sexless tale of two troubled strangers in a strange land.

Glimcher's parched realization follows the Castillos' forced flight from Havana mobsters (a typical Hollywood invention not found in the original book); their arrival in New York, their band's club gigs, and their momentary ascent to fame after an appearance on "I Love Lucy" with fellow Cuban Desi Arnaz; Nestor's tumultuous marriage, which is haunted by the memory of a lost love; and Cesar's torment after he suffers a personal loss of his own.

The dramatic payoff, in which Cesar is resurrected through the power of song, is standard filmic tear-jerking at its most predictable, and a near-total corruption of the novel's conclusion.

Armand Assante plays elder brother Cesar with the requisite macho swagger and Latin suavity, but the character has been stripped of most of his resonance (and, it should be

added, his dozens of female conquests, who make the book such explicitly lusty reading). As Nestor, Antonio Banderas, a veteran of director Pedro Almodovar's films, uses a one-note expression of morose self-pity to connote romantically induced despair.

The lead actresses fare even worse. The radiant Maruschka Detmers is stuck with a thanklessly reactive role as Nestor's wife Delores, while blowzy Cathy Moriarty, as Cesar's lone romantic interest, receives virtually no screen time and exists as a now-senseless plot appendage.

The great Cuban vocalist Celia Cruz is on view in a role created for her, as a kind of mambo fairy godmother; one winds up wishing she had acted less and sung more. Former Kool & the Gang front man J.T. Taylor is seen for a twinkling as one of the Mambo Kings. Roscoe Lee Browne adds some dramatically meaningless menace as a gangster who wants a piece of the Mambo Kings. And "I Love Lucy" fans will cringe at Desi Arnaz Jr.'s affectless impersonation of his late father, who probably would have been appalled by Junior's hokey accent.

Apart from Assante's generally lively acting, striking art direction, and glowing cinematography, the most "The Mambo Kings" can offer audiences is some hot mambo music, although, again, there isn't enough of it. New York's ballroom scene of the '50s is excitingly re-created in an early sequence, in which Assante and band leader Tito Puente duel on timbales, and Assante and Banderas strut their stuff convincingly in another lavishly staged concert number. But the musical content, and the electricity, diminish rapidly.

It's always a pity when an ambitious work of art is converted into a routine entertainment. "The Mambo Kings" is screen adaptation at its most pitiable—the Classics Illustrated edition of a real masterpiece. As one wag put it after viewing the production, this might better be titled "Misrepresenting The Mambo."

CHRIS MORRIS

Radio

Reviving Radio Focus Of Gavin Meet Top 40, Promo Depts., Rap Among Vital Issues

BY CRAIG ROSEN
and ROCHELLE LEVY

SAN FRANCISCO—In recent years the Gavin Seminar has been known as the radio convention with a cause, having dealt with such subjects as the Gulf war, free speech, and the ecology. This year, however, social issues took a back seat, as attendees wondered how radio can save itself.

"You people are sick, very sick," said Capitol senior VP of national promotion John Fagot during his opening shot on the "Get In The Ring!" radio and records panel.

Fagot went on to note that "there are cats out there that would rather listen to a CD or a cassette than your fucking station." He also told the audience to "ask out-of-work PDs and jocks how healthy radio is." Fagot also called local marketing agreements the "Ace Hardware of the radio industry" and said kids would rather play with a Gameboy than listen to radio on their way to school.

But after blasting radio, Fagot added, "The point is, I want top 40 to be healthy. If it's not healthy my kids stop going to USC or Cornell and go to Cal State Northridge, and I stop making six times what I'm worth."

Radio panelists, however, shifted the blame to the labels. KWOD Sacramento, Calif., GM Gerry Cagle complained that the only time record companies are interested in him is on music day and added that KWOD has not "received one time buy that I didn't have to ask for."

While Cagle was speaking of time buys that supported records he had already added, his comments touched off the issue of whether station playlists are being used to bludgeon labels for time buys.

WQHT (Hot 97) New York PD Joel Salkowitz called the time-buy situation "a monster fueled by the record companies." But Columbia senior VP of promotion Burt Baumgartner dismissed the time-buy issue as "past history. Now what radio really needs more than anything is help. [But] to walk in with the time buy in front [of the add] is BS." Baumgartner added that time buys after a song is added "help the station and my record."

Then there were the panelists at the radio and records session who, despite the time-buy controversy, still felt labels were not spending enough ad dollars at radio and were spending too much in print retail ads. Baumgartner, however, assured attendees that his label "has enough money for both."

BLOWING UP LIKE A PIG

Cagle also said the new generation of local promotion people does not understand the business. That's a long-standing complaint but it brought forth an unusually candid admission from Virgin senior VP of promotion Michael Plen, who said the heads of promotion departments do "hire shitty people" that are basically "delivery boys." This, he said, was because the "record industry blew up like a big pig."

Not everyone, however, was down. KIIS Los Angeles PD Bill Richards predicted that "top 40 is ready to explode again. I haven't seen this much good music in a long time." WHYT Detroit PD Rick Gillette responded by saying programmers are running

'Top 40 isn't going to develop a Nirvana or a Pearl Jam'

scared by not programming rap and taking all the edges off the format. "What used to be Hi-C fruit drink has been turned into Evian," he said. "It's good for you, but it doesn't taste too good."

Salkowitz noted that panelists "were all talking about what record companies wanted to see out of radio," and vice versa, "but no one is talking about what the audience wants." Salkowitz—the PD of a successful top 40/dance outlet—contended that "the age of the mainstream top 40 is over," before presenting slides provided by Coleman Research that indicated "rhythmic type music" is most popular with listeners in several regions, so top 40 should continue to lean toward dance.

"If you want rock on the radio look to AORs," he said. "The problem is AORs are not playing currents. [Top 40] chews up and spits out artists. Top 40 isn't going to develop a Nirvana or a Pearl Jam. In fact, top 40 could kill those artists. . . . We aren't going to develop the next Genesis. . . . Rap and dance is the format."

The state of top 40 at one point prompted KSFM Sacramento, Calif., APD Chuck Field to comment, "We all know it's fucked up. . . . Instead of harping on the crap, why don't we sit here and try to find a solution."

No solution was forthcoming, but Baumgartner promised he would be providing the format some relief. "We will be giving top 40 a gift soon. The new Bruce Springsteen will do for top 40 what the Persian Gulf war did for news/talk radio."

The kid brother of the time-buy issue—the question of labels trading promotions for adds—came up at the small/medium-market top 40 session. There, also, panelists claimed the talent pool of air personalities is shrinking and that sales people are still having trouble understanding the format. And WCIL-FM Carbondale, Ill., PD Tony Waitekus told PDs not to be afraid of adult artists. "Adults like Garth Brooks," he said. "A lot of people might tremble in fear of playing 'Shameless.'"

The discrepancy between sales and airplay charts is also becoming a hot issue at AC. Several attendees noted that stations are afraid to play new artists such as Enya, and were even afraid to touch Paul Simon's "Graceland," despite the fact that both are strong sellers.

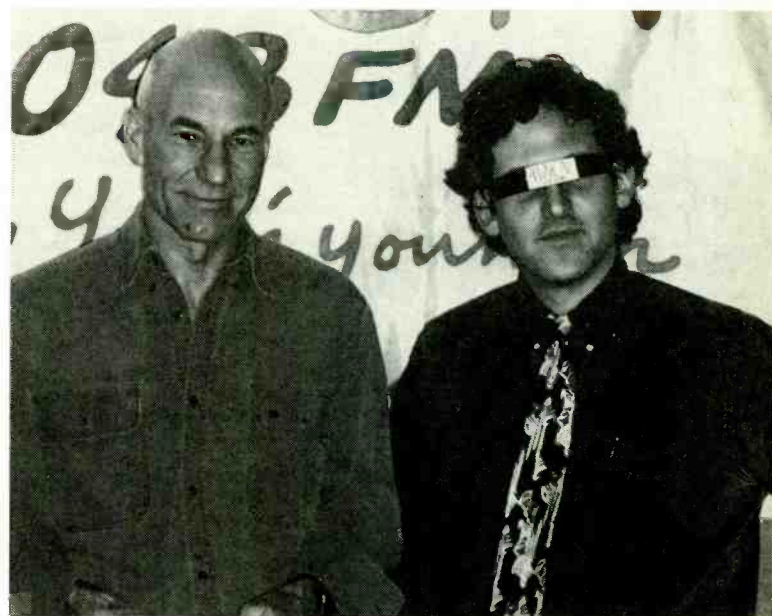
RAP VS. RIGHT SAID FRED

One notable trend at Gavin in re-

cent years has been an increased emphasis on rap and a healthy showing of attendees from the hip-hop community. Rap was also a constant issue throughout the top 40 panels. At Saturday's top 40 session, KIIS Los Angeles morning man Rick Dees and KMEL San Francisco PD Keith Naftaly locked horns over the genre. Dees claimed his listeners can't relate to the music and can't sing along to the songs, because they don't understand the language. "Everyone is so busy they don't have time to devote to memorize [rap songs]," said Dees. "With Right Said Fred you know he is too sexy for a dozen things, and in a week I can memorize that."

Responded Naftaly, "It seems like [Dees] is referring to freak aliens, but [listeners that like rap are] the 18-49 core." Earlier in the session Naftaly

(Continued on page 69)



Make It So. Patrick Stewart of "Star Trek: The Next Generation" was recently a guest host on classical WNCN New York's morning show. Stewart, left, is pictured with WNCN morning man Elliott Forrest, who is wearing his version of the visor used by another character on the show.

Oldies' Burning Question: Why The Drop?

(Continued from page 1)
share thus far) and 35-64 (10.4-9.2).

Oldies had the biggest time-spent-listening drop of any format, going from an average of seven hours and 24 minutes weekly to 6:49. And, of the 95 oldies FMs in the top 100 markets, 68% were down and 40% lost more than half a share. That is actually worse than the state of top 40, where 59% of the stations were down and 37% lost more than half a share. Oldies had a bigger TSL drop than top 40, and more pronounced drops in most demos and dayparts.

The difference is that top 40 has been bleeding for nearly two years, whereas oldies' reversal of fortune could be a fluke. But it would have to be a big fluke when one considers that several factors, such as the current down economic climate and the infusion of new, grayer census data into Arbitron's diary weighting, should have actually helped the format this fall.

PDs have had to deal with predictions that oldies would eventually burn out ever since the format began solidifying on FM in the mid-'80s. Most are understandably touchy about the burnout issue.

But, even if large numbers of listeners have not suddenly tired of "Satisfaction" after 27 years, these numbers raise the possibility that there are other challenges now facing the format. Besides the strength of country, some major-market PDs suddenly have to deal with second oldies FMs in their markets. While most oldies stations have tightened their playlists recently and many have soft-pedaled the 1956-63 portions of their libraries in favor of 1964-69, most second FMs are coming in with even tighter, more narrowly focused lists, something that could bring the burnout issue to a head.

COUNTRY DISCOMFORT?

One problem cited by many oldies PDs—at least those who will admit a problem exists—is the rise of coun-

try, a format whose exposure in outside media is starting to rival that which oldies has received since the mid-'80s. As WOMC Detroit PD Don Daniels notes, "Country is hurting a lot of formats, not just oldies."

Country stations have shared audience with oldies FMs for years. But until recently, notes Critical Mass Media consultant Joel Lind, "We always used to look at it as the other way around, which is that when a viable oldies station comes in, the country station should watch out."

Now the situation is different. According to KOQL Oklahoma City PD Terry Mason, for example, "We had a good 35-54 book, but we were just shelled in 25-34. They all went to the two country stations, which had big 25-34 increases. . . . We've got to watch country like crazy."

The increasing number of country stations also presents a problem. Some of the markets where oldies had problems this fall are markets that either had a second country FM sign on, or a relatively dormant second country FM leap back into contention. That is bad news for a format whose PDs have always counted on being their listeners' "second button."

In Nashville, where a pitched battle between two country outlets has existed for four years, consultant Bill Thomas says oldies WRMX "is against country stations spending two to three times what any other competitor is spending. That can't help but have an effect on other formats in the market."

Country also has a demographic advantage over oldies. The national numbers show it is still adding young listeners, whereas oldies radio's flirtation with listeners too young to have grown up with its music seems to be trailing off. While some oldies PDs like WXTR Washington, D.C.'s Bob Duckman still see a significant number of young adults coming to the format, Sconnix national PD Rick Peters dismisses that scenario as "a

pipe dream. The whole point is that people had to grow up with the format to start with."

Not every oldies PD considers country a problem. WWSW Pittsburgh PD Gary Marince says, "I don't think someone is going to say, 'I loved the Temptations, but now I'm into Garth Brooks. Country is going to pick up listeners disenfranchised by other formats.'" McVay Media consultant Chris Elliott sees oldies as a format that "builds a coalition audience. While the sharing with country has gotten a lot of attention, it also shares with CHR and AC stations."

Adds Peters, "In no case in any of our four oldies markets is sharing with country over 25%. That means 75% of our listeners don't listen to country at all."

Besides country, some PDs, like WOMC's Daniels, also cite the strength of N/T in the fall because of the Clarence Thomas hearing and other news events. WFOX Atlanta's Dennis Winslow is one of several who say sporting events, especially the World Series, disrupted normal listening habits.

NOT FEELING THE BURN

Hardly any oldies PDs admit to seeing burnout on any of their core titles. This despite the fact that oldies playlists have shrunk in recent years and that power rotation has gone from 30 hours to 16 hours or even six-to-eight hours at many major-market outlets.

"I just saw a music test that was done in January and the scores were higher than ever on some songs," says Elliott. "There was no significant burn, and that was true too of the music tests done last fall and the strategic research we're seeing."

"I'm still powering half of the records I was powering two years ago," says KKSX Portland, Ore., PD Bob Harlow, who differs from most oldies PDs only in that he does not claim to be powering all the same records as

(Continued on page 69)

MJI Gets Jump On Grammys With Rehearsal Reports

LOS ANGELES—MJI Broadcasting is adding a new twist to its Grammy Awards coverage this year—live reports from rehearsals at New York's Radio City Music Hall before the actual awards show. Offered for album rock, top 40, and AC formats, the live interviews with presenters, performers, and nominees will air Monday afternoon (24) and twice on Tuesday (25), the day of the show.

In addition, MJI is airing two-hour preshow specials in seven formats: rock, AC, country, urban, top 40, jazz, and classical. There will also be Grammy vignettes syndicated to 600 stations beginning the weekend before the awards.

After the television show is over, MJI is airing a backstage wrapup, including interviews with many of the winners. "Last year, we had Quincy Jones, Phil Collins, and David Cross-



by Rochelle Levy

by on all at the same time," MJI president Joshua Feigenbaum says.

WWI ADDS MTV AND CASEY...

After a year of negotiations, Westwood One Radio Networks and MTV are finally rolling out monthly simulcasts of "MTV Unplugged." Eric Clapton kicks off the first of 10 simulcasts March 11 at 10 p.m., with the show reaching nearly 150 stations, including 20 of the top 25 markets. Other artists slated for the show include Crosby, Stills & Nash, Don Henley, the Allman Brothers, R.E.M., and a Stevie Ray Vaughan performance previously aired on MTV.

Ever wonder what happened to WW1's "Casey's 'Hot' 40," scheduled to debut last month (Billboard, Oct. 5)? Well, the show's hot AC format didn't go over too well with many AC stations. Hence, "Casey's Countdown," a straight AC version debuting the weekend of March 7-8 on about 75 stations.

The three-hour show will highlight the top 25 AC hits, along with Casey Kasem's standard dedications, letters, and requests. "We're not changing Casey," says WW1 VP/GM Thom Ferro. "We're changing the music."

... AND DROPS SHANNON

After more than seven years with WW1, top 40 WPLJ New York morning man Scott Shannon says he is airing his last "Scott Shannon's All Request Top 30 Countdown" the weekend of March 22. He plans to re-vamp the show and take it to another network.

Although Shannon says WW1 decided not to renew his contract, he adds that "things hadn't been that
(Continued on page 69)

MAUREEN
GOVERN

Baby I'm Yours

Includes:
 Things We Said Today/
 For No One
 (Lennon/McCartney)
 Are You There
 (With Another Girl)
 (Bacharach/David)
 It's All in the Game
 (Sigman/Charles/Dawes)
 You Don't Have to
 Say You Love Me
 (Donaggio/Wickham/Napier-Bell)

RCA VICTOR

THE UNPARALLELED VOICE OF MAUREEN MCGOVERN SHINES ON HER RCA VICTOR DEBUT—“BABY I’M YOURS”

A COLLECTION OF CLASSICS STYLED FOR THE '90s

“The songs Maureen has put together are the ones we all enjoyed while growing up. It turns out they weren't just “kid songs”; Maureen's sophisticated style gives them another great dimension.”
—DICK CLARK

* Heavy push at NAC radio

* Catch the magic of Maureen on tour throughout the country this Spring

Maureen McGovern
—“BABY I’M YOURS”
on RCA Victor



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Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 89 MONITORED ALBUM ROCK STATIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	14	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	◆ U2 12 weeks at No. 1
2	3	2	13	I CAN'T DANCE ATLANTIC 4-87532	◆ GENESIS
3	2	3	14	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
4	4	6	6	AGAIN TONIGHT MERCURY 866 414-4	◆ JOHN MELLENCAMP
5	8	7	12	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	◆ OZZY OSBOURNE
6	6	9	6	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
7	7	4	30	RIGHT NOW WARNER BROS. 4-19059	◆ VAN HALEN
8	9	8	8	THE BUG WARNER BROS. ALBUM CUT	DIRE STRAITS
9	11	12	5	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
10	10	10	8	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
11	5	5	11	KING'S HIGHWAY MCA ALBUM CUT	◆ TOM PETTY & THE HEARTBREAKERS
12	13	16	5	EVERYTHING ABOUT YOU STAR DOG ALBUM CUT/MERCURY	◆ UGLY KID JOE
13	14	25	6	COME AS YOU ARE DGC ALBUM CUT	NIRVANA
14	12	13	18	SMELLS LIKE TEEN SPIRIT DGC 19050	◆ NIRVANA
15	46	—	2	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
16	15	18	18	THE UNFORGIVEN ELEKTRA 4-64814	◆ METALLICA
17	16	19	9	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
18	24	48	3	ANYBODY LISTENING? EMI 50388	◆ QUEENSRYCHE
19	18	15	22	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372	◆ QUEENSRYCHE
20	20	47	3	WHAT YOU GIVE Geffen 19117	TESLA
21	25	35	6	TOUGH IT OUT PRAXIS ALBUM CUT/ZOO	WEBB WILDER
22	23	27	6	SHOW ME THE WAY INTERSCOPE 4-98616/ATLANTIC	THE STORM
23	17	17	35	TOP OF THE WORLD WARNER BROS. 4-19151	◆ VAN HALEN
24	29	28	21	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
*** POWER TRACK ***					
25	38	—	2	IT'S OVER NOW POLYDOR 865 494-4/PLG	◆ L.A. GUNS
26	27	29	6	HIT BETWEEN THE EYES (FROM "FREEJACK") MORGAN CREEK ALBUM CUT/MERCURY	◆ SCORPIONS
*** FLASHMAKER ***					
27	NEW ▶		1	SHE RUNS HOT REPRISE ALBUM CUT	◆ LITTLE VILLAGE
28	28	23	16	CALL IT WHAT YOU WANT Geffen 19113	TESLA
29	34	33	20	ROLL THE BONES ATLANTIC ALBUM CUT	◆ RUSH
30	22	21	24	HEAVY FUEL WARNER BROS. 4-19094	◆ DIRE STRAITS
31	30	31	9	PAINLESS IMAGO 25006	◆ BABY ANIMALS
32	42	42	4	GO BACK TO YOUR WOODS Geffen ALBUM CUT	◆ ROBBIE ROBERTSON
33	32	32	11	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
34	33	11	18	LOVE & HAPPINESS MERCURY ALBUM CUT	◆ JOHN MELLENCAMP
35	35	30	14	TAKE A CHANCE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
36	21	22	17	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
37	41	38	22	GET A LEG UP MERCURY 867 890-4	◆ JOHN MELLENCAMP
38	37	40	4	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
39	45	45	24	DON'T CRY Geffen 19027	◆ GUNS N' ROSES
40	39	36	12	WASTED TIME ATLANTIC 4-87565	◆ SKID ROW
41	48	46	13	SWEET EMOTION COLUMBIA 38-74101	◆ AEROSMITH
42	36	34	14	LOVE WALKED IN Geffen 19101	◆ THUNDER
43	19	14	13	THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588	◆ BRYAN ADAMS
44	43	41	4	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	◆ RTZ
45	NEW ▶		1	LIFE IS A HIGHWAY CAPITOL ALBUM CUT	◆ TOM COCHRANE
46	26	20	12	SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT	◆ EDDIE MONEY
47	31	24	23	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
48	44	37	24	NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC	◆ OZZY OSBOURNE
49	RE-ENTRY		3	SAX AND VIOLINS WARNER BROS. ALBUM CUT	◆ TALKING HEADS
50	NEW ▶		1	TIRED WINGS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.
◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard Salutes

The Spirit of Independents

Over the years, the independent labels and distributors have proven their significance in the music industry. In the March 21st "NARM" issue, Billboard takes its annual look at the state of the Indie scene.

This year's spotlight will report on Billboard's ground-breaking, new chart system and its affect on the Indie community - making it must-reading for Billboard's over 200,000 readers worldwide.

Independent labels and distributors, this is the issue to promote your successes and new releases. Join Billboard in celebrating the power of the independent community!

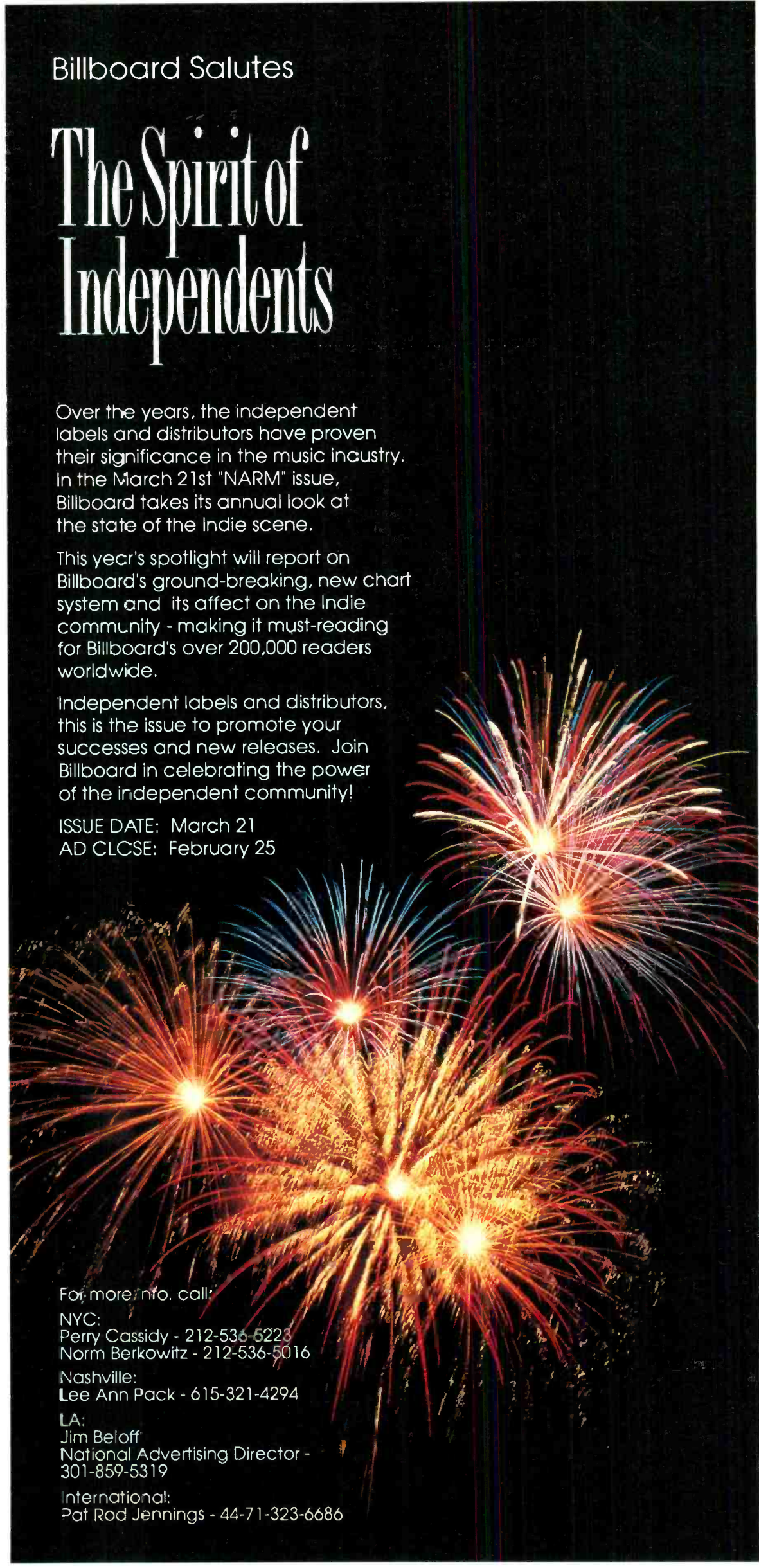
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OLDIES' BURNING QUESTION: WHY THE DROP IN FORMAT SHARE?

(Continued from page 65)

he was two years ago. "If some start to burn, you take them out of power for a few months. When you test them again, the burn is gone."

In cases where records have burned out, oldies PDs say, it is the groups, not their individual hits, that are affected. WFOV's Winslow cites the Beatles, Beach Boys, and Supremes as groups with a distinctive sound and many titles that, he says, can run together in listeners' minds. Both Elliott and WCBS-FM New York PD Joe McCoy have seen that sort of reaction to some Beatles songs and Elliott has also seen it with the Beach Boys.

A CONSTANT TEST

There are some careful dissenters here. Lind says, "Not every title is as evergreen as it ever was. We are seeing some burn, although not a lot, depending on what's been exposed on the AC stations in the market."

Multimedia executive VP Greg Anderson does think it is possible to burn titles. Len Barry's "1-2-3," often cited as a format evergreen, "is not a power [at Multimedia's WFBC Greenville, S.C.] right now. It's the old David Gates 'If' phenomenon that we all saw in the late '70s when every top 400 safe list had Bread as No. 1 for two years. Suddenly, everybody did music tests and saw it as No. 250."

Anderson thinks oldies stations need more research than the standard two auditorium tests a year. He also notes that oldies stations tend to test the same titles over and over again and that there are still, by his estimation, 1,500 viable records that have never been tested. He also contends, as do several other PDs, that oldies stations have not gone far enough in developing their nonmusical elements, such as morning shows. It is worth noting that WWSW and

KRTH Los Angeles, two of the oldies stations that *did* have good books this fall, both have relatively tight lists. KRTH's heavy rotation is faster than some AC radio current rotations. That sort of library tightening has become more common over the last year, as has a de-emphasis of pre-1964 titles in favor of 1964-69.

NOT ENOUGH REPETITION

KRTH's success leads KSON San Diego PD Mike Sheppard, who does research for both country and oldies stations, to suggest that the problem elsewhere was not too much repetition but not enough. "Oldies stations get their TSL from multiple visits, as opposed to 10 hours a day," he says. "You punch in for your oldies fix, you give it 90 minutes or so, and if you're satisfied, you punch in again. If people are spending less time, it's because their expectations weren't

met."

That proposition—as well as the burn issue—will get its biggest test in the next six months as more markets get their second oldies FM. As the number of other adult-targeted holes have decreased, Miami, Dallas, San Diego, and Portland, Ore., have all gotten new oldies FMs in recent weeks, despite a lack of evidence that a second oldies FM can do more than halve the shares of the incumbent.

In most cases, the second oldies FM comes in with either a tighter list or a narrower focus than that of the incumbent, which frequently leads the incumbent station to become just as tight. "I just came from Dallas and I was shocked at how fast records were rotating," says Peters. "This format relies on having scope, or else you're asking people to get tired of the records. You can't play 300 records in this format."

NETWORKS AND SYNDICATION

(Continued from page 67)

good. There was some friction since we parted ways over the KQLZ [(Pirate Radio) Los Angeles] situation. It's time to do something different." Ferro adds, "The show had run its course and had slipped on the affiliate side. We do not plan on replacing that program."

WPLJ is an ABC Radio Networks affiliate, but ABC's VP of programming, Corrine Baldassano, says "at the moment we have no plans to pick up [Shannon's] program," which, she says, could conflict with ABC's "American Top 40."

AROUND THE INDUSTRY

Unistar Radio Networks is hooking up with Canadian Radio Networks, with CRN distributing Unistar's longform programming and specials to Canadian stations and selling those shows to their own national advertisers. In other Unistar news, the network has chosen Valencia, Calif., as the site for its single Western operations facility. Unistar announced the closing of its Colorado Springs office last month (Billboard, Jan. 18).

Television concert distributor Radio Vision International has formed a radio production and syndication company with Global Satellite Network, with the merger called Global Vision. The company will create, produce, and

distribute concerts and other music programs for American, European, Asian, and Australasian markets.

Husband-and-wife syndicators Warren and Terry Duffy say their Huntington Beach, Calif.-based **The Warren Duffy Organization** is set to syndicate anti-abortion activist **Randall Terry's** new radio call-in show, "Randall Terry Live!" (Billboard, Jan. 4), beginning April 20. Duffy, whose radio career dates back to the '60s, was the first PD of KMET Los Angeles. Two years ago, he and wife Terry started their own company and syndicated the Beach Boys' summer tour. The company currently handles the media affairs for a dozen Christian nonprofit ministries.

MediaAmerica Inc. is opening a new Detroit office, with Bruce Graham as Midwest regional manager. Graham was formerly VP/director of national sales for Interep/Group W Radio Sales... Wax Works Radio Network GM Bill Miller is taking over hosting duties of the weekly nostalgia/variety show "Wax Works," the week of March 22. Eighteen-year host Gary Hannes is leaving to pursue business interests... State College, Pa.-based Accu-Weather Inc. has joined with Zaps to provide customized weather forecasts and information for Zaps subscribers worldwide.

REVIVING RADIO FOCUS OF GAVIN MEET

(Continued from page 65)

ly said several months ago he felt hardcore hip-hop would explode, so he took the time to help his audience become familiar with rap terminology.

The rap controversy also erupted at Saturday's urban panel. When challenged by an audience member about black stations being afraid to play rap music, WQMG Greensboro, S.C., MD/afternoon driver Greg Sampson responded, "It's not that we're afraid to play rap. It's because it doesn't fit into what the audience wants."

This year's Gavin seminar drew a reported 2,144 attendees, up from

1991's 2,048. The keynoter was comedian Rick Reynolds, whose "Only The Truth Is Funny" show, along with a Friday-night performance by Spinal Tap, seemed to be included here for some comic relief from the harsh economic realities facing radio.

Perhaps this year's Gavin Seminar was summed up best by a pink flier many attendees found slipped under their hotel room doors on Sunday morning. Former WBPR Myrtle Beach, S.C., PD "Shotgun" Tom Kelly noted he was available for work on the back of a copy of his termination letter from GM Tom Atkinson.


Billboard® FOR WEEK ENDING FEBRUARY 29, 1992

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	8	4	HIT ELECTRA 4-64771 *** NO. 1 ***	THE SUGARCUBES 1 week at No. 1
2	2	4	5	BAD LUCK EPIC ALBUM CUT	SOCIAL DISTORTION
3	1	1	7	WHAT'S GOOD SIRE ALBUM CUT/WARNER BROS.	LOU REED
4	4	5	5	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
5	5	3	7	COME AS YOU ARE DGC 21707	NIRVANA
6	6	6	5	THE LIFE OF RILEY MCA ALBUM CUT	THE LIGHTNING SEEDS
7	7	2	11	SAX AND VIOLINS WARNER BROS. ALBUM CUT	TALKING HEADS
8	8	7	7	GIRLFRIEND ZOO ALBUM CUT	MATTHEW SWEET
9	16	—	2	GHOST OF TEXAS LADIES' MAN I.R.S. 13849	CONCRETE BLONDE
10	10	15	4	FOR LOVE 4.A.D. ALBUM CUT/REPRISE	LUSH
11	11	11	5	WINDOW PANE RELATIVITY ALBUM CUT	THE REAL PEOPLE
12	9	10	6	OPERATION SPIRIT RADIOACTIVE ALBUM CUT/MCA	LIVE
13	14	22	3	INTO THE FIRE ARISTA 2390	SARAH MCLACHLAN
14	26	—	2	HONEY DRIP SIRE ALBUM CUT/REPRISE	IAN MCCULLOCH
15	13	9	13	CARIBBEAN BLUE REPRISE 4-19089	ENYA
16	19	19	3	THE CONCEPT DGC 19122	TEENAGE FANCLUB
17	17	17	3	UNDER THE BRIDGE WARNER BROS. ALBUM CUT	RED HOT CHILI PEPPERS
18	18	14	7	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 2-40196	ST. ETIENNE
19	15	12	6	WHAT ARE WE GONNA DO CHAMELEON ALBUM CUT	DRAMARAMA
20	12	13	7	COLD, COLD HEART RCA 62033	MIDGE URE
21	NEW ▶	1		RIPPLE ARISTA 2389	THE CHURCH
22	20	18	6	ALIVE EPIC ALBUM CUT	PEARL JAM
23	23	—	2	GOODYEAR CRUEL WORLD LONDON 869 199-2/PLG	SHAKESPEARE'S SISTER
24	NEW ▶	1		LAI SO LOW FONTANA ALBUM CUT/MERCURY	TEARS FOR FEARS
25	25	28	3	BONFIRES BURNING VIRGIN ALBUM CUT	THE ORIGIN
26	NEW ▶	1		COVERED VIRGIN ALBUM CUT	PUBLIC IMAGE LTD.
27	27	—	2	WELCOME TO THE CHEAP SEATS POLYDOR 847 252-2/PLG	THE WONDER STUFF
28	29	23	9	ONE ISLAND ALBUM CUT/PLG	U2
29	NEW ▶	1		SATURDAY SIRE ALBUM CUT/WARNER BROS.	THE JUDYBATS
30	22	—	2	SUGAR RAY MORGAN CREEK ALBUM CUT	THE JESUS AND MARY CHAIN

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




Hits! in Tokio

Week of February 9, 1992

- ① I Love Your Smile Shonique
- ② Can't Let Go Mariah Carey
- ③ Change Lisa Stansfield
- ④ Black Or White Michael Jackson
- ⑤ I Want You Jody Watley
- ⑥ Feel So High Des'ree
- ⑦ Tell Me What You Want Me To Do Tevin Campbell
- ⑧ Juice (Know The Ledge) Eric B. & Rakim
- ⑨ Don't Let The Sun Go Down On Me George Michael & Elton John
- ⑩ Smells Like Teen Spirit Nirvana
- ⑪ Stars Simply Red
- ⑫ Maria Patsy
- ⑬ Mysterious Ways U2
- ⑭ Stuck On You Laura Fygi
- ⑮ Home Is Where The Hurt Is J.C. Lodge
- ⑯ Caribbean Blue Enya
- ⑰ Good For Me Amy Grant
- ⑱ What You Do With What You've Got Eidi Reader
- ⑲ The Way I Feel About You Karyn White
- ⑳ You Said, You Said Jermaine Jackson
- ㉑ You Make Me Feel Brand New Roberts Flack
- ㉒ Love Me All Up Stacy Earl
- ㉓ Stay This Way The Brand New Heavies
- ㉔ Indian Eg & Alice
- ㉕ Memories Of A Color Stina Nordenstam
- ㉖ Keep It Comin' Keith Sweat
- ㉗ What A Fool Believes Mani Bianco
- ㉘ All 4 Love Color Me Badd
- ㉙ Words Kim Hill
- ㉚ Tears In Heaven Eric Clapton
- ㉛ Rocket Man Kate Bush
- ㉜ Stuck On You Bobby Caldwell
- ㉝ What's Good Lou Reed
- ㉞ High On The Happy Side Wet Wet Wet
- ㉟ When A Man Loves A Woman Michael Bolton
- ㊱ I'll Be There For You Jibri Wise One
- ㊲ Every Road Leads Back To You Bette Midler
- ㊳ Street of Dreams Nia Peeples
- ㊴ Old Friends Everything But The Girl
- ㊵ Blowing Kisses In The Wind Paula Abdul
- ㊶ Heal The World Michael Jackson
- ㊷ Daniel Wilson Phillips
- ㊸ Promise Me Beverley Craven
- ㊹ My Heart Belongs To You Russ Irwin
- ㊺ Remember The Time Michael Jackson
- ㊻ Is It Good To You Heavy D & The Boyz
- ㊼ Dream Come True The Brand New Heavies
- ㊽ All Woman Lisa Stansfield
- ㊾ Dreams To Dream Linda Ronstadt

Selections can be heard on "Pioneer Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



J-WAVE

81.3FM

POWERPLAYISTS

Sample playlists from a rotating panel derived from the 125 top 40 and 110 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100 Z100 New York P.D.: Steve Kingston

95.5 WPLJ New York P.D.: Scott Shannon

EAGLE 106 Philadelphia P.D.: Brian Philips

Q102 Philadelphia P.D.: Jefferson Ward

B94 Pittsburgh P.D.: Buddy Scott

POWER 99 FM Atlanta P.D.: Rick Stacy

B96 Chicago P.D.: Dave Shakes

FOX Detroit P.D.: John McFadden

KDWB 101.3 Minneapolis/St. Paul P.D.: Mark Bolke

WZLX 94.5 FM Boston P.D.: Sunny Joe White

COUNTRY WWYZ Hartford

WPOC Baltimore

WGH Norfolk

WTDR Charlotte

WVLC Lexington/Fayette

KASE Austin

WONE Dayton

KISS 97.7 FM New York P.D.: Vinny Brown

WHUR-FM Washington D.C. P.D.: B.K. Kirkland

WONE Dayton (continued)

V103-FM Atlanta P.D.: Mike Roberts

93FM WZAK Cleveland P.D.: Lynn Tolliver

HOT R&B PLAYLISTS

Sample Playlists of the Nation's Largest Urban Radio Stations

(These playlists are not based on monitored airplay, but are supplied by the stations.)

KISS 97.7 FM New York P.D.: Vinny Brown

V103-FM Atlanta P.D.: Mike Roberts

WHUR-FM Washington D.C. P.D.: B.K. Kirkland

93FM WZAK Cleveland P.D.: Lynn Tolliver

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

Revenue Poll: More Losers Than Winners; More Garth; More LMAs; More Top 40s Die

THERE WERE MORE losers than winners in a new study of 1991 radio revenues issued by the Miller, Kaplan, Arase & Co. accounting firm. Top 40 revenue was down 14.2% in 1990. Also down were easy (11.7%), adult alternative (7.3%), Spanish (6.2%), and oldies (6.0%). Up were country (5.9%), album (4.7%), and classic rock (2.6%). The study was based on a sample of 650 or so stations. Meanwhile, the Radio Advertising Bureau says ad revenue was down 3.1% last year.

GARTH'S WORLD

In case any more proof was needed, two more stories this week confirm the massive popularity of Garth Brooks. Reports are now circulating around country radio of several stations using footage from Brooks' NBC-TV special in their TV spots. WMZQ Washington, D.C., PD Gary McCarrie says his station got its Brooks footage from NBC itself. But other stations are reportedly using the footage without permission from NBC or from Liberty Records, whose legal person, Wayne Halper, says he'll authorize the use of Brooks' videos but not footage from the special.

Meanwhile, at least two country stations signed on this week by going all-Garth: WDJR Dothan, Ala., which switched from Satellite Music Network classic rock to SMN country, and country KFKF Kansas City, Mo., which launched its second country outlet on the frequency of the former KXXR. Business manager Paula Nelson becomes station manager.

Meanwhile, at the new KXXR—now on the frequency of the former KCFM—Sunny Jo Stevens is the new MD/mornings from WPHR Cleveland. P.M. driver Downtown Jimmy Brown is now APD. KXXR's Mike Kennedy goes to rival KBEQ for APD/p.m. drive. And KMGI Seattle's Kelly Stevens & Alpha Trivette join KBEQ for mornings.

THOMAS NIXES FEMALE PREFERENCE

The U.S. Court of Appeals on Feb. 19 overturned an FCC affirmative action policy giving women preferential treatment in awarding radio licenses. The 2-to-1 ruling, written by then appeals court justice Clarence Thomas,

found the FCC rule discriminated against men, and that the FCC could not prove that female ownership fostered programming diversity. The ruling, involving a Maryland woman, has no effect on FCC preference for other minorities, which was upheld by the Supreme Court in 1990.



by Sean Ross with
Phyllis Stark & Rochelle Levy

A MILE (HIGH) OF LMAs

Adams jazz outlet KHHI Denver is now overseeing churban rival KQKS (KS104) through a local marketing agreement. KHHI GM Bob Vicotsky will manage both stations. In other LMA news, KMMX San Antonio, Texas, becomes KKYX-FM, simulcasting rival KKYX-AM's traditional country format. Former KMXX PD Mac McClennahan stays on to program KMMX's AM, KCHL.

Also, Amatur's KKMJ-FM Austin, Texas, will switch both its own AM, currently simulcast, and cross-town country outlet KATG to oldies around March 1. The AM becomes KGGY. The FM will become KFGI. Ardman's WEZI Memphis, whose FM is already involved in an LMA, now has one of its own; it is simulcasting urban/AC KFTH.

Finally, oldies WXMH Mt. Carmel, Pa., is off the air following the collapse of its LMA simulcast with WISL Shamokin, Pa. It was the second failed LMA for WXMH following one with WHTO Williamsport, Pa.

PROGRAMMING: R.I.P. B104

After nearly 12 years as a top 40 station of some sort, WBSB (B104) Baltimore has become Variety 104.3, running a rock-tinged AC format similar to that of KHMx (Mix 96.5) Houston. Morning co-host Larry

Wax goes to nights, which leaves Chris Emry solo there, and which sends Ann Duran to middays and Ric Sanders to late-nights. PD Todd Fisher comes off the air. Also, former B104 morning team Glenn Beck & Pat Grey resurface this week in mornings at WKCI (KC101) New Haven, Conn.

Here's WBSB in afternoons: Boston, "More Than A Feeling"; Fine Young Cannibals, "She Drives Me Crazy"; Don Henley, "The Last Worthless Evening"; Storm, "I've Got A Lot To Learn About Love"; Michael Jackson, "The Way You Make Me Feel"; Queen, "Crazy Little Thing Called Love"; Mr. Big, "To Be With You"; Eddie Money, "Take Me Home Tonight"; Chicago, "Hard To Say I'm Sorry"; Simply Red, "Stars"; Rod Stewart, "My Heart Can't Tell You No"; and Genesis, "No Reply At All."

WFAN New York executive producer Len Weiner is the new PD at all-sports KMPC Los Angeles... David Garrett from N/T KTOK Oklahoma City is the new sports director at co-owned WQUE (Sports 1280) New Orleans.

Acting PD Tom Baylerian gets those duties officially at N/T WTMJ Milwaukee... WGRR Cincinnati PD Steve Allan is the new PD of oldies WODS Boston, replacing Tommy Edwards... CJFM Montreal, already a fairly tough AC, has moved toward top 40 and is now Mix 96.

Several weeks after album KZAP Sacramento, Calif., went country, adult alternative rival KQPT has segued to an eclectic album format. Alan Lawson is consulting. Also, nearby KRFD Marysville, Calif., goes from rock/40 to album rock. KZAP night jock Andy Emert becomes PD, replacing Chris West, who goes to overnights. KZAP's Jim Naylor is now APD/MD.

KHFx Honolulu goes from SMN Pure Gold to a Hawaiian format as KINE. The morning man is Sam Kapu, a longtime Don Ho sidekick, formerly with crosstown KCCN. Duke D, also from KCCN, does afternoons. Amanda from AC rival KULA will do middays.

Former KSFO/KYA San Francisco PD Bob Hamilton is now consulting oldies rival KFRC-FM... Jan Jef-

newslines...

NANCY COOPER exits as VP/GM of WQMG Greensboro, N.C.

EDENS BROADCASTING has terminated its deal to sell WRVA/WRVQ Richmond, Va., and WWDE Norfolk, Va., to Force II Communications.

DEMAREE MEDIA, owner of 12 radio stations, has filed for Chapter 11 bankruptcy, according to the Fayetteville (Ark.) Democrat-Gazette.

fries, last with Zoo Entertainment, has opened the Chicago-based Jeffries Communications consultancy. His first client will be KEZR San Jose, Calif., whose former morning man, Roger Cary, joins KYA for nights.

KSSA-FM Dallas, which had been simulcasting Spanish-language AC KSSA, splits off for what can be best described as Spanish-language adult alternative as "Latin 107" . . . P.M. driver Dale Berg is the new PD at Christian/AC KYMS Santa Ana, Calif. A.M. driver Austin Hill becomes MD, sending Jim Governale to promotion director . . . Mike Elston has been named ND for N/T WJFK Washington, D.C.

Arbitron has issued a client service bulletin in Indianapolis adding 200 quarter-hours to urban WTLC and AC WTPI's 12-plus numbers. According to the stations' own calculations, WTLC goes from 6.6 to 6.7 and WTPI goes 5.6 to 5.7. The change stems from the discovery of a diary that was mistakenly credited to a county outside the metro.

Urban WUSS Atlantic City, N.J., PD Maurice Singleton exits to launch a syndicated show with WBLs New York late-nighter Vaughn Harper . . . PD Clarence "Mr. C" Daniels is out at urban KMJJ Shreveport, La. . . Pioneering all-advertising AM WBYY Grand Rapids, Mich., has switched to AC, but keeps some ad blocks.

Many changes in the Quad Cities market this week: WOC/KUUL GM Jim O'Hara becomes PD of KUUL and an assistant to president/owner Vickie Palmer, who reassumes GM duties. That sends KUUL PD David Sands to mornings on N/T WOC. Also, simulcast album outlet KSTT has gone all sports. And top 40 WPXR (Power 98.9) has finally gone more adult. Terry Simmons from WWHT Columbus, Ohio, replaces Beau Jay in middays.

Don McCoy, currently the owner of WDEN Macon, Ga., WSYA Mont-

gomery, Ala., and KTOM Monterey, Calif., is the new court appointed receiver of top 40 WPFM Panama City, Fla., which was seized by the IRS and went dark Jan. 27. WPFM should be back with its previous staff and format by the time you read this.

Country KROZ Tyler, Texas, becomes KGLD (Oldies 92.1) under consultant Craig Scott; no people changes are involved . . . Top 40 WFCB (B94) Chillicothe, Ohio, goes AC . . . APD Johnny Morgan is upped to PD at country KTOM Salinas, Calif.; Jeff Iler stays on as MD.

RADAR 44 Results Show Few Big Wins

BY ROCHELLE LEVY

LOS ANGELES—The network radio industry doesn't have much to celebrate, according to the results of the fall RADAR 44 survey. Of the 15 networks surveyed, seven are up and seven are down. (One is new and has no past history.) By contrast, only three networks were down in last spring's RADAR 43 and the winners' gains were generally greater.

In the individual listening rankings, the top three networks retain those positions with listeners 12-plus: ABC's Prime remains No. 1, posting a 2.5% gain; Westwood One's Mutual Broadcasting remains second, down 4.1%; and ABC's Platinum stays third with a 1.8% gain. CBS Spectrum and ABC's Genesis switch positions, with CBS Spectrum taking fourth place with a 2.0% increase, and ABC's Genesis dropping 5.0% to take fifth place. The same networks filled the top five spots in 25-54 as well.

Posting the biggest gains with listeners 12-plus was Unistar Power, up 10.7%, but remaining in 12th place. That network was off slightly in the last report. Also making a significant increase was Westwood/NBC, up 5.9%, and moving up from 11th to 10th.

Networks showing significant losses include WWI's W.O.N.E., down 10.3% and dropping from eighth in the rankings to ninth; ABC's Excel, down 8.7% and remaining in 13th position; and Westwood/Source, down 8.0%, dropping from 10th to 11th place. The new American Urban Radio Network (a reconfiguration of Sheridan Broadcasting Network and National Black Network) is 15th.

PEOPLE: WYBB'S 'CAPTAIN BOB' CHARGED IN DELINQUENCY CASE

THE CHARLESTON, S.C., Post-Courier reports that WYBB late-nighter Robert "Captain Bob" Edwards has been charged with contributing to the delinquency of a minor for allegedly making advances at two 13-year-old callers. What's unusual about this case is that after the two girls in question had met Edwards and resisted his alleged advances, they called him again and taped the conversation, which they then turned over to police.

At top 40 WHYZ (Z100) New York, Chio The Hitman moves from late-nights to nights, trading places with Kidd Kelly . . . George McFly goes from nights at WBBM-FM Chicago to KPWR Los Angeles . . . Acting MD Geno Pearson is now officially MD at KHMx Houston.

Former WAZU Dayton, Ohio, PD Lisa Lyons

is the new MD at album KRXX Minneapolis . . . Glenn Wilde from album WKGR West Palm Beach, Fla., is the new p.m. driver at album WIYY (98 Rock) Baltimore . . . Yet another former KISS San Antonio, Texas, staffer returns to the station. Tom "T-Bone" Scheppke, last with MCA Records, joins as APD/MD.

Spanish WKDM New York names Nelson Brudys, last in Dominican Republic radio, to morning drive, replacing Coco Cabrera. His team will be Amparo Perez, from Colombian radio, Hector Aguilar from crosstown WSKQ-FM, former Washington Sen. Joe Valdivieso, and Hector Anduar from crosstown WADO.

Dale Olau goes from middays at oldies KCBQ San Diego to the same shift at format rival KBZS . . . Top 40 KRBE Houston overnighter

Dancin' Dave Williams exits . . . Modern KROQ Los Angeles late-nighter Doug The Slug goes to nights, switching places with The Poorman, whose Sunday-night "Loveline" sex-talk show now goes daily . . . Morning man Trevor Ley is the new MD at jazz KJZS Houston.

At KQKQ Omaha, Neb., Staci Kelly from WRQN Toledo, Ohio, replaces Paul Kraimer (402-393-2445) in middays. Dancin' Dave Swan from afternoons at WLXR LaCrosse, Wis., replaces Jon Jeffries (402-896-4190). Also, night jock Hot Scott, who was replaced by WZOK Rockford, Ill., PD Rodzilla, can be reached at 402-345-6488 . . . At top 40 WMEE Fort Wayne, Ind., MD Danny B. is out . . . Kelly Foxx from KSOL San Francisco joins top 40 KRNQ Des Moines, Iowa, for mornings.

MIXED-UP OVER REMIXES

(Continued from page 1)

of that kind of album for someone. Sometimes people are shocked by what they hear."

Lumocca notes that, while this practice has decreased his album sales slightly, "it eliminates that whole exchanging-of-CDs scene."

Other retailers say that their album sales have been hurt by re-mixed singles that get heavy radio airplay.

"It's hard to move an album that does not have the version of the song that is heard on the radio," says Jenna Anderson of Hits World in Philadelphia. "There's no incentive for a person to spend money on an album that does not have what they want on it. When it comes to [an artist like] Amy Grant or Cathy Dennis, people are more interested in the singles than the album."

SUBTLE DIFFERENCES

Some major label executives feel that retailers are exaggerating the issue. They argue that single remixes are sometimes so subtle that consumers cannot tell the difference.

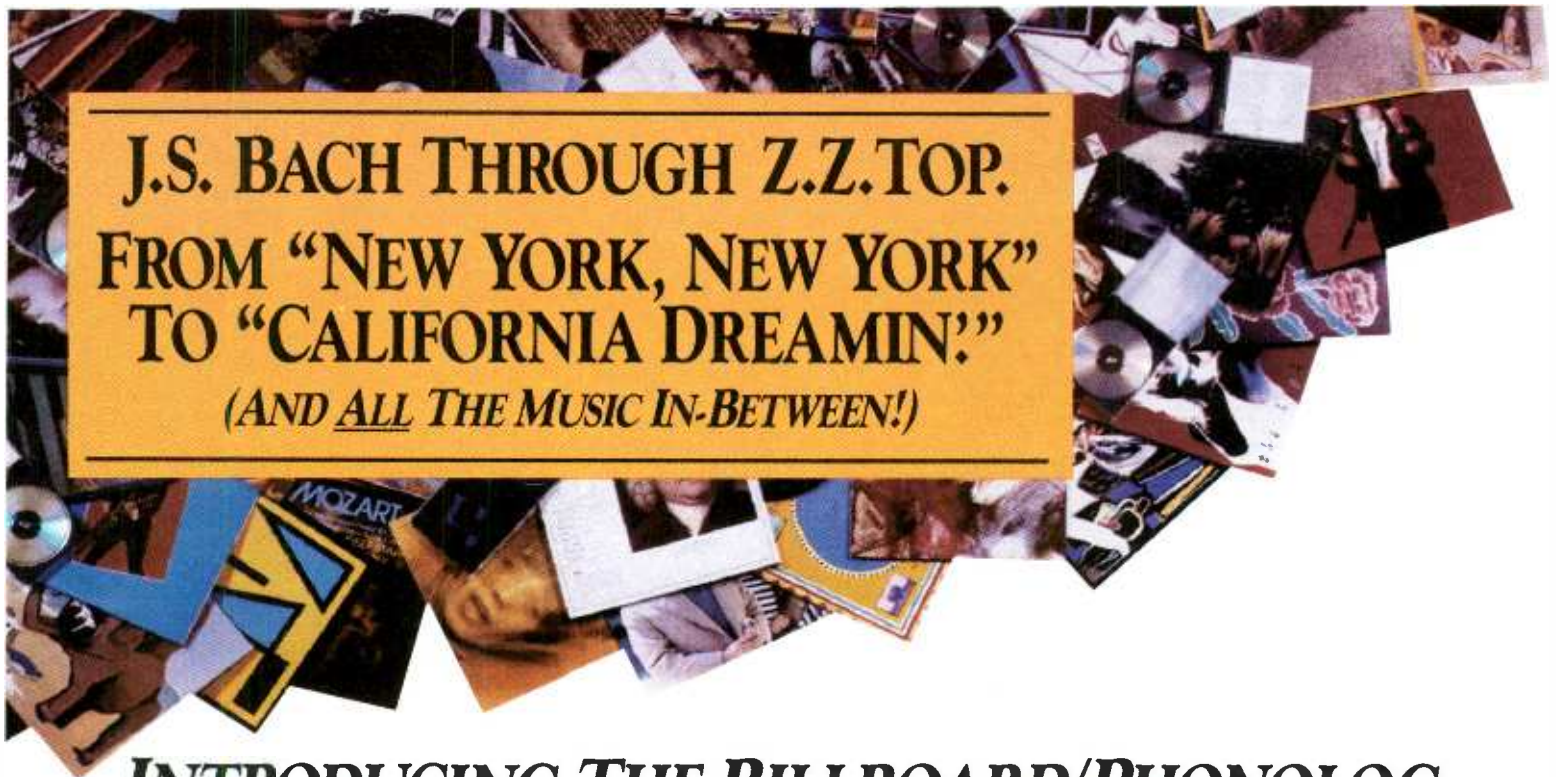
"I'm not in the business of screwing around with an artist's credibility or fooling people into buying albums. What I *am* trying to do is enhance a song so that an artist can have maximum exposure in the marketplace," says Bruce Carbone, director of A&R at Mercury Records. "Subtracting club records, I avoid doing a remix that completely changes the original song. [A radio remix] should be subtle enough so that consumers don't feel duped when they listen to the album."

Still, other label executives concede that they will reconstruct tracks in order to keep both album and singles sales active. One major label promotion executive says, "Of course I'm going to put out a single that's different from the album mix. I want people to buy both. The idea is for people to get the song they're already familiar with, but to also get them to sample other music by the artist."

Another source notes that remixes are used to increase overall sales potential. "Adding a shuffle beat to 'Baby Baby' opened that song up to an entirely different audience. That remix had to have doubled the sales of that one single. You can't argue with that kind of success."

In other cases, alternate single remixes are used to revitalize radio and retail interest in an artist. Frank Ceraolo, associate director of dance music at Epic, points out that a house remix of Gloria Estefan's recent top 40 hit "Live For Loving You" added a "breath of fresh air to her music and image. Compared to most of the other singles on [the album 'Into The Light'], that single did extremely well because of the remixes, in terms of sales, radio, and club awareness."

He continues, "I think it is radio's job to let their listeners know that they are hearing something unique when they hear a single remix on the air—just as I think it's a retailer's job to keep consumers informed. *My* job is to help an artist come up with a sound or an angle that will complement their record and get them exposure on radio or in clubs. If we all do our jobs properly, then there shouldn't be any confusion."



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RECORDING BILL GETS WARM HOUSE RECEPTION

(Continued from page 1)

bill will next be reviewed.

The Brooks/Hughes bill, like its Senate counterpart, S. 1623, which is now awaiting full Senate floor action, would permit the importation and sale of consumer market digital recorders equipped with an anti-copying system. It also would provide a small compensatory royalty from the sale of those machines to copyright owners (record companies, music publishers, recording artists, musicians, producers, and others) and would establish the legality of non-commercial, analog home taping.

Both bills are a legislative outgrowth of a compromise agreement worked out last year between the consumer electronics industry and the Copyright Coalition, which consists of music industry groups.

Most music and hardware industry lobbyists say the bills' chances for passage are excellent, given the agreement between the two giant industries.

Insiders say the large number of co-sponsors, many of them on the committees that will handle the bill—30 in the Senate, 60 in the House, and several more committed but not officially signed on—indicates the bills will probably pass without further impediments.

They also point out that the legislation has the support of the National Consumers League and that no other consumer group has opposed the bills.

"Groups have certainly had ample time to look them over; [the bills] have been discussed in all the papers from the [New York] Times to the trades," says government relations veteran Ben Palumbo, who works with ASCAP on music-related federal issues here.

Further, co-sponsors from New York, California, and Tennessee have just sent out "Dear Colleague" letters to others in their state delegations and, in some cases, to all House members this month asking for sup-

port on the bill, according to Jennifer Bendall, director of government relations for the Recording Industry Assn. of America.

"I think we can say that hopefully we're going to get more co-sponsors on this," said Bendall.

REFINING LANGUAGE

The small number of questions from the subcommittee chairman and members centered almost entirely on refining the language and definitions in the bill, partly to ensure that it does not unwittingly affect other industries or set unwanted legal precedents.

Late last year, questions of definition and language refinement were also voiced by Sen. Howard Metzenbaum, D-Ohio. Those questions were resolved and the bill was passed by the Senate Judiciary Committee.

Of some concern is the definition of the term used to describe a prerecorded music record, CD, or audiocassette—a phonorecord—or whether a new term should be employed in the digital age, when the "physical object" may just be another series of numbers that can be stored.

The Copyright Coalition, in meetings this winter with representatives from other groups with a digital future, such as the computer industry,

came up with the alternative name "audiogram."

Copyright law professor Jessica Litman told the committee members that it would be preferable to upgrade or further refine the definition of a phonorecord rather than to add the new term (now in the bill), which might require eventual technical catch-up rewriting of the Copyright Act and other legal instruments.

Also to be decided by lawmakers is whether or not to include a so-called "sunset" provision in the bill that would allow Congress to tinker with the language if technology once again overtakes the snail's pace of government legislation.

NEW FACES ON TAP

To ensure a graceful "balancing act" among Copyright Coalition members, most who testified were different from those who had testified in the Senate. (Barry Manilow presented the artists' point of view in the House, Debbie Gibson in the Senate.) However, John Roach, chairman and CEO of Tandy Corp., one of the architects of the compromise plan, spoke again.

Tandy, the largest U.S.-based consumer electronics company, with 1991 sales of more than \$4.5 billion, is headquartered in Fort Worth, Tex-

as—the home district of co-sponsor and Judiciary Committee chairman Brooks.

Stanson Nimiroski, VP of Sony Music's Pitman, N.J., CD manufacturing plant, also testified. Pitman, with 925 employees, cranks out 50 million CDs a year. It is also in committee chairman and co-sponsor Hughes' home district.

Joe Smith, president and CEO of Capitol-EMI Music, testified that the bill's passage would "significantly improve the landscape for our artists" and, because protection would bring bigger revenues, is "critical to the survival of jazz, classical, folk, and gospel."

George David Weiss, president of the Songwriter's Guild, represented the Copyright Coalition. He related the threat of digital copying to his experiences in sheet music sales of his songs, which, in one instance, soared to 1 million copies. "Then along came the photocopying industry," he said. "Today, a No. 1 hit song will sell at most 15,000 to 20,000 copies. Next, of course, came analog taping, and now we have digital technology."

Technical consultant Dr. Irwin Lebow warned members to be better prepared for possible storage media and over-the-air and cable digital piracy in the future.

BETWEEN THE BULLETS



by Geoff Mayfield

ONE MORE TIME: Never underestimate the consistency of **Garth Brooks**, who weathers another strong challenge by **Michael Jackson** on The Billboard 200. Both artists realize impressive increases, as Brooks' "Ropin' The Wind" captures its 14th week at No. 1, while Jackson shaves 4% off the gap that stood between him and No. 1 on last week's chart. A margin of 12% sits between the two superstars.

UP: Only time will tell if it's a momentary blip or a hopeful trend, but SoundScan estimates that sales increased by 9% over the prior week. Several factors may be at play here, including pleasant weather that arrived in the Heartland, a holiday observed by some businesses on Feb. 12, gift-buying for Valentine's Day, and the arrival of a long holiday weekend (although, sales from most of the three-day weekend will show up on next week's chart). Consequently, for this week's chart, we have lifted bullet criteria from the customary 10% gain to 15%. Even so, the number of bullets increases from 56 last week to 72 this week.

TOUGH CLIMBING: The uptick in business causes three backward bullets on The Billboard 200. This occurs when a title reaches criteria, but is overtaken by other titles . . . **BeBe & CeCe Winans** offer the most dramatic example of just how competitive the chart is this week. Their "Different Lifestyles" loses fewer than 500 units from last week's tally. In many weeks, such a small loss would allow an album to hold steady on the chart, or even manage a small advancement, but against this field the Winans drop 36 places.

ON TV: Oprah Winfrey strikes again. The Valentine's Day edition of her talk show featured **Aaron Neville**, who rides a 34% increase for a 127-103 jump; **Amy Grant**, who posts a 35% gain and wins this week's Power Pick; and **Mariah Carey**, who sees double-digit percentage gains on both of her albums. In the past, exposure from Winfrey's TV show has juiced chart jumps for **Yanni**, **Oleta Adams**, **Luther Vandross**, and **Michael Bolton** . . . "Dances With Wolves" has hit cable TV. Consequently, the film's soundtrack scores a 65% gain, good for a 53-place leap to No. 131.

FORWARD: **Genesis** is cooking. The band re-entered the top 10 last week. This week, "We Can't Dance" posts a 27% gain and wins the Top 20 Sales Mover in the same week that "I Can't Dance" makes a six-place jump on the Hot 100 list . . . Pretour publicity pushes **U2** up one place to No. 8 on a 19% gain . . . **Ugly Kid Joe** is smoking! A huge 83% gain hurls the rookie act 98-53 . . . It appears that Grammy nominations invigorated sales for several artists, particularly **Marc Cohn**, who grabs a 50% increase that earns him a 43-place jump to No. 105.

NAME GAME: When an uncensored and "clean" version of the same album have the same name, sales of both versions are merged, as has been done for titles by **Warrant**, **L.L. Cool J**, the "New Jack City" soundtrack, and the current **2 Live Crew** set. But when the titles are different, as is the case with 2 Live Crew leader **Luke** (aka **Luther Campbell**) and his new album, the two titles are tracked separately . . . A sanitized version of "Juice" has been released for rackjobbers, which could help that soundtrack rebound.

ROCK THE VOTE DRAWS 8,000 REGISTRANTS IN N.H.

(Continued from page 3)

in the Feb. 18 primaries, compared with a 49% voter turnout in the state for the 1988 presidential primaries.

Demographic breakdowns of actual voters were unavailable by press time, so it was difficult to determine what direct effect, if any, Rock The Vote's efforts may have had on voter turnout.

However, according to Dolan, "Pat Buchanan's awesome showing is due, in part, to young voters. Also, [Edmund] Jerry Brown did very well. Buchanan was real popular among high schoolers, and Brown was very popular at the universities. It's interesting to see how young people gravitate to the poles, either far right or far left, and I think the success of Buchanan and Brown can be attributed to our efforts."

Buchanan received 37% of the vote in the Republican primary, and Brown took 8% of the Democratic vote, according to The New York Times.

LEGAL OBSTACLES

The organization anticipated registering 10,000 voters, and Dolan attributes the shortfall to difficult election laws in the state of New Hampshire, some of which would be considered illegal in every state but New Hampshire, Florida, and Arkansas.

These laws were challenged in a class-action lawsuit brought in Merrimack County Superior Court against the town of Henniker, N.H., by William Avery and other students at New England College there. Avery, whose case was supported by Rock The Vote, claimed that he was unfairly denied permission to register to vote unless he produced a birth certificate, passport, or baptismal certificate showing the place and date of his birth.

Superior Court judge Kenneth McHugh ruled in favor of Avery, stating that, while town and city

clerks have the option of asking for these documents, "the requirement that a birth certificate or passport be produced in all cases is unreasonable," according to an Associated Press report.

"We won a lawsuit . . . which creates two legacies of this voter registration drive," says Dolan. "First is the numbers of students we mobilized. The second legacy is that we've begun the process of reform, in this state, of voter registration laws that will last beyond Tuesday's election and will make it easier for all residents to vote in anticipation of the general election in November and beyond."

WORKER ARRESTED

Although unrelated to the Avery case, the arrest of a Rock The Vote volunteer on a disorderly conduct charge in Rindge, N.H., also raised questions about identification procedures for voter registration. According to Dolan, the portion of state election law that says towns may request birth certificates was repealed two years ago, yet copies of the 1992-93 guidelines given to town clerks included the repealed laws.

The Rock The Vote worker, Anthony P. Ingargiola, was arrested while trying to assist three students in registering to vote. Ingargiola disputed the types of identification—birth certificates or passports—that town clerk Sharon Sheldon requested before allowing the students to register. None of the students had either type of identification, but they did have other forms of ID.

Charged with disorderly conduct, the volunteer was released on \$500 personal recognizance. Appearing in court Feb. 19, Ingargiola pleaded not guilty. He is scheduled for a March 25 hearing.

Continuing with its awareness-raising efforts through public ser-

vice announcements and print advertisements, Rock The Vote will also present prototype materials for voter registration and voter awareness campaigns at the record retail level during the National Assn. of Recording Merchandisers convention March 13-16 in New Orleans. At that time, the organization hopes to encourage up to 4,000 record stores nationwide to feature voter awareness and registration areas.

Rock The Vote was formed in September 1990 by music industry members. Although its voter registration campaign is nonpartisan, the formation of the group was viewed as a backlash against censorship efforts and various political attacks against the music industry.

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New Frontier. BNA, BMG Music's newest Nashville label, has been priming the pump for the Remingtons' "Blue Frontier" album for several months, and that setup is paying off. The set moves 70-64 on Top Country Albums and debuts on Heatseekers. The songwriting troupe also scores a 65-60 jump on Top Country Singles & Tracks.



Hard Pac. Until recently, San Francisco Bay area-based rapper 2Pac's strongest pockets of support have been in Pacific and East North Central markets, but his Interscope album now fetches top-25 reports from seven of the eight regions. On a 38% gain, his album bullets at No. 12 on Heatseekers and bows on The Billboard 200.



Undistorted. Out-of-the-box sales on Social Distortion's "Somewhere Between Heaven And Hell" place it at No. 119 on The Billboard 200, nine places higher than its earlier album's peak. The title also tops this week's Heatseekers list, while the band's "Bad Luck" holds at No. 2 on Billboard's Modern Rock Tracks chart.

GRADUATION: A little over a month ago, Jive senior VP/GM Barry Weiss predicted that R. Kelly & Public Announcement would blow through the Heatseekers chart in quick fashion. And, after just a short four-week stay, Kelly and company have made Weiss a man of his word.

With a 31-24 move up the Top R&B Albums chart, Kelly graduates. Artists are removed from Heatseekers when an album reaches the top half of The Billboard 200, the top 25 of the country or R&B albums charts, or the top five of one of our other popular-format albums charts.

According to Weiss, the act's "Born Into The '90s" shipped more than 102,000 copies during its first four chart weeks. With a 17% sales increase, the title bullets at No. 149 on The Billboard 200.

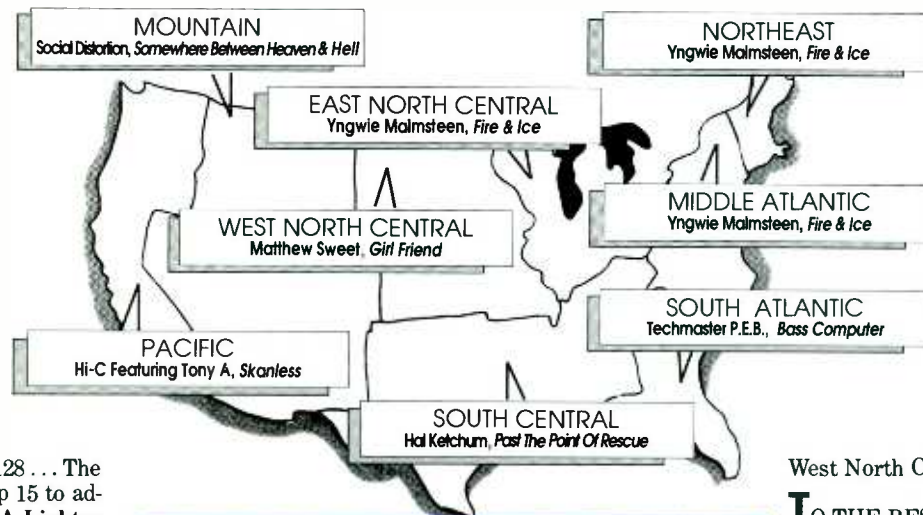
CHART TOPPERS: There's fresh blood at the top of the Heatseekers list, as first-week sales propel Social Distortion to No. 1, and Yngwie Malmsteen to No. 2. The albums' debuts on The Billboard 200—at Nos. 119 and 121, respectively—already mark career highs for both acts.

Social D's previous album peaked at No. 128. As for Malmsteen, only two of the guitar hero's earlier albums have made The Billboard 200, and, like Social Distortion, his career peak was also No. 128... The two high entries make it difficult for acts in the top 15 to advance. Hal Ketchum (No. 6), Primus (No. 7), and A Lighter Shade Of Brown (No. 9) all make backward moves, despite increases in the 15%-17% range. A 19% gain isn't large enough to keep Techmaster P.E.B. from sliding back one space (No. 11), and, despite a 31% rise, RTZ can't advance from No. 13.

OUT AND ABOUT: Tall Stories falls off the Heatseekers list this week, but don't be surprised if the Epic act springs back soon, because it is in the middle of a 32-city tour with ultrahot Mr. Big... Since Pantera logs its 11th Heatseekers week with "Cowboys From Hell," Atco EastWest is eager to see how the band's new "Vulgar Display Of Power," due for

release Tuesday (25), will fare. The band is touring with Skid Row... The still-young Interscope label owns three of the top-12 Heatseeker titles. Besides the aforementioned Primus, the Storm ranks at No. 5, while 2Pac rises to No. 12... The self-titled debut album of JRS act Maggie's Farm hit stores

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN	NORTHEAST
1. Social Distortion, Somewhere Between... 2. Hal Ketchum, Past The Point Of Rescue 3. A Lighter Shade Of Brown, Brown & Proud 4. Hi-C Featuring Tony A, Skanless 5. Yngwie Malmsteen, Fire & Ice 6. Curtis Stigers, Curtis Stigers 7. The Storm, The Storm 8. Primus, Sailing The Sea Of Cheese 9. The Shamen, En-Tact 10. Nemesis, Munchies For Your Bass	1. Yngwie Malmsteen, Fire & Ice 2. Chieftains, Irish Evening-Live... 3. Curtis Stigers, Curtis Stigers 4. RTZ, Return To Zero 5. The Storm, The Storm 6. Marcia Griffiths, Carousel 7. Social Distortion, Somewhere Between... 8. Teenage Fanclub, Bandwagonesque 9. Primus, Sailing The Sea Of Cheese 10. Lisette Melendez, Together Forever

Feb. 11, and, to stir up sales, the band embarks on a West Coast tour in March. And, just so you know, no one in the band is actually named Maggie.

LIVE FROM NEW YORK: Teenage Fanclub has a big week, scoring a 29% gain as it moves seven steps to No. 16. And bear in mind that this surge occurred prior to the band's Feb. 15 appearance on NBC's "Saturday Night Live." Which means, of course, that the Fanclub could grow all the more on next week's chart.

IRISH SPRING: "Irish Evening—Live At Grand Opera" marks the Chieftains' second run on Heatseekers. Its Christmas album, "Bells Of Dublin," which featured a host of guest performers, topped this chart for four weeks. One of the guests from that set, Nanci Griffith, appears on the new title, as does Roger Daltrey. "Irish Evening" sees a 24% gain this week; it stands at No. 2 in Middle Atlantic stores, No. 2 in the Northeast, and is also gaining steam in the South Atlantic, East North Central, West North Central, and Mountain regions.

TO THE RESCUE: Capricorn is jazzed about early action on Col. Bruce Hampton & the Aquarium Rescue Unit's "Basically Frightened." The label reports hearty sales at Manifest Disc stores in Columbia and Greenville, S.C.; at Atlanta Compact Disc; and at Wuxtry Records stores in Athens and Decatur, Ga. By the way, Hampton, in one of his previous ensembles, the Hampton Grease Band, once employed a musician by the name of Michael Greene, the man who now presides over the National Academy of Recording Arts and Sciences.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

BILLBOARD'S HEATSEEKERS™ ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	—	1	SOCIAL DISTORTION EPIC 47978 (9.98 EQ/13.98)	*** NO. 1 *** SOMEWHERE BETWEEN HEAVEN & HELL
2	—	1	YNGWIE MALMSTEEN ELEKTRA 61137* (9.98/15.98)	FIRE & ICE
3	4	9	HI-C FEATURING TONY A SKANLESS 61235**WARNER BROS. (9.98/15.98)	SKANLESS
4	1	19	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
5	2	19	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
6	5	18	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE
7	6	19	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
8	7	8	THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	EN-TACT
9	8	15	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/15.98)	BROWN & PROUD
10	11	5	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND
11	10	9	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
12	15	5	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2 PACALYPSE NOW
13	13	14	RTZ GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO
14	16	3	CHIEFTAINS RCA VICTOR 60916* (9.98/13.98)	IRISH EVENING - LIVE AT GRAND OPERA
15	18	19	TONY TERRY EPIC 45015 (9.98 EQ/13.98)	TONY TERRY
16	23	5	TEENAGE FANCLUB DGC 24461*/Geffen (9.98/13.98)	BANDWAGONESQUE
17	9	18	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
18	14	19	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
19	21	7	BETH NIELSEN CHAPMAN REPRISE 26172* (9.98/13.98)	BETH NIELSEN CHAPMAN
20	17	14	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ/13.98)	PENICILLIN ON WAX

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is unavailable. ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	12	5	BABY ANIMALS IMAGO 21002* (9.98/13.98)	BABY ANIMALS
22	24	3	STACY EARL RCA 61003* (9.98/13.98)	STACY EARL
23	19	19	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
24	22	19	SMASHING PUMPKINS CAROLINE 1705* (9.98/13.98)	GISH
25	25	19	BUDDY GUY SILVERTONE 1462* (9.98 EQ/13.98)	DAMN RIGHT I'VE GOT THE BLUES
26	29	5	DAVIS DANIEL MERCURY 848291* (9.98 EQ/13.98)	FIGHTING FIRE WITH FIRE
27	26	13	THE OCEAN BLUE SIRE 26550*/REPRISE (9.98/13.98)	CERULEAN
28	20	2	LUSH REPRISE 26798* (9.98/15.98)	SPOOKY
29	27	11	PANTERA ATCO EASTWEST 91372* (9.98/13.98)	COWBOYS FROM HELL
30	30	4	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133* (9.98/15.98) WISH MY BROTHER GEORGE...	WISH MY BROTHER GEORGE...
31	32	2	THIS PICTURE RCA 3010* (9.98/13.98)	VIOLENT IMPRESSION
32	—	1	THE REMINGTONS BNA 61045* (9.98/13.98)	BLUE FRONTIER
33	36	2	CORROSION OF CONFORMITY RELATIVITY 2031* (9.98/13.98)	BLIND
34	39	6	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
35	—	1	SARAH MCLACHLAN ARISTA 18631* (9.98/13.98)	SOLACE
36	31	15	MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/13.98)	CAROUSEL
37	35	13	VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98/14.98)	BACK TO HAUNT YOU
38	33	19	M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98/15.98)	M.C. BREED & D.F.C.
39	28	12	BLUR SBK 97880* (9.98/15.98)	LEISURE
40	—	1	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE

It just

DRENCHED. Even in the early stages of the storm,

started

the new album by **MIRACLE LEGION** on Morgan Creek Records

to rain

has precipitated torrents of praise.

but we're

DRENCHED. Whetting musical appetites everywhere.

already

Featuring the talked-about single and video, "Snacks & Candy." Now on MTV

drenched



"DRENCHED is thick and lush, and acoustically beautiful with evocative bright lyrics that will spin your mind and tug at your heart." —SPIN

"An articulate album that considers romance, religion and racism with formidable melodic intelligence." —ROLLING STONE

"The material is (the band's) most compelling and confident yet. A major label milestone..." —BILLBOARD

"Will success spoil Miracle Legion?" —NEW HAVEN ADVOCATE

"Miracle Legion have moved from the backyard to the front lawn. Stylistically cohesive in a way that can easily evoke the messianic impulse in audiences." —ALTERNATIVE PRESS

"'Snacks & Candy' is a brilliantly-crafted, passionate, guitar-churning, lyrically scathing tune that makes us wish there were more bands like this. While the song has a serious message, it is an upbeat, radio-friendly song that we have fallen completely in love with." —ALBUM NETWORK

"DRENCHED is the realization of inspiration bringing the band's sonic seeds into full bloom." —HARD REPORT



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U.S. distribution: PGD. International distribution: Polygram.

Music Biz Wary Of Tennessee Bills

Would Tax Publishers, Nix Retail License Fees

NASHVILLE—The music industry here is keeping a close watch on two income-threatening bills introduced into the state legislature. One would levy a 5% tax on the net receipts of music publishers operating in the state, and the other would deny the performing rights societies the right to license most retail establishments that use music.

Both bills were submitted by State Representative Calvin Moore, whom ASCAP has sued in U.S. District Court here for playing ASCAP music without a license in a skating rink he operated. ASCAP filed suit against Moore last July. Moore has denied to reporters that either of his bills is in

retaliation for the suit.

Neither bill is very far along in the legislative pipeline—not even to the point that hearings have been scheduled. However, BMI VP Roger Sovine says, “We’re taking them very seriously.” He says that no committee has yet been set up to combat the actions but that music industry lobbyists have swung into action against the proposed laws.

House Bill No. 1997 (Senate Bill 2084), which was introduced Feb. 10, seeks to amend the Tennessee Code by specifying that “each person publishing music shall, for the privilege of doing so, pay . . . an amount equal to 5% of the net receipts derived from the publication of any music on which such person

has publishing rights.”

There are hundreds of small and independent publishers in Nashville, as well as major branches of such multinationals as Sony, Warner/Chappell, EMI, BMG, MCA, and PolyGram/Island.

House Bill No. 1998 (Senate Bill 2087), also introduced Feb. 10, seeks the enactment of a law that would say, “No business establishment in this state shall be required to pay a license fee to a music licensing organization if the business . . . has paid a retail price for recorded music played in such establishment and the main purpose of [the business] is other than musical entertainment for customers at such establishment.”

ASCAP'S FOREIGN RECEIPTS UP 25% IN '91

(Continued from page 8)

riencing a recession domestically, but I think ASCAP members feel good about this year. Some of our domestic fees are in the courts for determination, so that's made some of that money flat, making the foreign money all the more important from an ASCAP member's point of view.”

Domestic receipts dropped slightly in 1991 to \$275.95 million from 1990's total of \$277.98 million. Broken down as follows, domestic receipts from licensees, including symphonic and concert, totaled \$269.97 million; from interest on investments, \$5.14 million; and from membership dues, \$846,000.

The society's foreign receipts, which made up about 26.5% of total receipts, were \$99.9 million in 1991,

compared with \$80.1 million in 1990.

Foreign distributions, which also rose 25% in 1991, represent an all-time high of \$86.5 million, or about 30% of the society's total distributions of \$287.72 million.

“The increase [in foreign receipts and distributions] is due in large part to the special efforts ASCAP has made in the treatment of ASCAP music abroad,” says Messinger. “Other factors are the growth in the use of ASCAP music and the exchange rate.”

In 1992, ASCAP will change its foreign distributions from twice to three times per year.

Last year was marked by increases

not only in receipts from foreign societies but also in back cable fees which had been due the society, according to Messinger. Yet, many of these fees are now being determined in the courts, and Messinger expects a significant increase in domestic receipts once these issues are resolved.

The percentage of total receipts absorbed by the cost of operating the society was 19.77%, or \$74.33 million, in salaries and expenses, an increase over 1990's 18.93%. The balance available for domestic distribution in 1991, after deducting salaries and expenses, amounted to \$201.62 million.

During 1991, the society distribut-

KONOWITCH MOVES INTO TALENT DEVELOPMENT DEPT.

(Continued from page 10)

John Cannelli and Rick Krim, both of whom hold the title of VP of talent and music, will continue to run the talent relations department. They will report directly to MTV's creative director, Judy McGrath; previously, they reported to Konowitch. At this time, there are no plans to bring someone new in over Cannelli and Krim.

The talent relations department works directly with the labels in music video acquisition, booking talent for MTV programming, and giving labels programming information. Along with the programming department, they largely determine which videos air on the channel.

According to label video promotion directors, Konowitch's move will have little effect on their relationship with the channel. That is because the existing system, whereby Krim and Cannelli are responsible for working

directly with specific labels, is expected to remain in place.

What may change is how top label executives relate to MTV. Previously, if a label felt like it was not getting the result it wanted from Krim or Cannelli, the president or GM would often call Konowitch, hoping he would intervene. Now, Krim and Cannelli will usually have the final word.

“For John or Rick to hang up with someone and then have that person call me undermined their power. That's what we want to avoid,” says Konowitch. “If the heads of the labels have a problem and need my support, I'll still be in the weekly music acquisition meeting, but I don't want to have to be the one main voice they deal with anymore.”

Konowitch says he is looking forward to his new duties after four years in talent relations. “Helping to break and develop new bands and creating huge events are the two things that excite me the most about working here,” he says. “This way, I can work on the development of events more. If I have to go to London for a week to work on one of these events, I don't want the record industry to be at a standstill. I don't want to be involved in planning airplay and events at the same time; there's not enough time.”

One of Konowitch's projects is lining up talent for a new program called “MTV Concert Series” (Billboard, Jan. 25). The series will feature acts that the channel has helped break in concert. Two shows with Nirvana and the Black Crowes have already been shot. Although no debut date has been set, Konowitch hopes it will be in March.

Konowitch, who is phasing out his day-to-day talent relations duties gradually, says it will be about a month before he is completely immersed in his new projects.

DEBATE OVER EC RECORD-RENTAL RIGHTS IS ONGOING

(Continued from page 4)

of 1988 granted to producers the right to control rental. Under domestic legislation in the Netherlands and Greece, no such right exists; in Belgium and Denmark, authors have the right but producers do not; in France, Greece, Portugal, and Spain, both authors and producers have a rental right; German authors have the right to remuneration only.

Once discussions on the EC's draft directive are complete, the document will be passed to Europe's council of ministers for final approval.

Meanwhile, the council has also had submitted to it a draft direc-

tive to harmonize terms of copyright protection across the community. As widely expected, the document proposes a life-plus-70-years protection for composers and 50 years for producers and performers.

At present, protection periods for producers within the EC vary from 25 years in Germany to 50 years in France, Denmark, Portugal, the U.K., and Ireland.

Once a directive has been adopted by the council of ministers, EC member states are obliged to adopt the proposals into their domestic legislation.

SONY THIRD QUARTER UP 7.7% FROM PRIOR YEAR

(Continued from page 4)

which became a 50/50 joint venture between Sony and Time Warner in January 1991. Sony accounts for that business on its income statement by including 50% of the profits but none of the revenues.

Besides the Michael Jackson release, Sony's record labels charted high in the third quarter with albums by Michael Bolton, Mariah Carey, and Public Enemy.

The film unit's revenues rose 17.4% in the nine-month period to \$1.89 billion. Combined film and music profits for the nine months were \$744 million.

For the entire company, net

profit rose 94% in the third quarter to \$777 million on a 10% jump in sales to \$9 billion. For nine months, net income increased 39% to \$1.13 billion on a 6.1% rise in sales to \$23.5 billion.

The big increases in net profit were attributed largely to a one-time \$492 million gain on the sale of 18 million shares of a subsidiary, Sony Music Entertainment Japan, to the public in Tokyo in November.

In the U.S., Sony Corp.'s American depositary shares fell to a new 52-week price low of \$30.75 on the day the financial results were disclosed.

ed to its members, and set aside for foreign societies, a total of \$201.24 million. The difference, \$385,000, is in the process of distribution to members in 1992.

At the end of 1991, ASCAP employed a total of 935 in its New York home office, 26 regional offices, and membership offices. The New York office employs 540.

In addition to its change in foreign distribution, the society is also taking other steps to improve its survey and distribution methods. These include changes in its royalty statement to provide more detailed performance information and the introduction of a census survey of syndicated local television performances for 25 of the local TV stations that pay the highest license fees to ASCAP (soon to be expanded to 50 stations).

ABDUL SUBJECT OF SUIT OVER WHO SANG LEAD

(Continued from page 8)

released about a month after the initial lawsuit, filed in April 1991. “Vibeology” is No. 17 on the Billboard Hot 100 this week.

To support its claims, the suit contains affidavits from Jazmin Lewis, formerly studio manager of Los Angeles-based Larabee Studios, and Jesse Saunders, a self-employed producer, songwriter, and recording artist.

Saunders claims he created a remix of “Vibeology.” While working on the remix, Saunders said he “personally reviewed each of the vocal tracks from the original production. Paula Abdul is not the only person who sang lead vocals, either on the original production or on the remix I produced.”

Saunders' statement did not name the alleged additional vocalist.

Lewis claims that, during the recording of “I Need You” from the “Forever Your Girl” album, she was in the control room when Ayeroff requested that mixing engineer Keith Cohen “solo together” Yvette Marine's lead tracks and Paula Abdul's lead tracks . . . The composite of Ms. Marine and Ms. Abdul's lead vocals was the same sound I have come to learn from listening to the commercial release of the recording.”

According to Marine's new lawsuit, the defendants appeared on television and said Abdul was the sole lead vocalist and that Marine's claims

were false; at one press conference, the suit said, the defendants misrepresented recordings they played to demonstrate Abdul's vocals.

“Abdul's vocals had been electronically processed and the portion of plaintiff's vocals they played was not one in which she and Abdul had sung the same part, thus giving the false impression that plaintiff had not sung the lead vocals with Abdul,” according to the suit.

As a result of this conduct, the suit claims, Marine “has been damaged by loss of reputation, loss of goodwill, [and] loss of professional opportunities in a sum which exceeds \$5 million.”

The issue of Abdul's vocal ability has been in the public eye for some time; last year, Abdul herself admitted that she had sought special vocal coaching (Billboard, June 15) for her current Under My Spell tour.

Early concerts on that tour received favorable reviews, with critics commenting on the apparent increase in Abdul's vocal stamina. However, The New York Times later reported that the sound mixer for the concerts had “a recording of her voice, which he can use if he thinks she needs help.” Tollin was quoted as saying that “typically, it's Paula live 90 percent.” Abdul earlier drew criticism for lip-syncing on the 1989 “Club MTV” tour.

N.W.A's Dr. Dre Launching Label

BY JEFFREY JOLSON-COLBURN

LOS ANGELES—Music producer Andre Young, best known as Dr. Dre of the hit rap group N.W.A, plans to launch a record label, Death Row Records, under the umbrella of a new media company, GF Entertainment.

However, a lawsuit clouds the label's future: N.W.A leader Eric Wright (Eazy E) sued Young and another reported Death Row artist, Tracy Curry (D.O.C.), in August to prevent them from striking out on their own. The suit is pending. Young may also have trouble with Jerry Heller of Ruthless Management, which handles N.W.A, D.O.C., and other acts associated with the new label. Heller had no comment.

Marion “Suge” Knight, Young's manager, will be CEO of Death Row, which reportedly has 15 acts already signed.

Attorney David Kenner will be chairman of GF Entertainment. According to a spokesman, GF will also operate music publishing, film, TV, and merchandising arms.

Jeffrey Jolson-Colburn is a reporter for The Hollywood Reporter.

Vid Biz Sees Little To Cheer For In Oscar Noms

No Firm Release Date On Most Best-Picture Picks

■ BY JIM McCULLAUGH

LOS ANGELES—The home video industry had little to celebrate when the annual Academy Award nominations were unveiled Feb. 19.

Of the five movies nominated in the best-picture category, one, Orion's "The Silence Of The Lambs," has already been released on cassette and is past its rental peak. The other four are unlikely to be seen on video store shelves until the second half of 1992, when Oscar's glow has begun to fade.

The other best-picture nominations went to "Beauty And The Beast" (Walt Disney), "JFK" (Warner Bros.), "The Prince Of Tides" (Columbia), and "Bugsy" (TriStar). No firm video plans have been announced for any of these titles.

Another big Oscar favorite, MGM/UA's "Thelma & Louise," which landed six nominations, including best actress for both Geena Davis and Susan Sarandon, was released on cassette in January. It currently is No. 1 on Billboard's Top Video Rentals chart.

While retailers may see a jump in rentals on "Silence Of The Lambs" and "Thelma & Louise," the titles most likely to benefit from the publicity surrounding the Oscar nominations are Columbia TriStar Home Video's "Boyz N The Hood" and "The Fisher King."

"Boyz N The Hood" garnered best-director and best-original-screenplay nominations for writer/director John Singleton. Columbia TriStar is planning a March 11 street date.

Robin Williams earned a best-actor nomination for his work in "The Fisher King" and Mercedes Ruehl was named in the best-supporting-actress category. Other nominations included art direction, original score, and screenplay written directly for the screen. Columbia TriStar is planning a March 25 release.

FoxVideo's May title, "For The Boys," also captured a major-catego-

ry nomination with Bette Midler's for best actress.

The 64th annual Academy Awards show will be televised March 30 by ABC-TV.

"Bugsy," the highly acclaimed biopic of mobster Benjamin Siegel that has already taken in \$40 million at the box office, led all comers with 10 nominations. The title is expected to be released during the second half of 1992 by Columbia TriStar Home Video.

In addition to one for best-picture, the film also received nominations for

'Silence Of The Lambs' is already past its rental peak

best actor (Warren Beatty), two for best supporting actor (Harvey Keitel, Ben Kingsley), direction, art direction, cinematography, costume design, original score, and screenplay written directly for the screen.

For total nominations, "Bugsy" was followed by "JFK" with eight, "The Prince Of Tides" and "The Silence Of The Lambs" with seven each, and "Beauty And The Beast," Carolco's "Terminator 2: Judgment Day," and "Thelma & Louise" with six apiece.

In addition to its best-picture nomination, Orion's "Silence Of The Lambs" also earned Anthony Hopkins and Jodie Foster best-actor and best-actress nominations. The film, which was released theatrically in February and arrived in stores last fall, is one of the highest-selling rental titles to date at more than 600,000 units. Currently, it is No. 16 on Billboard's Top Video Rentals chart.

"City Slickers," one of last summer's major hits, and currently No. 4 on Billboard's Top Video Rentals chart, earned Jack Palance a nomination for best supporting actor.

Meanwhile, "Terminator 2: Judg-

ment Day," last summer's megablockbuster, captured the lion's share of tech awards with visual effects, sound effects editing, sound, makeup, film editing, and cinematography.

Currently at No. 9 on Billboard's Top Video Rentals chart, the Arnold Schwarzenegger sci-fi action film is the highest-selling rental unit to date in the industry at more than 700,000 units.

Other films that earned major nominations and are due to be released shortly to home video include:

• "Barton Fink." Michael Lerner won a best-supporting-actor nod, while the film also earned art-direction and costume-design nominations. FoxVideo is planning a March 5 street date.

• "Rambling Rose." Laura Dern got a best-actress nod, while Diane Ladd earned a best-supporting-actress nomination. LIVE Home Video is planning a March 25 release.

Of particular interest to the second-half home video sell-through community is Disney's "Beauty And The Beast." The title is the first fully animated film ever to be nominated as best picture.

"Beauty," which has taken in a staggering \$110 million at the box office since last fall, could also potentially become the first best-picture winner to be released directly to the sell-through market.

While Disney remains mum about the film's home video plans, numerous video insiders are betting that Disney's two high-profile second-half sell-through titles will be "The Great Mouse Detective," a recent reissue that placed sixth in box-office total its first week with \$4 million, and "Beauty And The Beast."

VSDA Reorganizes Board To Include Nonspecialists

■ BY PAUL VERNA

NEW YORK—In an effort to increase the involvement of nonspecialty retailers, the Video Software Dealers Assn. has overhauled the bylaws that govern the composition of its board of directors.

In making the changes, the VSDA aims to "significantly broaden the scope of the board to include representation from all facets of the industry," according to a press release from the trade group.

VSDA executive VP Don Rosenberg says the changes will result in an increased board presence for such nonspecialty retailers as grocery stores, music-and-video combo chains, mass merchants, rackjobbers, and distributors.

The new board configuration was announced following the resignation of three sitting directors (Billboard, Feb. 22).

The changes will increase the number of appointed positions on the board to nine from the current five. Seven of these nine seats will be occupied by nonspecialists, while two more appointed positions will be reserved for "at-large" representatives—a category Rosenberg says will most likely include large-chain video specialists.

The new board appointees will be selected by Rosenberg at the trade group's next board of directors meeting, scheduled for May of this year. These appointees' terms will expire in December 1993.

Although a VSDA statement says, "it is not mandatory under the

current bylaws that all nine appointed board seats be filled," Rosenberg says he aims to appoint at least the seven nonspecialists at the May meeting and the at-large members by the time the association convenes for its annual meeting in July.

The terms of all four current appointees—Lou Fogelman of Show Industries, Richard Abt of West Coast Video, Steve Berns of RKO/Warner Video, and Craig Odanovich of HEB Video Distribution—expire in July.

The changes in the election process will take place over the next three election cycles as follows:

• For the 1992-93 year, three elected seats will be open, two for three-year terms and one for a single-year term.

• The following year, three elected seats will be open, each for a three-year term.

• In 1994-95, the remaining four elected seats will be open, three for three-year terms and the fourth for a single year.

Commenting on the new direction of VSDA, Rosenberg says, "Broader representation on the board of directors will allow for a stronger, more unified association. VSDA is the only organization that has the ability to bring together all facets of the video industry. By restructuring our board, VSDA will become truly representative of the entire industry, and will be able to speak with a stronger voice to both suppliers and legislators."

GOLDBERG JOINS ATLANTIC AS A SENIOR VP

(Continued from page 8)

"There's an inherent conflict of interest in it and we're not interested in being in it. This is just an accommodation to [Goldberg]."

Goldberg's duties at Atlantic initially will focus on enhancing the label's West Coast presence in the alternative rock realm. He will have responsibility for signing and developing acts. He will report directly to Morris. Paul Cooper, who remains as senior VP/West Coast GM of Atlantic, will also continue to report to Morris.

The trend to woo artist managers into the label fold is not a new one. Irving Azoff, Tommy Mottola, and David Geffen are just a few major-label executives with extensive management experience.

"The entrepreneurial spirit of what a manager has to go through has become more appealing to corporate America," says Ramon Hervey, whose L.A.-based firm Hervey & Co. manages Vanessa Williams. "The management business is becoming almost like a training ground for the major record companies."

But Tom Ross, who runs the contemporary music division for L.A.'s Creative Artists Agency, compares

the Gold Mountain/Atlantic pact to wearing a tight pair of shoes.

"It just doesn't feel right," he says. "If I was a young, inexperienced manager, I'd wonder how comfortable I'd feel to go sign with a label that now has an executive in a management capacity who's also a manager. It begs a curious question. Whatever the intention, we'll have to wait and see how it plays out."

Goldberg's relationship with Morris began more than a decade ago, when Atlantic distributed the Modern Records imprint Goldberg founded with Paul Fishkin in 1979. In 1984, Goldberg sold his 50% interest in Modern Records to Atlantic, and he formed Gold Mountain Entertainment.

During his music industry career, Goldberg has written for such publications as Billboard, Record World, Rolling Stone, and the Village Voice. He also was editor of Circus magazine. He was VP of Swan Song Records in the U.S. in its early years, working with such artists as Led Zeppelin and Bad Company. In addition, Goldberg ran his own public relations firm in the late '70s.

Orion Pix Taps Len White For Top Spot

LATE NEWS

NEW YORK—Leonard White, chairman and CEO of Orion Home Entertainment, a division that includes the home video operation, has been named interim president and CEO of the parent company, Orion Pictures Corp.

White will retain his position as chairman and CEO of Orion Home Entertainment, which also includes the pay TV, cable, and syndication operations. White's dual roles will mark the first time at a major supplier that one executive has exercised direct, operational control over both the home video and theatrical operations.

Word of the appointment comes in the wake of the departure of Orion president William Bernstein to assume a post at Paramount Pictures.

Bernstein, whose move to Paramount had been widely rumored in Hollywood, is scheduled to depart March 1. White's appointment will be effective from that date; it is unclear if or when the appointment will be-

come permanent.

In a statement scheduled for release at press time, Bernstein said he recommended White because of his "excellent" skills as a manager and at budgetary and cost controls.

Orion is currently operating under Chapter 11 of the federal bankruptcy code. Orion's board has approved a plan to sell its assets to a group that includes New Line Cinema and Me-

tromedia, a holding company controlled by John Kluge, Orion's majority shareholder.

White has been with Orion since 1987. In 1990, he was promoted to his current post from the position of president and COO of Orion Home Entertainment.

In 1991, Orion Home Entertainment had revenues of \$181 million and released two of the year's biggest rental titles, "Dances With Wolves" and "The Silence Of The Lambs." PAUL SWEETING

FOR THE RECORD

Alex Ayuli and Rudy Tambala, who make up the Luaka Bop duo A.R. Kane, are not brothers, as was suggested in a Feb. 22 album review. Additionally, the correct title of one of the record's songs is "A Love From Outer Space."

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EDITED BY IRV LICHTMAN

GUNNERS VS. AIDS?

Guns N' Roses is expected to be confirmed next month as a participant in the April 20 concert at Wembley Stadium, London, by the surviving members of **Queen** to benefit AIDS research. Though organizers decline comment on the bill, members of **Extreme** have spoken publicly about playing, and **Elton John** and **George Michael** are strongly tipped to be there. The show is sold out... In New York, **HMV** is hosting a benefit party for the Program For Children With AIDS, March 3 at its Lexington Avenue store. Honorary chairs include **Clive Davis**, **Art D'Lugoff**, **Bob Guccione Jr.**, and **HMV USA** president **Peter Luckhurst**. For details, call 212-746-3326.

DEALING FOR DYLAN

Sony Music International Music Publishing has acquired the international publishing rights to administer the **Bob Dylan** song catalog outside North America. The catalog of more than 300 songs was previously administered by **Warner/Chappell Music**. Dylan retains ownership of his songs throughout the world.

WINDHAM HILL TO BMG?

Sources tell **Billboard** **BMG** is close to acquiring or establishing some form of partnership with **Windham Hill**, the eclectic West Coast label. While **BMG** officials declined to comment, **Windham**

Hill CEO **Anne Robinson** says, "We've discussed possible ways to work together for over two years and those talks continue." In the early '80s, **Windham Hill** signed a distribution agreement with **A&M Records**, which was then distributed by **BMG**. When **A&M** was sold to **PolyGram** in late 1989, **Windham Hill** stayed with **BMG** for distribution.

BBC PULLS THEIR CHAIN

The new **Def American** single "Reverence" from the **Jesus & Mary Chain** goes to U.S. radio March 10 but already has been banned by the **BBC** for its lyric, "I wanna die just like Jesus Christ; I wanna die just like JFK." Before the ban, the single entered the U.K. chart at No. 10. The label promises to promote the song heavily in the U.S.

MAXWELL SHARE OF NIMBUS FOR SALE

Nimbus Records U.K. is in discussions with investors seeking to buy the 75% share that **Maxwell Communications Corp.** holds in the company. Sources say most inquiries are from investment groups unrelated to the music industry. A final deal is expected by April. Meanwhile, **Nimbus Records Inc.** is continuing a \$3 million expansion of its CD plant in Charlottesville, Va. Gear will be in place in July and operating in August, expanding capacity to about 100,000 CDs daily.

U.K. EXEC DENIES RUMORS

Rumors of the resignation of **John Brooks** from the chairman's office of the U.K.'s **Phonographic Performance Ltd.** are greatly exaggerated. Despite a report in the British trade press, Brooks says he will be with the royalty collection agency "for the foreseeable future."

TVT TO LINK WITH INTERSCOPE?

New York-based independent label **TVT Records** is rumored to have entered some type of deal with L.A.-based **Interscope Records**, but neither label could be reached for confirmation by press time. **TVT** is home to techno rockers **Nine Inch Nails**, whose "Pretty Hate Machine" has been on **The Billboard 200** for more than a year.

TRAGEDY STRIKES GILREATH FAMILY

Condolences to **Geffen** sales chief **Eddie Gilreath**, whose wife, **Joanne**, 46, died in her sleep Feb. 16 during the label's sales conference in Palm Springs, Calif. The cause of death has not been determined. The funeral service is scheduled for 11 a.m. Feb. 22 at the Calvary Baptist Church in the Philadelphia suburb of Chester, Pa. A memorial fund has been established at **Security Pacific Bank**, 152 W. Hillcrest Drive, Thousand Oaks, Calif. 91320.

Irv Lichtman is on vacation. This week's Billboard Bulletin was edited by Ken Schlager.

Adult Appeal In Top 20; Seattle Slew

A FEW YEARS AGO, many feared that adults were falling out of the album-buying habit. The dominance of rap, hard rock, and dance-pop was making the over-30 crowd feel disenfranchised. One look at **The Billboard 200** tells us that if adults did drift away for awhile... they're back. Nine albums in the top 20 this week have heavy or even primary appeal to adults.

The three **Garth Brooks** albums—at Nos. 1, 4, and 19—are obvious cases in point. The albums have sold a combined total of 15 million copies in the U.S. despite a near-total lack of pop airplay.

Michael Bolton (No. 5) receives heavy pop airplay—"Missing You Now" is his 10th top 20 hit on the Hot 100—but his core fans are thought to be adult women.

Likewise, **Genesis** (No. 7) and **Bonnie Raitt** (No. 11) appeal to both younger pop-radio listeners and older rock fans who have watched the acts evolve over a period of 20 years. **Natalie Cole** (No. 12) and **Harry Connick Jr.** (No. 17) show the startling potential of that hybrid of pop, jazz, and adult contemporary that the Grammys have dubbed "traditional pop." And **Enya** (No. 20) has brought new age music to a 10-year chart high.

FAST FACTS: **Perry Como** was simply ahead of his time when he sang the praises of "Seattle" in 1969. There are four Seattle-area acts in the top 40 on **The Billboard 200:** **Nirvana** at No. 3, **Pearl Jam** at No. 27, **Sir Mix-A-Lot** at No. 33, and **Soundgarden** at No. 39.

Atlantic Starr's "Masterpiece" jumps from No. 15 to No. 8 in its fifth week on the Hot 100. The single has been listed significantly higher on the Hot 100 than on the Hot R&B Singles chart throughout its run. That's highly unusual for a hit by an R&B act below the super-

star level.

Vanessa Williams' "Save The Best For Last" jumps from No. 20 to No. 11 in its fifth week on the Hot 100. It's likely to become V's first top five hit: "Dreamin'" reached No. 8 in 1989. Williams' sophomore album, "The Comfort Zone," climbs to No. 47 on **The Billboard 200**—a new high for the album after six months on the chart... "Save The Best For Last" is one of two hits in this week's top 15 produced by **Keith Thomas**, a Grammy finalist for producer of the year. The other: **Amy Grant's** "Good For Me."

Eric Clapton's "Tears In Heaven" leaps from No. 22 to No. 12 in its fourth week on the Hot 100. It's likely to become Clapton's first top five hit since "Lay Down Sally" in 1978. In addition, Clapton's "Rush" soundtrack rebounds to No. 25 on **The Billboard 200**. It's the top-ranking soundtrack on the current chart—though look out for "Beauty And The Beast," which rebounds to No. 28 and is likely to climb much higher in the wake of its strong showing in the Oscar nominations.

"Baby Hold On To Me," **Gerald Levert's** duet with his father, **Eddie Levert**, jumps to No. 1 on the Hot R&B Singles chart. This is Gerald's sixth No. 1 R&B hit, but he still has a ways to go before he catches Pops, who has amassed 10 chart-topping R&B hits with the **O'Jays**. Gerald's "Private Line" album is second only to **Michael Jackson's** "Dangerous" on the Top R&B Albums chart and jumps to No. 50 on **The Billboard 200**.

Mr. Big tops the Hot 100 with "To Be With You." The group's "Lean Into It" album sprints from No. 23 to No. 16 on **The Billboard 200**... **Paula Abdul** apparently will break a string of eight top 10 hits as "Vibeology" dips from No. 16 to No. 17 on the Hot 100.



by Paul Grein

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