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FOLLOWS PAGE 56

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

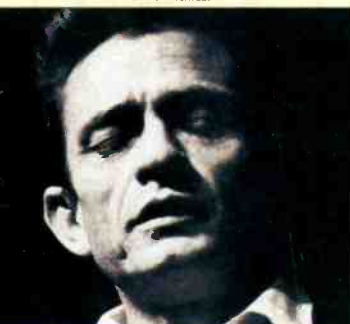
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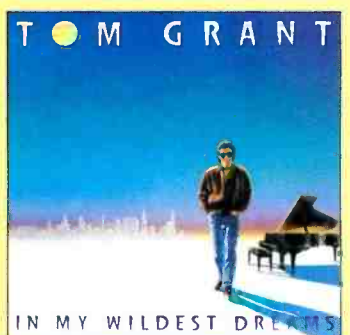
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Majors Mixed On Mini Disc Support 4 Uncommitted; EMI Joins Sony Camp

■ BY KEN TERRY

NEW ORLEANS—The Warner Music Group will support the launch of Philips' digital compact cassette in September, but it has not yet decided

whether to provide software for Sony's recordable mini disc, it was revealed at the 34th annual National Assn. of Recording Merchandisers convention here March 13-16.

All six major-label groups have announced support for the DCC launch in the U.S., but only Sony Music and EMI Music have officially said they will support the MD launch in the fourth quarter.

Addressing convention attendees on behalf of both Warner and the DCC Group, an association of hardware and software manufacturers, WMG VP Geoff Holmes avoided any direct mention of the mini disc as he praised DCC for its backward compatibility with analog cassettes. DCC, he said, offers a means of effecting an orderly transition from the declining

market. Addressing convention attendees on behalf of both Warner and the DCC Group, an association of hardware and software manufacturers, WMG VP Geoff Holmes avoided any direct mention of the mini disc as he praised DCC for its backward compatibility with analog cassettes. DCC, he said, offers a means of effecting an orderly transition from the declining market. (Continued on page 76)

Retailers Demand Answers To Post-Longbox Concerns

■ BY PAUL VERNA

NEW ORLEANS—When retailers and rackjobbers gathered here for the National Assn. of Recording Merchandisers annual convention last week, most had resigned themselves to accept the manufacturers' decision to replace the CD longbox with a jewel-box-size standard, starting in April 1993. Most of them were also willing to discuss ways to work with the majors to make the transition as smooth as possible.

Executives of the Big Six distributors reiterated their promise to assist their accounts in the refixturing of their stores. That pledge was first made Feb. 27 by the Recording Industry Assn. of America in a statement announcing the decision, and events here confirmed the labels' commitment to that cause.

■ COMPLETE NARM COVERAGE
CONTINUES ON PAGE 7

In private meetings between dealers and each of the six majors, the

(Continued on page 71)

Buena Vista Taking Direct Sales Route With K Mart

■ BY PAUL SWEETING

NEW YORK—In a move that could presage trouble for video distributors and rackjobbers, Buena Vista Home Video, the largest vendor of sell-through video, has decided to sell direct to the 2,000-store K mart chain. Troy, Mich.-based K mart is currently being serviced with Buena Vista product by rackjobbing giant the Handleman Co.

According to Buena Vista, which releases Disney, Touchstone, and

Hollywood Home Video product, the studio will handle distribution and fulfillment to K mart itself, in conjunction with its duplicator, Technicolor Videocassette, and shipping company, Video International.

Handleman will continue to manage the rest of K mart's video business.

While duplicators have long been involved in shipping product to distributor warehouses, Technicolor's (Continued on page 71)

Hold On To Your Hat! Brooks Plans 2 More Albums, Video In '92

■ BY EDWARD MORRIS

NASHVILLE—America will be seeing and hearing a lot more of Garth Brooks in the coming months. On tap are a Christmas album, his fourth studio album, a new home video, a rebroadcast of his top-rated Jan. 17 NBC-TV special, a performance at Fan Fair, and a seven-month concert tour kicking off June 2.

(Continued on page 78)



BROOKS

IN RADIO NEWS

Radio Ownership Rule
Changes Draw Protests

PAGE 5

CD Rise Helped Lessen Falloff In '91 Units

■ BY SUSAN NUNZIATA

NEW YORK—Unit shipments of prerecorded music in 1991 showed a 7.47% downturn from 1990, a marked improvement over the dramatic 11% first-half decline. In a further sign of recovery, dollar value increased 3.89% in '91, due to the continuing CD boom.

Total dollar value last year was (Continued on page 73)

In Billboard Bulletin...

McKellen To Be Named President Of MCA Pub

PAGE 78

No. 1 IN BILLBOARD

HOT 100 SINGLES		
★ SAVE THE BEST FOR LAST	VANESSA WILLIAMS	(WING)
THE BILLBOARD 200		
★ ROPIN' THE WIND	GARTH BROOKS	(LIBERTY)
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★ SAVE THE BEST FOR LAST	VANESSA WILLIAMS	(WING)
TOP R&B ALBUMS		
★ DANGEROUS	MICHAEL JACKSON	(EPIC)
HOT COUNTRY SINGLES		
★ IS THERE LIFE OUT THERE	REBA MCENTIRE	(MCA)
TOP COUNTRY ALBUMS		
★ ROPIN' THE WIND	GARTH BROOKS	(LIBERTY)
HOT DANCE CLUB PLAY		
★ DON'T LOSE THE MAGIC	SHAWN CHRISTOPHER	(ARISTA)
HOT DANCE SALES		
★ REMEMBER THE TIME	MICHAEL JACKSON	(EPIC)
TOP VIDEO SALES		
★ FANTASIA		(WALT DISNEY HOME VIDEO)
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★ THELMA & LOUISE		(MGM/UA HOME VIDEO)



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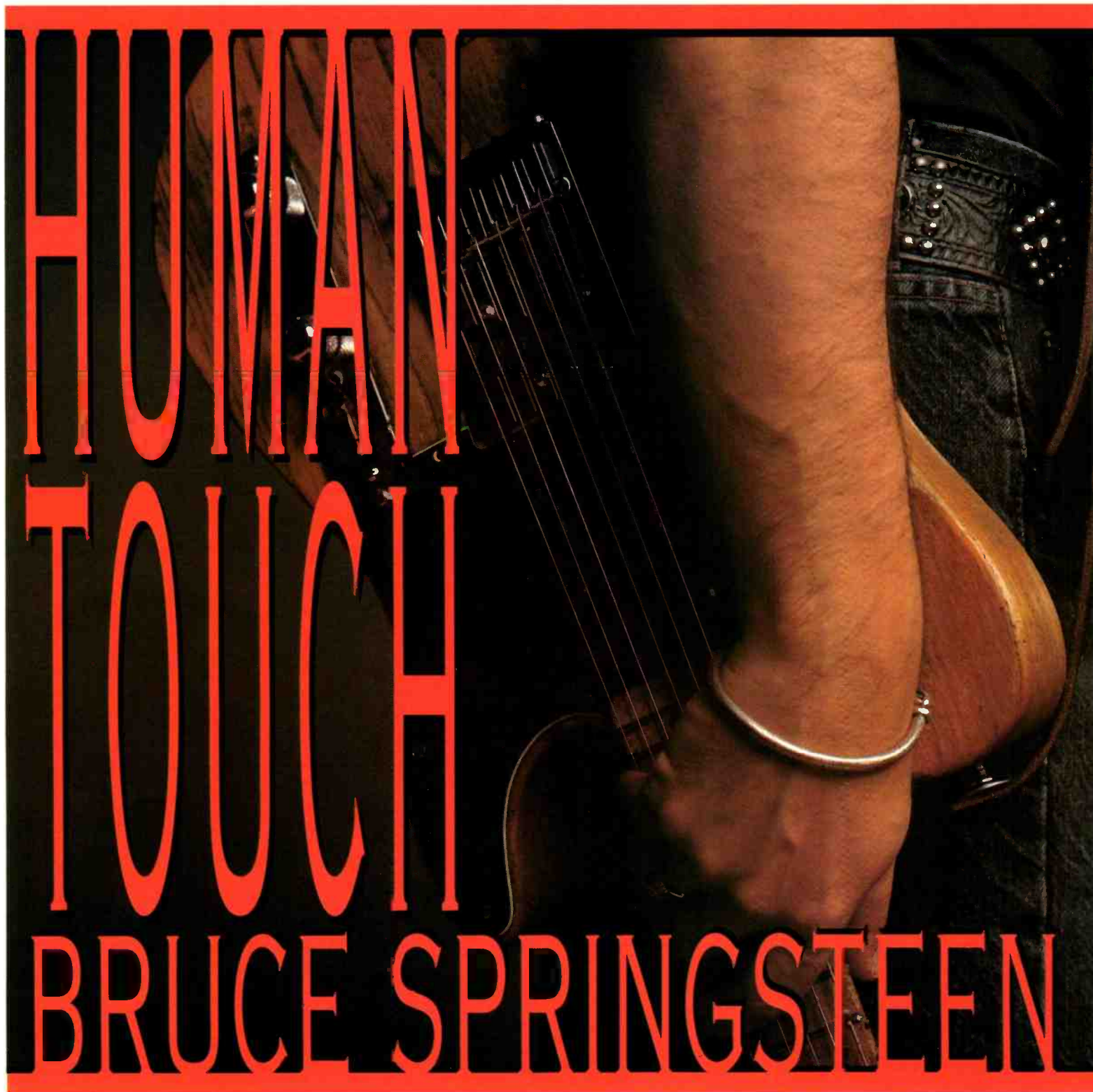
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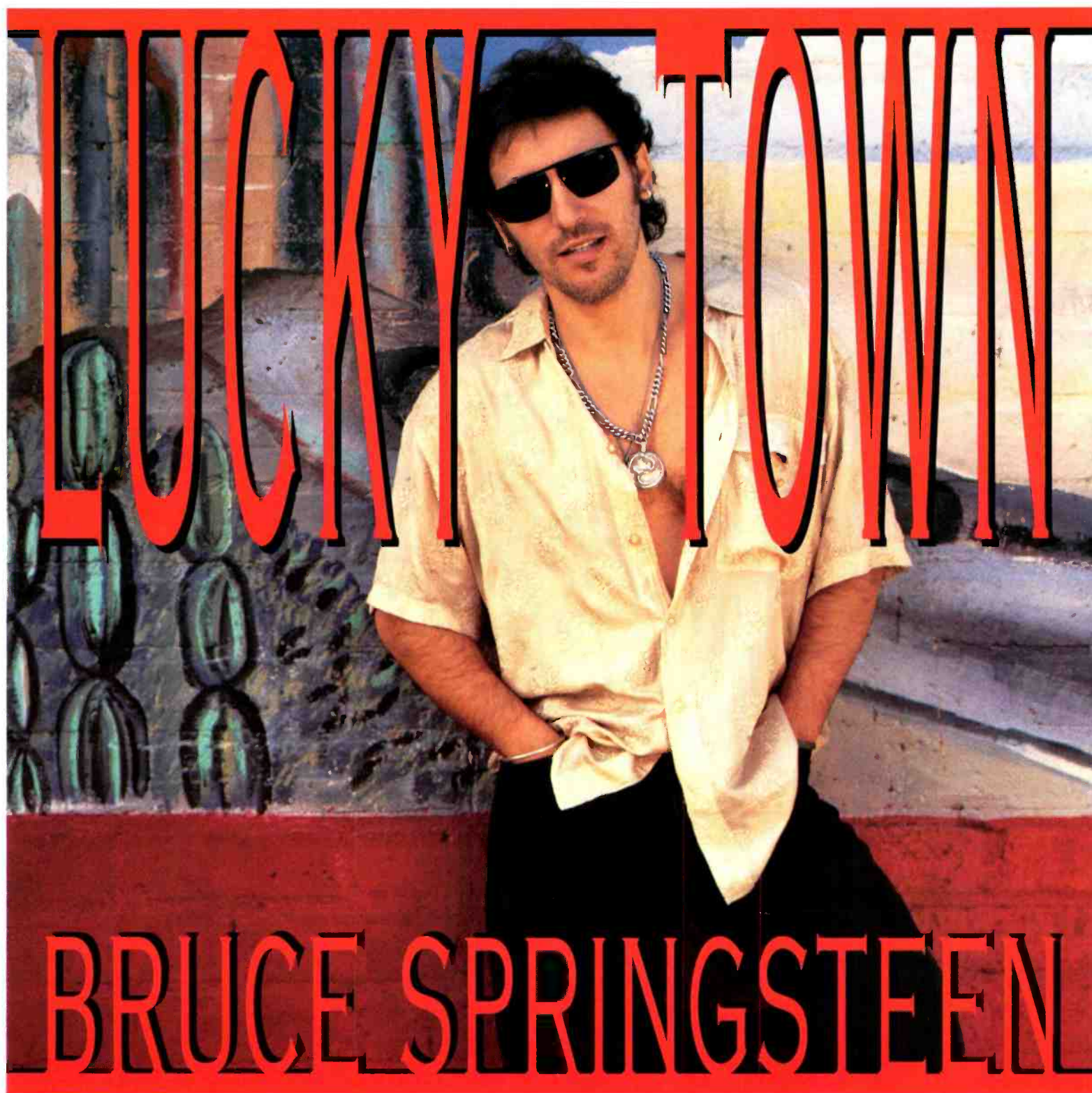
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Warner Plans Triple-Tier Olympic Promo

Cole, Travis To Support NBC, Coca-Cola Tie-In

BY CRAIG ROSEN

LOS ANGELES—Natalie Cole and Randy Travis are among the superstars participating in a Warner Music Group summer Olympics marketing campaign with NBC and Coca-Cola that Warner is hoping will bring home the gold.

"This unique effort combines major Warner Music Group recording artists with NBC Sports' exciting telecast and audience and also Coca-Cola's expert marketing power," WEA president Henry Droz said March 15 at the National Assn. of Recording Merchandisers meet in New Orleans. "Working with prerecorded music outlets nationwide, we anticipate one of the strongest music marketing promotions ever."

Droz made the announcement at NARM to whet the appetites of retailers at the confab, but few details about the promotion were released from the Warner Music Group by press time.

Droz did say, however, that new videoclips by WEA acts would be debuted on NBC on each of the Olympics' 16 nights.

Representatives for Cole and Travis confirmed their involvement in the project. Eric Clapton is also reportedly participating, but his representa-

tives did not return phone calls.

Also understood to be involved in the project is MCA artist Elton John, who currently is featured in television commercials for Coke.

A Warner Bros. Records executive says an album featuring a track each from 12-15 artists will be released shortly before the July 24 opening of the Summer Olympic Games in Barcelona.

According to speculation, the songs will not be featured in Coke commercials but will be an actual part of the Olympic coverage each night on NBC.

Speculation has it that consumers purchasing six-packs of Coke will receive certificates they can mail in to receive the album collecting Olympic-themed songs by Warner Music Group artists.

In a statement, Warner Music Group chairman Robert J. Morgado said, "In the true spirit of partnership, each organization's strength will support the other two companies' goals as well as their own specific priorities. Sports and music fans will also enjoy benefits from the combined efforts of the leaders of our respective industries."

Although the three-party Warner Music Group/NBC/Coca-Cola promotion is a first, this is not the first

time a major record company has entered into a promotion with Coca-Cola or that a label has released an album tied into NBC Olympic coverage.

Last summer Coca-Cola offered Sony Music cassette and 3-inch CD samplers as part of its "Pop Music" promotion.

Arista Records released "1988 Summer Olympics Album: One Moment In Time" in September 1988. The album, which peaked at No. 31 on The Billboard 200, was eventually certified gold. The album featured Whitney Houston performing the hit title track, the Four Tops, Bee Gees, Taylor Dayne, and others.



Sex Is Gold Charisma president Phil Quartararo, center, recently presented Right Said Fred's brother team, Richard and Fred Fairbrass, flanking Quartararo, with platinum sales awards for their No. 1 hit, "I'm Too Sexy." Also shown, far left, are the group's U.K. manager Tamzin Aronowitz, and, far right, U.S. manager Paddy Spinks of Hit & Run Management.

Indie Distrib Shakeup Seen In Mid-Atlantic

Two Veterans' Troubles Open Door To Competitors

This story was prepared by Deborah Russell and Earl Paige in Los Angeles and Ed Christman in New Orleans.

LOS ANGELES—The uncertain future of two pioneering distributors could prompt a major reshuffling of the independent distribution landscape in the mid-Atlantic area.

Jim Schwartz, president of Lanham, Md.-based Schwartz Brothers Inc., is scrambling to stave off bankruptcy, and is negotiating to sell his audio business. Meanwhile, Jerry Richman, president of Richman Bros. Records in Pennsauken, N.J., denies his firm's problems are serious and says he is negotiating to buy out his brothers as part of an effort to put his company on sound financial footing.

While those companies deal with their financial problems, competitors in the independent music distribution business are making plans to jump in and take advantage of their weakened states. Also, at least two firms are competing with Ingram Entertainment to take over SBI's home video business. SBI recently turned over its video accounts to Ingram (Billboard, March 21).

Schwartz attended the National Assn. of Recording Merchandisers confab, March 13-16 in New Orleans, and says he met with "everybody who wanted to talk to [him]" regarding SBI's audio division.

Schwartz has been suffering financially for more than a year, but SBI's problems intensified March 6 when a deal for \$20 million in new financing from the New Hampshire-based investment firm A.F.C. fell through (Billboard, March 21).

"I am doing everything I can to preserve my audio business," says Schwartz, whose father founded SBI in 1946. "I want to make sure what we have developed somehow stays together."

Schwartz confirms he is talking seriously with Burbank, Calif.'s Independent National Distributors Inc. network and M.S. Distributing Co. of Elk Grove, Ill. Sources say that INDI appears to be the front-runner.

SBI creditors, including Next Plateau, Rykodisc, Cheetah, Fantasy, Ichiban, and Quality, met during the NARM convention, and sources close to talks say a proposed INDI deal could net them at least 80 cents on the dollar within four-to-six months. SBI's one-stop business, meanwhile, is believed to owe the six majors in the area of \$5.5 million.

M.S. president John Salstone could not be reached by press time but INDI CEO George Hocutt confirms he has a proposal on the table, and he estimates that within a week "someone" will be shipping [Schwartz's] lines.

"Somebody is going to do a deal," Hocutt says. "And INDI will, if no one else does. It's going to happen as

fast as possible so there will be no loss of continuity."

Hocutt says INDI is close to wrapping its own negotiations for an eight-digit national line of credit with the New York-based Congress Financial Bank, and he says SBI's bank is satisfied INDI's financing is in place.

INDI has been trying to piece together a national independent distribution operation for more than a year, but the web has been stymied by a lack of financing necessary to fund such a venture.

INDI's long-planned acquisition of Dallas-based Big State Distributing Corp. also appears close to completion pending the finalization of negotiations with Congress Financial Bank.

"Big State hasn't executed an agreement but the deal is imminent," says Big State president Billy Emerson. Big State plans to open an Atlanta operation should the deal with INDI close, he says.

If INDI gets financing and completes the proposed acquisitions of SBI and Big State, the web would get a big push toward reaching its goal.

RICHMAN SEEKS SOLUTIONS

The Richman Bros. financial problems first arose at the end of December when the company called for a creditors' meeting with the six majors. At that meeting, the distributor asked for forgiveness of some debt but was rejected by most of the majors. Sources say the company owes about \$4.5 million to the majors—which Richman says is a typical line of credit for his firm. Since that meeting the company has been searching for solutions.

Jerry Richman, chairman of the NAIRD board of directors, says, "I am having problems but I have had them before and we are still here. I plan to continue to operate the business."

He says that if his bank, Bucks County National Bank, doesn't continue to back him, the company would be in trouble. "But so far they are supporting us," he says. "We may pay our bills 10 or 15 days late right now, but we will continue to pay [them]."

Richman confirms he is negotiating a buyout of his brothers as part of a financial restructuring. "In a week or so, all of this will be behind us."

(Continued on page 77)

More Video Suppliers Now Distribute Own Laserdiscs

BY CHRIS MCGOWAN

LOS ANGELES—A number of video software suppliers are evaluating distribution strategies for laserdisc as that market continues its steady expansion. Sony Music Video Enterprises (SMV) and Pacific Arts Video have both ended licensing agreements with laser distributor Image Entertainment, while Republic Pictures Home Video will no longer exclusively distribute its discs through Pioneer LDCA.

The reshuffling appears to indicate a trend toward video companies moving away from using laser specialists such as Pioneer or Image to release or exclusively distribute their titles on laserdisc. In addition, last November MPI Home Video also launched its own laserdisc line, after previously having released select discs through Voyager Co. and Image (Billboard, Nov. 23).

On the other hand, Capitol Records recently signed a three-year exclusive deal with Pioneer Artists, the music-video arm of Pioneer LDCA (Billboard, March 14); Vidmark Entertainment cut an exclusive two-year distribution deal with Pioneer at the beginning of last month (Billboard, Feb. 22); and in December, Image signed a four-year licensing deal with Buena Vista Home Video (Billboard, Jan. 4).

SMV had released some 50-60 music video titles on disc through Image prior to ending its arrangement. "We will be creating the product here and selling it through Sony Music Distribution," says Al Reuben, senior VP/GM of SMV. "The product we had previously released

through Image will come back over a period of time, and as we recover the licenses we will reissue that product as well."

Sony Distribution will sell SMV laser titles to "our traditional account base," adds Reuben, "and Image might want to continue to sell the product on a nonexclusive basis."

Pacific Arts Video, which distributes PBS Home Video titles, has also ended its licensing deal with Image and will go direct with its own laser titles, Image confirms. The first such release will be the "Civil War" laserdisc boxed set, which was previously announced for Image distribution.

Republic Pictures has gone direct after two years of having Pioneer LDCA exclusively distribute its discs. Republic will now offer its more than 150 laser titles to all video distributors.

"At this point, it's time for our sales force to begin to market and administer the product they know best in all formats," says Gary Jones, Republic senior VP of sales.

"Every company decides whether it's in their best interest to distribute direct or use another company," says David DelGrosso, marketing VP for Image. "Our experience says that laserdisc is a different avenue of distribution from videotape and requires the attention of a laser specialist. I know one thing—our business has never been better."

Warner Home Video, Warner Reprise Video, MGM/UA Home Video, MCA Home Video, Teldec Video, PolyGram Video, and BMG Classics are among the other labels that handle their own laserdisc releases.



A Signing With Sass. Impact Records president Jeff Sydney congratulates recording artist Sass Jordan on her exclusive recording contract with Impact. Jordan's label debut, "Racine," is scheduled for release in the U.S. March 31. "Racine" was released earlier in Canada and has already gone gold there. The album's first single is "Make You A Believer." Shown, from left, are Sydney; Lusa Janzen of Camel-Z Management; Jordan; Gary Gilbert, Jordan's attorney; and Bruce Bird of Camel-Z Management.

NARM '92

COMPLETE COVERAGE OF THE ANNUAL RECORDING MERCHANDISERS CONVENTION IN NEW ORLEANS

Retailers Urged To Boycott BMG Club Letter Underscores Strong Feeling On Issue

BY ED CHRISTMAN

NEW ORLEANS—In the days preceding the NARM convention, someone was anonymously mailing a letter around the music industry protesting record clubs and calling for accounts to boycott the BMG Club during the week of March 23-27.

While music retailers at the convention continued to seethe about the marketing tactics of record and video clubs, they stopped short of saying they would join the boycott. Also, in a turnaround, most said they viewed other forms of direct marketing as acceptable forms of competition.

The boycott letter noted that retailers' complaints about record clubs have fallen on deaf ears, and it called on accounts to flex their collective muscle and be heard.

The letter came on the heels of announcements by the Capitol-EMI family of labels that it is negotiating to rejoin the record clubs, while Geffen executives are complaining about retailers' lack of support for withdrawing from the clubs (Billboard, March 21). Both the Capitol-EMI labels and Geffen withdrew from the record clubs in response to loud and angry complaints made by retailers at last year's NARM convention.

The BMG club was apparently targeted in the letter because its introductory offer is even more generous than the come-ons used by its main competitor, Columbia House, according to retailers. BMG officials were unavailable for comment.

Most of the retailers surveyed said they are opposed to the call for a boycott. But they added that, even if retailers don't boycott BMG, the letter serves a purpose by showing the labels how angry they are over the record clubs.

"The boycott shows that people have strong feelings about the issue," said the president of one of the largest chains in the U.S. But he added that he would not join the boycott.

LABELS' VIEW

During the "presidents panel," held on the first day of the convention, A&M president Al Cafaro agreed that record club offers "devalue the product," as retailers maintain.

Later, WEA president Henry Droz contended that the issue of record clubs could be addressed by lengthening the window between a record's release date and when a club offers it. "We have studies which show that on average about 90% of our sales

are realized in the first three months of release," he said. "Most record clubs generally receive product after 90 days, but I would like to see that window lengthened to double that."

Previously, CEMA president Russ Bach had said that the window for releasing albums to clubs was a key issue in the discussions between Capitol-EMI and the record clubs (Billboard, March 21).

While retailers continue to be angry about record clubs, they appear to be softening their stance on direct marketing.

Indeed, Jeff Clifford, VP of Miami-based Spec's Music, said the chain is responding to the competitive threat of direct marketing by forming its own direct-mail operation to target customers. "If customers are changing and want to buy through direct marketing, we will be there to serve them," Clifford said.

(Continued on page 77)

Morgado Stresses Need To Cater To Older Consumers

BY IRV LIGHTMAN

NEW ORLEANS—The music industry has been flying high for a decade, but it would be disastrous if it "got too comfortable and mistook good fortune for a strategy."



MORGADO

And that strategy, said Warner Music Group chairman Bob Morgado in his National Assn. of Recording Merchandisers convention keynote speech March 14, must address the older buyer who has a great desire to listen to music, but little motivation to buy it.

Morgado warned that the industry could meet the fate of other

U.S. industries—such as automobiles and TV networks—that developed an attitude of "arrogance and apathy" that caused them to "lose touch with their customers [and] assume naively that the mountain will keep coming to them."

"Traditionally, the music industry has been content to let each successive generation of consumers ride off into the sunset as they age," he said. "We can no longer afford to allow this to happen."

"Because in the next decade or so, despite the best efforts of the country's aerobic instructors and plastic surgeons, a huge segment of the American population is going to cross the great divide into late middle age . . . Look around. That immense demographic phenomenon known as 'the baby-boom genera-

(Continued on page 77)

Suppliers Pleased As NARM Opens Doors To Home Video

BY PAUL SWEETING

NEW ORLEANS—The formal integration of home video into the National Assn. of Recording Merchandisers convention went smoothly for the most part during NARM's 34th annual gathering here March 13-16.

Despite last-minute confusion over sponsorship of the opening-night cocktail reception, which served as the video industry's coming-out party, video supplier executives were

generally pleased with the welcome they received here.

Many retailers also expressed enthusiasm for the heightened video presence; at least one large music chain that is active in video indicated it found the NARM format for interacting with the video suppliers more to its liking than the format of the annual Video Software Dealers Assn. convention, suggesting the chain's participation in VSDA would be scaled back.

Formerly sharing one headquarters and staff, NARM and VSDA are in the process of completing a separation that will leave them independent of one another.

Outgoing NARM president Jim Bonk, executive VP/chief operating officer of Camelot Music, attributed the expanded video presence at this year's show to NARM's newly independent status.

Significantly, at almost the same time Bonk was delivering his speech, VSDA executive VP Don Rosenberg was circulating a letter to members, warning them of the threat to VSDA posed by an increasing interest in video at competing trade shows (see story, page 47).

The integration of home video into NARM was not completely without rough spots, however.

The opening-night cocktail reception was originally slated to be co-

(Continued on page 77)

CONVENTION CAPSULES

A roundup of noteworthy news, notes, and quotes from the National Assn. of Recording Merchandisers convention, March 13-16 in New Orleans.

NEARLY 2,400 attended this year's NARM convention, a big increase over the 2,000 expected. Considering the recession, Pam Horovitz, the group's executive VP, says NARM was "pleasantly surprised" by the turnout. Next year's convention site of Orlando, Fla., should be a good draw—and during spring training, no less. In 1994, the meet returns to San Francisco.

IT'S NOT DEBATABLE: NARM apparently decided that key issues facing its membership were not to be matters of public debate or scrutiny. Convention chairwoman Ann Lief, in moderating a label presidents' panel at the opening business session, said the longbox issue was off-limits. Other important subjects, such as record-club deals and the two new sound carriers—DCC and mini disc—had no official forum at NARM in terms of discussion, although the DCC and MD sponsors, Philips and Sony, respectively, were exhibitors and Philips had a suite with working decks to fiddle with.

NAME GAME: Bob Sherwood, VP of sound technology marketing for Sony Software Corp., fell ill and was unable to deliver his mini disc presentation at the opening business session. This prompted his stand-in, Alan Phillips, Sony Software's VP of sound technology marketing, U.K./Europe, to observe: "For the first time in America you'll hear a 'Phillips' enthusing about mini disc."

MUSIC VIDEO MIDLINES: WEA announced it was moving more than 50 music video titles into a new \$12.98 Super Saver series to hit the stores March 31. It's the first formal announcement of a music video midline—although Sony Music Video already has 25 titles in a \$14.98 Best Value line. CEMA, PolyGram, and BMG all are considering music video midlines, according to representatives of each company.

IMAGO'S EYE-OPENER: New Imago tough-girl rocker Suzanne Rhatigan knows how to wake up a crowd. Toward the close of her two-song showcase during the BMG product presentation, Rhatigan shocked NARM-goers by pulling down guitarist Matt Backer's pants—boxer shorts and all. The brief moment of full-frontal nudity sent a charge through the audience. Backer, evident-

ly, was less aroused.

ROCK THE FORESTS: Spinal Tap has its own approach to CD packaging. During the Uni presentation, the band introduced its "Extra-Long Box," an 18-inch-long cardboard box housing its new MCA opus, "Break Like The Wind." According to copy on the package: "The Extra-Long Box is an environmentally conscious product which utilizes more of our precious recycled resources than any other compact disc package. Its very shape pays homage to the trees of our planet's noble forests." The promotion-only box was the convention's instant collectible.

NARM HAS RENAMED its new strategic planning committee the presidential advisory committee. According to executive VP Pam Horovitz, the committee was redubbed because its members felt the group's goals went beyond plotting the long-term course of the trade association. The committee members are Russ Solomon, Tower Records; Mark Siegel, Shamrock; Steve Strome, Handleman; Bob Higgins, Trans World; Paul David, Camelot; Jack Eugster, Musicland; and John Marmaduke, Western Merchandisers/Hastings.

THE THREAT: The bus driver bringing NARMites back to the hotel from an ingratiating Friday-night performance by the Neville Brothers and Zachary Richard at the legendary nightspot Tipitina's refused to move unless the bus was full. Up from his seat and back into the crowd to find more riders went Musicland chief Jack Eugster. Within minutes, the bus was full. "Jack, did you threaten them with going Chapter 11?" one rider called out.

BACK WITH HITS: Two of the biggest stars of the '70s and '80s, Olivia Newton-John and Lionel Richie, are back with greatest-hits packages. Newton-John's "Back To Basics: The Essential Collection, 1971-1992" is tentatively set for a May 26 release on Geffen Records. Richie returns with "Absolute Richie," featuring three new songs, in early May on Motown.

HIGH PROFILE: PGD, which earlier this year added a new marketing twist by advertising album releases on bus sides, took that philosophy to the extreme at NARM. There was literally no escape from the PGD logo, which was plastered on attendees' hotel-room card keys, do-not-

(Continued on page 76)

Our Reporters Go Way Down Yonder

Billboard's coverage of the NARM convention continues with the following stories:

- Spec's Music Inc. announces plans to buy Q Records and Video. Page 41.
- Retail Track reports on the new NARM officers, award winners, and more. Page 44.
- Grass Route evaluates the independent-label product presentation. Page 45.
- Store Monitor reports on reaction to the home video presence at NARM. Page 50.
- Retailers eye the new digital sound carriers. Page 76.

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.

MTV EUROPE DOES PLAY LOCAL ACTS *Not Prejudiced Vs. Low-Budget Clips*

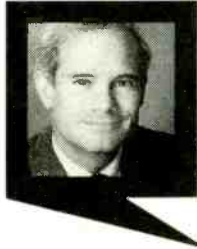
■ BY BILL ROEDY

I'd like to take this opportunity to set the record straight about MTV Europe's programming philosophy. In a recent Commentary (Billboard, March 7), Helmut Fest, regional managing director of EMI Music in Germany, Austria, and Switzerland, argued his case against what he believed to be MTV Europe's programming policy against playing non-Anglo-American music.

MTV Europe has a very simple policy when it comes to programming. We seek out the best music videos the world has to offer and we play them for our audience. The best doesn't mean Anglo-American. In fact, at the time of this writing, our playlist is 25% continental European, including four tracks from Germany.

The best also doesn't mean expensive. We have given heavy rotation to innovative clips costing well under \$10,000. And, the best doesn't mean safe, formula programming. The future is new music, and we are always willing to take a risk on a new act. Our international staffers from 14 countries all chip in ideas.

In four years of MTV Europe, we have constantly monitored the views



'We will never forget that the audience is king'

Bill Roedy is managing director and CEO, MTV Europe.

of our audience via local charts, market surveys, and focus groups. We particularly take into account the views of the German audience, because nearly a third of our subscribers are German. From the results of that research, we have tailored our playlist to accommodate their views; and, according to the most recent Pan European Television Audience Research figures, they like the results.

We do take note of what the record companies say, and we relish the idea of helping them in breaking a new act. Bands like A-Ha, the Creeps, Army Of Lovers, the Sugarbushes, and Roxette have all invested in the video medium, and the results displayed by the audience reaction have proved it was a risk worth taking. Such concerted Scandinavian success

would have been unheard of before the arrival of MTV Europe. The same can be said of other European artists, including German and Swiss ones such as Yello, Die Toten Hosen, Enigma, the Jeremy Days, and Rainbirds.

MTV Europe continues to promote talented performers outside their own countries. MTV Europe actively involves itself in tours by acts it believes its audience should know about, offering publicity and support throughout the tour schedule.

Germany's is the only one of the four largest record industries to earn more from imported recordings than from domestic ones. On our last quarterly survey, 76% of MTV's German audience said we already play enough German music. Fifty-nine percent said they were happy with the amount of American music on the air. Dial MTV's top 10 German requests in 1991 included nine American and one British videoclip. Despite the fact that, of more than 2,000 calls from German viewers in the last six



Democracy In Action. In this week's Commentary, Bill Roedy, head of MTV Europe, rebuts charges by EMI's Helmut Fest that the music channel does not play enough European videos. Pictured above are two European acts currently getting MTV play, Sweden's Army Of Lovers on Sonet, left, and Belgium's Clouseau on EMI.

weeks, not one requested any of the German acts, we continue to play German bands because we believe increased exposure and familiarity will lead to increased popularity.

MTV Europe, for its part, will continue to seek out artists such as Die Toten Hosen, Marcus Mueller-Westernhagen, U96, Kraftwerk, and the Scorpions—great German acts that have produced videos that play on MTV Europe. We will also continue to seek out new acts across Europe

as we have with Snap, Technotronic, Fiordaliso, Clouseau, Mylene Farmer, Niagara, and Ten Sharp.

We will continue to offer five daily slots to acts charting only in individual territories and will, where warranted, upgrade those acts to the main playlist. We will continue to employ staff from across Europe. (We are currently talking to German applicants about joining our music programming team.) But we will never forget that the audience is king.

IF WE SHOULD FALL BEHIND: SPRINGSTEEN'S SECULAR HYMNS

■ BY TIMOTHY WHITE

As with the best of American popular music, the thrust of New Orleans' earthy style of expression has always occupied a special place between sensualism, sacrilege, and simple common need. These are the things that inspired seminal Crescent City musicians as diverse as flamboyant 19th century composer Louis Moreau Gottschalk, cathouse jazz pianist Jelly Roll Morton, and the late Professor Longhair, whose oeuvre was rooted in folk idioms. These enduring folkloric elements may also have been the magnet that recently drew Bruce Springsteen to the Crescent City to shoot the music video for the eponymous single off his "Human Touch" album. Directed by Meiert Avis, the video is most notable for the recurring imagery of the lone headlamp on the cab of the ancient trolley that courses through the clip, a sad searchlight complementing the pilgrim tone of the song.

After viewing the video on my hotel TV during last week's NARM convention in New Orleans, I took a battered Walkman and two advance cassettes of Springsteen's forthcoming "Human Touch" and "Lucky Town" records along with me on a long twilight walk through New Orleans' old French Quarter. There were revelries in progress for the Feast of St. Joseph, and Bruce's music suited the heady, haunted surroundings. In his own way, Springsteen shares the bittersweet brio of Gottschalk and Longhair, and Bruce's finest moments show the same purity of pur-

pose: to link honest impressions of the present with the meaningful folklore of our hybrid heritage.

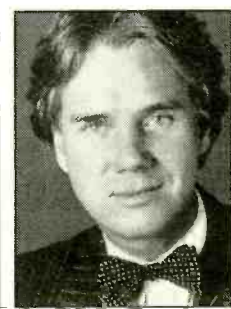
"Human Touch" kicked in on the tapedeck as I passed the derelict municipal building that served as Jim Garrison's office headquarters in the controversial film "JFK." Locals say the dingy edifice may soon be restored as a new courthouse; observers think "Human Touch" sounds like a track that could have (but was not) left off the "Tunnel Of Love" album—in either case, it seems that something distinctive and imposing is at least being put to good use. But I wouldn't judge either New Orleans or the "Human Touch" album on the evidence of any single artifact.

As a song, "Human Touch" is the new beginning that "Tunnel Of Love" couldn't contain, because the crises in Springsteen's romantic life hadn't yet been resolved; some might perceive both the "Human Touch" and "Lucky Town" albums as the songwriter's meditations on his second marriage. More accurately, they seem the absorbing spiritual and artistic saga of his second chance at self-fulfillment. If you agree that "The River" (1980) revealed Springsteen waking up to the depth of his public talent, and that "Tunnel Of Love" (1987) disclosed Bruce waking up to the depth of his private myth, then the stark truth-telling of his two new albums may rouse his audience to a new awareness of the singer's impact on us.

However, the title track of "Human Touch" is more a prelude than an epitomization of the remarkably

varied 14-song collection. The record really begins with "Soul Driver," whose taut, percussive tread describes a man stumbling out of a carny-like sphere, wondering if sincerity can survive in our tawdry buy-and-sell society. On the wry, remote "57 Channels (And Nothin' On)," Spring-

MUSIC TO MY EARS



by Timothy White

steen discovers via satellite dish that the whole planet craves the chance to make the same mistakes America has. Thus, Bruce reasons, any new information about who we are must be sought within ourselves—assuming we still retain the requisite humility for the task.

The rest of "Human Touch" is a probing quest—sometimes grievous, sometimes glorious—and well-seasoned with utterly singular potential hits like "Cross My Heart," "Gloria's

Eyes," "Man's Job," and the robustly happy "Real Man"—a romp unlike anything Springsteen has ever written. Along the way, the songwriter sheds his skin right down to the sinew on such soliloquies as "I Wish I Were Blind" and "All Or Nothin' At All."

The music is crisp and rich, spare but ingeniously picturesque. Luminous electric guitar lines are often employed in place of vocal narrative, and guest vocalists swell behind the singer like organ or piano; a muted trumpet rises to supplant rhythm guitar or bass, and drums pepper the melody like horns. The lyrics evoke superstitions and lost souls, catfish and cottonwoods, black rivers and inky skies. Sex arrives as a snake bite and/or a bed of roses—"With every wish there comes a curse."

The Robert Johnson-esque dangers of the Devil's bargain are expressed more directly on the "Lucky Town" album, an intimate diary of proverbs and allegories in which Springsteen plays all the instruments except for Gary Mallabar's drums. The title track and "Leap Of Faith" display the same bright chart promise of "Human Touch" 's highlights, but the most beguiling songs may be the secular hymns about Bruce's wedding vows with Patti Scialfa ("If I Should Fall Behind") and the birth of his first son ("Living Proof").

Like Springsteen, we are all groping through a time in which religion's moral force has fallen away, with little to replace it. Entertainment is heartening because it celebrates the human scale that our government currently lacks or conceals; there is

extra-industry fascination with the record charts because they are one mirror in which we can still glimpse our collective will, lending an air of control and logic to a landscape that sometimes appears on the brink of chaos. At its high end, rock'n'roll can periodically fill in the hollows of this faithless era—especially when the music espouses values that carry a ring of emotional candor. Like Gottschalk, Morton, Longhair, Johnson, or any other correspondent/composer who found poetry in the wonder of ordinary truths, Springsteen understands the anchoring role that folklore plays in the soul of a nation.

When institutions crumble and the commonwealth is imperiled, the enduring touchstones for a people are its folkways: those things created, transmitted, and ennobled by the human touch. As universal as speech, as individual as jargon, folk beliefs are the tools we devise when machines fail us, the fables we tell to chase our modern fears, the rhymes and recipes we concoct to remind ourselves how an average person might nurture his neighbor.

The greatest exponents of American popular music have always been gifted appreciators—seeing charity and courage in small moments where most observers saw little or none.

"Human Touch" and "Lucky Town" help remind us why, after World War II, the bold hybrid of rock'n'roll was spontaneously conceived: to make a common sound, bigger than the Bomb, that said the spirit of the individual will always matter most.



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Artists & Music

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

The Price Was Just-Right For Virgin Internal Valuation Squares With EMI Bid

■ BY JEFF CLARK-MEADS

LONDON—The price Thorn-EMI agreed to pay for the Virgin Music Group was almost exactly what independent analysts told the Virgin Group of Companies its music operations were worth.

According to an internal Virgin document acquired by Billboard, Virgin Music Group was valued by independent investment bankers at \$792 million-\$1.06 billion. Thorn-EMI actually agreed to pay \$872 million in cash and assume \$85 million in debt for a total of \$957 million.

The document was commissioned by Virgin chairman Richard Branson last year with the express purpose of establishing the market price of VMG. It was written several months before Branson says he began serious negotiations to sell; he states that talks became earnest only after the end of January (Billboard, March 21).

The document says, "When ultimately trying to determine the value of VMG, it is important to undertake a sum-of-the-parts analysis. VMG's back-catalog could be worth any-

where between [\$171 million] and [\$265 million]. On top of this, we have valued VMG's music publishing interests at between [\$61.6 million] and [\$77 million].

"If one assumes that the two activities generate some [\$25.7 million] or 60% of VMG's earnings before interest and tax, it might appear that the group would, on a pro-rata basis, only be worth between [\$388 million] and [\$555.75 million].

"In fact, we believe VMG's strategic market share and ever-improving roster . . . makes it the last attractive independent in the worldwide music industry. We therefore would expect VMG to warrant a much higher valuation as a going concern. It would not be unreasonable for VMG to attract . . . a value of between [\$792 million] and [\$1.06 billion]."

The document continues, "The historically high tax ratio [worldwide] is a concern both to us and to VMG. It is a function of the cost-sharing arrangements that currently exist within VMG.

"Current cost-sharing arrangements enable the overseas record

companies to cherry-pick the releases, while the U.K. bears the brunt of both less successful releases and high fixed costs such as A&R and provisions against unrecoverable advances to artists—costs that are largely tax-deductible."

The document says that, in the year ended July 31, revenues from the U.K. record company were \$159.1 million, leading to a \$2.31 million loss. In the U.S., record company revenues were \$109.8 million and the loss was \$4.53 million. In the rest of the world, revenues were \$256.8 million, throwing off profits of \$33.7 million.

In music publishing, the U.K. firm had \$31.2 million in revenues and a \$4.82 million profit. The U.S. publishing company produced \$21.75 million in revenues and a \$1.38 million loss. In the rest of the world, revenues were \$23.2 million, producing profits of \$2.4 million.

The document also explains why Branson rejected an earlier EMI offer for a minority stake in Virgin. "When Virgin sold 25% of VMG to Fujisankei in October 1989 for \$150 million," it notes, "this was in preference to a \$225 million offer from Thorn-EMI, who wanted . . . an option to take a majority shareholding."

U.K. Drops Plan To Let Majors Into Indie Chart

LONDON—Controversial plans to introduce a new type of independent music chart in the U.K. have been postponed indefinitely.

The major record companies on the council of trade body the British Phonographic Industry had wanted to introduce a new listing based on music defined as being of the indie genre (Billboard, March 7). The present indie chart is exclusively for independent labels with independent distribution.

At a BPI council meeting March 18, members agreed that the plan should not go ahead. A spokesman says the initiative is being "suspended because of technical problems with it in terms of selection criteria."

It had been envisaged that eligibility for the indie-genre chart would be decided by a panel of "expert musicologists." Their decisions would have led to a chart designed to run in tandem with the existing indie-distribution listing.

However, the BPI has now decided to set up a committee in which the indie companies that belong to the organization—the vast majority

of the membership—will be able to debate and discuss all future indie-oriented charts.

The move is seen as a victory for the indie sector representatives who sit on the BPI council. One of them, Pinnacle Distribution chairman Steve Mason, says of the decision, "I'm pleased, of course."

Asked whether he is also surprised by the apparent change of heart, he adds, "Some decisions were made by the council without enough thought being given to the impact they would have had on some areas of the industry. The potential impact of those decisions has been realized and they have been rethought."

Mason believes, though, that the issue of the indie-genre listing, which precipitated the resignation of China Records managing director Derek Green from the BPI council (Billboard, Feb. 29), is not dead yet.

"There will be an ongoing discussion," he says. "But the view now is that the makeup of the indie chart should be left to indie people to decide." JEFF CLARK-MEADS

Ana Gabriel Leads Nominees For Latin Music Awards

■ BY JOHN LANNERT

MIAMI—Mexican songstress Ana Gabriel, who last year scored a No. 1 Latin pop smash, "Cosas Del Amor," with recent Grammy winner Vikki Carr, landed five nominations to lead all other hopefuls for the "Premio Lo Nuestro A La Musica Latina," the Latin Music Awards.

Earning three nominations apiece were Ricardo Montaner, Daniela Romo, Vicente Fernandez, Bronco, Juan Luis Guerra Y 4.40, and Victor Victor. Gabriel nabbed three noms in the pop category and two in the regional Mexican genre, including one in the new category of female artist of the year. Another new category being introduced this year is best rap artist.

Carr herself snagged two nominations in the pop category, while Linda Ronstadt notched one in the regional Mexican category. Award nominees were determined on a point system based on radio airplay and retail sales from March 9, 1991, to March 7, 1992.

The Latin Music Awards—co-presented by Billboard and Spanish-language network Univision—will take place May 14 at Caesars Palace in Las Vegas. Univision will telecast the event live to the U.S. and South America.

Here is the list of nominees:

POP

Album of the year: "En Vivo," Ana Gabriel; "Amada Mas Que Nunca," Daniela Romo; "Con Amor Eterno," Pandora; "En El Ultimo

Lugar Del Mundo," Ricardo Montaner; "En El Palacio Del Belles Artes," Juan Gabriel.

Male artist of the year: Ricardo Montaner, Juan Gabriel, Raul di Blasio, Luis Miguel.

Female artist of the year: Daniela Romo, Ana Gabriel, Gloria Trevi, Vikki Carr.

Group of the year: Pandora, Los Bukis, Azucar Moreno, Gipsy Kings.

New artist of the year: Magneto, Ricky Martin, H20, Simone.

Song of the year: "Todo, Todo, Todo," Daniela Romo; "Cosas Del Amor," Vikki Carr; "Mi Deseo," Los Bukis; "Amor Mio Que Me Has Hecho?," Camilo Sesto; "Dejame Llorar," Ricardo Montaner.

Tropical/salsa album of the year: "Bachata Rosa," Juan Luis Guerra Y 4.40; "Abriendo Puertas," Jerry Rivera; "Fiesta Tropical," Banda Blanca; "Soy El Mismo," Eddie Santiago; "Luces Del Alma," Luis Enrique.

Solo artist of the year: Jerry Rivera, Eddie Santiago, Luis Enrique, Nino Segarra.

Group of the year: Juan Luis Guerra Y 4.40, Banda Blanca, Grupo Niche, Orquesta De La Luz.

New artist of the year: Victor Victor, Xavier, Alex D'Castro, Antoni Cruz.

Song of the year: "Frio Frio," Juan Luis Guerra Y 4.40; "Fiesta," Banda Blanca; "Mesa De Noche," Victor Victor; "Ando Buscando Un Amor," Victor Victor; "Ella Me Vacilla," La Banda Show.

REGIONAL MEXICAN

Album of the year: "Para Nuestra Gente," Mazz; "Amigo," Bronco; "Mi Mexico," Ana Gabriel; "Arriba El Norte, Arriba El Sur," Vicente Fernandez/Ramon Ayala; "Mexico Voz Y Sentimiento," various artists.

Male artist of the year: Vicente Fernandez, Juan Valentin, Ramon Ayala, Roberto Pulido.

Female artist of the year: Rocio Banquells, Ana Gabriel, Linda Ronstadt, Selena.

Group of the year: Mazz, Bronco, La Mafia, La Sombra.

New artist of the year: Tecno Banda, Lalo y Los Descalzos, Grupo Mojado, Esmerelda.

Song of the year: "Dejame Amarte Otra Vez," Bronco; "Que Sepan Todos," Vicente Fernandez; "Dos Cartas y Una Flor," Los Caminantes; "Como Me Duele Amor," La Mafia; "Si Te Vuelves A Enamorar," Bronco.

Buffett, Mercer Form Label With MCA

■ BY EDWARD MORRIS

NASHVILLE—Singer/songwriter Jimmy Buffett and music business veteran Bob Mercer have established Margaritaville Records here. The eclectic label, which has already signed two acts, will be distributed by MCA Records, where Buffett remains as an artist.

"Buffett has had this in his mind for quite a while," Mercer reports. "A few [record companies] showed an interest in setting up a Margaritaville label . . . MCA joined the list of people talking to Jimmy around the middle of last year."

Says MCA/Nashville chief Bruce Hinton, "I just really got intrigued with the idea of the kind of talent he

might bring to the label—talent that would not necessarily find its way in normal day-to-day business through our own label."

Buffett serves both as president and A&R manager for the label's three-member staff. "We have a few [signing] criteria," Mercer explains. "Probably the main one is that the bands have to be able to play live."

So far, only Evangeline, a five-woman "Cajun-flavored" act, has delivered an album for the label. It is due May 12.

The second act, the Iguanas, a Latin/Caribbean band, will probably begin recording its album in mid-April or early May, with a projected September or October release date.

The first Evangeline single likely

will not debut until July. Hinton says that while Evangeline is not primarily a country act, some of the tracks can be worked country.

Mercer projects that recording budgets for the roster, including artist advances, will be kept below the Nashville average of \$100,000-\$125,000. There are no plans to expand the roster this year.

The label hopes to tap into Buffett's considerable fan base in marketing the new acts. Evangeline will open for his summer tour, and the Iguanas have already worked with him on one of his regional swings.

Margaritaville is also releasing on May 12 "Boats, Beaches, Bars & Ballads," a four-CD boxed set of Buffett's MCA material, including eight previously unreleased tracks. It will likely reissue Buffett's first two albums—originally on Barnaby Records—later this year.

MCA has no ownership in Margaritaville, Mercer reports. "MCA advances us an overhead from which we run this," he says. "And they pay for our artists' recording costs. Our job really is finding the artists, signing them, recording them, and delivering them to MCA. But there's really a huge overlap there. As soon as we find an artist that we want to sign, we start to involve MCA."

Margaritaville's publishing companies, to which the new acts are signed, are administered by Almo/Irving.

Before he joined Margaritaville, Mercer was a top executive with EMI Records and EMI Films.



Toasting the creation of Margaritaville Records, from left, are Bruce Hinton, president of MCA Nashville; Jimmy Buffett, president of Margaritaville Records; Tony Brown, executive VP and head of A&R, MCA Nashville; and Bob Mercer, VP of Margaritaville Records.

SXSW Expands Int'l Horizons

Fair Attracts Record No. Foreign Acts

BY THOM DUFFY

AUSTIN, Texas—In its sixth year, the South By Southwest Music & Media Conference staged here March 12-15 saw its largest level of participation yet by international acts and executives from independent overseas labels. (Additional coverage, see pages 12 and 60.)

While representing only some 10% of the 3,000-plus registrants and 375 acts at the conference, the international presence signaled SXSW's growing role in artist development for independent labels in Europe and elsewhere.

"This is an effort that's been under way the last few years that has come to fruition," says Roland Swenson, managing director of SXSW, who has promoted the annual conference at international music industry events such as MIDEM in Cannes.

"Most of the international [representatives] here were promoting their acts," he says. "Some had deals for the U.S., some didn't. They were also shopping for U.S. acts to take back" for licensing deals or tour bookings.

The international outreach by SXSW resulted this year in extremely varied showcases here in the heart of Texas by bands from France, Germany, Iceland, Holland, New Zealand, Poland, Estonia, and Latvia, as well as Canada and the U.K.

SXSW has been represented in Europe for the past year by Mirko Whitfield, who is also head of international A&R for the Berlin-based Deutsche Schallplatten label (DSB).

"It's great for me to get contacts here for the American business," says Whitfield of his own goals in Austin. While he stresses that a label like DSB is seeking only a small number of U.S. acts for licensing abroad, "last year I picked up four bands here," he says.

DSB and other international independents represented here see talent traffic increasing in both directions out of Austin. DSB, for example, has

licensed the Shagnastys from Dragon Street Records in Austin and will sponsor an overseas tour by the band while licensing its Berlin-based act Seventh Heaven in the U.S. "Every label that I would like to work with is actually right here," says Whitfield.

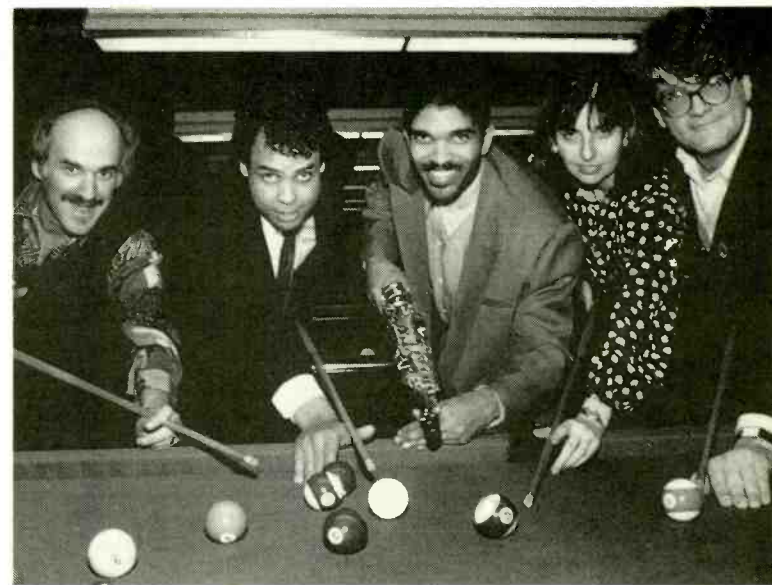
Wim Reijnen of Silenz Records in Amsterdam explained how the presence of European media in Austin was helping him promote his acts in Texas. "The Watchman plays here," he says of singer Ad van Meurs, who is licensed to Hannibal/Rykodisc in the U.S., "and we get a Scandinavian national TV interview for him—here! And two big French interviews with magazines the size of Rolling Stone or Spin in France."

Alain Rivey of France-based Dixiefrog booking agency and Du Bleu A L'Horizon, a production and management company, specializes in bring-

ing American roots and blues artists to audiences in France. "Most of the people who are here are in the same field that I am working on in France," he says.

A&R manager Thomas Hartman with Bonn-based Normal Records says he was hunting here for bands to license for release throughout Europe as well as sponsor on overseas tours. "There are a lot of bands from all over America playing here," he says. "It's hard to see those bands in Europe, so it's a first time for me to get to see them."

"The Austin seminar is turning into the one which is basically handling live music," echoes Tim Green, managing director of Boogietunes and Musikproduktion, independent publishing and production companies based in Berlin.



Pool Party. Verve Forecast recording artist Art Porter shoots a few racks with Verve staffers after his New York showcase. Shown, from left, are Richard Seidel, VP, Verve Records; Guy Eckstine, director of A&R, Verve Records; Porter; Debbie Morgan, senior VP of marketing, PolyGram Classics & Jazz; and David Weyner, president, PolyGram Classics & Jazz.

Motown, MCA Add Charges To Suits

BY DEBORAH RUSSELL

LOS ANGELES—The legal battle between Motown Record Co. and its former distributor MCA Inc. is heating up again. The two companies recently exchanged amended complaints in their current suits, citing new allegations and multi-million-dollar damages.

Motown filed new papers against MCA Records and Uni Distribution Corp. March 12 in L.A. Superior Court, claiming damages exceeding \$60 million and alleging the defendants failed to perform in their now-terminated distribution agreement.

The March 12 filing expands the lawsuit the label filed against MCA in May 1991, alleging MCA and Uni breached agreements to promote and distribute Motown records.

The March 12 complaint further charges that MCA and Uni attempted to interfere with current

Motown distributor PolyGram by dumping Motown products at cut-rate prices.

The suit also charges MCA with systematically destroying two months of weekly "wrap up" reports that would have detailed MCA's promotional efforts at pop radio on behalf of Motown artists.

The March 12 complaint repeats the allegation that MCA interfered with Motown's attempt to acquire GRP Records Inc. in 1989.

MCA SEEKS \$75 MILLION

On March 16, MCA Inc. filed its own amended cross-complaint against Motown and Boston Ventures in L.A. Superior Court, seeking damages in excess of \$75 million.

MCA's new cross-complaint amends its lawsuit filed against Boston Ventures and Motown in May 1991, alleging that Boston Ventures engaged in a "systematic scheme" to change its contractual arrangements

relating to Motown in order to improve its own financial position.

The March 16 papers charge that Boston Ventures' and Motown's "reckless transition of distribution and manufacturing to PolyGram" caused loss of sales and unnecessary harm to Motown artists. The amended MCA claim also charges that Boston Ventures and Motown hurt Motown by accepting a below-market international deal from PolyGram.

MCA's March 16 complaint further seeks to "rescind" the recording agreements of Diana Ross, the Boys, and Johnny Gill due to Motown's allegedly "wrongful" actions.

"MCA gave up these artists in order to get the distribution agreement with Motown," says MCA attorney Glenn Pomerantz. "Since the original filing, Motown unilaterally terminated its distribution agreement with us and took all the relief they were seeking. They're saying, 'we'll take back our distribution agreement, but we won't give back what you gave us.'"

Sony Synergy: Filmgoers Get Free Soundtrack

BY CRAIG ROSEN

LOS ANGELES—In an attempt at synergy by Sony's film and record units, Columbia Pictures, the distributor of "Gladiator," offered opening-day moviegoers a postcard good for a free cassette soundtrack album on Columbia Records.

The soundtrack, featuring Warrant, P.M. Dawn, Clivillés & Cole, and 3rd Bass, and the free giveaway were heavily advertised on radio and TV and in newspapers prior to March 6, the boxing film's opening day.

According to published reports, Columbia Pictures planned on giving
(Continued on page 22)

EXECUTIVE TURNABLE

RECORD COMPANIES. Marco Bignotti is appointed president of Warner Music France in Paris. He remains president of Warner Music Italy and president of Warner Music Greece. (See story, page 36.)

David Bither is promoted to senior VP/GM of Elektra Entertainment in New York. He was VP of marketing and creative services.

Shelia Shipley is promoted to senior VP of national promotion for MCA Records/Nashville. She was VP of national promotion for the label.

Michael Pollack is named VP/senior counsel for Sony Music Entertainment in New York. He was VP/general counsel for Arista.

Heather Irving is appointed VP of organizational development and training for PolyGram Holding Inc. in New York. She was VP of A&R for Mercury.

Bruce Flohr is appointed director



BIGNOTTI



BITHER



SHIPLEY



POLLACK



RENZER



BRANDS



EDDY



WARRENER

of artist development for RCA Records in New York. He was director of alternative development/promotion at RCA.

EMI Records Group North America in New York appoints Lindsey Williams director of rap music, Walter Dawkins manager of rap publicity, Harry Fobbs manager of rap promotion, and Derrick Thompson manager of rap sales. They were, respectively, director of marketing, black music division, at Chrysalis, publicist and manager of video promotions at Weasel Marketing, asso-

ciate manager of rap promotions at EMI Records USA, and national director of retail promotion at Def Jam.

Angela Lang is named national director of media and artist relations for Caliber Records in Los Angeles. She was director of publicity, West Coast, for SBK.

PUBLISHING. David Renzer is promoted to senior VP/GM of Zomba Enterprises, the North American music publishing division of the Zomba Group of Companies, based in New

York. He was VP/GM.

John Brands is promoted to senior VP of MCA Music Publishing International in Laren, Holland. He remains managing director of MCA Music Holland and director of MCA Music Ltd. in the U.K.

DISTRIBUTION. PolyGram Group Distribution in New York promotes Curt Eddy to VP of field marketing, Skip Smith to director of sales administration, and Andrew Rauhauer to director of technical services. They were, respectively,

branch manager for the company's mid-Atlantic branch, manager of research planning and sales administration, and manager of technical operations.

RELATED FIELDS. Stuart Warrenner is promoted to senior VP, Europe, the Middle East, and Africa for Buena Vista Home Video in London. He was VP, Europe, for the company.

Jane Palmese is appointed director of marketing for BMG Video in New York. She was national sales director for A*Vision Entertainment.

Garland Jeffreys Returns To Promote Reconciliation

BY THOM DUFFY

NEW YORK—On his first album in nine years, New York songwriter Garland Jeffreys has confronted the pervasiveness of racism with a perspective few can match—that of his own black, white, and Puerto Rican heritage.

"Don't Call Me Buckwheat," due Tuesday (24) on RCA Records, is a significant concept album that musically crosses gospel, doo-wop, rock, reggae, and rap in songs that describe a lifelong struggle with crossing color lines. It already has been well-received in Europe, where it was released last fall by BMG International, whose senior VP of A&R, Heinz Henn, signed Jeffreys and championed his return.

"This is a story about America as seen from a personal point of view," says Jeffreys, fielding interviews in his Manhattan apartment before embarking on a monthlong U.S. promotional tour. "My life, my experience, spans a 40-year period. I was trying to use

musical tools along the way to create a link from a person who has a diversity of experience—not only black and not only white."

He has succeeded on this self-produced album with an impressive cast of musicians, including Living Colour guitarist Vernon

'The brutality and horror that black people have suffered is indescribable'

Reid, reggae rhythm masters Sly Dunbar and Robbie Shakespear, saxophonist Michael Brecker, multi-instrumentalist Joe Menonna, and others.

The circle of talent drawn to the project is testimony to Jeffreys' past successes, highlighted by the 1977 album "Ghost Writer" and the track "Wild In The Streets" and his European hit "Matador" from 1978's "American Boy And

Girl." Notably, he was one of the rare singer/songwriters of African-American descent embraced in the '70s by album rock radio.

During a self-imposed break from the record business in the '80s, Jeffreys began drawing on his own experience of racial intolerance and how it related to the music and events around him.

"Records were coming out by Public Enemy and Tracy Chapman and these things were being discussed," he recalls. He credits the late music executive Joel Webber with conceiving the idea that evolved, during more than six years of writing, into "Don't Call Me Buckwheat."

The title comes from an incident at Shea Stadium in New York "at a game between the Astros and the Mets," Jeffreys recalls in detail.



Garland Jeffreys mixes rock, reggae, rap, and doo-wop on his new RCA album, "Don't Call Me Buckwheat."

On his way to a concession stand, he blocked the view of three white, drunken fans. "One guy said, 'Hey Buckwheat, get the fuck outa

here!'

"It just brought back my experience with those kinds of names," says Jeffreys. "They're words I know from the '50s, from my childhood. It wasn't always necessarily a white on black experience... The racial violence we're seeing now from [New York's] Bensonhurst to Crown Heights to Central Park is not dissimilar to the violence that I experienced as a kid growing up in the '50s and '60s. What makes it so startling is that it's 40 years later and you expect something would be changing."

Ironically, the childhood photo of Jeffreys on the album's cover was taken on Empire Boulevard in Crown Heights, the scene of recent racial turmoil. The photo is rich in significance for Jeffreys.

(Continued on page 20)

Eric Johnson, Stevie Ray Score At Austin Awards

BY JOHN T. DAVIS

AUSTIN, Texas—Grammy-winning guitarist Eric Johnson earned hometown honors March 11 when he was named musician of the year at the 10th Austin Music Awards, presented on the opening night of the South By Southwest Music & Media Conference at Austin's City

Coliseum. Johnson also won in the electric guitar and acoustic guitar categories. The awards are voted on by readers of the weekly Austin Chronicle, which co-sponsors SXSW.

Another Austin guitar hero, the late Stevie Ray Vaughan, continued to make his influence felt a year and a half after his death. Vaughan's posthumous release, "The Sky Is Crying," was voted album of the year and a song from that release, "Life By The Drop," won a song-of-the-year award for co-authors Barbara Logan and longtime Vaughan collaborator Doyle Bramhall. The Arc Angels, a new band featuring Bramhall and Vaughan's Double Trouble rhythm section, won band-of-the-year and best-rock-band honors.

The awards ceremony also featured live performances by 18 acts, including Hall of Fame honoree Lou Ann Barton, best female vocalist Kelly Willis, guitarist Johnson, blues/soul winner W.C. Clark, best keyboardist Marcia Ball, winner of the none-of-the-above category, the Bad Livers, best-reggae-band honorees Michael E. Johnson & the Killer Bees, and best folk musician Tish Hinojosa.

Other award winners included:
 Best male vocalist: Jimmie Dale Gilmore.
 Best songwriter: Butch Hancock.
 Best new band: Beat-O-Sonics.
 Best pop band: (tie) Beat-O-Sonics, Javelin Boot.
 Best music critic: Don McLeese, Austin American Statesman.
 Best record store: Waterloo.
 Best music store: Strait Music.
 Best thing to happen in 1991: South By Southwest 1991.
 Best thing that could happen in 1992: Earlier showtimes in clubs.
 Best metal/hardcore: Pariah.
 Best roots band: Two Hoots And A Holler.

(Continued on page 15)

SXSW Continues To Expand Its Scope With Greater Talent Pool, Int'l Presence

The Beat was written this week by Thom Duffy and Chris Morris in Austin, Texas.

ANOTHER TEXAS FLOOD swept through the streets of Austin March 12-15 as musical talent overflowed in the city during this year's South By Southwest Music & Media Conference. The event has far outgrown its original goal of presenting the best in unsigned regional music to embrace more international talent and major-label showcases than ever. For scores of industry execs here, far from the stress of the music-biz centers, SXSW has emerged as the premier new-music-showcase festival in the nation. Herewith, some highlights: Not so long ago, **Poi Dog Pondering** was one of the acts busking on the streets of Austin. In a free park concert before thousands of fans on the banks of the Colorado River, the Columbia Records act was joined by label mates **T-Bone Burnett**, **Darden Smith**, and **James McMurtry**... The A&R execs were out in packs at shows by, among others, **Paw** from Lawrence, Kan., the **Sin City Disciples** from Kansas City, and Austin's own **Will Sexton**... **Miracle Legion's** Jelly Club gig drew so many fans that the fire marshal showed up... Serendipity rules at SXSW. While hunting for a parking space on 5th Street, the Beat found the **Apaches Of Paris** playing great **Lone Justice**-style rock in a storefront... A delight was the rediscovery of Philadelphia songwriter **Robert Hazard** playing muscular and marvelous material at Chicago House... The SXSW international lineup was also remarkable, including **Pigalle** of Paris, Moscow's **Limpopo**, Reykjavik's aptly named **Blue Ice Band**, the **Watchman** from Amsterdam, and Berlin's **Seventh Heaven**, originally from Milwaukee... Austin singer/songwriter **Peter Kingsbury** played an intense solo piano set to showcase an upcoming Polydor disc at Threadgill's Restaurant. The brief show unfortunately proved the first rule of publicity: If you feed them, they will come—but not necessarily shut up during your artist's set.



SOME PLEASANT music was heard at other intimate label-sponsored gatherings. **Mike Ness** of **Social Distortion** ran down **Johnny Cash** covers and his own originals at a solo acoustic gig at the Continental Club. The **Holmes Brothers** and pianist/vocalist **Marcia Ball** smoked the house at a party thrown by Rounder Records at La Zona Rosa... The Holmeses were equally exciting at their own show at Antone's; their rousing brew of blues, R&B, and gospel, seasoned with pedal steel

guitar, got the house shaking... **Jerry Giddens** of Los Angeles' **Walking Wounded** performed a lively solo show at the Chicago House; the earthy-voiced Giddens climaxed his set with a potent reading of "Goodnight Irene"... **David Halley's** magnificent set at the Steamboat again drew the eternal question: Why hasn't a major label signed this exceptionally gifted singer/songwriter?... **Dave Alvin** and Missouri's beloved **Skeletons**, who also performed at Liberty Lunch, dropped by Tower Records' Austin store for an electrifying early-evening set. They were among 14 acts booked into the retail outlet for live gigs by store manager **Dennis Lefler**, while six other acts did in-store shows at retailer **Waterloo**... Austin's **Arc Angels**, who were not extremely impressive at last year's Austin Music Awards, proved frankly astounding at a packed show at the Steamboat. The Geffen act has written some strong new songs, and the two-guitar attack of **Charlie Sexton** and fellow prodigy **Doyle Bramhall** is sheer thunder... **Robert Ward**, the legendary guitarist who played with **Wilson Pickett's** **Falcons** and the **Ohio Untouchables**, flabbergasted fans at Antone's. His unique guitar work received ardent support from the crack Antone's house band that includes **Derek O'Brien**, **Sara Brown**, **George Rains**, and **Mark Kazanoff**... No less than five great bands were all packed together in one show at Emos on Saturday night. The Chapel Hill, N.C., trio **Southern Culture On The Skids** worked the house into a frenzy with its hilarious, feedback-flecked psychobilly mutations. Austin's bizarre bluegrass band the **Bad Livers** was equally entertaining, spinning twangy originals and such crazed covers as **Iggy Pop's** "Lust For Life" on banjo, fiddle, and standup bass. Munich's **FSK** turned out to be one of SXSW's weirdest finds: Imagine the **Mekons** with yodeling, and you have some idea of its sound. **Cracker**, the new Virgin act featuring **David Lowery** of **Camper Van Beethoven**, turned out to be a polished, hard-rocking unit with outstanding songs. The evening was brought to a subdued close by the **Setters**, an ad hoc group featuring **Michael Hall** (formerly of Austin's **Wild Seeds**), **Alejandro Escovedo** (ex-**True Believers**), and **Walter Salas-Humara** (formerly of the **Silos**). As the personnel might suggest, the group sports songwriting of the highest order.

MOST TELLING line heard, in variations, from major-label A&R execs at many SXSW showcases: "This is great stuff, but I don't know what we can do with it."

Tori Amos Shares Life Lessons

BY LARRY FLICK

NEW YORK—There are moments when Tori Amos seems entirely too perky to be the same woman who wrote the emotionally intense songs that fuel her Atlantic Records debut, "Little Earthquakes."

As she fidgets in a large conference-room chair that accentuates her petite physical size, Amos indulges in all of the self-analysis an artist with a "top priority" major-label album is allowed. She does so, however, with an offbeat-but-intelligent sense of humor and devilish giggle.



AMOS

"It has been a long and difficult (Continued on next page)

TORI AMOS

(Continued from preceding page)

road leading to the place where I am today," she says. "I am thoroughly enjoying this moment in time, and all of the attention I am receiving. I know how it feels to sit on the tip of a label's kicking boot. Believe me, where I am right now is highly preferable."

The North Carolina native is referring to a brief stint in 1988 as the front woman of Y Kant Tori Read?, a band that cast her as sex-kittenish hard-rocker. The now more-demure Amos looks back on that effort with a philosophical smile.

"Every place you land in life has a reason and a lesson," she says. "I think that period of time was, partially, a means of dealing with sexual repression I experienced when I was growing up. I have also come to believe that my insides were strengthened so that I would eventually be able to give birth to these newer songs."

The songs on "Little Earthquakes" trace much of that strengthening process. Among its highlights is the first single, "Silent All These Years," a stark ballad about a woman who struggles to find the power of her own voice and thoughts, now getting heavy play on VH-1 and MTV.

"I think the fears and anxieties we hold deep down inside are not always as different as we believe they are," she says. "I hope that these songs will enter people's lives and make them realize that they are not alone."

Although the lyrical content of "Little Earthquakes" has universal appeal, much of its musical support does not. Largely produced by Davitt Sigerson, with several tracks helmed by Amos with Eric Rosse, the album alternates between simple piano/voice arrangements and complex, melodramatic orchestral interludes. Despite a flourish of critical comparisons with artists like Kate Bush, Laura Nyro, and Joni Mitchell, Amos displays her own unique and somewhat left-of-center musical approach that does not neatly fit any one radio format.

Val Azzoli, senior VP/GM of Atlantic, says setting up such a project for mainstream radio and sales approval requires a healthy dose of ingenuity. The promotional plan for "Little Earthquakes," which was launched last November, is street-oriented, here and abroad.

Atlantic chose to break Amos in the U.K. first. "The idea was to season this project with a European buzz before bringing it here," Azzoli says. "Since this is music that doesn't fit one particular format, we went directly to fans of unusual music, and created an interest from the bottom up. What we've discovered is that this album hits a nerve with people; the reaction is consistently strong and passionate."

Now that the album is a bona fide pop hit abroad, and has begun to stir up action here, Amos has embarked on an extensive concert tour that will have her hitting much of the U.K., U.S., and Asia before the summer is over. Amos is excited about the jaunt and the potential effects it will have on her music.

"I can feel myself collecting the inspiration for new songs all the time," she says.

On May 22, 1992

The Hollywood Reporter

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Artists & Music

ARTISTS IN CONCERT

GUNS N' ROSES

Tokyo Dome, Tokyo

AXL ROSE AND SLASH are probably not on the short list of potential U.S. ambassadors to Japan. But at a sold-out concert Feb. 20 at the Tokyo Dome, the two Guns N' Roses front men displayed a definite talent for communicating with 50,000 of their Japanese fans.

The crowd, made up of people in their late teens and 20s, roared its approval when Rose grabbed his crotch or gave the finger when mentioning one of the many targets of abuse in the band's songs. Likewise, Slash got a tremendous hand every time he launched into one of his blistering solos. And Rose's frequent costume changes—yes, he *was* wearing something under the kilt—provided an element of visual interest. Rose even enlisted an interpreter a couple of times when speaking to the audience.

The two-hour-and-40-minute show, part of the Use Your Illusion World Tour 1992, included older material like "Paradise City," newer material from the two "Use Your Illusion" albums, and such inspired cover versions as "Knockin' On Heaven's Door" (with just about everyone in the audience singing along) and Slash's clever reworking of the "Godfather" theme.

And in contrast to their stateside shows, in which they've been known to come on stage hours late, Guns N' Roses began their show only 20 minutes after the scheduled time of 6:30 p.m. and finished at 9:38 p.m.—just 15 minutes later than planned.

The only fly in the ointment came midway through the show when Rose stormed off the stage for about 10 minutes, angry with a malfunctioning mike. The band vamped its way through some blues riffs while waiting for Rose's return, the audience sitting patiently under the watchful eyes of the dozens of ushers placed strategically throughout the Dome with their backs to the stage. Rebellious gestures—everyone raising their fists in the air during "You Could Be Mine"—are OK in Japan, but there's a line that can't be crossed.

GN'R gave a tight, solid show and did as well as any band could expect to do given the Tokyo Dome's appalling acoustics. Gilby Clarke, billed as a "tour member" in place of longtime GN'R rhythm guitarist Izzy Stradlin,

seemed to have no problem fitting in with the rest of the band, which was augmented by a three-piece all-woman horn section and keyboard player

Dizzy Reed.

The band did a total of three concerts in Japan, all at the Dome, before a total of 130,000 fans, grossing an estimated 1 billion yen (\$7.75 million). (Continued on page 16)



AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Capital Centre Landover, Md.	March 8-9	\$718,373 \$23.50	33,626 sellout	Metropolitan Entertainment Cellar Door Prods.
JOHNNY MATHIS DIONNE WARWICK	Radio City Music Hall New York	March 11-14	\$715,165 \$40/\$35/\$30	18,526 23,076, four shows, two sellouts	Radio City Music Hall Prods.
JOHN MELLENCAMP	Target Center Minneapolis	March 7-8	\$532,938 \$35/\$22.50	23,150 two sellouts	Jam Prods. Company 7
JOHN MELLENCAMP	SkyDome Toronto	March 10	\$434,094 (\$518,612 Canadian) \$29.75/\$26.75	20,466 22,000	Concert Prods. International
U2 THE PIXIES	Arena The Omni Atlanta	March 5	\$408,400 \$25	16,336 sellout	Concert Promotions/ Southern Promotions
U2 THE PIXIES	Centrum in Worcester Worcester, Mass.	March 13	\$345,875 \$25	13,835 sellout	Don Law Co.
METALLICA	Miami Arena Miami	March 14	\$311,416 \$20.75	15,008 sellout	Cellar Door Concerts
METALLICA	Arena, Orlando Centropolex Orlando, Fla.	March 16	\$285,072 \$19.75	14,434 sellout	Cellar Door Concerts
METALLICA	Veterans Memorial Coliseum Jacksonville, Fla.	March 15	\$227,421 \$19.75	11,515 sellout	Cellar Door Concerts
ALABAMA	Circle Star Theatre San Carlos, Calif.	March 15	\$200,412 \$28.50	7,032 7,426, two shows	in-house

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Maureen McGovern Makes Tuneful Trek Thru Her Teens

BABY BOOMER'S Greatest Hits: Instead of Gershwin, Porter, Rodgers & Hart, or Gilbert & Sullivan, the bill-of-fare is charted songs by Paul Anka, Harvey Fuqua, Shelby Flint, Bacharach & David, Lennon & McCartney, and others.

They are mainly sweetly rockin' successes of the '60s that at least one baby boomer regards as the greatest hits of her teen years, although several, such as "It's All In The Game" and "You Belong To Me," were themselves revivals of older hits.

That baby boomer is singer **Maureen McGovern**, who has matured into one of the best interpreters of songs by the Broadway

masters or current writers of pop art songs with points of view beyond the emotional scope of '60s pop hits.

But, for her first album for **RCA Victor**, under a worldwide deal with the label, she has chosen to return to her high-school days and the songs that, as she puts it on her liner notes, "made me want to fall in love, have my heart broken, experience sadness such as the world has never known . . . and fall in love again."

"We went to **BMG** [the parent of RCA Victor] with the idea to do big-band, Brazilian, and a children's album," says McGovern, finishing up a six-week tour with **Mel Torme**.

"One of the executives saw one of my performances where I did some Beatles songs and suggested I do an entire album of their material," she adds. "I love the Beatles, but they've been covered a lot."

McGovern says she hit upon the idea for the new album, titled "Baby I'm Yours," by recalling she always liked to hear songs on an album selected by the artist because the performer had a longstanding emotional attachment to them.

Without having heard the album, it may appear a too-dramatic reversal of repertoire for McGovern to go from, say, "Of Thee I Sing, Baby," which she sang on a **Columbia Masterworks** re-creation album of the Gershwins' 1931 show, to "Baby, I'm Yours," the 1965 hit by **Barbara Lewis** penned by **Van McCoy**. But a listen to the 14-song set makes it plain she is quite comfortable with the material.

For one thing, she has chosen songs with generally strong melodic lines and story-line lyrics. And she is hardly a stranger to pop sensibilities. She had a No. 1 hit in 1973 with the Oscar-winning "The Morning After," from one of the major "disaster" films of the period, "The Poseidon Adventure." The song was written by **Al Kasha** and **Joel Hirschhorn**.

Plans call for McGovern to deliv-

er an album a year, with recording on the second to start in about nine months. It might involve a live recording with a symphony orchestra.

Meanwhile, she'll have an opportunity to sing a song from the album, "Anyone Who Had A Heart," at a benefit concert Thursday (26) at New York's Carnegie Hall. Constantly in live performance around the country and abroad, she lives in New York, but quips, "I live on the road and vacation in New York."

Around the time of her Carnegie Hall appearance, she plans to do a

music video from the album. And, yes, there may be a single. She wouldn't mind a bit if the choice would, in revival, caress

the memories of today's teen romantics when their teen years are behind them.

MELLIN FIRMS ON BLOCK: Veteran publisher/writer **Robert Mellin**, 89, is close to selling his European publishing company to what is described to **Words & Music** as "several well-known Chicago companies" planning a move into the music business. The companies are **Franco-London Music Corp.**, which controls a large number of film scores; and **Plaza Sweet Music**, which owns companies in Germany, Belgium, Italy, and the Netherlands, along with interests in companies in London, Spain, Australia, and Stockholm. As a songwriter, Mellin's best-known work is "My One & Only Love," with words by Mellin and music by **Guy Wood**. Published in 1953, it was first recorded by **Frank Sinatra**. Mellin sold his pop catalog to **EMI Music**.

SPORTS WRITER: **John Tesh**, best known as the co-anchor of the syndicated TV show "Entertainment Tonight," is composing music that will be used this summer during NBC's broadcast of the Summer Olympics in Barcelona, Spain. This, however, is not Tesh's first run at writing sports-related tunes. In 1988, his "Tour De France" soundtrack from the bicycling event was released on **Private Music**, while two years later the label released "Tour De France: The Early Years." Tesh says he is not sure which label will handle his Olympics project, although he adds that his association with **Private** has ended.

PRIOT ON PRINT: The following are the best-selling folios from **Cherry Lane Music**:

1. **Metallica**, Metallica
2. **Bonnie Raitt**, Luck Of The Draw
3. **Guns N' Roses**, Use Your Illusion I
4. **Mr. Big**, Lean Into It
5. **Guns N' Roses**, Use Your Illusion II



by Irv Lichtman

AUSTIN MUSIC AWARDS

(Continued from page 12)

Best avant-garde band: the Shoulders.
Best cover band: Mystic Knights Of The Sea.
Best country band: Chaparral.
Best rap band: Retarded Elf.
Best funk band: Bad Mutha Goose.
Best Latin act: Susanna Sharpe & the Samba Police.
Best jazz act: Native Sun.
Best single: "Lust For Life," the Bad Livers.
Best EP: "High Noon," High Noon.
Best tape: "Live At The Black Cat," Soul Hat.
Best video: "My Mind's Got A Mind Of Its Own," Jimmie Dale Gilmore.
Best bass: Sarah Brown.
Best drums: Barry "Frosty" Smith.
Best horns: Tomas Ramirez.
Best strings: (tie) Susan Voelz, Danny Levin.
Best misc. instrument: Danny Barnes (banjo).
Best venue: Liberty Lunch.
Best touring band performance: (tie) Red Hot Chili Peppers, Crowded House.
Best producer: Mark Hallman.
Best radio DJ: Jody Denberg (KGSF-FM).
Best radio station: KGSF-FM.
Best dance club/DJ: Club ChiWaWa.
Best TV show: "Austin City Limits."

Settlement In N.J. Venue Death Man Died After Scuffle With Trooper

NEW YORK—The family of a young man who died of injuries sustained outside a 1990 AC/DC concert at the Meadowlands Arena in East Rutherford, N.J., has accepted a \$250,000 settlement in its federal civil rights suit against numerous defendants.

According to an announcement made March 9, the defendants in the suit, including three New Jersey state troopers and the New Jersey Sports and Exposition Authority, were released from further liability under terms of the settlement. The payment is to be made on behalf of the state police defendants named in the suit.

David Gregory, 21, of Boonton, N.J., died of head injuries a day af-

ter a scuffle with a trooper in a parking lot outside the arena during the concert. A grand jury in Bergen County failed to indict the trooper after hearing conflicting testimony from eyewitnesses.

The settlement was reached between representatives of the family and of the insurance company for the state police contingent at the venue.

According to the announcement, Frank Gregory, the victim's father, says he agreed to the settlement because he feels further legal action would not alter the monetary compensation nor "yield a more satisfactory form of social justice."

BARBARA DAVIES

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

Artists & Music

ARTISTS IN CONCERT

(Continued from page 14)

lion). There was no sponsorship deal. The last show, held Feb. 22, was broadcast Feb. 29 on Japanese satellite TV, and GN'R's Japanese label here, MCA Victor, will start selling a two-cassette video of the concert April 25. Each cassette will retail for 6,000 yen (\$46.51). **STEVE McCLURE**

BILL MORRISSEY
Skidmore College
Saratoga Springs, N.Y.

THROUGH FOUR ALBUMS in eight years on Philo/Rounder Records, Bill Morrissey has garnered a reputation as one of the finest songwriters in contemporary folk music.

Touring with a band for the first time to showcase his current album, "Inside," Morrissey has added musical resonance to his story-songs, songs

rich in weathered characters and his peculiar New England humor.

"Bill has asked that there be no speaker-diving tonight," an MC deadpanned as Morrissey emerged at this March 7 show, promoted by the nearby, renowned folk club Cafe Lena.

Bassist Richard Gates and percussionist Doug Plavin (on drums and lard can) set up a rolling rhythm for the older-but-wiser theme of "Everybody Warned Me." Johnny Cunningham wove melancholy Celtic fiddle through "She's That Kind Of Mystery." Original Yardbirds guitarist Top Topham shot sharp leads through the brokenhearted center of "Love Song/New York."

And in his North Country voice, a hush one moment, a growl the next, Morrissey took his set through bizarre asides (a country/western re-

telling of Franz Kafka's "Metamorphosis"), the emotionally wrenching imagery of "These Cold Fingers," and the sweet waltz of "Off White," in which survivors of divorce plan a second wedding day where "the band won't play 'Proud Mary' no matter how late it gets."

Already a distinctive singer/songwriter, Morrissey now knows just what he wants from his own band as well. At this show, as on his current album, subtle yet superb arrangements transformed Morrissey's folk-rooted repertoire into mature and marvelous pop. **THOM DUFFY**

NEW YORK VOICES

Fat Tuesday's, New York

HIS LONG BLOND hair grazing Fat Tuesday's legendary low ceiling,

New York Voices leader/saxophonist Darmon Meader—accompanied by drums, piano, and bass—opened the group's midnight set Feb. 7 at Fat Tuesday's with a jazz, swinging instrumental intro. Then, Voices mates Peter Eldridge, Caprice Fox, Sara Krieger, and Kim Nazarian joined Meader for an enthusiastic set of 10 tunes, mostly from "Hearts Of Fire," the group's latest GRP release, which enjoyed a four-month run on the Top Contemporary Jazz Albums chart.

The instrumentation was flexible: In a nod to their jazz influences, the accompaniment was acoustic on "Giant Steps," "Stolen Moments," "Round Midnight," and "Cottontail," with lyrics by Jon Hendricks. On "That's The Way Of The World," "Soon One Day," and "Now That The Love Is Over," electronic keyboards were employed, and on "Too High" Meader sidelined the sax and strapped on his EWI. With voices like theirs,

however, the instruments were almost superfluous. On each number, their voices sounded as pure as they do on the album, clear evidence of a high degree of professionalism.

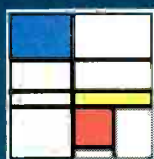
Both on and off stage, the fashion-loving, affectionate Voices made the audience feel like family: They greeted us, introduced themselves, addressed us between tunes, and generally made us comfortable. Following the performance, they took advantage of the intimate setting to mingle with the fans.

As usual, the New York Voices gave more than a musical performance. Never taking themselves too seriously, yet meticulous about their art and artistry, they gave a demonstration of camaraderie, audience appreciation, and sheer good cheer. Despite their rising fame, the New York Voices are still unpretentious, and that fact is as impressive as their performances. **DIANE PATRICK**

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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.)



New York P.D.: Mike Love

- 1 Patti LaBelle, Somebody Loves You Bab
- 2 Mint Condition, Breakin' My Heart (Pr
- 3 Glenn Jones, Here I Go Again
- 4 Atlantic Starr, Masterpiece
- 5 Michael Jackson, Remember The Time
- 6 CeCe Peniston, We Got A Love Thang
- 7 Black Sheep, The Choice Is Yours
- 8 MC Lyte, Poor Georgie
- 9 Skyy, Up And Over (Stronger And Bette
- 10 Mariah Carey, Make It Happen
- 11 TLC, Ain't 2 Proud 2 Beg
- 12 U.M.C.'S, One To Grow On
- 13 Shawn Christopher, Don't Lose The Mag
- 14 Clivillés & Cole, A Deeper Love/Prid
- 15 Lisa Taylor, Secrets Of The Heart
- 16 Tracie Spencer, Love Me
- 17 Boyz II Men, Please Don't Go
- 18 Tevin Campbell, Goodbye
- 19 Marion Meadows Feat. Gene Rice And An
- 20 Vanessa Williams, Save The Best For L
- 21 Big Daddy Kane, The Lover In You
- 22 Shabba Ranks Feat. KRS-1, The Jam
- 23 Keith Washington, When You Love So
- 24 Oaktown's 3.5.7, Honey
- 25 BeBe & CeCe Winans, It's O.K.
- 26 Keith Sweat, Why Me Baby?
- 27 Lisa Stansfield, All Woman
- 28 Gary Brown, Don't Make Me Beg Tonight
- 29 Roger, Take Me Back
- 30 Aaron Hall, Don't Be Afraid
- 31 Chris Walker, Take Time



Washington D.C. P.D.: Barbara Prieto

- 1 Michael Jackson, Remember The Time
- 2 Patti LaBelle, Somebody Loves You Bab
- 3 Chris Walker, Take Time
- 4 Joe Public, Live And Learn
- 5 Vanessa Williams, Save The Best For L
- 6 The Brand New Heavies, Stay This Way
- 7 Prince And The N.P.G., Diamonds And P
- 8 Atlantic Starr, Masterpiece
- 9 BeBe & CeCe Winans, It's O.K.
- 10 Sounds Of Blackness, Testify
- 11 Keith Washington, When You Love Someb
- 12 Heavy D. & The Boyz, Peaceful Journey
- 13 Glenn Jones, Here I Go Again
- 14 Aaron Hall, Don't Be Afraid
- 15 Lisa Stansfield, All Woman
- 16 Hammer, Do Not Pass Me By
- 17 Tevin Campbell, Goodbye
- 18 Barry White & Isaac Hayes, Dark And L
- 19 CeCe Peniston, We Got A Love Thang
- 20 Mariah Carey, Make It Happen
- 21 Phyllis Hyman, When You Get Right Dow
- 22 U.M.C.'S, One To Grow On
- 23 R. Kelly & Public Announcement, She's
- 24 Keith Sweat, Why Me Baby?
- 25 Mint Condition, Breakin' My Heart (Pr
- 26 Chic, Chic Mystique
- 27 Skyy, Up And Over (Stronger And Bette
- 28 Tracie Spencer, Love Me
- 29 Boyz II Men, Please Don't Go
- 30 Jody Watley, I'm The One You Need
- 31 Black Sheep, The Choice Is Yours
- 32 Vibronics, I See You
- 33 Cherrille, Tears Of Joy
- 34 B.B.King, The Blues Come Over Me
- 35 Eric Gable, Straight From My Heart
- 36 TLC, Ain't 2 Proud 2 Beg
- 37 John Payne, She Just Can't Help It
- 38 Digital Underground, No Nose Job
- 39 2Pac, Brenda's Got A Baby
- 40 Luther Vandross, Sometimes It's Only
- 41 Brotherhood Creed, Helluva
- 42 Shance, I'm Cryin'
- 43 Calloway, Let's Get Smooth
- 44 Jodeci, Come & Talk To Me
- 45 Big Daddy Kane, The Lover In You
- 46 Lisa Taylor, Secrets Of The Heart
- 47 Alyson Williams, Can't Have My Man
- 48 Bas Noir, Superficial Love
- 49 Roger, Take Me Back
- 50 Jermaine Jackson, I Dream, I Dream
- 51 Shabba Ranks Feat. KRS-1, The Jam
- 52 Mica Paris, Young Soul Rebels

- A53 En Vogue, My Lovin' (You're Never Gonn
- A54 Chaka Khan, Love You All My Lifetime
- 55 Prince Akeem, Time To Come Correct
- 56 The Temptations, Hoops Of Fire
- 57 Oaktown's 3.5.7, Honey
- A58 R. Kelly & Public Announcement, Honey
- 59 Public Enemy, Shut Em Down
- 60 Smoove, (Meanwhile) Back At The Ranch
- A61 Kathy Sledge, Take Me Back To Love Ag



Detroit P.D.: Steve Hegwood

- 1 Patti LaBelle, Somebody Loves You Bab
- 2 Michael Jackson, Remember The Time
- 3 TLC, Ain't 2 Proud 2 Beg
- 4 Prince And The N.P.G., Diamonds And P
- 5 Vanessa Williams, Save The Best For L
- 6 Aaron Hall, Don't Be Afraid
- 7 Mariah Carey, Make It Happen
- 8 BeBe & CeCe Winans, It's O.K.
- 9 Glenn Jones, Here I Go Again
- 10 Brotherhood Creed, Helluva
- 11 Lisa Stansfield, All Woman
- 12 Luther Vandross, Sometimes It's Only
- 13 Keith Sweat, Why Me Baby?
- 14 Shance, I'm Cryin'
- 15 Big Daddy Kane, The Lover In You
- 16 Mint Condition, Breakin' My Heart (Pr
- 17 Black Sheep, The Choice Is Yours
- 18 Tevin Campbell, Goodbye
- 19 Tracie Spencer, Love Me
- 20 Jodeci, Come & Talk To Me
- 21 Jody Watley, I'm The One You Need
- 22 Boyz II Men, Please Don't Go
- 23 Lisa Taylor, Secrets Of The Heart
- 24 R. Kelly & Public Announcement, Honey
- 25 Alyson Williams, Can't Have My Man
- 26 Smoove, (Meanwhile) Back At The Ranch
- 27 Gary Brown, Don't Make Me Beg Tonight
- 28 2Pac, Brenda's Got A Baby
- 29 Jermaine Jackson, I Dream, I Dream
- 30 Joe Public, Live And Learn
- A31 En Vogue, My Lovin' (You're Never Gonn
- A32 Melissa Morgan, Still In Love With Yo
- EX Cherrille, Tears Of Joy
- EX Digital Underground, No Nose Job
- EX Hen-Gee & Evil-E, If U Were Mine
- EX U.M.C.'S, One To Grow On

FM 92-THE BEAT

Los Angeles P.D.: Mike Stradford

- 1 Vanessa Williams, Save The Best For L
- 2 Mint Condition, Breakin' My Heart (Pr
- 3 Prince And The N.P.G., Diamonds And P
- 4 Michael Jackson, Remember The Time
- 5 Atlantic Starr, Masterpiece
- 6 Patti LaBelle, Somebody Loves You Bab
- 7 Gerald Levert (Duet With Eddie Levert
- 8 Color Me Badd, Thinkin' Back
- 9 Hammer, Do Not Pass Me By
- 10 Aaron Hall, Don't Be Afraid
- 11 Bubba, I Like Your Style
- 12 Tevin Campbell, Goodbye
- 13 BeBe & CeCe Winans, It's O.K.
- 14 Sounds Of Blackness, Testify
- 15 Phyllis Hyman, When You Get Right Dow
- 16 Glenn Jones, Here I Go Again
- 17 Cherrille, Tears Of Joy
- 18 Keith Washington, When You Love So
- 19 Shance, I'm Cryin'
- 20 Mariah Carey, Make It Happen
- 21 Keith Sweat, Why Me Baby?
- 22 Calloway, Let's Get Smooth
- 23 Joe Public, Live And Learn
- 24 Smoove, (Meanwhile) Back At The Ranch
- 25 Jody Watley, I'm The One You Need
- 26 Aretha Franklin Featuring Michael McD
- 27 TLC, Ain't 2 Proud 2 Beg
- 28 Tracie Spencer, Love Me
- 29 Luther Vandross, Sometimes It's Only
- A30 Melissa Morgan, Still In Love With Yo
- A31 Alyson Williams, Can't Have My Man
- A32 Lisa Taylor, Secrets Of The Heart
- A33 En Vogue, My Lovin' (You're Never Gonn

Hot R&B Singles Sales & Airplay

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

Main chart table with columns for SALES and AIRPLAY. Each column lists rank, title, and artist. Includes songs like 'Save The Best For Last' by Vanessa Williams and 'Somebody Loves You Baby' by Patti LaBelle.

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

Reference table for publishers, performance rights, and sheet music. Lists song titles and their corresponding organizations like BMI, ASCAP, and Sony.



THE JEWEL IN THE Wing/Mercury crown again takes the No. 1 spot on the Hot R&B Singles chart. "Save The Best For Last" by Vanessa Williams easily moves 4-1...

SPEAKING OF TLC, "Ain't 2 Proud 2 Beg" moves comfortably 6-5. Retail gains have propelled this record up the chart. It leaps in rank 6-2...

RADIO ALERT: This is the last week the Radio Action Box will appear. Next week, in its place, look for the new R&B Radio Monitor chart, based on actual monitored airplay of R&B stations.

NEW DAYS, NEW WAYS: A number of records appear on the chart this week that normally would have been held off until they achieved preset criteria of radio stations and points.

HOT R&B SINGLES ACTION RADIO MOST ADDED. Table with columns for Platinum/Gold Adds, Silver Adds, Bronze/Secondary Adds, Total Adds, and Total On Reporters. Lists songs like 'My Lovin' (You're Never...)' and 'Still In Love With You'.

Ice-T Warms To Metal With New Rock Band; BDP Satisfies; Shawn Kicks; X-Clan X-cites

ICESUMMIT: Rapper/actor/entrepreneur Ice-T held a press conference March 3 in New York to announce his latest project: a black, hardcore metal band named **Body Count**, which he fronts. The group's other members are **Ernie-C** (lead guitar, vocals), **D-Roc** (rhythm guitar), **Mooseman** (bass, vocals), and **Beatmaster V** (drums, vocals). Its eponymous debut album on Sire ships March 31. The single, "There Goes The Neighborhood," is out now.

At the press conference, T spoke about his fascination with metal ("I like intense music"), his reasons for forming Body Count ("to allow my friends to play on their terms"), and what he sees as the advantage of playing rock over hardcore rap ("I can tour!"). He gave three possible interpretations of the name Body Count, suggesting it can stand for the number of black males murdered through gun-fights, the amount of females the band "scores," or the tough, bring-a-body-bag quality of the music.

About Body Count's sound, T said, "This is the first metal group whose lyrics are geared toward black kids." He added that, unlike a lot of metal, these lyrics don't flash by in a blur. The performer expressed frustration over the fact that black rap kids are not picking up on the heavy-metal vibe, but feels confident that in time they will cross over the rebellious-music line. "Heck, I had Eric B. in the audience" at a Body Count show, he said.

Besides the Body Count album, T has wrapped another feature film, "Looters," which co-stars fellow hardcore rap stylist **Ice Cube**. The movie is due out July 3. His fifth solo rap project, possibly a double album, is set for a summer release. At the press conference, T also revealed plans for a TV show called "Ice-TV," in which the performer will present blaxploitation flicks "Masterpiece Theater"-style.

GET WITH THIS: "Sex And Violence" is **Boogie Down Productions'** rawest, most satisfying album of new material in years. This Jive release comes correct with exuberant, all-the-way-live tracks by **DJ Kenny Parker**, **D-Square**, **Prince Paul**, **Pal Joey**, and **KRS-ONE**. The cuts burn with KRS-ONE's intelligence, philosophy, and unsparing hardcore passion. Among the songs: "Build And Destroy," which rips apart pseudo-black-nationalists; "We In There," an indictment of gangsta posers ("You heard 'Criminal Mind-

ed' and bit the whole shit!"); and "Ruff Ruff," an explosive freestyle showcase featuring **Freddie Foxxx**. **KRS-ONE** and his collaborators have saved BDP from staleness with "Sex And Violence" . . . **Capitol's Little Shawn** is the latest rapper to emerge from producer **Howie Tee's** Brooklyn, N.Y., studio, **Howie's Cribb**. Tee has worked in the past with **Chubb Rock**, **Special Ed**, and **Father M.C.**, among others. On his debut single, "Hickeys On Your Chest," Shawn merges a lusty come-on with a milky groove that kicks. The artist, who is managed by former **Michael Jackson** manager **Frank DiLeo**, has a forthcoming album titled "The Voice In The Mirror." One cut, "That Girl," samples **Madonna's** "Who's That Girl." Miss Ciccone permitted Shawn to use her song only if she could have an autographed copy of his album. "I'm very flattered," says Shawn . . . **X-Clan** has changed labels from 4th & B'way to Polydor with its pro-black sentiments and funk sense intact. The crew's new single is "Fire & Earth." A chunky groove and melodic raps

by **BaBa Professor X The Overseer** and **The Grand Verbalizer Funkin'-Lesson Brother J** combine in this superior track . . . **Showbiz & A.G.'s** "Party Groove" and "Soul Clap" are hard-edged, nod-ya-head-ta-this jams from one of the Bronx's finest . . . The literary equivalent of a postmod music-maker, author **David Toop** samples, cuts, and pastes varied cultural and historical references in the excellent new book "Rap Attack 2: African Rap To Global Hip Hop" (Serpent's Tail, \$16.99). This tome's first mix was released in 1985 and offered a detailed and insightful analysis of hip-hop culture. Three additional chapters in "Rap Attack 2" capture the genre's new-school developments with the original's flavor.

RING THE ALARM: "Fresh Fly Flavor: Words & Phrases Of The Hip-Hop Generation" (Longmeadow Press, \$7.95) is out now. This rap dictionary by "Yo! MTV Raps" host **Fab 5 Freddy** is mainly for the uninitiated. Freddy also contributed the foreword to "Bring The Noise: A Guide To Rap Music & Hip Hop Culture" (Harmony, \$12) by this columnist and **Michael A. Gonzales** . . . "Gladiator" (from the Columbia motion picture of the same name) is probably the last fling for **3rd Bass**, which has broken up. **Easy Moe Bee's** knotty remix of the track saves the group from going out like a sucker.



by Havelock Nelson



Nice, Smooth & 'Slow.' Elektra rap duo Nice & Smooth completes the video for its new single, "Sometimes I Rap Slow," in Los Angeles with director Eric Mezza and Bell Biv DeVoe's Ricky Bell. Shown, from left, are Greg Nice, Mezza, Bell, and Smooth B.

Billboard® FOR WEEK ENDING MARCH 28, 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
1	2	3	8	SHUT 'EM DOWN (CD) (M) (T) DEF JAM 74165/COLUMBIA	♦ PUBLIC ENEMY 1 week at No. 1
2	1	1	10	OOCHIE COOCHIE (C) (T) MOTOWN 2146	♦ M.C. BRAINS
3	4	6	6	THE JAM (C) (T) EPIC 34-74069	♦ SHABBA RANKS FEATURING KRS-1
4	7	9	9	THE INT'L ZONE COASTER (C) (T) ELEKTRA 64828-4	♦ LEADERS OF THE NEW SCHOOL
5	5	5	9	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG	♦ X-CLAN
6	8	11	9	RING THE ALARM (C) (M) (T) JIVE 42020	♦ FU-SCHNICKENS
7	12	15	5	JUICE (KNOW THE LEDGE) (C) (M) (T) SOUL 54333/MCA	♦ ERIC B. & RAKIM
8	15	22	4	ONE TO GROW ON (C) (T) WILD PITCH 50387/ERG	♦ U.M.C.'S
9	3	2	11	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	♦ MC LYTE
10	6	8	13	MISTADOBALINA (C) (T) ELEKTRA 64826-4	♦ DEL THA FUNKEE HOMOSAPIEN
11	11	14	7	STEP TO ME (C) (T) RUFFHOUSE 38-74150/COLUMBIA	♦ TIM DOG
12	14	19	5	I WANNA ROCK (C) (M) (T) LUKE 4-98619/ATLANTIC	♦ LUKE
13	10	4	15	THE CHOICE IS YOURS (C) (M) (T) MERCURY 866 086-4	♦ BLACK SHEEP
14	17	18	5	JIGGABLE PIE (C) (M) (T) SELECT 4-62382	♦ AMG
15	20	25	3	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	♦ BROTHERHOOD CREED
16	16	16	6	DUCK DOWN (C) (M) (T) JIVE 42021*	♦ BDP
17	9	12	10	EVERYTHING'S GONNA BE ALRIGHT (C) (M) (T) TOMMY BOY 999*	♦ NAUGHTY BY NATURE
18	22	27	3	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 38-74105/COLUMBIA	♦ CYPRESS HILL
19	13	10	11	ONE TIME'S GOT NO CASE (C) (M) (T) DEF AMERICAN 4-40221*/REPRISE	♦ SIR MIX-A-LOT
20	29	—	2	JUMP (C) (T) RUFFHOUSE 38-74197/COLUMBIA	♦ KRIS KROSS
21	26	—	2	BRENDA'S GOT A BABY/IF MY HOMIE CALLS (M) (T) INTERSCOPE 4-96212*/ATLANTIC	♦ 2PAC
22	27	29	3	AGE AIN'T NOTHIN' BUT A # (C) (T) RELATIVITY 1088-4	♦ CHI-ALI
23	18	13	7	RETURN OF THE FUNKY MAN (M) (T) GIANT 4-40277*/REPRISE	♦ LORD FINESSE
24	21	17	25	THE PHUNCKY FEEL ONE/HOW I COULD. . . (C) (T) RUFFHOUSE 38-73930/COLUMBIA	♦ CYPRESS HILL
25	23	24	6	IT'S SO GOOD, IT'S BAD (M) (T) CARDIAC 4017*	♦ TRUE CULTURE
26	19	7	12	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA	♦ NICE & SMOOTH
27	28	30	3	NO NOSE JOB (C) (M) (T) TOMMY BOY 513*	♦ DIGITAL UNDERGROUND
28	24	21	11	LATIFAH'S HAD IT UP 2 HERE (C) (M) (T) TOMMY BOY 506*	♦ QUEEN LATIFAH
29	25	20	15	STEADY MOBBIN' (C) (T) PRIORITY 7247	♦ ICE CUBE
30	30	—	2	U GOTTA DEAL WIT DIS (C) (T) G.W.K. 15190/QUALITY	SOUTH CENTRAL CARTEL

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

RHYTHM AND BLUES

(Continued from page 17)

most of today's black music videos." Kudos, Gary . . . Thanks to production team **Wolf & Epic's** **Richard Wolf** for my first glimpses of Santa Monica and Malibu, as well as an earful of slamming new mixes for **MC Lyte's** "Eyes Are The Soul." The team is also completing work on **M.C. Serch's** upcoming solo album . . . I got a chance to witness the Grammy In The Schools program first-hand when we visited a daylong event at Hamilton High School in L.A. Among the participants were **Sounds Of Blackness' Gary Hines** and **Ann Nesby**, **Jimmy Jam & Terry Lewis**, **Shanice**, **Boyz II Men**, **Glynn Turman**, **Mellow Man Ace**, and **Dawnn Lewis**. While some performed, some gave advice and encouragement to students trying to break into the industry. It's nice to see NARAS in action, educating kids about not just performing, but about nonperforming, be-

hind-the-scenes gigs as well . . . Virgin is excited about the release of its next **Soul II Soul** album, "Just Right," which will again feature **Caron Wheeler** and **Jazzie B** on the

QWEST

(Continued from page 17)

from Michigan; and dance-pop act **New Order**, which has been with the label for eight years.

Multiple Grammy winner Jones is "very active" in terms of Qwest's day-to-day operation, says Roach. "Quincy is definitely involved in a hands-on way with the company," he says. "His vision for Qwest as a label that can cover the whole spectrum of music from gospel to rap, from reggae to pop and rock, and from dance to jazz is being realized. We're becoming what we set out to be."

track "Take Me Higher," as well as new singers **Kofi** and **Rick Clarke**. Newcomer **Richie Stevens** provides the vocal on the first single, "Joy," due to ship April 27.



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Winter Music Confab '92 Putting New Spin On Things

MEETING OF THE MINDS: Folks who plan on attending the seventh edition of the **Winter Music Conference** Tuesday through Saturday (24-28) should prepare for a slightly different affair this time.

To be held at the Fountainbleau Hilton Resort & Spa in Miami, the confab will aim to be more educational and workshop-oriented than in the past. Panel topics will range from the effect of AIDS on the dance community and the survival of nightclubs during the recession, to the nuts and bolts of being a mobile DJ and the survival of indie labels in the '90s.

A new feature at WMC this year is an exhibition area, which will be filled with demonstrations of state-of-the-art lighting, sound, and hardware technology. **Denon, Numark, and Pioneer** are among those participating.

Also, WMC-TV, a 24-hour hotel video channel, will appear in each

room at the Fountainbleau, airing the latest dance music videos.

Speaking of music, many of 1991's most prominent acts will be featured in live-performance showcases. Among them are **Shawn Christopher, Sabrina Johnston, Kyze, and Corina**. Celeb club DJs will also have their moment in the spotlight, with **Frankie Knuckles, Danny Tenaglia, Phillip Dickerson, Dave Padilla, and David Morales** spinning at local venues.

For further information, contact **Bill Kelly** at the WMC office in Fort Lauderdale.

AN NRG-ETIC PARTY: The production staff for the fourth annual **Hi-NRG Music Awards** is currently aflutter with activity. Slated for June 20, the ceremony will honor the top records, performers, remixers, DJs, and retailers in the enduring subsection of the dance music community of 1991.

Of the multiple nominees, **Army Of Lovers, Kylie Minogue, and Lonnie Gordon** are each competing in four categories. Among the nods, Swedish trio **Army Of Lovers** is in the running for best group; perennial fave **Minogue** will try to take home honors as best female vocalist for the second year in a row; and **Gordon's No. 1** smash "Gonna Catch You" is competing for best single. **Gordon** has also been confirmed to perform at the ceremony.

This year, several new categories have been added, seemingly designed to recognize the broadening spectrum of the hi-NRG genre. "Best techno/NRG single" and "best hardcore rave single" acknowledge the mutual influence between techno and NRG, while "best traditional hi-NRG single" and "best classic revival" are intended to honor purists.

The show will be held at **Dee Dee's**, a cabaret/nightclub in New York, and will be hosted by **DMR** columnist **Dean Ferguson** and **David Diebold**, who doubles as co-organizer of the Hi-NRG Music Awards and a recording artist for **Megatone Records**.

COMPILATION CRAZY: New York-based **Radikal Records** has begun to flood the club community with a slew of compilation albums. Issued under the heading "X-Static," the seven-volume set will be the umbrella for several European label licensing deals.

Volume one has just been released, and features music from the groovy, Belgian **Go Bang!** roster. Most notable is **Joey Beltram's** remix of "Dish & Tell" by **House Of Venus**.

Volume two will be subtitled "Back To Basics" and have tracks

issued on **Swemix Records** several years ago. **Dayeene's** "All Right" will be the first single from the set, and has been remixed by **Stonebridge**. "Back To Basics" ships to retail shortly, as does volume three, which will include singles previously released under



by Larry Flick

Holland's **IMC** label.

Other chapters of "X-Static" are still being confirmed.

By the by, **Radikal** has just issued "Twilight Zone," **2 Unlimited's** follow-up to its international hit "Get Ready For This." The track is an equally sturdy techno workout, splashed with proper pop seasoning. Be on it.

Megatone Records (San Francisco) has gathered up its most recent singles for a festive set, titled "12x12: The Singles Of 1991-92." Essential for any hi-NRG disciple worth his (or her) salt, this collection includes new singles by **Paul Zone**, "Bump In The Nite," and **David Diebold**, "We Are Not What We Seem." Also featured are **Ellyn Harris'** rendition of "I Specialize In Love" and **Ernest Kohl's** "Push It In The Groove."

A highlight of "12x12" is **Jo-Carol's** emotionally charged "Act Up," an anthemic ballad recorded in memory of **Megatone** founder **Marty Blecman**, who died of complications due to AIDS last year.

THE DIVA RETURNS: We're thrilled to note that **Chaka Khan** is about to drop an album that will easily re-establish her as a diva to be reckoned with.

On "The Woman I Am" (**Warner Bros.**) she prances through retro-R&B, jazz, funk, and dance vibes with more verve and confidence than she has had in years. The project is preceded by the chipper single "Love You All My Lifetime," which has been treated to garage-style house remixes by **Dave Shaw** and **Boilerhouse**. Other strong club prospects include the thick, swing-induced "Give Me All" and

"Telephone," with its subversive reggae nuances.

TID-BEATS: Wondering where **Shep Pettibone** has been hiding lately? Well, he's been locked away in the studio collaborating on songs with **Madonna**. As expected, details are being kept tightly under wraps. All we could learn is that new music may hit the streets in late summer/early fall. Additionally, Pettibone is finishing off a track he wrote and produced for the forthcoming **Taylor Dayne** album... Also knee-deep in production chores right now is **David Morales**. He has teamed up with **Sly Dunbar** to work on tracks for the next **Maxi Priest** album. **Morales** is also expected to wrap up his first album for **Mercury**, which is due out this summer... We've just been given a peek into the upcoming second album by **Celine Dion**. As on her debut, this set overflows with well-sung pop ballads. And once again, it has a killer dance jam, "Love Can Move Mountains" (**Epic**). We're crossing our fingers that this rousing, soulful gem doesn't meet the same fate as last year's "Unison," which was an international smash—but was never released in the U.S. Here's a track that would not only slam in clubs, but would also sound cool on the radio. Give us a remix... now!



- 1 FIDELFATTI "Backgroove" vol. 1
- 2 JAMES HOWARD We Can Do It
- 3 GOGAMAGOGA Bekisia
- 4 EMIKRANYA Excited
- 5 BENVENUTO Techno Town
- 6 SIGMA TIBET Motor
- 7 WEST BAM Let Your Self Go
- 8 F. & T. 505 Nocte Aeterna
- 9 ARKANDIO Do You Say Yeah

HITS!!!
12-INCH
PLAY LIST

- | | |
|---|--------------|
| 10 RAVE BOYS Volume 1 | TECHNO RAVE |
| 11 THE MODELS Good Time | TECHNO HOUSE |
| GARAGE 12 ASTEROID FEAT. EVA JOY Joke to Win | TECHNO HOUSE |
| GARAGE 13 DEE-VISION Waitin' for you | TECHNO HOUSE |
| TECHNO 14 SOPHIE The Only Reason | HI-NRG |
| TECHNO 15 TENSION You Got Me Going Crazy | HI-NRG |
| TECHNO 16 DOUBLE YOU? Please Don't Go | HOUSE |
| TECHNO 17 SALLY DAY Take Me To The Top | HOUSE |
| TECHNO 18 KIM MARTIN Welcome To My Heaven | HOUSE |
| TECHNO 19 MAGIC MARMALADE Do It Now | HOUSE |
| TECHNO 20 J. & B. ORCHESTRA Black Magic Woman | HOUSE |

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5. I GOT A HOLD ON YOU MAURICE JOSHUA I.D.

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



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Cruisin' With RCA. RCA "gets on board" the General Jackson showboat for its sixth annual CRS cruise with select convention attendees. Pictured, in back row from left, are Randy Goodman, senior VP of marketing, RCA Records; artist Aaron Tippin; Josh Leo, VP of A&R, RCA/Nashville; and Jack Weston, VP/GM, RCA/Nashville. In front row, from left, are recording artist Martina McBride and Joe Galante, president of RCA Records. For more CRS coverage, see photo below right and pictures on page 27.

Great Slate For Country Fan Fair More Than 40 Acts Set For June Event

NASHVILLE—More than 40 top acts are now confirmed to perform at the 21st annual International Country Music Fan Fair, June 8-12 at the Tennessee State Fairgrounds here. Last year's fair drew more than 24,000 ticket-buyers. Registration was cut off three weeks before the event opened.

Tickets for the upcoming fair are \$75 each and cover admission to more than 35 hours of concerts, as well as to exhibit halls, Opryland USA theme park, Country Music Hall of Fame, and Ryman Auditorium.

Here is the tentative schedule and the acts already set to appear:

Monday, June 8: Bluegrass show, 6-9 p.m.; Cajun show, 9:30-11 p.m.

Tuesday, June 9: Curb Records

show, 10 a.m.-noon, Marie Osmond, T.G. Sheppard; Mercury Records show, 2:30-4:30 p.m., Billy Ray Cyrus, Davis Daniel, Sammy Kershaw, Jeff Knight, Kathy Mattea, Ronna Reeves; MCA Records show, 7:30-9:30 p.m., Jerry Clower, Marty Brown, Lionel Cartwright, Wynonna, McBride & the Ride, Marty Stuart, Trisha Yearwood.

Wednesday, June 10: Liberty Records show, 10 a.m.-noon, Suzy Bogguss, Garth Brooks, Billy Dean, Cleve Francis, Sawyer Brown, Tanya Tucker; Warner Bros. Records show, 2:30-4:30 p.m., Little Texas, Travis Tritt; RCA Records show, 7:30-9:30 p.m., Paul Overstreet, Shenandoah, Aaron Tippin.

Thursday, June 11: Atlantic

Records show, 10 a.m.-noon, Martin Delray, Tracy Lawrence, Billy Joe Royal; Arista Records show, 2:30-4:30 p.m., Brooks & Dunn, Diamond Rio, Alan Jackson, Steve Wariner; Columbia/Epic Records show, 7:30-9:30 p.m., Tammy Wynette, Mary-Chapin Carpenter, Joe Diffie, Dixiana, Great Plains, Matthews, Wright & King, Collin Raye, Ricky Van Shelton, Doug Stone.

Friday, June 12: Multilabel show, 10 a.m.-noon, Pat Alger, Sugar Hill Records; John Anderson, BNA Entertainment; Janie Fricke, Intersound Records; Clinton Gregory, Step One Records.

Saturday, June 13: Grand Masters Fiddling Championship, 10:30 a.m.-6 p.m., at Opryland USA.

Good News! Rock Crit Dislikes Garth Brooks' Fame Offends USA Today Writer

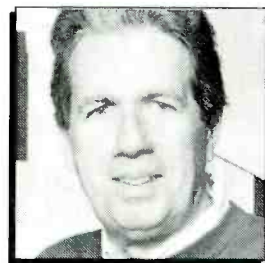
CRITICAL DIFFERENCES: Few sounds are as annoying as the whine of a rock critic whose sensibilities have been wounded. Here's what critic **Edna Gundersen** had to say in *USA Today* recently about the perseverance of **Garth Brooks**: "If some semblance of taste and daring is to be restored to mainstream pop, this hip hillbilly's reign must end." Certainly, there's a bit of playful overstatement in this pronouncement; but it also represents an attitude that country artists and producers should recognize for the pure drivel it really is. Most rock critics have never grasped the essence of country music. Consequently, they have tended to appreciate only those elements in the music that are least "country." Record labels could make a fortune if they hired such critics in their A&R departments—and then signed only the acts they hated.

Gundersen professes horror that Brooks towers over such of his betters as **Michael Jackson** and **Guns N' Roses** and grouches that he "hardly deserves the unprecedented prominence and glory thrust on him." The subtext of her message, of course, is that rock is an art form intrinsically superior to country—but that if country is going to insist on ignoring this reality, it should at least have the decency to do it through someone besides Brooks. Gundersen laments that "worthier [country-oriented] talents like **Jimmie Dale Gilmore**, **Lyle Lovett**, and **Steve Earle**" must toil in Brooks' shadow, ignoring the fact that all three of these singers have had the same opportunity to enchant the public that Brooks did—and have failed to do so. But what can you expect from rube record buyers, right? The most unconscionable aspect of Gundersen's rant is her sniping at Brooks' personal appearance—as if that had anything to do with the quality of his music.

What most rock critics either don't understand or won't accept as valid are the traditions of civility and self-effacement in country music. Rock seems to revel in "ranness" and posturing, usually mistaking them for wisdom. Country prefers a more measured and restrained approach, even when the subjects are provocative or violent. The elements in Brooks' songs that

Gundersen derides as "safe" and "approachable" are absolute virtues to people who prefer not to be lectured to or shouted at. In country music, the singer is always subservient to the song. Brooks knows that and has benefited greatly from that knowledge. It is too bad that he is insufficiently barbaric for Gundersen's tastes. The rest of us can handle his smoothness.

MAKING THE ROUNDS: In the spirit of this election year, Liberty Records has sent a "sample ballot" to members of the Academy of Country Music, asking them to vote for the label's nine nominations (five of which involve Garth Brooks) . . . And while we're on the subject: the ACM has just released these nominees for its video-of-the-year award: "Anymore," **Travis Tritt**; "Brotherly Love," **Keith Whitley**, **Earl Thomas Conley**;



by Edward Morris

"Is There Life Out There," **Reba McEntire**; "Mary & Willi," **K.T. Oslin**; and "The Thunder Rolls," Brooks . . . Viacom Enterprises, which licenses "The Andy Griffith Show," has selected the **Bobby Roberts Co.** of Nashville to produce The Andy Griffith Show Cast Reunion Tour. Currently appearing on the tour are **Don Knotts** (Barney Fife), **George Lindsey** (Goobar Pyle), **Hal Smith** (Otis), **Maggie Peterson** (Charlene Darling), and the **Dillardards** (the Darling Family) . . . **Dwight Yoakam** will make his film debut this year in "Red Rock West," which stars **Nicolas Cage** and **Denis Hopper** . . . Grand Ole Opry star **Charlie Louvin** and singer **Charles Whitstein** have launched a "Louvin Brothers Music Celebration" tour to spotlight the songs Louvin made famous with his late brother, **Ira**. Germany's Bear Family Records will release a comprehensive and annotated collection of the Louvin Brothers' songs later this year . . . The Nashville Chapter of NARAS, the recording academy, is moving its "Starwalk" collection of concrete plaques, personalized by Grammy winners, from Fountain Square Mall to Opryland USA.

MARK YOUR CALENDAR: The Mid-South Talent Explosion will be held Saturday (28) at Nashville's War
(Continued on page 30)

CBS To Air Silver-Anniversary Tribute To Country Music Hall

NASHVILLE—CBS-TV will tape a two-hour special April 1 at the Grand Ole Opry House here to celebrate the 25th anniversary of the Country Music Hall of Fame. Air date for the show has not been set.

Set to perform on the special are **Alan Jackson**, **Vince Gill**, **Emmylou Harris**, **Clint Black**, **Mary-Chapin Carpenter**, **Garrison Keillor**, **Randy Travis**, **Kenny Rogers**, **Kathy Mattea**, **Mark O'Connor**, **Riders In The Sky**, **Ricky Skaggs**, and **Hank Williams Jr.**

The live performances will be interspersed with pretaped segments about places, personalities, and institutions that have been significant in the development of country music and its various styles.

Although the Country Music Hall of Fame was established on paper

as early as 1961, when its first members were inducted, it was not until 1967 that a building—the present Hall of Fame—was constructed to house it.

CBS-TV also carries the annual Country Music Assn. awards show.

Free tickets to the taping will be distributed through Middle Tennessee Ticketmaster outlets, beginning Monday (23).

The show's working title is "Country's Grandest Homecoming: The Country Music Hall Of Fame's 25th Anniversary Celebration." **Fred Rappoport** is executive producer. Producers are **William Ivey**, director of the Country Music Foundation, and **Walter Miller**. **Ivey**, **Miller**, **Rappoport**, and **Laurie Gold** are the writers.

EDWARD MORRIS



Mercury artist Billy "Achy Breaky Heart" Cyrus warms up to radio's Sharon Foster, WWWW Detroit, left, and Katy O'Neill, WCXI Detroit, during the Artist-Attendee reception.

Country Radio Seminar '92 Crackles With Music & Merriment



Sherri Garrett, MD of WKAK Albany, Ga., poses with an all-male chorus line of artists and industry execs in the Epic corner at the Artist-Attendee meet-and-greet. Pictured, from left, are artist Collin Raye; Garrett; artists Joe Diffie and Ricky Skaggs; and Jack Lameier, VP of promotion, Epic Records/Nashville.



From left, artist manager Stan Mores; Liberty artist Cleve Francis; Sam Cerami, director of national promotion, Liberty; and CRB board member Charlie Monk are caught at Liberty's station during the welcoming cocktail reception.



Mike Borchetta, VP of national promotion, Curb Records/country division, left, chats with Marie Osmond and John Saville, MD, WWYZ Hartford, Conn., in the Curb Records suite, which featured a sports bar theme including ski ball and golf.



MCA/Nashville's entertainment parlor featured a "Casablanca" theme, including palm trees, a piano, and white dinner jackets for the promotion staff. Pictured during the MCA party, from left, are Sherri Garrett, WKAK Albany, Ga.; MCA artists Marty Stuart and Lionel Cartwright; Shelia Shipley, VP of national promotion, MCA/Nashville; and Paul Franklin, WSOC Charlotte, N.C. Pictured, front and center, is Greg Mazingo, WESC Greenville, S.C.



Rick Blackburn, VP/GM of Atlantic Records/Nashville, center, greets Bobby Yarborough, left, and Victor Sansone, KSCS Fort Worth, Texas.

NASHVILLE—Bing! Bang! Boom! Country Radio Seminar, March 4-7 at the Opryland Hotel and Convention Center here, featured more country artists and entertainment than ever before. Exploding to 1,705 registrants, it broke all previous attendance records. Aftershocks of a terrific '91 in country music appear to be building expectations for equal success in '92.



Members of Sony act Riders In The Sky gather with Country Radio Broadcasters board members following the group's Saturday-morning performance. Pictured, from left, are CRB president Larry Daniels, KNIX-FM Phoenix; Riders Woody Paul and Too Slim; board members Bob Moody, WPOC Baltimore, and Tim Murphy, KMPS Seattle; and Riders member Ranger Doug.



Kenny Rogers, left, serves up nearly 200 roasted chickens from his Rogers' Roasters chain. Pictured with him, from left, are WYRK Buffalo, N.Y., VP/GM Ralph Christian and PD Ken Johnson; Unistar's Debbie Brand; Warner Bros.-Reprise/Nashville's Bill Mayne; and Unistar's Pam Green and Ed Salamon.



ASCAP's luncheon lineup includes, from left, Dan Truman and Gene Johnson of Arista act Diamond Rio (which performed there); ASCAP's Shelby Kennedy; Brian Prout and Dana Williams, Diamond Rio; MCA artist Trisha Yearwood (who also performed); Marty Roe, Diamond Rio; ASCAP's Connie Bradley and Tom Long; and Jimmy Olander, Diamond Rio.



Warner Bros. act Little Texas, Epic artist Collin Raye, Warner Bros. act Billy Burnette, Deborah Allen, and Rafe Van Hoy (all of whom performed in the suite) make a splash in the Unistar suite's Jacuzzi with three representatives from Unistar.



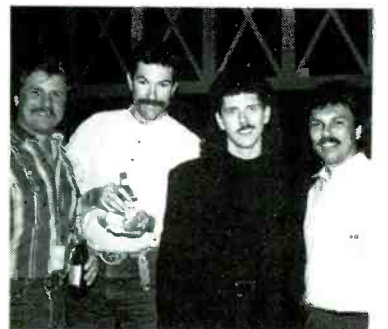
Arista's Pam Tillis stops by the ABC suite and chats with Bob Callahan, president of ABC Radio Network, left; "American Country Countdown" host Bob Kingsley, second from right; and "ACC" writer Neil Haislop.



Arista artist Steve Wariner, left, and Columbia's country guitar legend Chet Atkins jam before a capacity-plus crowd at a Friday-night concert sponsored by ABC Radio Network. The show, with Bob Kingsley of "American Country Countdown" as MC, also featured an appearance by Liberty artist Billy Dean.



BNA artist B.B. Watson, center, is surrounded by members of the U.S. Army marching band (which performed at opening ceremonies) at the Artist-Attendee cocktail reception.



Reprise artist Michael White, second from right, visits with radio attendees at the Warner/Reprise and WSM Radio Listener Appreciation show that kicked off Country Radio Seminar March 3 at the Grand Ole Opry House. Also pictured, from left, are Ken Curtis, PD, KYKX Longview, Texas; Dave Shepel, MD, KKCS Colorado Springs, Colo.; and Brad Chambers, PD, KNAX Fresno, Calif.

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- *Album Of The Year • "It's All About To Change" •*
- *Song Of The Year • "Here's A Quarter (Call Someone Who Cares)" •*
- *Top Vocal Duet • Travis Tritt/Marty Stuart •*
- *Video Of The Year • "Anymore" • Directed by Jack Cole •*

*"See Travis Tritt with co-hosts
Clint Black and Lorrie
Morgan on the ACM Awards,
April 29th on NBC."*



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BLAME IT ON MY YOUTH features Lyle Lovett's "God Will," Tom Waits' brand-new "Purple Avenue," The Jungle Bock's "Trust In Me," Bagdad Cafe's "Calling You," Charlie Chaplin's "Smile" and five venerable tunes completely retooled for the '90s. Produced by Greg Cohen—Tom Waits' musical director and bassist.

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FOR WEEK ENDING MARCH 28, 1992

Top Jazz Albums™

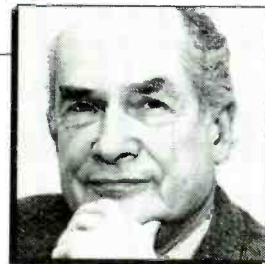
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	25	DAVE GRUSIN GRP 2005* ★★★ No. 1 ★★★	3 weeks at No. 1 THE GERSHWIN CONNECTION
2	3	19	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*/POLYGRAM CLASSICS & JAZZ	YOU GOTTA PAY THE BAND
3	2	23	HARRY CONNICK, JR. ▲ COLUMBIA 48685*	BLUE LIGHT, RED LIGHT
4	5	5	ELLIS MARSALIS COLUMBIA 47509	HEART OF GOLD
5	16	3	JOE HENDERSON VERVE 511 779*/POLYGRAM CLASSICS & JAZZ	LUSH LIFE
6	8	5	BOBBY MCFERRIN & CHICK COREA BLUE NOTE 95477*/CAPITOL	PLAY
7	7	39	NATALIE COLE ▲ ³ ELEKTRA 61049	UNFORGETTABLE
8	4	17	GERALD ALBRIGHT ATLANTIC 82334*	LIVE AT BIRDLAND
9	9	5	STAN GETZ - KENNY BARRON VERVE 510 823*/POLYGRAM CLASSICS & JAZZ	PEOPLE TIME
10	12	15	CHARLES FAMBROUGH CTI 79476*/MESA-BLUEMOON	THE PROPER ANGLE
11	6	19	KEITH JARRETT TRIO ECM 849 650*/POLYGRAM CLASSICS & JAZZ	THE CURE
12	NEW ▶		MARCUS ROBERTS NOVUS 63130*/RCA	AS SERENITY APPROACHES
13	17	7	JOHN PIZZARELLI NOVUS 63129*/RCA	ALL OF ME
14	20	5	VANESSA RUBIN NOVUS 63127*/RCA	SOUL EYES
15	14	23	BRANFORD MARSALIS COLUMBIA 46990 THE BEAUTIFUL ONES ARE NOT YET BORN	
16	18	9	DIRTY DOZEN BRASS BAND COLUMBIA 47383* OPEN UP (WHATCHA GONNA DO FOR THE REST OF YOUR LIFE?)	
17	11	21	THE EARL KLUGH TRIO WARNER BROS. 26750* THE EARL KLUGH TRIO VOLUME ONE	
18	24	3	KENNY BARRON TRIO CANDID 79508*	LEMURIA - SEASCAPE
19	13	17	MILES DAVIS & MICHEL LEGRAND WARNER BROS. 26438*	DINGO
20	NEW ▶		JACK DEJOHNETTE BLUE NOTE 96690*/CAPITOL	EARTH WALK
21	NEW ▶		THE HARPER BROTHERS VERVE 511 820*/POLYGRAM CLASSICS & JAZZ YOU CAN HIDE INSIDE THE MUSIC	
22	21	11	THE GENE HARRIS QUARTET CONCORD 4482*	BLACK AND BLUE
23	NEW ▶		MCCOY TYNER BLUE NOTE 96429*/CAPITOL	SOLILOQUY
24	15	19	GONZALO RUBALCABA BLUE NOTE 97197*/CAPITOL	THE BLESSING
25	10	13	KENNY DREW, JR. ANTILLES 510 303*/ISLAND	KENNY DREW, JR.

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	25	FOURPLAY WARNER BROS. 26656* ★★★ No. 1 ★★★	23 weeks at No. 1 FOURPLAY
2	2	15	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
3	3	23	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
4	7	7	KIM PENNYL GRP 9663*	3 DAY WEEKEND
5	4	23	DAVID BENOIT GRP 9654*	SHADOWS
6	8	11	BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YOU
7	5	25	ERIC MARIENTHAL GRP 9655*	OASIS
8	10	7	KEIKO MATSUI SIN-DROME 1800*	NIGHT WALTZ
9	11	7	NELSON RANGELL GRP 9662*	IN EVERY MOMENT
10	6	19	NANCY WILSON COLUMBIA 48665*	WITH MY LOVER BESIDE ME
11	9	15	BOBBY LYLE ATLANTIC 82346*	PIANOMAGIC
12	24	3	ACOUSTIC ALCHEMY GRP 9666*	EARLY ALCHEMY
13	12	17	SHAKATAK VERVE FORECAST 511 390*/POLYGRAM CLASSICS & JAZZ	OPEN YOUR EYES
14	22	3	STEVE LAURY DENON 9043*/A&M	PASSION
15	NEW ▶		MARION MEADOWS NOVUS 63131*/RCA	KEEP IT RIGHT THERE
16	21	3	CORNELL DUPREE AMAZING 1025*	CAN'T GET THROUGH
17	17	5	DAVE VALENTIN GRP 9664*	MUSICAL PORTRAITS
18	19	7	JEFF BEAL TRILOKA 189*	OBJECTS IN THE MIRROR
19	NEW ▶		TOM GRANT VERVE FORECAST 849 530*/POLYGRAM CLASSICS & JAZZ IN MY WILDEST DREAMS	
20	23	3	HOLLY COLE TRIO MANHATTAN 97349*/CAPITOL	BLAME IT ON MY YOUTH
21	16	12	KENNY RANKIN CHESKY 63*	BECAUSE OF YOU
22	13	21	ELIANE ELIAS MANHATTAN 95476*/CAPITOL	A LONG STORY
23	14	15	STANLEY JORDAN BLUE NOTE 97159*/CAPITOL	STOLEN MOMENTS
24	NEW ▶		KILAUEA BRAINCHILD 9208*	TROPICAL PLEASURES
25	NEW ▶		VERNELL BROWN, JR. A&M 5382*	STAY TUNED

○ 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.

Classical KEEPING SCORE



by Is Horowitz

GRAMMY PAYOFF: The prestige quotient of a Grammy win is undeniable. Labels trumpet their wins, sticker the albums, and hope for increased sales. Sometimes the gains are substantial.

At BMG Classics, for instance, retail reaction was immediate. Sales the first two weeks in March on both its winners, a Barber orchestral album with pianist **John Browning** and **Alicia De Larrocha's** solo piano CD, topped those for the entire month of February by about 50%, say label execs.

A 50% rise in sales was also reported for **Dawn Upshaw's** "Girl With Orange Lips" album by Nonesuch VP **Peter Clancy**. Credit her win, as well, for the return of the CD to the best-seller chart this week.

Reaction for album of the year winner "Candide" was also strong, but hard to measure quantitatively, says Deutsche Grammophon VP **Karen Moody**. The hit album was already in plentiful supply at retail.

The same was true of DG's "Gotterdammerung," which topped the opera list. Both prior releases of DG's Metopera recording of Wagner "Ring" operas under the direction of **James Levine** won Grammys. With the release of "Siegfried," last to come in the cycle, eligible next year, DG has a shot at a complete Grammy "Ring."

Sales of the Corigliano Symphony No. 1 with **Daniel Barenboim** and the Chicago Symphony Orchestra were "exceptional" before and after its double Grammy win,

says Erato's **Arthur Moorhead**. He's certain that the award spurred additional sales, but was unable yet to pinpoint the amount.

At London Records, the new Bach B Minor with **Sir Georg Solti** (champion Grammy grabber at 29) also enjoyed a post-award sales boost. Now label VP **Lynn Hoffman-Engel** expects the impact will last at least through Easter, a traditional time for performances.

Some "resurgence" in sales was noted for the Brahms Piano Quartet set recorded for Sony Classical by an all-star ensemble headed by **Isaac Stern**. But understatement is often the province of chamber music.

STICKY WICKET: **Foster Reed**, of New Albion Records, rebuts speculation here some weeks ago that the **John Moran** opera, "The Manson Family," on the new Point label, may be the first package marketed by a classical company (Philips) to carry a warning sticker for explicit content. And he proves his point by supplying a CD liner of one of his own recent releases with sticker attached. It's on a set of John Cage songs, "Singing Through," featuring **Joan La Barbara**.

Could it be a trend of sorts? Not likely. Classical recordings have never made much of a fuss about explicit content, however shocking to some.

If there was a trend, Koch International's Chicago Symphony recording of Barber's "The Lovers" would surely be stickered front and back.

PASSING NOTES: **Arleen Auger** underwent surgery Feb. 28 for the removal of a brain tumor. She was to participate in a recording of the Brahms "Requiem" with **Sir Colin Davis** for BMG Classics only a few days before the operation. **Angela Maria Blasi** substituted.

After recovery, Auger expects to resume recording projects with a number of labels, including Hyperion, Chandos, and Delos.

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
1	2	7	THE BACH ALBUM DG 429737*	1 week at No. 1 KATHLEEN BATTLE, ITZHAK PERLMAN
2	1	79	IN CONCERT▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
3	25	3	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
4	3	7	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
5	6	5	THE BELLS OF ST. GENEVIEVE RCA 65468-2-RC*	VARIOUS ARTISTS
6	7	43	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-2K*	CHICAGO SYMPHONY (BARENBOIM)
7	9	31	BERNSTEIN: CANDIDE DG 429734-2*	HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)
8	8	35	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI
9	4	21	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL CD08-54371*	TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)
10	5	25	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
11	16	3	ROSSINI RECITAL RCA 60B11-2-RC*	MARILYN HORNE
12	13	11	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
13	10	21	TOGETHER ANGEL CDQ-54266*	PLACIDO DOMINGO, ITZHAK PERLMAN
14	11	25	HOROWITZ THE POET DG 435025-2*	VLADIMIR HOROWITZ
15	18	3	POEME: FRENCH SHOWPIECES LONDON 433519-2*	BELL, ROYAL PHILHARMONIC (LITTON)
16	NEW ▶		BARBER: THE LOVERS KOCH 3-7125-2H1*	CHICAGO SYMPHONY & CHORUS (SCHENCK)
17	14	19	BEETHOVEN: THE NINE SYMPHONIES TELDEC 46452-2*	CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)
18	22	99	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
19	15	11	BEETHOVEN: MISSA SOLEMNIS ARCHIV 429779*	JOHN ELIOT GARDINER
20	12	25	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC*	YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN
21	19	17	MAHLER: SYMPHONY NO. 8 TELARC CD-80267*	ATLANTA SYMPHONY & CHORUS (SHAW)
22	NEW ▶		GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284*	WELSH NATIONAL OPERA (MACKERRAS)
23	RE-ENTRY		THE GIRL WITH ORANGE LIPS NONESUCH 79262	DAWN UPSHAW
24	NEW ▶		ROSSINI HEROINES LONDON 436072*	CECILIA BARTOLI
25	17	17	VERDI: OTELLO LONDON 433669*	PAVAROTTI, TE KANAWA, NUCCI (SOLTI)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	HUSH SONY MASTERWORKS SK 48177*	3 weeks at No. 1 YO-YO MA/BOBBY MCFERRIN
2	2	25	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
3	3	25	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
4	7	3	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
5	4	53	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
6	5	7	HEART TO HEART ANGEL CDQ-54299*	KIRI TE KANAWA
7	6	25	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN
8	9	5	RODGERS & HAMMERSTEIN: SONGBOOK FOR... TELARC CD-80278*	CINCINNATI POPS (KUNZEL)
9	11	15	KISMET SONY BROADWAY SK 46438*	RAMEY, MIGENES, HADLEY, PATINKIN
10	8	7	WEILL: STREET SCENE LONDON 433371*	BARSTOW, RAMEY, REAUX, HADLEY (MAUCERI)
11	10	15	THE BROADWAY I LOVE ATLANTIC 82350-2*	PLACIDO DOMINGO
12	12	31	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252*	ANNA RUSSELL
13	14	17	THE SPIELBERG/WILLIAMS COLLABORATION SONY CLASSICAL SK 45997*	BOSTON POPS (WILLIAMS)
14	13	9	PROSPERO'S BOOKS LONDON 425224*	MICHAEL NYMAN BAND
15	15	3	COLE PORTER: OVERTURES ANGEL CDC-54300*	LONDON SINFONietta (MCGLINN)

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Nipper News



deutsche harmonia mundi

“All the News That Fits His Prints”

Vol. 3, No. 16

ANNE AKIKO MEYERS

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Music Video

ARTISTS & MUSIC

Rock Acts Pave Windmill Lane's Road To Success

BY MELINDA NEWMAN

LOS ANGELES—"I'd love to do pop music videos, but no one will ask me," says Meiert Avis.

Those are strange words coming from one of today's more highly acclaimed music video directors, whose dance card is filled with names such as Bruce Springsteen, U2, Bob Dylan, and Pete Townshend.

But it's true. Other than two clips for Michael Bolton, the British director's list of credits is dominated by rock acts.

"People look at my stuff and see dark and meaningful, not pop. I think they're scared I'll turn in some angst-ridden nightmare," Avis laughs. "We did 'Top Of The World' for Van Halen; that was very poppy, but I don't think anyone knew we did it."

That could be because instead of operating from Los Angeles, Avis and partner/producer Ben Dossett

'If the production company is good, they'll deliver something that works on TV'

run Windmill Lane Productions out of Malibu, Calif., where their daily soundtrack is the roar of the waves rather than that of the freeway.

By staying out of the fray, Dossett figures Windmill avoids the Hollywood trappings. "The big mistake people make is they think, 'We'll get a nice, new office, sign five more directors, and run this like an ad agency without the agency's dollars.' But it doesn't matter where you are as long as you've got a fax and a phone. Because we don't have all that overhead, if Meiert gets tired and wants to go on holiday, we don't feel guilty because we have 50 people to feed."

When the pair left Midnight Films in 1988 to form Windmill Lane, they took with them Avis' flair for atmospheric videos that rely more on mood than special effects.

"For me, it's all about emotion," Avis says. "I pick songs that correspond to what's going on in my life. A good video is one that makes someone feel something; it's not just making someone look good."

While Avis may be no glamour director, he is known for making acts look comfortable in front of the camera, whether they be performing a tribal rite as in David Baerwald's "Dance," or solving a murder mystery as in Warrant's "Uncle Tom's Cabin."

"Sometimes you don't know what someone can do when you accept a video," Avis says. "If they aren't good in front of the camera you try to find some other thing to shoot or you put them in a different environment; that's your job."

But such work does not come cheap. Generally, Windmill doesn't consider videos with budgets under \$100,000. However, Avis has said he would do clips for \$40,000 or less if

the labels would not interfere, would give him more advance notice on projects, and would share the profits when the clips go to home video.

"The way it's structured now, you can't make a living doing \$20,000 videos," Avis says. "But if someone were to come to me and say, 'We've only got \$5,000 to do this clip, but you can keep the rights,' that would be OK by me."

LESS LABEL INTERFERENCE

Since that day seems a far way off, Avis concedes he would settle for a little less label interference. "If you can go with your idea and deliver it without all the options, it's much cheaper," he says. "What costs money is trying to justify the concepts before you know whether they'll work or not. You spend a lot of time reassuring the labels. They should concentrate on getting the financial stuff in order ahead of time. Sometimes we get projects so late that we're just throwing money at problems. One time I got a call at 4 p.m. to do a video the next day and I hadn't even heard the song."

For Dossett, that means no time to prepare or work out contingency plans. "Some record companies are great, and some are terrible," says Dossett. "A good commissioner is a liaison to the record company and management. If they're working for you, you hardly know they're there because things are running so smoothly. They're in your corner."

For their part, label video commissioners say when hiring Windmill Lane, there is a certain amount of blind faith involved, since Avis often follows his own vision. However, his success has inspired such trust.

"Ultimately, you have to trust us," Avis says. "Once you've given us the job, there's nothing more you can do. And the more you trust us, the better the work is because we can go by instinct instead of being stuck to the treatment. What we write that sounds good doesn't necessarily shoot well once we're on the set. If the production company is good, they'll deliver something that works on TV."

That has certainly been the case in Avis' work with Springsteen. Avis directed all of the clips from "Tunnel Of Love," as well as "Human Touch," the title track from Springsteen's March 31 release. His next project for Springsteen is the video for "Better Days," from "Lucky Town," which is also being released March 31.

Whether he is reluctant to analyze his own work or is prohibited by Columbia from talking about Springsteen, Avis has little to say about the latest collaboration between him and the artist. "It is what it is," he says of "Human Touch." "You feel good watching it or you don't. It's a very simple video, a guy playing a guitar." He says the original idea conceived with Springsteen is what evolved into the final edit. "We talked about things with Bruce. He's very plugged in to what he's doing. He can perform like no one else can. If you put a dif-

ferent person in that video, it could be crappy." Instead, the New Orleans-shot video combines performance footage with scenes of Springsteen coming home to his mate after a hard day's work for an intimate look at the desire to quell loneliness.

If Springsteen is the artist Avis is most often affiliated with now, the partnership echoes his earlier days with U2.

'GROWING UP' WITH U2

He hooked up with the band in the early '80s while working on commercials in Dublin, and directed seven

clips for the Irish quartet, including the Grammy-winning "Where The Streets Have No Name."

"Every director has a band he grew up with and is associated with; U2 is that for me," Avis says. "The crucial thing for a director is that his work be seen and that's what U2 did for me. Some directors make great clips for bands that never get seen and that director ends up being practically invisible."

Avis has not done any clips from U2's latest album. Asked if he will work with the band again, he says, "Who knows? The guys in U2 like to

give people breaks. I've been over here; they've been in Europe, so it made sense for them to find a director closer to home. And the truth is, if you have a good performer like Bono, the rest doesn't matter."

Given Avis' tight schedule, either labels disagree with such thinking or he is being unduly modest, but that is all part of Windmill's charm. "Instead of bothering labels and soliciting work all the time, we stay busy doing good clips that will get us more work," Dossett says. "Part of our longevity is that not everyone's sick of us yet."



by Melinda Newman

VALLEY GIRL: For the seventh year, VH-1 participated in the American Airlines Celebrity Ski for Cystic Fibrosis, held March 5-8 in Squaw Valley, Calif., site of the 1960 Olympics.

One of VH-1's main responsibilities each year has been to provide the talent for a Saturday-night concert. Past performers have included Roy Orbison, the Bee Gees, and the Allman Brothers. This year's luminary was Smokey Robinson. Robinson's polished show showcased many of his great hits with the Miracles, as well as the jillions of hits he's written for others, most notably the Temptations. He also paid homage to other great writers, such as George Gershwin. While most of the 90-minute performance was devoted to past hits, he also delved into his new SBK album, "Double Good Everything." Surrounded by a band and 12-piece string orchestra, Robinson sounded, well, miraculously good, his voice still one of the purest and clearest sounds known to man.

In years past, VH-1 has built a musical special around the performance. This year, the only show taped on the slopes, "Altitudes," features Rosie O'Donnell and interviews with participating celebrities such as Kenny G and Michael Bolton. However, the impact of VH-1's involvement extends far beyond on-air programming. The channel brought more than 125 people to the event, including employees, journalists, cable operators, and advertisers. At a time when VH-1 is contemplating asking cable operators to pay for the service for the first time, such schmoozing can prove invaluable.

How VH-1 contributes to the fight against CF is also invaluable. Since its inception, the Celebrity Ski's annual auction has raised \$1.4 million for Cystic Fibrosis Foundation research; some of which came from VH-1's largesse. This year's auction alone raised a whopping \$1 million for the cause. Among the offerings were two hours of programming on VH-1, each of which sold for \$10,500. One hour was snapped up by Bolton and Kenny G; the second was purchased by a family attending the event. American Airlines purchased the advertising for both hours for \$25,000. The "Your Name Here Shows," which will feature the favorite videos of the highest bidders, will air in prime time on a Saturday night still to be determined.

VH-1 also raised several thousand dollars through a contest it held enabling the winners, who entered by calling a 900-number, to attend Celebrity Ski. Funds raised from the calls were donated to CF.

FROM SQUAW VALLEY, we moved to Los Angeles to spend a few days with production companies and labels. One of our first stops was the Hollywood Boulevard offices of Wicked Films. Nick Bell and his new partner,

director Paul Boyd (the Cult, Blind Melon, Lenny Kravitz) have joined forces to helm Wicked Films U.S. This signals the end of the company's London office, which was run by Bell and Paul Trybits. Trybits has set up a feature-film company, and several of Wicked's directors will now focus on that area, while others, such as Richard Stanley, will direct vids for Wicked U.S.

Bell is looking to expand his stable of three U.S.-based directors, "but it's hard for me to do at the moment because I'm trying to figure out where music is going," he says. "I think it's going in indie thrash metal like what's coming out of Seattle, so I'm looking for directors in that vein."

SPEEDY PHIL: It may not be a record, but it seemed darn fast when it took Phil Collins only 41 minutes to tape a video for "Father To Son." The clip will appear on a longform music video featuring all the songs from Collins' last solo album, "... But Seriously." It was the only song from the record that had no corresponding footage, so director Jim Yukich and producer Paul Flattery of FYI coaxed the vacationing Collins to lip-sync the track by promising him it would be quick and painless. The singer, who just finished filming "Frauds," showed up at the Sunset Marquis, plopped down in a chair, and lip-synced the song while the FYI team filmed his face close-up, similar to how it appears on the album cover. That footage will be interspersed with footage from home movies provided by Collins.

On the Genesis front, Collins says he's practicing his Ernest Angley impersonation for the upcoming vid of "Jesus, He Knows Me," which should rival "I Can't Dance" in the humor department.


TAKING A MEETING: That seems to be the thing to do while in L.A. and I just happened to be in town during the West Coast regional meeting of the Music Video Assn. Held at Capitol Records and organized by that label's director of music video promotion, Sean Fernald, the meeting drew about 25 video reps from shows, labels, and pools. Among the featured speakers were Gia DeSantis and Jon Faulkner from Anaheim, Calif.-based daily alternative show "Request Video," who showed reels from their show. Topics discussed included an MVA fund-raiser to collect money for an executive director's salary.

HAT TRICK PLUS ONE: Flashframe Films director Jack Cole directed four of the five clips nominated for video of the year by the Academy of Country Music. The ACM awards will be broadcast April 29 on NBC. Cole received nominations for "Anymore" by Travis Tritt; "Brotherly Love" by Keith Whitley and Earl Thomas Conley; "Is There Life Out There" by Reba McEntire; and "Mary & Willi" by K.T. Oslin. The fifth nominated clip is "The Thunder Rolls" by Garth Brooks and directed by Bud Schaetzle.

CHANGES: Amy Lanier has joined Spellbound Pictures as directors' rep. She replaces Jeff Beasley, who is now the rep at DNA. She brings with her directors Chester Dent (the Eurythmics) and Charles Lane.

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
1515 Broadway, New York, NY 10036

BREAKTHROUGH
Tori Amos, Silent All These Years

EXCLUSIVE
Aerosmith, Dream On
The Cure, High
Metallica, Nothing Else Matters
Nirvana, Come As You Are
Queen, Bohemian Rhapsody
Van Halen, Right Now


BUZZ BIN
*Arrested Development, Tennessee
Social Distortion, Bad Luck
Sugarbubes, Hit
Matthew Sweet, Girlfriend

HEAVY
Bryan Adams, Thought I'd Died ...
Eric Clapton, Tears In Heaven
Genesis, I Can't Dance
Ozzy Osbourne, Mama, I'm ...
Pearl Jam, Alive
Queensryche, Anybody Listening?
Red Hot Chili Peppers, Under ...
Bruce Springsteen, Human Touch
U2, One (Version II)
Ugly Kid Joe, Everything About You

STRESS
*Body Count, There Goes The ...
Boyz II Men, Uhh Ahh
Mariah Carey, Make It Happen
Color Me Badd, Thinkin' Back
L.A. Guns, It's Over Now
*Live, Pain Lies On The Riverside
Richard Marx, Hazard
Tesla, What You Give


ACTIVE
2 Pac, Brenda's Got A Baby
B.A.D. II, The Globe
Black Sheep, The Choice Is Yours
Concrete Blonde, Ghost Of A ...
Melissa Etheridge, Ain't It Heavy
Michael Jackson, Remember The Time
Joe Public, Live And Learn
Kris Kross, Jump
John Mellencamp, Again Tonight
Public Image, LTD, Covered
Roxette, Church Of Your Heart
School Of Fish, 3 Strange Days
Tears For Fears, Laid So Low
Teenage Fanclub, The Concept
TLC, Ain't Too Proud To Beg

ON
*David Byrne, She's Bad
Infectious Grooves, Therapy
*The Lightning Seed, The Life Of Riley
Little Village, She Runs Hot
Sarah McLachlan, Into The Fire
Ned's Atomic Dustbin, Kill Your ...
Pantera, Mouth For War
Seal, Killer
*The Storm, Show Me The Way
Toad The Wet Sprocket, Hold Her ...



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Lee Aaron, Sex With Love
David Byrne, She's Bad
Carly Simon, Love Of My Life
Shanice, I'm Crying
R.E.M., Near Wild Heaven
Red Hot Chili Peppers, Under ...
Chaka Khan, Love You All My Lifetime
Army Of Lovers, Crucified
College Boyz, Victim Of The Ghetto
Jesus And Mary Chain, Reverence
Blue Pearl, Feel The Passion
Asphalt Ballet, Tuesday's Rain
Eric Clapton, Tears In Heaven
The Ocean Blue, Mercury
Overkill, Thank For Nothing
Tears For Fears, Laid So Low
Hammer, Do Not Pass Me By
Bob Segar, Like A Rock
Riff, White Men Can't Jump
Bryan Adams, Thought I'd Died ...
Bette Midler, In My Life



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ADDS
Miracle Legion, Snacks And Candy
Cowboy Junkies, Southern Rain
John Secada, Just Another Day
Kathy Troccoli, Everything Changes


FIVE STAR VIDEO
Tori Amos, Silent All These Years

ARTIST OF THE MONTH
Richard Marx, Hazard

GREATEST HITS
Michael Bolton, Missing You Now
Mariah Carey, Make It Happen
Eric Clapton, Tears In Heaven
Genesis, I Can't Dance
Michael Jackson, Remember The Time
Bruce Springsteen, Human Touch
Vanessa Williams, Save The Best ...

HEAVY
Atlantic Starr, Masterpiece
Little Village, She Runs Hot
John Mellencamp, Again Tonight
Mr. Big, To Be With You
Bonnie Raitt, Not The Only One
Simply Red, Stars
Lisa Stansfield, All Woman
Curtis Stigers, You're All That ...

WHAT'S NEW
Joe Cocker, Feels Like Forever
Aretha Franklin, Everchanging Times
Kenny Loggins, The Real Thing
Bette Midler, In My Life
Dolly Parton, Straight Talk
John Prine, Picture Show
Carly Simon, Love Of My Life
James Taylor, I've Got ...
The Smithereens, Too Much Passion
The Williams Brothers, Can't Cry ...




Continuous programming
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33181

ADDS
2 Hyped Brothers & A Dog, Doo ...
Alyson Williams, You Can't ...
Chaka Khan, Love You All My Lifetime
Concrete Blonde, Ghost Of A ...
Cracker, Teen Angst
DC Drive, You Need Love
Eye & I, Venus In Furs
Fu-Schnickens, La Schmoove
Gary Brown, Don't Make Me ...
The Hard Boys, Groupies
Hi-C, Sittin' In The Park
Kiki, One Thing
Kris Kross, Jump
May May, Life's A Test
Mic Fresh, Freak Me
Miracle Legion, Snacks And Candy
Pantera, Mouth For War
Poohman, Funky As I Wanna Be
Riff, White Men Can't Jump
Social Distortion, Bad Luck
Spin Doctors, Two Princes
Tesla, What You Give
Top, Number One Dominator


HEAVY
2 Pac, Brenda's Got A Baby
Aaron Hall, Don't Be Afraid
BBD, Word To The Mutha
Boyz II Men, Uhh Ahh
Cypress Hill, How I Could ...
Cypress Hill, Hand On The Pump
Jodeci, Stay
MC Brains, Oochie Coochie
Michael Jackson, Remember The Time
Mint Condition, Breakin' My Heart
Right Said Fred, I'm Too Sexy
Scarface, A Minute To Pray ...
Shabba Ranks, The Jam
Sir Mix-A-Lot, Baby Got Back
TLC, Ain't Too Proud To Beg
Vanessa Williams, Save The Best ...

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Hammer, U Can't Touch This
Prince, Thieves In The Temple
Janet Jackson, Miss You Much
Michael Jackson, The Way You ...
C&C Music Factory, Gonna Make ...




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Calloway, Let's Get Smooth
Shanice, I'm Crying
Cherrelle, Tears Of Joy

HEAVY
Prince & The NPG, Diamonds & Pearls
Michael Jackson, Remember The Time
Mint Condition, Breakin' My Heart
Patti LaBelle, Somebody Loves You
Vanessa Williams, Save The Best ...
Tony Terry, Everlasting Love
Glenn Jones, Here I Go Again
Atlantic Starr, Masterpiece
TLC, Ain't Too Proud To Beg
MC Lyte, Poor Georgie
Gerald Levert, Baby Hold On To Me
Aaron Hall, Don't Be Afraid
The Sounds Of Blackness, Testify
BeBe & CeCe Winans, It's Okay
Joe Public, Live And Learn
Black Sheep, The Choice Is Yours
R. Kelly, She's Got That Vibe
Aretha Franklin, Everchanging Times
Hammer, Do Not Pass Me By
Lisa Stansfield, All Woman


MEDIUM
Jermaine Jackson, I Dream I Dream
Damian Dame, Gotta Learn My Rhythm
Naughty By Nature, Everything's ...
MC Brains, Oochie Coochie
Shabba Ranks, The Jam
Ce Ce Peniston, We Got A Love Thang
Jody Watley, I'm The One You Need
Russ Irwin, My Heart Belongs To You
Karyn White, Walkin' The Dog



Continuous programming
704 18th Ave South, Nashville, TN
37203

ADDS
Prairie Oyster, Will I Do ...

HEAVY
Aaron Tippin, There Ain't ...
Billy Burnette, Nothin' To Do ...
Billy Dean, Only The Wind
Billy Ray Cyrus, Achy Breaky Heart
Clinton Gregory, Play, Ruby, Play
Dan Seals, Mason Dixon Line
Davis Daniel, Fighting Fire With Fire
Deanna Cox, Texas Sidestep
Dixiana, Waitin' For ...
Dwight Yoakam, It Only Hurts ...
Great Plains, Faster Gun
Hal Ketchum, Past The Point Of Rescue
Hank Williams, Jr., Hotel Whiskey
Jeff Knight, They've Been Talkin' ...
Jessica Boucher, What A Friday ...
Joe Diffie, Is It Cold In Here
John Anderson, Straight Tequila Night
John Prine, Picture Show
Lee Roy Parnell, The Rock
Little Texas, First Time For Everything
Martin Delray, Who, What ...
Matthews, Wright & King, Power ...
McBride & The Ride, Sacred Ground
Michelle White, Professional Fool
Michelle Wright, Take It Like A Man
Pam Tillis, Maybe It Was Memphis
Patty Loveless, Jealous Bone
Randy Travis, Better Class Of Losers
Reba McEntire, Is There Life Out There
Ricky Skaggs, Same Ol' Love
Rodney Crowell, Lovin' All Night
Ronna Reeves, The More I Learn
Sammy Kershaw, Don't Go Near ...
Sawyer Brown, Some Girls Do
Shenandoah, Rock My Baby
Steve Wariner, The Tips Of My Fingers
Suzy Bogguss, Outbound Plane
Tanya Tucker, Some Kind Of Trouble
The Mavericks, Hey Good Lookin'
The Remingtons, I Could Love You ...
Tracy Lawrence, Today's Lonely Fool
Trisha Yearwood, That's What I ...
Wylie & Wild West Show, This ...




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Tracy Lawrence, Today's Lonely Fool
Prairie Oyster, Will I Do

HEAVY
Dwight Yoakam, It Only Hurts ...
John Anderson, Straight Tequila Night
Reba McEntire, Is There Life Out There
Trisha Yearwood, That's What I ...
Suzy Bogguss, Outbound Plane
Patty Loveless, Jealous Bone
Billy Dean, Only The Wind
Davis Daniel, Fighting Fire With Fire
Great Plains, Faster Gun
Steve Wariner, The Tips Of My Fingers
Michael White, Professional Fool
Sammy Kershaw, Don't Go Near ...
Little Texas, First Time For Everything
Aaron Tippin, There Ain't ...
Tanya Tucker, Some Kind Of Trouble
Hank Williams, Jr., Hotel Whiskey
Lee Roy Parnell, The Rock
Clinton Gregory, Play, Ruby, Play
Dan Seals, Mason Dixon Line
Hal Ketchum, Past The Point Of Rescue
Sawyer Brown, Some Girls Do


MEDIUM
Molly & The Heymakers, Mountain ...
The Remingtons, I Could Love You ...
Billy Burnette, Nothin' To Do ...
Ronna Reeves, The More I Learn
Cleve Francis, Love Light
Dixiana, Waitin' For ...
Jeff Knight, They've Been Talkin' ...
McBride & The Ride, Sacred Ground
Travis Tritt, Bible Belt
Deanna Cox, Texas Sidestep
Michelle Wright, Take It Like A Man
Matthews, Wright & King, Power ...
Dolly Parton, Straight Talk
Ricky Skaggs, Same Ol' Love
Martin Delray, Who, What ...



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Lenny Kravitz, It Ain't Over ...
Lenny Kravitz, Let Love Rule
Lenny Kravitz, Fields Of Joy
Lenny Kravitz, Be



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Social Distortion, Bad Luck
The Church, Ripple
The Real People, Window Pane
Body Count, There Goes The ...
They Might Be Giants, The Statue ...
Bobby Konders, Mack Daddy
Blue Pearl, Can You Feel The Passion
Follow For Now, Evil Wheels

HEAVY
Red Hot Chili Peppers, Under ...
Sugarbubes, Hit
Lou Reed, What's Good
Live, Operation Spirit

MEDIUM
Fishbone, Fight The Youth
Electronic, Feel Every Beat
Revenge, Dead Beat
Seal, Killer
Lush, For Love
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International

Taking Aim At Intellectual-Property Theft

Spain To Try Levy On Audio/Videotape

■ BY HOWELL LLEWELLYN

MADRID—Spain is to counter the home recording of videos and music by imposing a small levy on blank audio- and videocassettes and cassette recorders and VCRs. The move was agreed on during the current parliamentary debate on amendments to the 1987 Law of Intellectual Property.

Carlos Grande, director of the record producers' association Aiyve, described the decision as "positive and very important. At last the law is opening up to the idea that you cannot use somebody else's property without paying."

He added, "We are pleased with the decision. Authors, artists, producers, and editors will now be remunerated for something that before gave them nothing—the private recording of their material."

Between them they should share an estimated \$70 million a year. Officials at Spanish authors society

SGAE reckon the value of material copied each year is \$1.2 billion.

The 1987 law laid down the principle of the software and hardware levy, but did not specify an amount. It was left to the creative groups and the tape and hardware manufacturers to agree on figures, but the manufacturers have never agreed to talk.

The levies are very small: 30 pesetas (3 cents) per blank audiocassette, 50 pesetas (5 cents) per video, 100 pesetas (10 cents) per recording machine, and 1,100 pesetas (\$1.10) per VCR. The SGAE (authors) will get 40%, the AFYVE (producers) 30%, and the AIE (artists) 30%. The AIE was represented in parliament by the hugely successful pop-classical star Luis Cobos.

SGAE lawyer Javier Moscoso, at the parliamentary hearing, described the hardware industry's attitude as "a moral and economic racket." He said Spain was behind
(Continued on next page)

Greece Looks To Proposed Copyright Law

■ BY JOHN CARR

ATHENS—Greece's becalmed music industry is pinning hopes on an expected new copyright law that this year could boost legitimate sound carrier sales and reverse a near-disastrous performance.

At the end of last year, a Greek government task force drew up a copyright bill based on European Community legislation which the record companies have been demanding for years. If and when it becomes law, it ought to slash a revived cassette piracy trade and regulate the vexed financial relations between the companies and the radio stations.

"When this becomes a legal market," says PolyGram Greece managing director Vico Antippas, with only slight exaggeration, "figures will improve dramatically."

Gloom prevailed in the Greek music industry when the local IFPI group released its annual national

sales figures in early March, confirming what executives had suspected for months. The year 1991 saw a 7.7% drop in unit sales compensated for by an unsatisfactory rise in value sales thanks to a slow but encouraging CD market.

Total units sold in 1991 came to 7.9 million, against 8.5 million in 1990. Cassettes suffered the biggest loss, a decline of 26.6%, reflecting the resurgence of cassette piracy and in-store taping. Vinyl, still holding its own in Greece, fell just 6.6%, CDs surged 71.2%. Total CD units sold last year 1.1 million, against 629,000 in 1990.

The IFPI report also included the 1991 market shares of the major Greek labels, showing PolyGram, BMG, and Virgin posting share increases. PolyGram's market share went up 1.9 points to 18.3%, BMG notched two points to 10.2%, while Virgin inched up from 5% to 5.5% of the market.

(Continued on next page)

Malaysian Acts, Labels Unite To Fight Piracy

■ BY JEFF CLARK-MEADS

KUALA LUMPUR, Malaysia—A united front by recording artists and record company staff has brought a commitment from the authorities here to help fight record piracy.

More than 150 record company personnel and artists gave a press conference outlining their view of the "serious problems" caused by piracy. Three days later, the Kuala Lumpur city council's Hawkers and Petty Traders Management Department announced its intention to work with the local IFPI branch to stamp out the illicit trade.

The artists' appearance at the press conference was organized by the Malaysian Assn. of Phonogram and Videogram Producers (MAPV) to mark the launch of the "music piracy is theft" campaign.

Frank Cheah, chairman of the organizing committee and managing director of BMG Pacific SDN BHD (Malaysia), comments, "We're here to prove to the music parasites that we stand united. We appeal to these pirates who have been robbing us of our livelihood to stop. Enough is enough!"

The record companies and the artists feel they are all being affected by piracy. While Malaysia adopted internationally accepted copyright law in 1987, enforcement has been very slow, according to the local music industry.

N.F. Tan, GM of the IFPI's Southeast Asia branch, says almost \$500,000 worth of pirated cassettes have been confiscated since January.

Cheah adds, "I see 1992 as end-music-piracy-year in Malaysia." To achieve that, more stringent legal measures are required, he says, including higher fines and even prison sentences.

Anxious Pacts With EastWest

LONDON—Dave Stewart's Anxious Records label has signed a joint-venture agreement with EastWest Records. Future releases from Anxious will be marketed and distributed by EastWest/Warner Music throughout the world.

The joint venture means a global platform for Anxious acts including the Starlings, Soft Parade, and Miss World.

The deal with EastWest has been in the cards for nearly a year. The linkup first became rumored in October, but prior to that Stewart had made his intentions known.

Interviewed by Billboard in April, Stewart stated, "Eventually, I would like to become the Elektra of WEA. I might start talking to people about a label deal."

Anxious operates from a small studio-and-offices complex in north London. The most significant success so far produced from those premises has been Londonbeat's "I've Been Thinking About You," a single that went on to be No. 1 in 23 countries. Londonbeat and Curve are not included in the EastWest deal. JEFF CLARK-MEADS

Bignotti Named Prez Of Warner France

■ BY ADAM WHITE

LONDON—The executive at the helm of market-leading Warner Music Italy is adding Gallic responsibilities to his portfolio. Marco Bignotti has been named president of Warner Music France, following the resignation from that post of Luigi-Theo Calabrese.

Bignotti's appointment takes effect April 1. He will continue to op-

erate as president of Warner's Italian operations and of Warner Music Greece, reporting to London-based Manfred Zumkeller, senior VP, Europe.

According to a Warner statement, Calabrese resigned as president of Warner Music International (France) to "take a sabbatical." He joined the company as its chief executive in 1987 after two years as president of Polydor France. Previ-

ously, he held GM positions at Warner affiliates in Italy and Belgium.

Zumkeller released a statement paying tribute to Calabrese, who, it is generally acknowledged, played a major role in improving the fortunes of Warner Music France upon his arrival in 1987. In an interview with Billboard last year, Warner Music International chairman/CEO Ramon Lopez called him "a great executive," while conceding that the French company's share of domestic repertoire—which accounts for 50% of the total market there—was not fully developed.

Furthermore, France was conspicuous by its absence from a recent article about Europe published in a Warner Music International in-house magazine. On the other hand, Calabrese himself was said to have been disappointed by the appointment of Zumkeller to run Warner's European operations, since, sources say, he felt he was qualified for the position.

(Continued on next page)

Moscow's Melodia Gives Gold Again Yuri Antonov First New Recipient

■ BY VADIM YURCHENKOV

MOSCOW—Melodia Records is to revive its tradition of handing out gold discs to its top-selling national artists.

The first award was made to rock group Pesniary back in 1981. The band had, a few years earlier, become the first Soviet pop band to play live shows in the U.S. The group has several million-seller albums to its credit.

The award series ended after just a couple of years but re-started with an award in February this year to Yuri Antonov, leading Russian singer-songwriter, bandleader and long-time Melodia artist with total record sales in excess of 40 million to his

credit. Now the company plans to continue the awards but still only for domestic talent.

Antonov stopped giving live shows in 1987 when he was in conflict with his agency, then overseen by the USSR ministry of culture. But his recent comeback shows in Moscow and St. Petersburg have pulled in capacity audiences, including a large number of young fans.

He has completed his first compact disc album, "Moon Track," and is working on a new album that will be marketed to Russian-speaking communities in Israel, Germany and the U.S. The album contains mainly old Russian pop songs and folk ballads and, says Antonov, is slanted to "people interested in Russia's culture."

The second gold award made by Melodia was to the Central State Museum of Lenin for its assistance in the record company's release of archive recordings of Lenin speeches in 1919 and 1920. Though several million copies were pressed via a state budget, it is common knowledge that only a few thousand units were actually sold.

singer, Ressu Redford (Finnlevy); female singer, Aria Koriseva (Finnlevy/Audiovox); band, Kolmas Nainen (Sonet); male newcomer, Samuli Edelmann (Flamingo); female newcomer, Hanna Ekola (Sonet); new band, Suurlahettilaat (EMI); producer, Mikko Karmila. KARI HELOPALTIO

Finland Honors Its Top-Selling Artists

HELSINKI—Finland's biggest-selling artists have been honored at the 1992 edition of the record industry's annual Emma awards.

The Emmas are presented to the Finnish acts that achieved the most domestic sales in the previous year.

The winners were as follows: male

EMI USA Group Exec Clive Swan Exits

LONDON—The upheaval of top executives at the U.K.'s major record companies continues.

Following the appointment of new managing directors at RCA, Chrysalis, and WEA within the last three weeks (Billboard, March 14 and 21), EMI Records has parted company with the managing director of its EMI/EMI USA division, Clive Swan.

Swan, who joined the company 18 months ago, departed after conversations with EMI Records Group U.K. president Rupert Perry. It is understood that Swan does not have a new job as yet.

Perry comments, "Clive and I mu-

tually agreed to have a parting of the ways."

EMI/EMI USA GM Mike Andrews is taking over the running of the division until a replacement for Swan is found. Asked how long this process might take, Perry says, "I've never been known for my swiftness in replacing executives. I try to make the right decision. I have nobody in mind at present."

JEFF CLARK-MEADS

International acts showcase at SXSW... see The Beat, page 12

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: The Belgians may think otherwise, but Germany can fairly lay claim to being the spiritual home of the techno craze that is currently sweeping Europe, given the influential legacy of composer **Karlheinz Stockhausen** and the pioneering work of '70s groups like **Can**, **Tangerine Dream**, and the original dance technocrat act, **Kraftwerk**. But although the techno version of the movie theme "Das Boot" by U96 remains at the top of the singles chart for the seventh consecutive week, the way in which the chart is compiled (by taking into account radio play as well as sales) works to the disadvantage of most techno acts (see The Billboard Report, Feb. 29). Other techno hits, such as **Interactive's** "Who Is Elvis" (Dance Street)



and **L.A. Style's** "James Brown Is Dead" (Zyx), have had to achieve their chart placings with practically zero radio play. Yet the popular progress of this club-based music, with its throbbing, computerized pulse, hypnotic repetitious structure, and minimal, chanted vocalese, is unstoppable. The latest extraordinary success is U96's follow-up to "Das Boot," entitled "I Wanna Be A Kennedy" (Polydor), which this week crashes straight into the chart at No. 15.

ELLIE WEINERT

FRANCE: At last, a French act has produced an intelligent, listenable, upbeat style of dance music that owes nothing to its U.K. or Continental counterparts. "Honky Soul Times" (Squatt/Sony), the debut by the intriguingly named **Mega Reefer Scratch**, has everything: the groove (something French acts often lack), the rhythms, the soul, the melodies, the right samples (from the more obvious **James Brown** beats to snatches of **Public Image Ltd.** and **Serge Gainsbourg**), the sensual female leading voice, and, above all, a truly powerful, up-on-your-feet sound. It is a formula that follows perfectly in the footsteps of **Massive Attack** and **Definition Of Sound**. To begin with, the band's label wanted to keep the musicians' identities a secret, but the local rock press soon discovered it was set up by various members of the indie, postpunk scene that has flowered here during the last decade. No matter what it is, **Mega Reefer Scratch** is here to stay.

EMMANUEL LEGRAND

WEST AFRICA: At a time when many African bands are being tempted to electrify their music and play dance beats for the Caucasian markets abroad, the duo of **Seckou & Ramata** provides a refreshing contrast. Seckou comes from the English-speaking country of Gambia, his wife Ramata Kouyaté is from Mali, and on their eponymous debut, released on the Mande label, they have chosen to keep close to their roots and use acoustic instruments. Ramata sings and Seckou plays the kora (the African harp also played by **Mory Kante**), while their band features balafon (a sort of xylophone), percussion, flute, and an African guitar called the ngoni. Perhaps ironically, they employ the same backing singers and the same management as Kante, whose last album was a good example of African music being swamped by an excess of modern electric instrumentation.

E.L.

HONG KONG: **Joyce Boutiques**, the sole distributor of trendy designer clothes by labels like Armani, has sponsored a fascinating instrumental album, exploring many different musical sounds and moods. Titled "Languages" (on the Shtung label), the collection features some of the city's leading session players and writers working in a bewildering variety of cultural idioms. "Trans-Mongolian Express" flirts with African textures and quasi-house rhythms; "I Can Feel It" is a blend of Oriental funk; the aptly titled "Elephant Ride" features Indian rhythms; and "Dancing On Top Of Mundane" unleashes a beguiling burst of Tibetan-cum-Moroccan sounds on.

HANS EBERT



U.K.: Now that the spiky-haired adolescents of 1977 have acquired mortgages, CD players, and the disposable income of a thirtysomething lifestyle, the compilations chart has gradually been engulfed by a wave of punk revivalist nostalgia. Currently top of the heap is "Three Minute Heroes" (Virgin), a collection of mainstream new-wave anthems ranging from **Ian Dury's** "Sex And Drugs And Rock And Roll" to the **Boombtown Rats'** paean to urban alienation, "Rat Trap." Not far behind is "The Sound Of The Suburbs" (Columbia)—which has already topped the compilations chart and sold in excess of 200,000 copies—and its more recently released companion, "The Sound Of The City." In keeping with this retrospective mood, there is even a live "Spirit Of '77" package tour that takes to the road next month, featuring a rather moth-eaten corps of bands, fondly presumed to have been lost in action many years ago: **999**, the **Vibrators**, **Chelsea**, the **Lurkers**, and the **UK Subs**.

D.S.

German Publishers Note 6% Income Rise Robust Record Market, Commercial Radio Cited As Factors

BY WOLFGANG SPAHR

HAMBURG—German music publishers saw an overall increase in income of 6% last year, according to their trade association.

The organization's managing director, Hans-Henning Wittgen, says the rise was due to the growth in the record market, the instigation of new commercial radio stations, the increasing use of music by the advertising and video sectors, and the higher demand for sheet music prompted by the international success of German compositions.

The German publishers association, which has 300 members with total revenues of \$300 million, says another factor was the new music outlets in the former East Germany.

Wittgen cautions, though, that despite the current mood of optimism among publishers, rising inflation could put a brake on market growth in 1992.

The publishers also see problems in the orchestral sector, be-

lieving radio orchestras in Berlin, Leipzig, Frankfurt, and other cities may soon cease to exist in their present form. The publishers point to the fact that many of these orchestras have distanced themselves from their sponsoring broadcasting organizations and, having to support themselves financially, are no longer willing to play just those works that other orchestras do not have in their rep-

ertoire.

Fearing this could lead to a decline in cultural standards, the publishers association has introduced an annual award for the best concert programs. The honor is judged by a panel of publishers, critics, conductors, and musicologists. First winners were the programs in the cities of Bonn and Essen.

New Membership Agreement For PPL U.K. Royalty Group Formalizes Dubbing Fees

LONDON—The 1,200 record company members of U.K. royalty collection agency Phonographic Performance Ltd. are being asked to sign a new membership agreement for the first time in 15 years.

The new contract recognizes changes in technology and British copyright law and, for the first time, formalizes PPL's collection of

payments from dubbing licenses. PPL's main area of activity is in collecting airplay payments from radio stations.

PPL's members, who account for 97% of the U.K. record market, will be receiving copies of the new agreement in the next few weeks.

JEFF CLARK-MEADS

GLOOMY GREEK MUSIC BIZ BANKING ON NEW C'RIGHT LAW

(Continued from preceding page)

Market leader remains Minos-EMI, the result of EMI's acquisition of Minos, Greece's biggest domestic repertoire label. The conglomerate notched up a 1991 market share of 30.9%, down a few points from the joint financial performance of 1990.

Though sound carrier sales value actually rose in 1991 by 22.7 percent over the previous year, the figure is misleading. Inflation in Greece has remained steady at just under 20 percent a year, eroding almost all the actual profit. "The value should have been up a lot more," says BMG's local chief executive, Miltos Karadsas.

Domestic repertoire, once the mainstay of the labels, has been dropping, despite the heavy outlays by some labels for domestic artist promotion. International repertoire, favored by the big private radio stations, has soared. The latest case in point has been U.S. band Nirvana,

riding the crest of a Europe-wide craze, and holding up BMG Greece's late winter sales.

'A DINOSAUR MARKET'

But such flashes in the pan only mask the deeper problems of the industry, which focus on the vast illicit sector. Though the Greek authorities made a strong dent in the pirate cassette market in the 1980s, the pirate share of the total market has gone back up to at least 50%, approaching almost 100% in some districts.

"This is a dinosaur market," says PolyGram's Antipapas, who adds that Greece is lagging behind the rest of Europe in modernizing its

entire entertainment industry.

The present Greek government, which espouses free-market policies, has made repeated pledges that it will clean up the audio and video sector. "They are quite willing to help," says Antipapas. "The draft that will go before the national parliament is exemplary."

The music industry at present receives no royalties from the commercial radio stations, to the executives' ire. "We gave them the material for their programs," says one, "and they don't give us anything back." But with the expected new law, the local record companies will be given more clout to put right such abuses.

SPAIN TRYING AUDIO/VIDEO LEVY

(Continued from preceding page)

the rest of Europe on this matter, and that in 1990 alone a total of 80 million hours of private video copies had been recorded on blank tape.

"If the recorded versions had been acquired as originals, some \$400 million would have been generated, and if there had been a [levy], the figure would have been about \$30 million. Instead, not a dime was received," Moscoso said.

Meanwhile, Expo 92, Spain's six-month World Fair starting April 20, has struck a deal with SGAE to pay it nearly \$1 million for the use of writers' and musicians' material.

The deal covers theater and music primarily, and the amount is arrived at by the 10% commission agreed on the estimated \$10 million income on box-office receipts at theatrical and musical events on the La Cartuja site that houses the sprawling Expo and dozens of live venues.

Expo 92 has a special license that

allows it to play recordings of the 6.5 million songs registered with SGAE. The agreement signed with the Sociedad Estatal para la Expo 92, the state-run organizing body, gives SGAE a permanent office on the world fair site, where 18 million visitors are expected.

SGAE VP Teddy Bautieta says the deal will enable the group "to safeguard the rights of SGAE's 40,000 living members and the several thousand heirs to deceased writers and musicians."

British record companies' trade body the British Phonographic Industry has been appointed an official sponsor of the U.K. pavilion at Expo 92. The BPI assisted the U.K. government's Department of Trade and Industry in providing video footage and the necessary clearances for use in the multimedia presentations to be shown as part of the exhibition.

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Caudeiron A Champion Of Black Music BMAC Prez A Link To Mainstream Biz

BY LARRY LeBLANC

TORONTO—As president of both the Black Music Assn. of Canada and the Cheer Music Pool, Canada's oldest dance pool, Daniel Caudeiron is viewed as an indispensable liaison between the black music community and the mainstream music industry in Canada.

For more than a decade, Venezuelan-born Caudeiron has been a virtual one-stop source for Canadian record labels and publishers looking for information, contacts, artists, and demo tapes originating within the Canadian black community. "Since the mid-'70s to now, I've played a role in the Toronto black music scene, acting as bridge between the haves and the have-nots, trying to educate both about each other," says Caudeiron, a former schoolteacher and civil servant raised in Dominica who operated as "Papa Dee" at Radio Dominica in the early '70s.

"Having been educated in England, where I saw the influence that black music from the Caribbean and Africa had, I saw that could very much work here—even though Canada is a much broader country with deeply rooted traditions in other forms of music," he says.

Caudeiron arrived in Toronto in 1974 and, after graduating with a degree in broadcasting from Centennial College in 1977, he started writing entertainment news for such black-oriented publications as *Islander*, *Entertainment News*, and *Contrast*. He became more closely tied to the music industry itself after co-founding the West Indian DJ Pool in 1977 with Al Allen, Gary Thomas, Cornell Campbell, Len Crooks, and DJ Maceo.

The seven-member West Indian DJ Pool was initially an adjunct to Toronto's influential 75-member Ontario Disco Pool, founded the year before and run by Jackie Valasek, which was closely linked to Dominique Zgarka and George Cucuzzella's Canadian Record Pool in Montreal.

"Jackie had decided there should be a Caribbean subtext to her dance pool," says Caudeiron, who became spokesman and writer for the offshoot pool. "Reggae, which was rising at a certain community level and on campus, was not being taken seriously in the clubs. Neither was Latin or various Caribbean musics."

While tapping into varied independent sources of Caribbean product from New York, Miami, Jamaica, and Trinidad, as well as discovering disco recordings that had Caribbean flavor, Caudeiron also attended the Ontario Disco Pool meets and discovered new soul, R&B, and funk sounds. In 1978, he co-founded *Share* magazine and operated as its entertainment editor until 1982, writing articles on dance-based or Caribbean artists, producers, and specialist retail stores. From 1979 to 1985, he hosted "Black World" on local CFMT-TV.

By 1979, Caudeiron was heading the West Indian DJ Pool and, after deciding the organization's musical scope was limited, he renamed it the Cheer Music Pool and launched a music magazine of the same name. The

same year, the Cheer pool started the annual Canadian Black Music Awards and supervised it until the newly formed Black Music Assn. of Canada took it over in 1984 and coaxed the Canadian Academy of Recording Arts and Sciences to add black music categories to the Juno Awards.

Since 1977, the Cheer pool has grown from seven members to 55 DJs/clubs. "When disco went under-

*'We try to be
a door-opener
for people'*

ground we kept alive by funk, soul, hip, and electrofunk and with the beginnings of the British technopop, and survived those days until Michael Jackson, Prince, and Madonna arrived and everything went boom again," he says. "We also started recognizing the local talent and paying more attention to the independent Canadian music scene."

Not only has Cheer given crucial exposure to a wide range of international acts over the years but it has also supported such domestic dance-oriented and Caribbean music acts as Yvonne Moore, Sweet Ecstasy, Billy Newton Davis, and Cherri in the '80s and, more recently, Lisa Lougheed, Debbie Johnson, Simply Majestic, Vanelle, Helen Sharpe, Goldie Alexander, and Dante.

Under Caudeiron, BMAC has become a key lobbying and referral service within the black community. "We try to be a door-opener for people," he says. "We can get tapes past labels' 'no unsolicited tapes' policy. We've also been responsible for referring young people to [music] schools, to apprenticeships, and to studios."

Despite the presence of a sizable ethnic population in Canada, Caudeiron laments that progress has been slow in accepting Canadian-based blacks into the music industry mainstream.

"In many ways nothing has changed since 1972," he says. Manager/producers "Ivan [Berry] had to go to England to get his groups signed

to 4th & B'way. Farley [Flex] had to take Maestro Fresh-Wes down to New York, and Michie Mee and Nancy Martinez signed in the States. You do not have the peer people who appreciate the music. We're on the fringes of the record-industry level only to be occasionally dipped into as a token.

"There's the perception that dance isn't legitimate and doesn't have longevity. Secondly, there is a lack of real respect for black music artists here in terms of having sustaining careers. The trend is now for young black/brown/beige girls. Today it's Love & Sas, Lisa Lougheed, Debbie Johnson, and West End Girls. By this time next year, this phase will be gone. Radio will not go past the third single with any of these—that's their tradition anyway—and the acts will fall by the wayside.

"On the other side of the coin, are we really talking about serious talent in black/funk/reggae/soul/soca community? Has anyone risen yet that is an indisputable talent of talents? The black community is divisive and has kept itself back by taxing the patience and professionalism of the legitimate recording industry with their lack of knowledge and know-how. I'm as critical of that side as I am of the overt and covert racism and indifference that exists on the other side."

Caudeiron says there have been impressive strides made in the past three years by such managers and producers as Flex (Maestro Fresh-Wes and Kish), Berry (Dream Warriors), Anthony Bond (Simply Majestic), and Eugene Dininall (Top Secret), as well as by such local independent labels as Ron Allen's Strobe and Nick Fiorucci's Hi-Bias. "These are guys who are not prepared to immediately take their product stuff over to the record companies and look for them to throttle it. We are beginning to see the makings of a new generation of entrepreneurs, yet they have to be a little more alert and more accelerated in their understanding of how the mainstream industry works. They are still a bit too much blinkered on the one or two properties they have."

MAPLE BRIEFS

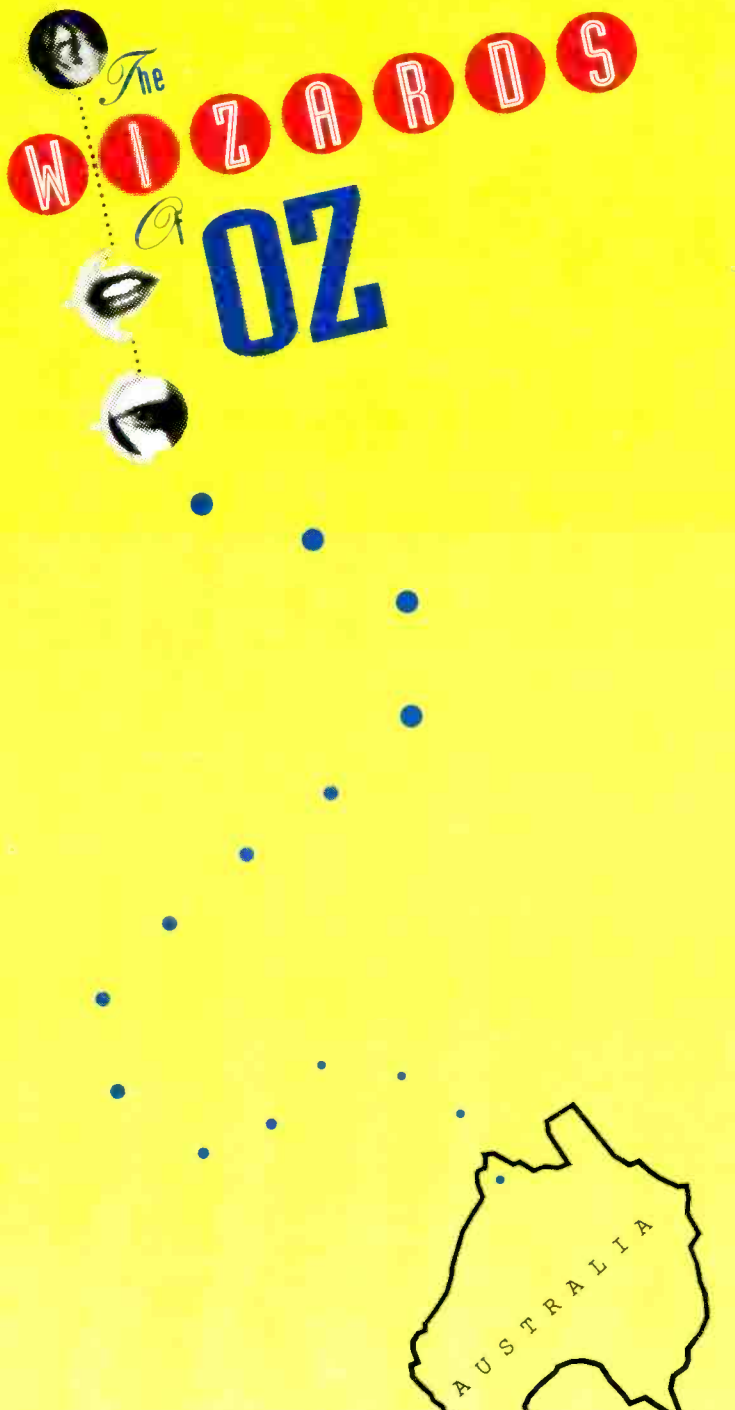
AMONG THOSE TO RECEIVE the Order of Ontario for 1992 at a special ceremony April 28 are jazz pianist Oscar Peterson and radio broadcaster Suzanne Rochon Burnett. The order is the province of Ontario's most prestigious award and recognizes individuals who have contributed to the betterment of society.

CANADA CONTINUES to be a top territory for Concrete Blonde with the band's new album, "Walking In London," shipping in excess of gold (50,000 units). The band's previous I.R.S. album broke the 200,000-unit mark here. Meanwhile, I.R.S. Records Canada has appoint-

ed Patricia Hosking as national publicity manager.

MONTREAL-BASED classical label Analekta Records has signed a distribution agreement with Disques Adda, which covers distribution in the Benelux countries, Spain, Italy, Switzerland, and France. Initially, 12 recordings are being launched under the agreement.

**CHFI Toronto rolls with
changing Cancon rules
... see page 64**



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continuing tradition of excellence from Down-under profiling the current "movers & shakers" and previewing the next generation. Also included will be The Wizards Of Oz feature, reviewing the Australian rock showcases in L.A. May 10-15. Let Billboard's worldwide readership of over 200,000 know that you're a player in OZ!

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The Round Table. Camelot Music's recently appointed VP of operations, Bill Rees, far right, congratulates Camelot's newly promoted district supervisors and regional director. Shown with him, from left, are J.C. Dorfier, supervisor of District E-1; Mike Sheldon, regional director of the newly created Region E (California, Washington, Oregon, Alaska); Joe Trupiano, supervisor of District E-2; Toby Rocha, supervisor of District D-4; Kelly Schwuchow, supervisor of District B-2; Jay Melinger, supervisor of District C-3; Mike Pantlik, supervisor of District D-2; Greg Scott, supervisor of District D-6; and Dennis Paul, supervisor of District B-1.

Reviewing The Preview-System Troops Telescan, Intouch Tout Sampling Wares

■ BY DEBORAH RUSSELL

LOS ANGELES—Two in-store audio sampling systems shifted their marketing efforts into high gear at the annual convention of the National Assn. of Recording Merchandisers in New Orleans.

Menlo Park, Calif.-based Telescan previewed its in-store listening post at the March 13-16 convention, while the San Francisco-based Intouch Group unveiled refinements in its own i-Station technology. A working i-Station was demonstrated in a high-profile suite during the convention.

The Telescan and Intouch systems are based on the theory that in-store

sampling boosts music sales and reduces returns. But the systems vary in actualizing that theory.

Telescan CEO Charles Garvin, formerly president of Personics, says his goal is to provide retailers with cost-effective hardware that can be upgraded and customized as needed. Retailers pay \$1,495 for a single unit, and \$1,295 per unit upon purchasing 25 or more.

Torrance, Calif.-based Wherehouse Entertainment has purchased 50 of the Telescan listening posts and has been testing them since late 1991.

The unit is built around a disc drive with full digital output. Units come in "end-cap" and "freestanding" styles and feature a telephonelike keypad and headphones.

The Telescan listening post averages about 150 album selections, covering the top 100 pop titles, as well as top sellers in various specialty categories. Each month Telescan updates the CD-size system disc with relevant titles and new releases provided by participating labels. Retailers pay \$25 per month for the disc, which is accompanied by artwork and album-chart-like inserts listing the available titles and Telescan sampling codes.

Garvin says all the major labels are participating in the system. There is no charge to labels.

Consumers use the system at no cost, and enter a three-digit code to preview up to three 20-30-second song snippets on a given album.

The system includes a built-in port to provide statistical analysis regarding sales activity as it relates to Telescan.

In the next several months, Telescan will unveil an additional, albeit more expensive and more sophisticated system, but Garvin was unwilling to provide details.

INTOUCH OFFERS LONGBOX ALTERNATIVE

Intouch's i-Station takes the listening-booth concept one step further, with hopes of providing a display alternative to the CD longbox, which will be discontinued by manufacturers next year.

Intouch's i-Station uses CD-ROM storage technology and a UPC bar code retrieval system, whereby the customer theoretically can sample any title in the store by running the i-Station wand over the UPC code (Billboard, Aug. 31).

Recently, Intouch designed a plastic bin card, which would replace the longbox in existing retail racks. The card would be printed with album artwork and liner notes, and would carry the UPC bar code affixed to the
(Continued on next page)

Spec's Preps Purchase Of Q Records Units Buy Will Bolster Chain's Presence In South Fla.

NEW ORLEANS—Spec's Music Inc., in a move that reignites the chain's expansion drive, has agreed to buy substantially all of the assets of Q Records and Video for about \$1 million. The acquisition of Q's four stores, which is expected to close within two months, will give Spec's 62 stores. It was announced at the National Assn. of Recording Merchandisers' convention, March 13-16 here.

Peter Blei, Spec's VP and CFO, speaking from the chain's headquarters in Miami, says the Q acquisition is a nice strategic fit: "Q operates about 6,000-square-foot stores that sell music and rent video. So all we will have to do is change the in-store signage, install POS systems, and put up our logo."

Moreover, the stores will strengthen Spec's presence in the South Florida market, he adds. Q is also based in Miami. Of the four stores, only one is close to a Spec's, Blei says. Those two stores are about 18 blocks apart on South Dixie Highway.

Q Records and Video, founded in 1978 by Lynda Stone, has been struggling with financial difficulties over the last two years. Sources report that earlier efforts to sell Q failed and over the last few months the chain has quietly closed four stores. The final purchase price is subject on

Q's inventory.

Ned Berndt, executive VP of Q, declines to comment on the transaction beyond saying, "We feel good for our employees. Spec's treats their people well and we are happy that our people are now a part of a bigger and more stable company."

Spec's will retain the Q employees at the store level, and is talking to at least

one senior Q executive, Blei adds.

Last month, prior to the purchase, Spec's president Ann Lief told Billboard the chain was ready to renew its growth drive. The chain, which has grown rapidly since going public in 1986, spent the last year digesting its growth and strengthening its infrastructure to support further expansion.

ED CHRISTMAN

Shorewood Packaging Profits Down Sharply In Qtr.

■ BY DON JEFFREY

NEW YORK—Shorewood Packaging Corp., manufacturer of paperboard packaging for recorded music and home video, reports that the recession caused revenues to flatten and profits to fall in the third quarter.

For the three months that ended Feb. 1, net profit plummeted 99% to \$18,000 from \$2.9 million a year ago. Revenues went up 1.8% to \$34.7 million from \$34.1 million.

The company, in a news release, blames "reduced demands for packaging for music, home video, cosmetics, and toiletries in the United States market."

"November and December were

poor operating months," says Lee Wilder, analyst with Atlanta-based investment firm Robinson-Humphrey, "and a solid January was clearly not enough to make up for it."

Meanwhile, the resolution of the CD-packaging issue is not good news for the future of Shorewood. Record companies will abandon the CD longbox, which is one of Shorewood's products.

"The CD-box issue has been resolved, but the scenario is among the worst-case scenarios for Shorewood," says Wilder. "Investors are waiting to see how quickly it can replace CD business with other clients."

Timothy Burns, analyst with Kemper Securities Group in Cleveland, says, "The actual hit to a Shorewood, assuming no replacement business, is \$10 million in revenues." But he notes that the company could make up for that lost music-CD business through the packaging of such other products as CD-interactive and CD-ROM.

"From the early '80s the company has reduced dramatically its exposure to music," says Burns. "Now it's about 40% of total sales."

Shorewood also says nonrecurring charges clipped profits in the recent quarter. Among these were a \$400,000 increase in income taxes, \$350,000 in legal costs associated

with ongoing litigation, and \$260,000 in charges from the prepayment of \$10 million in debt securities.

The company borrowed \$55 million last year to give its shareholders a special dividend of \$3.25 a share.

The litigation, which is in the deposition stage, involves improper construction of a floor at the company's warehouse in Georgia.

For the nine-month period that ended Feb. 1, New York-based Shorewood reports a 28.9% decline in net profit to \$6.5 million on a 14.1% gain in revenues to \$117.8 million.

At press time, the company's stock fell to \$7.625 a share in over-the-counter trading. It has sold for as high as \$12.50 in the past year.

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Retail

PREVIEW SYSTEMS

(Continued from preceding page)

actual product. Retailers would stock inventory behind the counter.

"The bin configuration would remain the same, and customers would still have the chance to preview and sample the product," says Intouch executive Josh Kaplan. "Small retailers will be able to compete with bigger stores because they could cut their inventory costs and keep margins higher."

The i-Station can provide customers access to a library of more than 20,000 recordings, ranging from deep catalog to new releases. Kaplan says Sony is the only major distribution group that has not provided access to its product.

Intouch will roll out units into three Warehouse Entertainment stores in the San Diego area for a three-month test period beginning in June. Kaplan says the company expects to wrap negotiations with a Midwestern chain to begin testing the units in three stores in St. Louis or Chicago in June, as well. In addition, a San Francisco-based Tower Records outlet also has agreed to test the units.

Retailers would lease the i-Station for about \$300 per month, says Kaplan. Labels would pay a sliding fee depending on the quantity of new titles promoted.

Intouch also provides labels with data on sales activity.

Top Pop Catalog Albums™

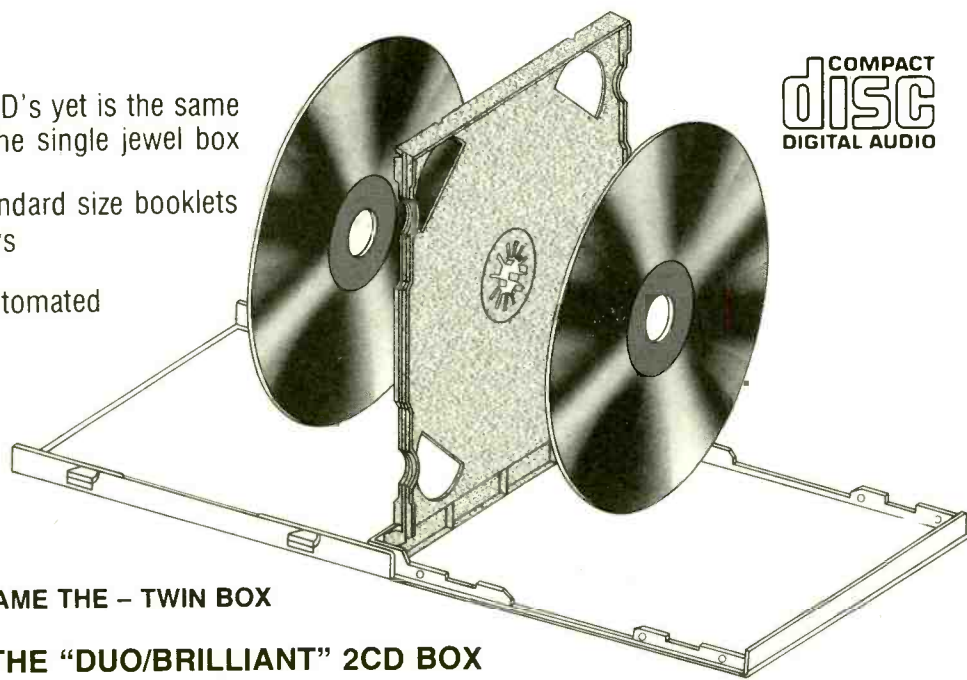
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS ON CHART
		★ ★ ★ NO. 1 ★ ★ ★		
1	2	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK 1 week at No. 1	22
2	1	ERIC CLAPTON ▲ 2 POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	45
3	4	AEROSMITH ▲ 6 COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	45
4	6	MEAT LOAF ▲ 6 CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	45
5	3	JOURNEY ▲ 3 COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	45
6	5	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	45
7	7	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	44
8	8	BOB MARLEY AND THE WAILERS ▲ 2 TUFF GONG/ISLAND 846210 /PLG (9.98/15.98)	LEGEND	34
9	9	PATSY CLINE ▲ 3 MCA 12 (4.98/10.98)	GREATEST HITS	45
10	14	JAMES TAYLOR ▲ 4 WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	45
11	12	GUNS N' ROSES ▲ 8 Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	45
12	11	THE EAGLES ▲ 17 ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	45
13	10	QUEEN ● HOLLYWOOD 61065*/ELEKTRA (9.98/13.98)	A NIGHT AT THE OPERA	19
14	13	STEVE MILLER BAND ▲ 5 CAPITOL 46101* (7.98/11.98)	GREATEST HITS	45
15	16	METALLICA ▲ 2 ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	36
16	17	JIMMY BUFFETT ▲ MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	45
17	15	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	34
18	19	METALLICA ▲ ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	30
19	24	U2 ▲ 5 ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	13
20	21	PINK FLOYD ▲ 8 COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	45
21	20	METALLICA ▲ 2 ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	31
22	18	LED ZEPPELIN ▲ 10 ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	45
23	23	SALT-N-PEPA NEXT PLATEAU 1025 (9.98/13.98)	BLITZ OF SALT-N-PEPA HITS	22
24	22	BILLY JOEL ▲ 2 COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	45
25	26	AC/DC ▲ 10 ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	45
26	25	PINK FLOYD ▲ 12 CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	45
27	28	DEF LEPPARD ▲ 10 MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	39
28	27	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	45
29	33	SOUNDTRACK ▲ 5 COLUMBIA 40323* (9.98 EQ/11.98)	TOP GUN	5
30	36	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	27
31	34	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	38
32	31	BAD COMPANY ▲ 2 ATLANTIC 81625* (7.98/11.98)	10 FROM 6	42
33	30	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	9
34	29	QUEEN ● HOLLYWOOD 61066*/ELEKTRA (14.98/20.98)	LIVE KILLERS	4
35	37	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/15.98)	PREMIERE COLLECTION	22
36	35	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	41
37	42	KANSAS ▲ EPIC ASSOCIATED 39283*/EPIC (7.98 EQ/11.98)	BEST OF	4
38	46	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98/15.98)	NEWS OF THE WORLD	4
39	—	ENYA ATLANTIC 81842* (7.98/11.98)	ENYA	3
40	32	ROD STEWART ▲ WARNER BROS. 26158 (9.98/15.98)	DOWNTOWN TRAIN/SELECTIONS...	41
41	40	MICHAEL BOLTON ▲ COLUMBIA 40473* (7.98 EQ/11.98)	THE HUNGER	29
42	39	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	28
43	38	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	38
44	41	BOB SEGER & THE SILVER BULLET BAND ▲ 3 CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	24
45	—	JANIS JOPLIN ▲ 2 COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	21
46	—	CAROLE KING ● COLUMBIA 34946* (7.98 EQ/11.98)	TAPESTRY	1
47	—	SANTANA ▲ 2 COLUMBIA 33050* (7.98 EQ/11.98)	GREATEST HITS	1
48	44	GEORGE STRAIT ▲ MCA 42035* (7.98/15.98)	GREATEST HITS VOL. 2	23
49	—	NAT KING COLE ● CAPITOL 46736* (7.98/11.98)	UNFORGETTABLE	7
50	48	REO SPEEDWAGON ▲ COLUMBIA 44202* (9.98 EQ/15.98)	HITS	5

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

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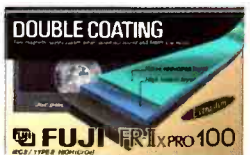
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Sony Serious About Enforcing Export Policy; New NARM Officers; BMG Drives Home Point

NARM REPORT



by Ed Christman

SHOT HEARD ROUND THE World: Sony Music Distribution is tightening the screws to its policy that disallows the exporting of product outside the U.S. At the National Assn. of Recording Merchandisers' convention in New Orleans last week, one-stops were muttering that Sony had warned them its policy applies to all territories outside the U.S., not just Europe. Last year, when Sony cracked down on wholesalers engaging in the practice, it said its policy applied to all markets outside the U.S. But in reality sources say the company focused only on preventing product flowing to Europe.

Just to make sure one-stops are not tempted to disregard its reaffirmation of the policy, a week before the NARM convention Sony came down hard on Pacific Coast One Stop in Chatsworth, Calif., and Win Records & Video in Elmhurst, N.Y., for allegedly shipping product outside the U.S. (Billboard, March 21). As a warning, both one-stops, sources say, were put on hold for a couple of days, before Sony resumed shipping them product.

HAIL THE NEW CHIEF: NARM announced its new officers for 1992-93. Arnie Bernstein, executive VP at Minneapolis-based The Musicland Group, is the new president; Mary Ann Levitt, president of Sausalito, Calif.-based The Record Shop, is VP; Steve Strome, president of the Handleman Co. in Troy, Mich., is treasurer; and Ann Lief, president of Miami-based Spec's Music, is secretary.

CONGRATULATIONS TO THE winners of the retailers and whole-

salers awards, handed out at the NARM convention. **Tower Records & Video** in West Sacramento, Calif., was named the best in the large-retailer category. In the midsize category, **Stirling Ventures/Rose Records** in Chicago came out on top. Of the small-size retailers, **Compact Disc World** in South Plainfield, N.J., walked off with the honors. Among rackjobbers, the Handleman Co. now holds not only the distinction of being the largest, but has been voted the best. And in the one-stop category, **CD One Stop** in Bethel, Conn., took the crown.

IN OTHER NARM NEWS, as reported on page 41, Spec's Music Inc. in Miami has acquired most of the assets of **Q Records and Video**. With that move, Ned Berndt, executive VP at Q, resigned from the NARM board of directors. No word yet on his replacement.

OPPORTUNITY KNOCKS: By the way, CD One Stop likely will be changing its trade advertising. For the past year, the company has billed itself as "America's #1 One Stop," as ranked by **Billboard**. But in last week's issue, CD One Stop lost that distinction to Miami-based Bassin Distributors. Billboard's an-

nual ranking of accounts is based on approximate market share as determined by 1991 billing with the majors.

However, on the last night of NARM, up at the suite parties, **Alan Meltzer**, president of CD One Stop, was reminded that while CD One Stop can no longer advertise itself as the largest, it can now claim to be the best—as voted by NARM. Meltzer's eyes lit up and he excitedly turned around to some of his staff, who were roaming the halls with him, to repeat the observation.

DRIVE MY CAR: Figuring they might be at a disadvantage by having the last of seven product-presentation time slots, the brass at **BMG** came up with a unique hook to ensure accounts would turn out for the BMG pitch. In what is likely a NARM first, the distributor held a drawing in which it gave away a 1992 GEO convertible car. The lucky winner was **Jeff Lusia**, director of marketing at Stirling Ventures/Rose Records.

THANKS: Most everyone attending the NARM convention had a grand time enjoying all that New Orleans has to offer to out-of-town visitors. But if **David Duke** had been elected governor last November, NARM vowed the convention would have been moved to another state. So the Billboard delegation in attendance would like to join other NARM-ites in thanking the voters of Louisiana for making that return to New Orleans possible.

Assistance in preparing this column was provided by **Geoff Mayfield**.

ALBUM RELEASES

The following configuration abbreviations are used:
CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

POP/ROCK

C'VELLO
CD RCA/Rendezvous 07863 61014-2 \$13
CA 07863 61014-4 \$9

GHOST OF AN AMERICAN AIRMAN
Life Under Giants
CD Hollywood 2-61283 \$13.98
CA 4-61283 \$9.98

GIANT
Time To Burn
CD Epic EK-48509
CA ET-48509

GARLAND JEFFREYS
Don't Call Me Buckwheat
CD RCA 07863 61112-2 \$15
CA 07863 61112-4 \$9

MARY KARLZEN
CD Y&T Music Y&T 2 \$11.98
CA Y&T 2 \$7.98

DAVID LA DUKE
Absolutely Raw
CA SB Records AAB124

THE MAGNOLIAS
Off The Hook
CD Alias Records A024-D
CA A024-C
LP A024

PAT ORTMAN
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Almost Hooked

DEAR KIDS TRAK,

Thank you for the advice you gave to "Perplexed" two weeks ago on children's artists. It helped me, as well!

With such positive reviews from some of the country's leading newspapers and magazines, Disney's **Music Box** artists—**Craig 'n Company**, **Norman Foote** and **Parachute Express**—sound too good to pass up.

But as a distributor, I've got to be sure these artists and their albums are recognizable to my buyers. If there isn't a hit film or a massive promotional campaign behind the music, how is the product going to move out of our warehouse or off a retailer's shelf?

Signed,
Almost Hooked



Dear Almost,

We understand your concern. Television exposure is what you're looking for. Here's what the **Music Box** artists have lined up for just the next few months:

Every day: The Disney Channel (over 5 million homes)

Every week: Nickelodeon (over 55 million homes)

March: Easter Seals Telethon (over 59 million homes)

May: Children's Miracle Network Telethon (reaching 194 television markets, representing 98% of all television households).

Hooked, line and sinker.



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NARM's Indie 'Revolution' Infiltrated By Majors

This week's column was written by **Craig Rosen** in New Orleans and **Deborah Russell** in Los Angeles.

DON'T CALL IT A COMEBACK, but a step in the right direction: The independent-label product presentation at last year's **National Assn. of Recording Merchandisers** convention was almost unanimously viewed as a disaster, so at this year's confab, held March 13-16 in New Orleans, the indie labels faced a do-or-die situation.

Thankfully, the "**Independent Revolution**," produced by the **NARM Independent Action Committee** and **Video Pipeline for So-Sue-Me Productions**, did succeed on several fronts.

Opening with a rousing two-song set by **Malaco's Mississippi Mass Choir**—one of the most warmly received live performances at any of the product presentations—the independent showcase was at times touching, funny, and informative, but still left a few questions begging to be answered.

The most pressing issue? Why did only 11 independent labels choose to participate in the presentation?

It also should be noted of those 11—**4th & B'way/Mango/Great Jones**, **Benson Music Group**, **Big Beat**, **Cardiac Records**, **ForeFront Communications Group**, **Priority Records**, **Profile**, **Quality Records**, **Select Street**, **Sparrow Communications**, and **Tommy Boy**—roughly half have ties to the majors.

Granted, some of the presentation's comic bits were funny (we liked the spots with **CEMA Distribution** president **Russ Bach** and **Warner Bros.** VP/sales **Charlie Springer** appearing as **Handleman's Mario DeFilippo** and the **Flip Side's Carl Ro-**

senbaum), but we weren't the only ones wondering why the **NARM Independent Action Committee** found it necessary to invite their cohorts from the majors to star in the *independent* production.

IN OTHER NEWS: Hollis, N.Y.-based **Relativity Entertainment Distribution** is red hot, and celebrating

NARM REPORT

GRASS ROUTE



by Deborah Russell

the gold-certified success of **Ugly Kid Joe's Stardog Records** EP "As Ugly As They Want To Be." The EP recently cracked the top 20 on The Billboard 200.

ALIAS MAKES CHANGES: **Alias Records** is closing its San Francisco office Friday (27) and expanding the label's L.A. operation. Official explanations include the expiration of existing lease and lack of comparable quarters in the Bay area.

Suzie Racho will remain in San Francisco as label representative and tour coordinator, but three staffers were laid off, and **Giana Bernardini** has resigned. In L.A., retail and video promoter **Jill Emrick** will now run the sales and marketing department; advertising director **Robb Moore** will take over radio promotion; and **Brett Milano** will remain as publicity director. Plans to expand are in the works.

SOUNDTRACKING: Three releases by **Shanachie Records** artist **Marion Williams** can be heard on the soundtracks to two major films screening now. Williams' songs "A Charge To Keep I Have" and "Cool Down Yonder" from the Shanachie albums "Strong Again" and "Born To Sing The Gospel," respectively, appear on the soundtrack to "Fried Green Tomatoes," starring **Jessica Tandy** and **Kathy Bates**. In addition, Williams' song "Up Above My Head," from the album "Surely God Is Able," is featured on the soundtrack to "Mississippi Masala," starring **Denzel Washington**.

Meanwhile, **Mudhoney**, which recently wrapped negotiations to record for **Warner Bros.**, will contribute a song to the soundtrack of **Cameron Crowe's** new film "Singles." (Mudhoney leaves Seattle's **Sub Pop** to join the majors.) The band's one-time label mate **TAD** also will contribute a tune to the "Singles" sound-

track, and **TAD's** namesake, **Tad Doyle**, actually has a cameo role in the film.

WE goofed March 14 when we said **Glass Tiger** was signed to newly formed **Caliber Records** in Sherman Oaks, Calif. The label is negotiating with the band, but the contract had not been finalized at press time. **Caliber** will soon be announcing a distribution agreement.

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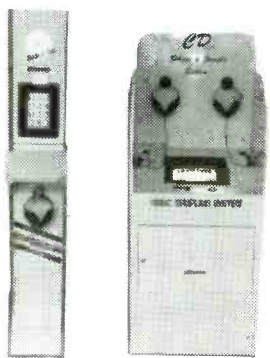
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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ JAMES

Seven
PRODUCERS: Youth; James & Steve "Barney" Chase
Fontana/Mercury 510932

British septet breaks out of the "just another faceless alternative band" syndrome with this focused, tight, 11-song record. Here, group has created a multilayered effort that is greatly enhanced by trumpets, acoustic guitars, and Tim Booth's distinctive vocals, yet never sacrifices heart for glitz. James is huge in the U.K.; this could be its ticket to stardom here.

GARLAND JEFFREYS

Don't Call Me Buckwheat
PRODUCER: Garland Jeffreys
RCA 61112

Jeffreys' first album in nine years combines rock, gospel, reggae, and other music forms with complete ease. The subjects he tackles, including racism, don't always go down so easy. The complicated themes serve the times well and those who give more than a surface listen will be rewarded. The music is no easier to pigeonhole than the man, but smart album rock and alternative programmers will pick and choose among such cuts as the title track and "I Was Afraid Of Malcolm," which is delivered over a "Rock & Roll Part II" rift.

GUTTERBOY

PRODUCERS: Charlie Midnight & John Rollo
Mercury 510917

From the inappropriate band name to the schlocky, cheap cover art, there is absolutely nothing to connote that this New York band is a power pop/rock unit with a worthwhile, catchy, breathy sound—until you put on the

CD. New album, on a new label, includes some previously released tracks as well as new material and deserves a wider audience than it will probably get. Don't judge a book by its cover or an album by its record sleeve.

LEVEL 42

Guaranteed
PRODUCERS: Level 42 & Wally Badarou
RCA 61033

British band continues to try to recapture that something about it that captivated American audiences in the mid-'80s, but instead comes up with too many retreads. Lead vocalist/bassist Mark King still has a pleasing voice and funky playing style, but he needs to update that classic Level 42 sound and bring back that catchy edge to grab '90s fans.

LOVE/HATE

Wasted In America
PRODUCER: John Jansen
Columbia 46226

Hard rock/metal quartet remains propelled by grizzled lead vocals of the charmingly named Jizzy Pearl and Jon E. Love's driving guitar. The faithful will love the relentless throb of "Spit," and "Happy Hour." Lyrics run the gamut from the typical women and sex stuff to social alienation. There's potential for something greater here, but only a few of the tracks truly sparkle.

★ HAPPY RHODES

Warpaint
PRODUCERS: Kevin Bartlett, Happy Rhodes
Aural Gratification 0017

On this unique and thoroughly satisfying debut, Rhodes sounds like a cross between Laura Nyro and an African poetess. She deftly balances

intense, orchestral confessionals with tribal tone-poems, rendering this of equal interest to alternative and adventurous AC radio programmers. Despite its limited commercial appeal, songs like "Waking Up" and "Words Weren't Made For Cowards" are honest—and ultimately universal—appraisals of human nature.

DILLON FENCE

Rosemary
PRODUCER: Ron St. Germain
Mammoth 0033

Chapel Hill, N.C., quartet offers a pop-skewed opus that boasts a charming affection for blissful melody; label's comparisons with vintage Aztec Camera are not specious. Entire album is consistently tuneful, with "Hey Mockingbird," "Summer," and "I'll Wait" particularly strong entries for modern rockers that aren't scared off by a well-crafted tune and an absence of gnarly attitude.

SNOOKS EAGLIN

Teasin' You
PRODUCER: Hammond Scott
Black Top 1072

Veteran New Orleans guitarist continues to prove his ability to play just about anything convincingly on new Black Top outing. Anchoring current session are four songs penned by Eaglin's friend and contemporary Earl King; the singer/guitarist also essays numbers associated with Billy Emerson, Larry Williams, Lloyd Price, Tiny Bradshaw, Muddy Waters, and Santo & Johnny. Very swinging, highly entertaining stuff for blues and R&B fans.

WILD CHILD BUTLER

These Mean Old Blues
PRODUCER: Mike Vernon
Bullseye Blues 9518

Alabama-born singer/harp player, last heard of in 1976 with the cult hit "Funky Butt Lover," reappears in fine rough'n'tumble form. Butler's vocal style owes much to his mentor Willie Dixon, and his harp work is in a spunky country mode; among new originals, tart "Crack House Woman" and rocking "The Devil Made Me Do It" will find favor with genre fans.

R & B

► FU-SCHNICKENS

F.U.: Don't Take It Personal
PRODUCERS: A Tribe Called Quest; Fu-Schnickens;
Lyvio G; Dres
Jive 41472

High-speed rappers sail through bass-heavy cuts with aplomb, as the success of first single, the dancehall-tinged "Ring The Alarm," attests. Listeners will shake their heads in awe at Poc Fu's rapid way with a rhyme and will spend countless hours asking themselves, "What'd he say?" Though some of the songs tend to blur together, standouts include "Heavenly Father" and "La Schmoove."

► ARRESTED DEVELOPMENT

3 Years, 5 Months And 2 Days In The Life Of...
PRODUCER: Speech
Chrysalis/ERG 21929

Vibrant label debut that merges '70s R&B-style melodies with '90s rap lyrics is consistently enjoyable and enlightening. Video is leading the way with the first single, the spiritual "Tennessee," but radio should follow soon, as well as jump on "People Everyday," "Give A Man A Fish," and "U." A wicked bass line snakes through the songs, tying together

themes and beats. Speech, who produced, co-wrote, and performs the songs here, is a talent to be reckoned with.

DANCE

► ARMY OF LOVERS

Massive Luxury Overdose
PRODUCERS: Alexander Bard, Andres Wollbeck, Per Aderbratt
Giant 24448

Campy Swedish trio continues to reverently pilfer through '70s-era disco and '80s-style hi-NRG on this glittery sophomore outing. Set is preceded by the European smash "Crucified," though it is far from the strongest track here. Clubsters will revel in cheeky'n'charming ditties like the bombastic "Dynasty Of Planet Chromada" and the swing-vibed "Say Goodbye To Babylon." Melodramatic dance/pop that should make acts like the Pet Shop Boys green with envy.

JAZZ

★ RALPH PETERSON

Ornettology
PRODUCERS: Ralph Peterson & Kazunori Sugiyama
Blue Note 98290

One of the most innovative and original leaders today, percussionist/composer Peterson creates more wildly swinging, delightfully progressive jazz with his cookin' crew of clarinetist Don Byron, vibist Bryan Carrott, and bassist Melissa Slocum. Best of an impressive set includes the title track's fast-paced, maniacally

NEW & NOTEWORTHY

M.C. BRAINS

Lovers Lane
PRODUCERS: Various
Motown 63422

Seventeen-year-old protégé of Michael Bivens proves very smart indeed by deftly blending traditional raps with soulful ballads; but he's a downright genius when it comes to surrounding himself with proven success stories. Among those helping make this a "can't miss" proposition are Boyz II Men (on smooth "Brainstorming" and "Boyz II Men Sequel") and Johnny Gill ("Brains Is Goin' Crazy"). First single, the pop/rap song "Oochie Coochie," is already a top 20 smash on the Hot 100 Singles chart and is perched atop the Hot Rap Singles chart.

DISPOSABLE HEROES OF HIPHOPRISY

Hypocrisy Is The Greatest Luxury
PRODUCERS: Mark Pistel, Michael Franti
4th & B'way 444043

Duo composed of former Beatnigs leader Michael Franti and beat master Rono Tse elevates hip-hop to the next level on this musically innovative and highly literate debut. There's nary a sign of "party all night" prose or gangsta rhymes. Instead, Franti focuses on more political and social issues. "Satanic Reverses" is a scathing look at the double standards of organized religion, while "Famous & Dandy (Like Amos & Andy)" explores the images of black people in the media. Also quite potent is the new single, "Language Of Violence," a startling take on violence against gays and lesbians that is already making noise in both alternative and rap circles.

VITAL REISSUES

LAMBERT, HENDRICKS & ROSS

Sing A Song Of Basie
REISSUE PRODUCER: Michael Cuscuna
Impulse!/GRP 112

This recording offers proof that the "legendary" tag so often applied to this vocal trio is altogether warranted. Backed only by a quartet, LH&R assume the role of the Basie Orchestra, singing all parts and solos with stupefying agility. (Their vocals replicate the Basie's charts and solos with actual words written by Hendricks—not with simple nonsense-scattering.) Best tracks in a uniformly awesome set include the Count's classic "One O'Clock Jump," as well as "Little Pony," "Fiesta In Blue," and "Down For The Count."

MILES DAVIS

A Tribute To Jack Johnson
PRODUCER: Teo Macero
Columbia/Legacy 47036

Jewel of Columbia's latest Contemporary Masters releases is this soundtrack to a 1970 documentary about the legendary boxer. Davis was deep in his funk/rock bag during this period, and the two 26-minute tracks here (spliced together by producer Macero from Davis' studio rambles) are peerless examples of the trumpeter's groundbreaking work. The combo, which includes Herbie Hancock, John McLaughlin, and Billy Cobham, couldn't have been hotter.

COUNT BASIE

The Complete Decca Recordings
REISSUE PRODUCER: Orrin Keepnews
GRP/Decca 611

This crisply engineered, fascinatingly

annotated 63-track collection documents all of the seminal band leader's recordings for Decca, with its three discs documenting 1937, '38, and '39, respectively. Basie's spare yet eloquent piano style is the defining feature of these classic tracks, which also feature legendary accompanists Lester Young, Harry Edison, Buck Clayton, Dicky Wells, Jo Jones, and vocalist Helen Humes, not to mention legendary arranger Fletcher Henderson. Includes classics "One O'Clock Jump," "Cherokee," "Swingin' The Blues," and "Jumpin' At The Woodside" and spotlights Jimmy Rushing's incomparable, bluesy vocals on such songs as "Pennies From Heaven," "Mama Don't Want No Peas 'N' Rice 'N' Coconut Oil," and "Good Morning Blues."

MICHAEL STANLEY BAND

Right Back At Ya
PRODUCERS: MSB, Bill Szymczyk, and others
Razor & Tie 23926

The finest band ever to come out of Cleveland finally gets its due on CD with this 16-song collection covering 1971-83. The group never achieved its hometown superstar status outside of the Steel Belt, and listening to these tunes it's hard to see why. These are quintessential '70s midtempo rockers that instantly capture an era. It's equally fun to see who appeared on tracks through the years: among those passing through are Joe Walsh, Todd Rundgren, David Sanborn, and Clarence Clemons. Rock on.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Special-Interest Adds To 2nd-Qtr. Release Slate 49
Discretion Was Key For Vid Labels At NARM 50
Sony Classical Plans 40-50 Laser Titles In '92 51

Family Fare Boosts Strong Sell-Thru Qtr. Rental Shelves Won't Sizzle Until Summer

BY JIM McCULLAUGH

LOS ANGELES—As expected, only two rental titles that netted more than \$50 million at the box office—Warner Home Video's "The Last Boy Scout" and Columbia TriStar's "My Girl"—will make their way to video stores during key second-quarter months April and May, a byproduct of last fall's pre-Thanksgiving box-office slump (Billboard, Nov. 9, 1991).

The rest of the field is a diverse but underachieving box-office crop with most offerings in the \$30 million and under box-office range.

On the sell-through side, however, the second quarter has two major family-oriented titles in MCA/Universal Home Video's "An American Tail: Fievel Goes West," which tallied \$20 million at the box office, and Walt Disney's "101 Dalmatians," a classic reissue that took in \$60 million at the box office.

At \$24.95 list, "American Tail" arrived in stores March 19. Its business is expected to spill over well into the second quarter.

Meanwhile, Walt Disney's "101 Dalmatians" arrives in stores April 10.

Disney claims that title, list priced at \$24.95, has prebooked more than 11 million units in North America, a figure that beats the studio's recent prebook figure of 9.45 million units on "Fantasia."

Back on the rental side, it will not be until June that the second quarter will offer a more solid stream of major A rental titles, as box office turned considerably upward at Thanksgiving and continued strong through the holiday box-office period.

Among titles now lining up for probable June release are Columbia TriStar Home Video's "Hook" and Paramount's "The Addams Family," both of which achieved more than \$100 million at the box

office.

Sources close to Columbia TriStar say "Hook" could be the studio's first direct-to-sell-through film with a possible fourth-quarter release scenario under consideration instead of a summer rental strategy.

'Sell-through continues to get stronger every quarter'

Other June rental contenders: Disney's "Father Of The Bride" (\$78 million box office), MCA/Universal's "Cape Fear" (\$75 million), Paramount's "Star Trek VI" (\$72 million), Columbia TriStar's "The Prince Of Tides" (\$64 million), Warner's "JFK" (\$64 million), and Columbia TriStar's "Bugsy" (\$42 million).

A source close to MCA/Universal Home Video says the studio is already eyeing a June 4 street date for "Cape Fear" with a prebook of May 20.

It is now expected that Walt Disney will wait to issue the highly successful "Beauty And The Beast" (\$113 million), a best-picture Oscar nominee, as a fall sell-through title.

A number of suppliers, including Disney, Columbia TriStar, MCA/Universal, FoxVideo, and Warner are awaiting the outcome of the March 30 Academy Awards show before firming official video release plans of such films as "Bugsy," "Cape Fear," "Grand Canyon," "Fried Green Tomatoes," "JFK," and several others, but all are expected to be summer releases.

Apparently sensing a weaker April field, Warner Home Video unexpectedly dropped "The Last

Boy Scout" (\$57 million) in for an April 15 street date.

The film, a strong action/adventure yarn starring Bruce Willis, opened theatrically Dec. 13, meaning the video window is four months, considered unusual for a film with that kind of box-office clout. Typically, the normal window for such a film is six-to-nine months.

A source close to Warner confirms the studio elected to drop the title knowing it would probably end up being the month's strongest-selling cassette.

Industry sources contend the move also prompted at least one supplier, FoxVideo, to shift its original street date on "The Com-

(Continued on page 49)



Let There Be Video. The late producer/director Cecil B. DeMille, left, and Charlton Heston, who played Moses, look at a publicity still of "The Ten Commandments" circa 1956. Paramount Home Video is celebrating the 35th anniversary of the biblical epic by issuing two gift-boxed collector's sets on April 8, including 1,000 limited-edition sets featuring a personally signed card from Heston.

VSDA Assures Indie Retail On Board

BY EARL PAIGE

LOS ANGELES—The primary mom-and-pop constituency of Video Software Dealers Assn. is being offered assurance that it is not being abandoned, even as the trade group seeks to broaden its membership to include non-video specialty retailers.

Apparently answering criticism of the recent adjustments of VSDA bylaws affecting the makeup of the board of directors and the board election process, the assurance comes in a 16-paragraph letter to the members over the signature of Don Rosenberg, executive VP.

"Although the initial reaction to [the] changes has generally been positive," the letter says, "we know that many of you are asking, 'Is VSDA abandoning the independent video retail?' The answer to that question is an emphatic 'No!'"

"The scary thing is it had to be written," says one source close to the VSDA board scene, who lauds the letter and says the election changes were long overdue.

"There is a small-store mentality that has to get a grip on how the industry has changed. I don't think anyone with just one store should run for the board," the source says.

Also praising the letter is Jack Messer, who, until sitting out the present year, was on the VSDA board every year since the trade group's inception in 1982. "We always wanted to go beyond the basic video specialty retailer. Now they've started to do that," says Messer, who operates four Gemstone Entertainment stores out of Ohio.

The changes in the board's makeup were hammered out recently in a board meeting in San Diego, which also saw the resignations of three long-time directors (Billboard, Feb. 7).

Those changes, reiterated in the

Rosenberg letter, now find the appointed seats on VSDA's board increased from five to nine, seven of which are mandated for representatives from non-specialty channels, such as grocery and drug stores, mass merchandisers, rackjobbers, distributors, and combo music chains.

At the same time, the elected posts, which historically have been won by representatives of small chains or single-store operators, have been reduced from 12 to 10.

"In 1982, VSDA members represented 80% of the home video retail business," says another former director. "Today, I think the type of member we had then, the smaller size chains and single stores, represent no more than 30%."

Reflecting on the changes, the Rosenberg letter notes, "specialists now share the market with other retailers."

Moreover, Rosenberg alludes to

(Continued on page 48)



Dustin Hoffman and Nicole Kidman star in Touchstone Home Video's "Billy Bathgate," one of the A rental titles due in the second quarter.

SHEER SUCCESS.



This week, Playboy's *Sexy Lingerie IV* is sitting pretty at #3 on the Billboard charts. Collectively, Playboy's *Sexy Lingerie I, II, III* and *IV* have enjoyed an impressive 99 weeks on the charts and that means sheer sales for you.

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NEWSLINE

SMV Repromoting Springsteen's 1988 'Video Anthology' At \$14.98

While the industry waits to hear about a longform music video to accompany the two new Bruce Springsteen albums slated for release by Columbia Records March 31, SMV Enterprises is trying to make sure there is some music video product on the shelves by repromoting The Boss' earlier longform, "Bruce Springsteen Video Anthology 1978-88." The compilation tape, originally released in 1988 at \$24.98, features conceptual clips and live performances from "The Wild, The Innocent And The E Street Shuffle" through the "Tunnel Of Love" albums. The title now lists for \$14.98.

Island Visual Arts Opens 'Mambo Mouth'

Island Visual Arts is also seeking to cash in on material currently hot in other media by releasing "Mambo Mouth" on cassette. The April 21 release of "Mambo Mouth," the one-man stage show written and performed by John Leguizamo and featuring six monologs skewering Latin stereotypes, is timed to capture the attention on Latin culture and mambo music stirred up by the theatrical release of Warner Bros.' "The Mambo Kings" and the simultaneous release of the soundtrack album on Elektra Records. "Mambo Mouth," which had an extended run in New York's Orpheum Theater, won an Obie and an Outer Critics award for off-Broadway plays. "Mambo Kings" has grossed \$2.2 million at the box office to date. "Mambo Mouth" will carry a suggested list price of \$19.95.

Turner Saddles Five \$14.98 Wayne Titles

Turner Home Entertainment is keeping up the heat in the burgeoning \$14.98 market with the rerelease of five popular John Wayne titles at that price point. The five repackaged titles are "Back To Bataan" (colorized); "Flying Leathernecks" (original color); "Fort Apache" (colorized); "She Wore A Yellow Ribbon" (original color); and "Tall In The Saddle" (colorized).

CBS/Fox Toasts 'Sooper' Sports Promo

CBS/Fox Video is declaring a recent promotion through King Soopers supermarkets in Denver a success, after moving 10,000 pieces of sports video product through the 66-store chain. The promotion, which ran through December, featured 240 radio spots aired continuously through the three-month campaign on the all-sports format KYBG Denver. The product promoted during the campaign included the "CherFitness" and Kathy Smith workout tapes, the "NBA Starting Five Collection" and NCAA's "One Shining Moment" basketball tapes, and NFL football videos such as "Foul-ups, Fumbles & Follies" and "Winning Plays & Wacky Wonders." The King Soopers locations were provided with 64-piece display units and additional signage.

VSDA ASSURES INDIE RETAILERS ON BOARD CHANGES

(Continued from page 47)

the potential threat from other trade groups. "VSDA now has competition," the letter says. "Several other retail trade associations are establishing home video committees and devoting time and space to video at their trade shows and conferences," he says, in what sources say is a reference to the Food Marketing Institute and the more familiar National Assn. of Recording Merchandisers, once VSDA's sponsor.

The letter, dated March 16, was sent while most of the major video labels were enjoying their warmest welcome to date at the 34th annual NARM convention in New Orleans.

"I know he's referring to FMI," says a source who claims a recent appointment, Craig Odonovich, was a direct result of FMI's formation of a video committee. Odonovich is from HEB Distribution in Texas, a firm that operates video departments in supermarkets.

Rosenberg does not specifically identify other trade groups, but his

comments indicate he is not talking about an association that might target VSDA's small-size-store operators, such as the newer Independent Video Retailers Assn./American Video Assn.

The Indio, Calif.-based IVRA/AVA has yet to hold a national convention, though one is being planned for early next year.

Rosenberg makes a strong case for VSDA's role as the primary video trade group. "VSDA is the only trade association that takes on" issues like taxes, legislation such as the controversial McConnell Bill, and trade practices like pay-per-view movies carrying no copy protection.

"How can we be effective without the full participation of all segments of the industry?" Rosenberg inquires. "Furthermore, why should video specialists continue to bear most of the expense of fighting these battles, when everyone benefits?"

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	10	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
2	3	5	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13
3	2	5	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG
4	4	8	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
5	7	4	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13
6	5	6	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13
7	8	5	DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991	R
8	13	3	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video 902514	Mickey Rourke Don Johnson	1991	R
9	6	6	MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991	R
10	12	4	PURE LUCK	Universal City Studios MCA/Universal Home Video 81114	Martin Short Danny Glover	1991	PG
11	9	8	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R
12	10	15	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
13	35	2	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R
14	11	9	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	R
15	NEW ▶		FREDDY'S DEAD: THE FINAL NIGHTMARE	New Line Home Video Columbia TriStar Home Video 75293	Robert Englund	1991	R
16	21	2	DEFENSELESS	Live Home Video 61704	Barbara Hershey Sam Shepard	1991	R
17	17	3	BODY PARTS	Paramount Pictures Paramount Home Video 32518	Jeff Fahey	1991	R
18	NEW ▶		THE HITMAN	Cannon Video 32045	Chuck Norris	1991	R
19	16	7	WHORE	Vidmark Entertainment 5512	Theresa Russell Benjamin Mouton	1991	NR
20	20	11	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
21	15	11	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-13
22	29	2	MYSTERY DATE	Orion Pictures Orion Home Video 8791	Ethan Hawke Teri Polo	1991	PG-13
23	18	20	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
24	24	2	SUBURBAN COMMANDO	New Line Home Video Columbia TriStar Home Video 75213	Hulk Hogan Christopher Lloyd	1991	PG
25	19	12	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
26	14	9	BILL AND TED'S BOGUS JOURNEY	Orion Pictures Orion Home Video 8765	Keanu Reeves Alex Winter	1991	PG
27	25	2	DOGFIGHT	Warner Bros. Inc. Warner Home Video 12051	River Phoenix Lili Taylor	1991	R
28	22	19	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
29	23	19	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
30	27	3	THE POPE MUST DIE(T)	Media Home Entertainment FoxVideo M012881	Robbie Coltrane Beverly D'Angelo	1991	R
31	NEW ▶		RELENTLESS 2: DEAD ON	SVS/Triumph Columbia TriStar Home Video 91223	Ray Sharkey Leo Rossi	1991	R
32	32	3	BINGO	TriStar Pictures Columbia TriStar Home Video 70723	Cindy Williams David Rasche	1991	PG
33	28	6	LIFE STINKS	MGM/UA Home Video 902314	Mel Brooks Lesley Ann Warren	1991	PG-13
34	34	7	WILD HEARTS CAN'T BE BROKEN	Walt Disney Home Video 1223	Cliff Robertson Gabrielle Anwar	1991	G
35	NEW ▶		BEASTMASTER 2: THROUGH THE PORTAL OF TIME	Republic Pictures Home Video 0230	Marc Singer Kari Wuhrer	1991	PG-13
36	30	15	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
37	33	4	THE VANISHING	New Video Group Fox Lorber Video 1037	Gene Bervoets Johanna Ter Stegge	1988	NR
38	26	16	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
39	39	19	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
40	37	2	ROVER DANGERFIELD	Warner Bros. Inc. Warner Home Video 12221	Animated	1991	G

◆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.

FAMILY FARE BOOSTS STRONG SELL-THRU QUARTER

(Continued from page 47)

mitments" from April 9 to May 7. After "Boy Scout" and "Dalmatians," which is also expected to generate considerable rental activity, the major April releases include "Curly Sue" (\$33 million), "Deceived" (\$28 million), "Necessary Roughness" (\$26 million), "Little Man Tate" (\$24 million), "Frankie & Johnny" (\$22 million), and "The People Under The Stairs" (\$22 million).

Leading May releases are "My Girl" (\$56 million), "House Party 2" (\$19 million), "For The Boys" (\$17 million), "The Commitments" (\$13 million), and "The Butcher's Wife" (\$9 million).

Says John Thrasher, VP of video purchasing and distribution for the 62-unit West Sacramento, Calif.-based Tower Video chain, "The Last Boy Scout" is really the biggest theatrical release to be coming into the rental pipeline at

that time. So it should do real well. "The Commitments" will be a big title primarily in chains like ours and Warehouse and Music Plus," he continues, "not the video specialists.

"My Girl" will be the big gun in May," he adds. "Historically, April and May have been soft for the rental business anyway, just like September is traditionally. We are still in a slump-ridden box-office dilemma at least until June."

On the sell-through side, he says, "Some stores are underestimating 'Fievel.' At the box office it got obliterated by 'Hook' and 'Beauty And The Beast.' But there is a lot of intent to buy and watch 'Fievel.' Once the MCA/Universal advertising kicks in, that title will do real well."

According to Amy Innerfield, home video analyst with New

York-based Alexander & Associates, "The second quarter should do fairly well. The first quarter has been strong, particularly over a year ago. And sell-through continues to get stronger every quarter. I don't see why that should slow down.

"There will be two strong sell-through titles for the second quarter, whereas last year there was only 'The Jungle Book' in May. Eleven million units on 'Dalmatians' speaks volumes."

On the rental side, she says, "While there are not that many blockbusters, there are a lot of titles that people want to see, such as 'Billy Bathgate,' 'The Commitments,' 'Deceived,' 'Curly Sue,' 'Ricochet,' 'Little Man Tate,' 'Frankie & Johnny,' and others. June, though, should be really strong, especially if such titles as 'The Addams Family' and 'Bugsy' are dropped in."

Spring Of Special Interest In Sell-Thru

LOS ANGELES—While Disney's "101 Dalmatians" and MCA/Universal's "An American Tail: Fievel Goes West" are the two high-profile second quarter sell-through titles, April, May, and June also boast an exceptionally strong special-interest video lineup for sale-oriented retailers.

In addition, major studios are regularly scheduling \$14.95 and \$19.95 catalog promotions on either a bi-monthly or monthly basis now as the sell-through market continues to make broad gains in unit and dollar volume amounts. The trend toward boxed sets, gift packages, and themed program-

ming also continues.

Increasing channels of distribution in the sell-through field, such as supermarkets, is also helping to fuel both non-theatrical and theatrical catalog campaigns.

Some of the potentially hot titles, according to retailers, include:

• "What Kids Want To Know About Sex And Growing Up," a production of the Children's Television Workshop. Distributed by Pacific Arts, the title will be in stores May 27 at \$14.95.

• "1992 NCAA Championship," highlights of the 1991-1992 NCAA basketball championship. Distributed by CBS/Fox Video, the title will be in stores April 23 at \$19.98.

• "The Very Best Of The Ed Sullivan Shows, Vols. I & II," vintage TV from the world's most famous variety show host. Distributed by Buena Vista Home Video, each title will be in stores April 10 at \$19.99 each.

• "Frankenweenie," director Tim Burton's ["Batman," "Edward Scissorhands," "Batman Returns"] first film. Distributed by Buena Vista Home Video, the title will be in stores April 10 at \$14.95.

• "George Of The Jungle," animated titles from '60s and '70s television created by "Rocky & Bullwinkle" creator Jay Ward. Distributed by CBS/Fox Video, four titles will be available in stores April 9 at \$9.98 each.

• "Singin' In The Rain," the 40th anniversary edition with a digitally mastered transfer, previously deleted footage, and the original theatrical trailer. Distributed by MGM/UA Home Video, the title will be in stores April 15 at \$19.98.

• "The Quiet Man," the 40th anniversary and deluxe collector's editions of one of director John Ford's most acclaimed films starring John Wayne. Distributed by Republic Pictures Home Video, the single film is \$19.98, while the boxed set is \$69.98.

JIM McCULLAUGH

VIDEO PEOPLE

Laurie Specter, formerly operations manager at South Gate Entertainment, joins Pacific Arts Corp., Los Angeles, as executive assistant to George Steele III, president of video distribution, and Joanne Held, VP of sales.

Steven Cooper is promoted to the position of Eastern regional sales manager for Buena Vista Home Video, Los Angeles. Cooper, who most recently was district sales manager for the metro New York area, will be based in New York.

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)	8,430,398	1,878 4,489	4	68,237,680
2	My Cousin Vinny (20th Century Fox)	7,416,751	1,227 6,045	—	7,416,751
3	Lawnmower Man (New Line)	5,356,688	1,298 4,127	1	15,701,780
4	American Me (Universal)	3,378,100	830 4,070	—	3,378,100
5	Fried Green Tomatoes (Universal)	3,344,045	1,327 2,520	11	57,148,824
6	Article 99 (Orion)	2,461,469	1,262 1,950	—	2,461,469
7	Stop! Mom Will Shoot (Universal)	2,070,605	1,785 1,160	3	20,206,680
8	Medicine Man (Buena Vista)	1,925,524	1,190 1,618	5	37,229,400
9	Hand That Rocks the Cradle (Buena Vista)	1,877,290	1,429 1,314	9	75,956,698
10	Gladiator (Columbia)	1,823,569	1,351 1,350	1	5,897,136

Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	33	GARTH BROOKS ▲ Capitol Video 40023	Garth Brooks	LF	14.95
2	4	7	WE WILL ROCK YOU Strand Home Video 2115	Queen	LF	14.98
3	2	15	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
4	3	77	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
5	6	3	INTO THE LIGHT WORLD TOUR SMV Enterprises 19V-49118	Gloria Estefan	LF	19.98
6	7	15	THE HEART IN MOTION VIDEO COLLECTION ● A&M Video/PolyGram Video 617433	Amy Grant	SF	14.95
7	5	15	CAPTIVATED Virgin Music Video 50268	Paula Abdul	SF	16.98
8	11	3	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF	14.98
9	8	19	TWO ROOMS ● PolyGram Video 083589-3	Various Artists	LF	19.95
10	24	25	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	VS	9.98
11	9	24	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
12	10	5	VIDEOGRAPHY EMI Home Video 1640	Pet Shop Boys	LF	19.98
13	13	11	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF	24.95
14	18	3	UNDER SEIGE Roadrunner Video 0996	Sepultura	LF	19.98
15	21	3	FOR MY BROKEN HEART MCA Music Video 10528	Reba McEntire	SF	9.95
16	20	19	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
17	15	21	THE SOUL CAGES CONCERT PolyGram Video 7502617423	Sting	LF	19.95
18	14	17	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF	19.98
19	17	27	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
20	12	21	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF	24.98
21	22	23	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF	19.98
22	16	11	ADDAMS GROOVE Capitol Video 40035	Hammer	SF	14.98
23	25	8	FLESH, BLOOD AND VIDEOTAPE Capitol Video 40025	Poison	SF	14.98
24	27	3	SEAL Warner Reprise Video 3-38288	Seal	LF	16.98
25	28	22	THIS FILM IS ON ● Warner Reprise Video 3-38254	R.E.M.	LF	19.98
26	23	5	NOTHING IS COOL SMV Enterprises 9V-49117	Ned's Atomic Dustbin	LF	9.98
27	NEW		AT THE RYMAN Warner Reprise Video 3-38258	Emmylou Harris And The Nash Ramblers	LF	16.98
28	RE-ENTRY		CONCERT IN THE PARK Warner Reprise Video 3-38277	Paul Simon	LF	29.98
29	NEW		THREE SIDES LIVE BMG Home Video 80002-3	Genesis	LF	14.98
30	30	21	YESYEARS A*Vision Entertainment 50250	Yes	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992. Billboard/BPI Communications.



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Discretion Was Key For Video Labels At NARM

SCHMOOZE CONTROL: Last-minute to-ing and fro-ing over sponsorship of the opening-night cocktail party at the 34th annual National Assn. of Recording Merchandisers convention March 13-16 in New Orleans had many partygoers in a cautious schmooze mode. Originally slated to be co-sponsored by six major video suppliers, the party was actually hosted by NARM itself, under the banner "NARM Welcomes Home Video." The trade group said concerns that the other two dozen video labels attending this year's show would feel slighted by being left off the sponsors roster led to the last-minute change. Other sources, however, say some studios, particularly those affiliated with major music distributors, had second thoughts about opening the door for their nonaffiliated competitors, who were seeking a higher profile at this year's convention. The affiliated studios have always enjoyed exposure at NARM through the product presentations staged by their sister companies. The result was that many who attended the cocktail reception said they were uncertain who their hosts were. Sensitive to the political delicacy of the situation, many high-ranking major studio execs were careful to be fashionably late for the party, showing up only for the last half-hour or so of the 90-minute affair.



by Earl Paige

WELCOME MAT: The opening cocktail reception wasn't the only politically delicate *pas de deux* performed by video suppliers at this year's NARM convention. "They're still not completely sure if they want us here," one video exec noted, referring to the musically oriented trade group. "Some of the [record] label guys are still grumbling about what the video companies are doing here, and some of the accounts are saying, 'their 35% of my business is what they're doing here.'" While the major video labels were relatively low-key about their presence in New Orleans, smaller suppliers were less reticent about capitalizing on video's higher profile at this year's show. Video was well represented on the exhibit floor, for example, with such labels as Republic Pictures, Home Vision, Best Film & Video, Pacific Arts, and SMV, among others, taking booths, along with laserdisc distributors Image Entertainment and Pioneer.

WEST COAST'S 11: Several distributors were among those to take hits in the recent West Coast Video Enterprises Chapter 11

bankruptcy filing, according to court papers, but compared to other, similar retail failures, the toll was modest (Billboard, March 7). The schedule for the four entities that filed, all of them headed by Elliot Stone, founder of the Philadelphia web, shows Schwartz Brothers Inc. owed \$24,322.21. Handleman Co. is identified on three of the four schedules at, respectively, \$171,315.45; \$229,035.78; and \$63,418.04. Baker & Taylor is down for \$156,134.39; \$633,929.11; and \$66,743. Also a creditor is General Video Mid-Atlantic at \$10,147.50, and MCA Distributing Corp., \$13,217.66.

CAMPAIGN TRAIL: Jay Gruenwald, popular Victorville, Calif., retailer, has tossed in his hat for the VSDA board election race as, apparently, one of few independent candidates. With six officially nominated for just three posts, "it may discourage independents," says the owner of Prime Time Video, who along with wife, LaRita, has built up to five stores since 1981.

While all stores are in the Victorville/Apple Valley area, the Gruenwalds are finally eyeing Barstow, 30 miles up I-15 toward Las Vegas. They are also looking at the off-price mall at Barstow, acknowledges Gruenwald. "I know video stores are taking a shot in these factory outlet malls," he says.

Although Gruenwald has served on VSDA committees and is well known among leaders there, he was also one of eight directors at American Video Assn. and suffered through its all-too-brief period of member aegis before a collapse and ultimate return to private ownership.

BACK THE BOYS: Music Plus, the 92-unit West Coast combo chain, is plowing a percentage of rental revenue from "Boyz N The Hood" back into inner-city neighborhoods. Funds will help purchase computers for four primary youth facilities. Six stars from the film will tour some of the facilities and will make an in-store, too.

VSDA'S GOLF GALA: It's just being talked up but Jim Lauer from Washington and Tom Keenan, former national board member from Oregon, are heading up an ad hoc committee to host the first golf event at a VSDA convention. The 11th VSDA will be held July 26-29 in Las Vegas.

Assistance in preparing this week's Store Monitor was provided by Paul Sweeting in New Orleans.

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	20	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	46	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
3	3	4	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
4	8	3	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
5	4	15	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
6	5	19	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
7	7	6	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
8	6	76	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
9	13	5	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
10	12	18	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
11	17	4	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
12	NEW ▶		SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO	HBO Video 90740	Kathy Ireland Naomi Campbell	1992	NR	19.98
13	15	19	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
14	9	30	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
15	22	19	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
16	10	30	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
17	19	5	THE PARENT TRAP	Walt Disney Home Video 107	Hayley Mills Maureen O'Hara	1961	NR	19.99
18	29	4	QUEEN: WE WILL ROCK YOU	Strand Home Video 2115	Queen	1992	NR	14.98
19	11	26	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
20	27	74	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
21	24	32	GARTH BROOKS ▲ 3	Capitol Video 40023	Garth Brooks	1991	NR	14.95
22	14	4	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13	19.95
23	28	89	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
24	16	68	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
25	21	96	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
26	23	19	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
27	35	6	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	19.98
28	18	76	THREE TENORS IN CONCERT ▲ 3	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
29	20	12	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
30	33	2	ENYA: MOON SHADOWS	Warner Reprise Video 3-38289	Enya	1992	NR	14.98
31	RE-ENTRY		THE MIND'S EYE ●	Miramir MPV6001	Computer Animated	1991	NR	19.95
32	RE-ENTRY		PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
33	26	9	MAGIC JOHNSON: ALWAYS SHOWTIME	CBS/Fox Video FoxVideo 3189	Magic Johnson	1991	NR	19.98
34	25	3	DENISE AUSTIN'S STEP WORKOUT	Parade Video 81	Denise Austin	1992	NR	24.98
35	30	22	SPARTACUS◆	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
36	RE-ENTRY		CIRQUE DU SOLEIL	Island Visual Arts PolyGram Video 440084193-3	Various Artists	1992	NR	19.95
37	RE-ENTRY		CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
38	38	10	20,000 LEAGUES UNDER THE SEA◆	Walt Disney Home Video 015	James Mason Kirk Douglas	1954	G	19.99
39	NEW ▶		GLORIA ESTEFAN: INTO THE LIGHT WORLD TOUR	SMV Enterprises 19V-49118	Gloria Estefan	1992	NR	19.98
40	32	21	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Sony Classical To Move 40-50 Laser Releases

■ BY CHRIS MCGOWAN

LOS ANGELES—Buoyed by the success of its initial releases in the laser-disc format, Sony Classical will launch 40-50 new laser titles this year, according to VP and GM Harold Fien.

Leading the releases will be Winton Marsalis and Kathleen Battle's "Arias For Soprano & Trumpet," which Fien believes could enjoy crossover success much as did "The Three Tenors." The title was broadcast on PBS Feb. 7 and will hit the street in April with a \$24.98 VHS version and \$44.98 laser edition.

Sony has already released five new discs this year. They are: volumes 1 and 2 of "Recording Brahms . . . The

*'The series is
a real prestige
item for us'*

Making Of A Record" with Isaac Stern, Yo-Yo Ma, and others (\$54.98 each); "Mussorgsky: Pictures At An Exhibition" with George Solti and the Chicago Symphony Orchestra (\$44.98); "Haydn: Die Schopfung (The Creation)" with soprano Lucia Popp, conductor Riccardo Muti, and the Vienna Philharmonic (\$54.98); and "Beethoven: Symphony No. 5" with Solti (\$44.98). All were released in February.

In the first year or two that Sony Classical was involved in laserdisc, "we were getting our foot in the door," says Fien. "But now we think we have a grasp on what's out there and we're ready to go and do some mainstream marketing and look for a larger acceptance of our product.

"Our 40-50 titles this year will have some of the greatest names in classical music. We think there's a market for this, and the sales numbers we're seeing show us there is an acceptance."

In 1991, Sony Classical released 15 laser titles, nine of which were in its "Karajan Legacy" series that featured conductor Herbert Von Karajan. "The series is a real prestige item for us," Fien says. "When [consumers] see that quality, they are more than willing to go back and buy at a premium price."

Sony Classical laserdisc titles generally retail for \$44.98 single-disc and \$54.98 double-disc.

Fien predicts the Marsalis/Battle title "will be our largest single title. It'll go past the classical arena to people who have laser players and just like nice music and like to watch video."

In "Arias For Soprano & Trumpet," Battle and Marsalis interpret selections from Scarlatti, Bach, Handel, and Luca Antonio Predieri. The CD edition will precede the VHS and laserdisc versions by a week or two, says Fien.

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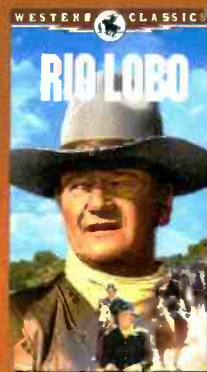
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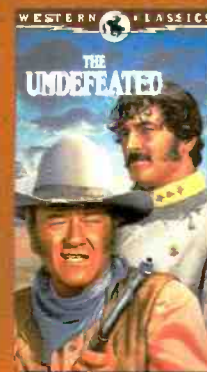
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DEALER ORDER DATE:

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STREET DATE:

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†Canadian Distributor Order Date

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P'Gram Offers Wagner's 'Ring' In Several Sizes; MCA/Uni 'At Play'

THE RING: PolyGram Video has just launched the Metropolitan Opera's lavish production of Richard Wagner's epic opera "Der Ring Des Nibelungen" (The Ring Of The Nibelung) on laserdisc. The 15-hour, 37-minute saga, conducted by James Levine, is available as a \$307.45 set (the complete VHS edition is \$169.80), or broken into its four parts: "Das Rheingold" (three sides, \$59.95), "Die Walkure" (five sides, \$82.50), "Siegfried" (five sides, \$82.50), and "Gottterdammerung" (five sides, \$82.50).

MCA/Universal Home Video will release Hector Babenco's "At Play In The Fields Of The Lord" (\$44.98) on disc May 14. The Amazonian tale was scripted by Babenco and Jean-Claude Carreire and based on a novel by Peter Matthiessen. Tom Berenger, John Lithgow, Daryl Hannah, Aidan Quinn, Tom Waits, and Kathy Bates star.

Also due from MCA on disc: "The Eiger Sanction" with Clint Eastwood (1975, widescreen, side 3 CAV, \$39.98); the original "Cape Fear" with Robert Mitchum and Gregory Peck (1962, \$34.98); and "McBain" with Christopher Walken (\$34.98).

PIONEER SPECIAL EDITIONS in May will launch eight deluxe-version laserdisc titles. Seven feature restored sequences, soundtracks, or color: "Picnic" (1955, wide, \$49.95); "Mysterious Island" (1961, CAV, extras, \$69.95); "Oliver!" (1968,

wide, extras, \$59.95); "The Taming Of The Shrew" (1967, wide, \$59.95); "The 7th Voyage Of Sinbad" (1958, CAV, \$59.95); "1776" (1972, wide, commentary track, \$89.95); and the remake of "Lost Horizon" (1973, wide, \$59.95). Also due: "The Three

LASER SCANS

by Chris McGowan

Worlds Of Gulliver" (1959, CAV, \$69.95).

MGM/UA Home Video has a full slate of titles set for April 15 release, including "The Time Machine" (1960, wide, \$34.98); Billy Wilder's "Witness For The Prosecution" (1957, wide, \$34.98); "Some Like It Hot" (1959, remastered, \$29.98); Blake Edwards' "The Party" with Peter Sellers (1968, wide, \$34.98); "That's Dancing!" (1985, CAV, \$39.98); "That's Entertainment, Part II" (1976, CAV, \$69.98); in "Jailhouse Rock" (1957, wide, \$34.98); "Last Tango In Paris" (1973, wide, \$39.98); "Hair" (1979, wide, \$39.98); "Captains Courageous" (1937, \$34.98); and "Golden Age Of Looney Tunes: Vol. 2" (\$99.98).

PARAMOUNT Home Video also has some notable discs for April, including "Frankie & Johnny" with Michelle Pfeiffer and Al Pacino

(wide or pan-scan, \$34.95); "Samson & Delilah" (1951, side 3 CAV, \$49.95); and "The Ten Commandments: 35th Anniversary Edition" with Charlton Heston (1956, wide, remastered, CLV/CAV, extras, \$64.95).

NOTED: In March, Ken Crane's, a nine-store California consumer electronics chain, was offering a super laser deal: Any buyer who purchased a Pioneer CLD-M90 combi-player for \$598 could select 10 free Image titles (maximum retail value: \$400) from a list of several dozen discs, and also receive an additional \$100 worth of extra CD and laserdisc bonuses.

Billboard®

IMAGE Entertainment had record sales and earnings for the third quarter and nine months that ended Dec. 31, 1991. Image chairman and CEO Martin W. Greenwald attributed improved operating results to expense management and economies of scale, and increased sales to the growing number of laserdisc players and the release of several hit movies.

In regard to its two top 1991 releases, Image has to date sold more than 225,000 units of "Fantasia" and 101,000 copies of "Dances With Wolves" on laserdisc, according to marketing VP David DeGrosso. In addition, he reports that Image's "The Silence Of The Lambs" disc

had an initial shipment of more than 60,000 units.

Third-quarter sales were \$19.5 million, a 42% increase over \$13.8 million in the third quarter of the previous year. Operating income almost tripled to \$1,428,959 (7.3% of sales) from \$481,366 (3.5% of sales) in the same period a year ago.

For the nine-month period ended Dec. 31, sales were \$42.1 million, a 26% increase over \$33.5 million in the same year-earlier period. Operating income more than doubled to \$1,689,304 from \$659,792. Net income was \$179,545 (\$.01 per share), compared with a loss of \$478,382 (\$.05 per share) in the nine months the prior year.

FOR WEEK ENDING MARCH 28, 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	13	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
2	2	9	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
3	3	3	THE JUNGLE BOOK	Walt Disney Home Video Image Entertainment 1122	Animated	1967	G	29.99
4	6	11	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
5	NEW ▶		THE ROCKETEER	Walt Disney Home Video Image Entertainment 1239	Bill Campbell Jennifer Connelly	1991	PG	39.99
6	4	15	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID7434OR	Jodie Foster Anthony Hopkins	1991	R	29.95
7	14	19	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
8	12	3	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video Pioneer LDCA, Inc. ML102514	Mickey Rourke Don Johnson	1991	R	24.98
9	9	3	DOUBLE IMPACT	Stone Group Home Video Pioneer LDCA, Inc. 59686	Jean-Claude van Damme	1991	R	34.95
10	5	19	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
11	7	5	REGARDING HENRY	Paramount Pictures Pioneer LDCA, Inc. LV32403	Harrison Ford Annette Bening	1991	PG-13	34.95
12	10	17	DANCES WITH WOLVES	Orion Pictures Image Entertainment ID8283	Kevin Costner	1990	PG-13	49.95
13	8	5	MOBSTERS	Universal City Studios MCA/Universal Home Video 40385	Christian Slater Patrick Dempsey	1991	R	34.98
14	17	7	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 41093	Wesley Snipes Annabella Sciorra	1991	R	39.98
15	23	3	BODY PARTS	Paramount Pictures Pioneer LDCA, Inc. 32518	Jeff Fahey	1991	R	34.95
16	NEW ▶		CITIZEN KANE	Turner Entertainment Co. Criterion Collection CC1285L	Orson Welles Joseph Cotton	1941	NR	39.95
17	11	13	CITY SLICKERS	New Line Home Video Pioneer LDCA, Inc. 75266	Billy Crystal Daniel Stern	1991	PG-13	34.98
18	13	5	WEST SIDE STORY ♦	MGM/UA Home Video Pioneer LDCA, Inc. ML102175	Natalie Wood Richard Beymer	1961	NR	29.98
19	19	30	ALIENS	FoxVideo Image Entertainment C1504-85	Sigourney Weaver	1986	R	99.98
20	20	19	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	39.98
21	NEW ▶		CAROUSEL	FoxVideo Image Entertainment 1713	Gordon MacRae Shirley Jones	1956	NR	69.98
22	22	40	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
23	16	12	2001: A SPACE ODYSSEY	MGM/UA Home Video Pioneer LDCA, Inc.	Keir Dullea Gary Lockwood	1968	G	29.98
24	15	17	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	39.98
25	18	9	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Image Entertainment ID8394OR	Bryan Brown Brian Dennehy	1991	PG-13	34.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Mister Video Bids Farewell Automated Rental System Shelved

ANTWERP, Belgium—The Mister Video automated video rental system is being discontinued here.

Mister Video machines, located in department stores and other shops, were operated by Super Club-sub-sidiaries Automatic Video Belgium, Automatic Video Distribution BV in the Netherlands, and Automatic Video France. Clients have now been advised that the companies will no longer supply machines or software.

Through Mister Video, customers could rent new titles at \$3 per day via automated dispensers.

Super Club spokesman Wim

Hautekiet says that late last year the company experimented with clustering the machines around its Super Club and Videoland shops. However, even that concentration of interest failed to make the project viable.

He comments, "We want to stop Mister Video as soon as possible, bearing in mind the due terms of notice. The whole operation wasn't in any way profitable for us and all of the equipment will be withdrawn."

There are currently 90 Mister Video machines in Belgium, 60 in the Netherlands, and 60 in France.

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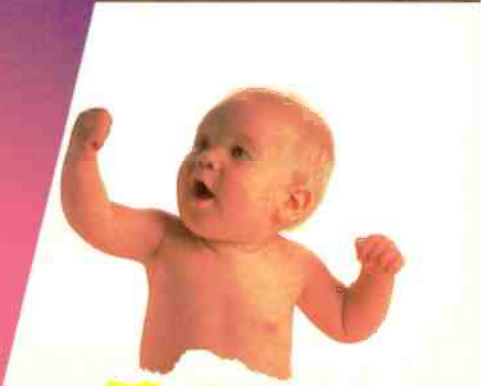
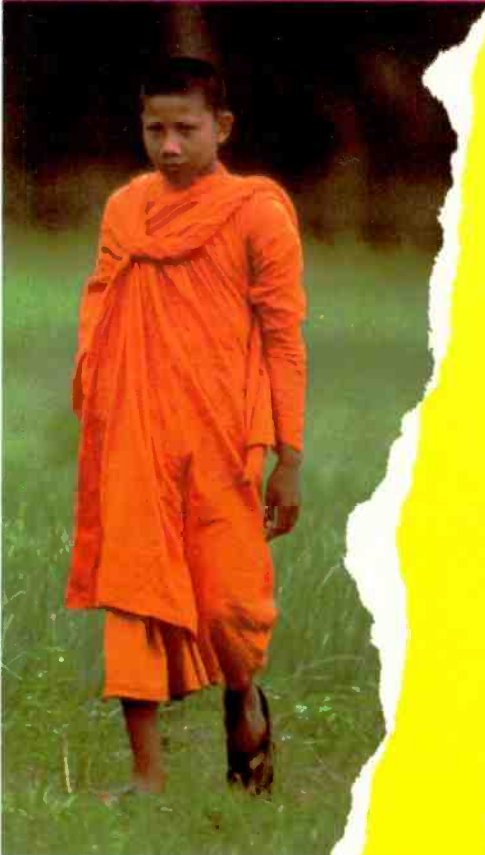
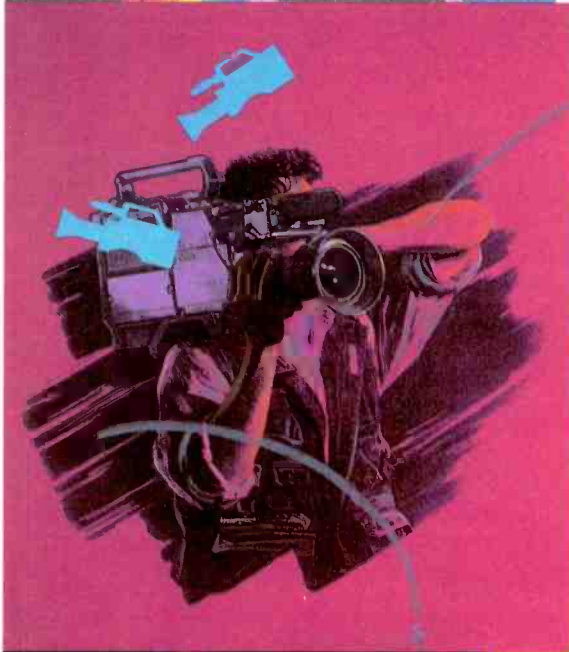
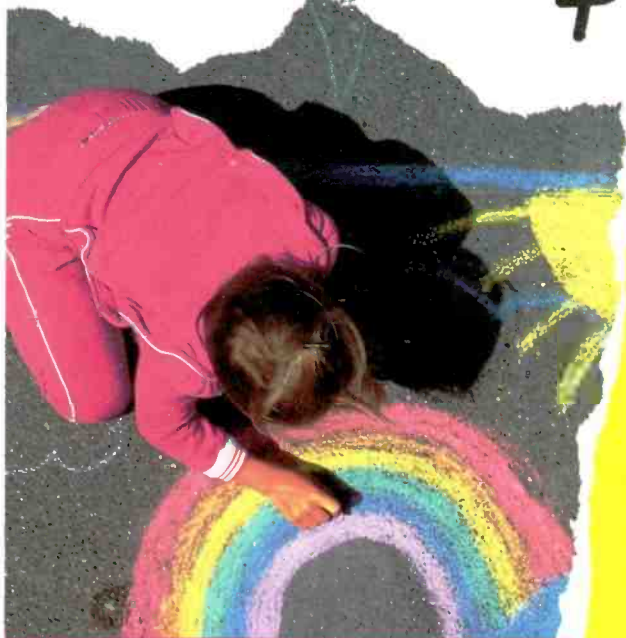


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Pro Audio

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 21, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-CLUB	DANCE-SALES
TITLE Artist/ Producer (Label)	SAVE THE BEST FOR LAST Vanessa Williams/ K.Thomas (Wing)	DIAMONDS & PEARLS Prince/ Prince & The N.P.G. (Paisley Park)	DALLAS Alan Jackson/ S.Hendricks, K.Stegall (Arista)	CHIC MYSYTIQUE Chic/ B.Edwards, N.Rodgers (Warner Bros.)	REMEMBER THE TIME Michael Jackson/ T.Riley,M.Jackson (Epic)
RECORDING STUDIO(S) Engineer(s)	BENNETT HOUSE (Franklin,TN) Bill Whittington	PAISLEY PARK (Minneapolis,MN) Michael Koppelman	SOUND EMPORIUM (Nashville) Gary Laney Scott Hendricks	SKYLINE (New York,NY) David O'Donnell	LARRABEE NORTH/ RECORD ONE (Los Angeles) Dave Way Bruce Swedien
RECORDING CONSOLE(S)	Trident A Range	SSL 6000 Total Recall	Neve V Series	SSL 4000 G Series	SSL 4080 G Series /Custom Neve 8078
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A-800	Otari MTR-90	Sony 3348	Mitsubishi X-880 Studer A-800 (Dolby SR)
STUDIO MONITOR(S)	Yamaha NS10 Tannoy SRM10	Westlake SM1	Westlake	Custom Skyline	Yamaha NS10 with TAD Comp.
MASTER TAPE	Ampex 467	3M 250	Ampex 456	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	DIGITAL RECORDERS (Nashville,TN) Bill Whittington	PAISLEY PARK (Minneapolis,MN) M.Koppelman, T.Penn	THE CASTLE (Nashville) Scott Hendricks	BATTERY (New York,NY) Dave Darlington	LARRABEE NORTH (Los Angeles) Bruce Swedien
CONSOLE(S)	Neve V Series	SSL 6000 E Series	SSL 4000 G Series	SSL 4000 G Series	SSL 4080 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A-800	Mitsubishi	Otari MTR-100	Mitsubishi X-880/ Studer A-800 (Dolby SR)
STUDIO MONITOR(S)	Tannoy SRM10 Yamaha NS10	Westlake SM1	B&W	Tannoy SSMU	Augsberger with TAd Comp., Aurotones, Yamaha NS10
MASTER TAPE	Ampex 467	3M 250	Ampex 456	Sony 1460	3M 996
MASTERING (ALBUM) Engineer	HIT FACTORY DMS Herb Powers Jr.	PRECISION Michael Koppelman Stephen Marcussen	MASTERMIX Hank Williams	MASTERDISK Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	PDO	WEA Manufacturing	DMI	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	WEA Manufacturing	Sonopress	WEA Manufacturing	Sony Manufacturing

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Pro Audio

EUROSOUNDS

An occasional series of columns by Zenon Schoepe on the European professional audio industry.

U.K.

WESTCOUNTRY TV HAS ORDERED a Neve 55 Series broadcast console for installation in the main production studio of a proposed complex in Sutton Harbour Plymouth, pending its award by the House of Lords of the ITV franchise for South West England. The new Neve desk will not be shown officially until the Amsterdam **International Broadcasters Convention** exhibition in July, but has already attracted orders from KTVU in the U.S. and a Korean broadcaster.

"Buying a desk from a drawing is a dangerous thing to do," says **Sim Harris**, controller of operations and engineering at Westcountry TV. "You have to be confident that the manufacturer will be able to deliver the goods."

ROYAL COLLEGE OF ART has ordered an eight-channel **DAR SoundStation II** with **WordFit** for its Film and Television Department.

Bournemouth and Poole College of Art and Design's School of Film and Television has purchased a **SoundStation II** for student training in a new three-machine component **Betacam SP** postpro suite.

THE MILL RECORDING STUDIOS in Cookham have added a **Dolby XP24SR** and an **Ampex ATR100**. "We can now offer the best in classic half-inch recording allied to the superb quality of **Dolby SR**," says managing director **Rod Halling**. Recent clients include **George Harrison** and **Chris Rea**.

Other U.K. studios committing to SR recently include **ICC** in Eastbourne, **Park Lane** in Glasgow (the **Cure**), and **Hyde Park Recording** in Belfast.

THE VIRGIN GROUP OF STUDIOS has added its fifth pair of **Genelec 1035As** for installation at **The Townhouse**. **Genelec 1024Cs** have also gone to the board room of **PolyGram International's** Hanover Square offices and **1022Bs** to producer **Youth's** private studio.

THE NETHERLANDS

D&R ELECTRONICA'S AXION console is the company's first attempt at a sound-reinforcement board. "It is the only area of pro audio that we haven't already covered," says **D&R** president **Duco de Rijk**. Available in 32- or 40-channel sizes, a matrix is included, as are eight **VCA** master faders and an internal 64-patch **Mute** computer.

BELGIUM

INTERNATIONAL CREATIVE DIGITAL IMAGE, a studio specializing in conceiving and marketing interactive CDs, has signed an agreement of collaboration concerning the production of CD-I music with **Digipro Belgium**, a studio specializing in data processing and premastering of optical media.

FRANCE

EUROSPORT TV CHANNEL is to install the first **Saje Memory** digitally controlled, fully automated analog console with the new **AFV** universal video mixer interface in its On Air suite. **AFV** allows the operator to preset and store 10,000 **Memory** console configurations for recall from a video input. **Saje Memorys** were used at last year's **Billboard Awards** and the **American Music Awards**.

DENMARK

SENIOR TECHNICIANS FROM Danish Radio and Television have visited the Chicago factory of **Neotek** to acceptance-test their fourth and fifth **Broadcast Elite** consoles—modified to exceed **Nordic N10** specifications.

SPAIN

RED LED RECORDING STUDIOS in Madrid have installed the country's largest sound recording console, a **Neve VR72** with **Flying Faders**.

"Our Spanish engineers are a bit unused to the **Neve EQ**," says **Red Led** owner **Eduardo Lowenberg**, hinting at the domination of **Solid State Logic** in the country.

The desk will be run alongside an **Otari MTR90** and a new **Sony 3348** on the forthcoming albums of TV artist **Emilio Aragon**.

SLOVENIA

STUDIO LUCA HAS OPENED in Novo Mesto with a 32-channel **Soundcraft TS12** in an **Andy Munro**-designed room. "Having worked as a producer and musician in other studios, I found the result was better where they had **Soundcraft** consoles," says owner **Tomaz Borsan**, who originally ordered and pre-paid for a complete studio package, including **TS24** from **MS Audio** in the U.K.—a company that then went into liquidation before delivering.

Studio Luca is attracting healthy business from Austria and Italy at 20 pounds per hour (about \$34), despite the disturbance caused by the civil war.

AES Meet Sign Of Strengthening Biz E. Euro Countries To Have Solid Presence

■ BY ZENON SCHOEPE

LONDON—The 92nd Audio Engineering Society Convention, Tuesday-Friday (24-27) in Vienna, is expected to set a precedent as a European pro audio show, with technological advances being reflected in new products, more technical papers, and a hitherto unknown level of participation from members of the former Eastern Bloc.

"A lot of excitement has been generated by the prospects for the future," says **AES** president **Roger Furness**. "Vienna was chosen before the Wall was taken down because of its proximity to the Eastern Bloc. The response we've had has exceeded our expectations."

Furness agrees last year's European Convention in Paris was hindered by the Gulf war, but he is adamant that Vienna has come good. "It will be the first opportunity to forge new links for the rest of the decade. While the people from Eastern Europe may not be buying now, they will buy in the future. And that will be for the good of everyone," he says.

Statistically, the show is already impressive: The 130 technical papers submitted are an 80% increase over those submitted for the Paris convention; exhibition space amounts to 6,000 square meters, while last year's meet had fewer than 5,000 square meters; and the number of exhibitors is already 10% up on 1991, running close to 300 with a few weeks to go.

Among the exhibitors are two manufacturers from former East Germany, one from Czechoslovakia, and one from Russia.

The Eastern Bloc flavor is also evident in the anticipated attend-

ees. By press time, preregistration was already up 25% over the Paris convention, with 20 Slovenians and Croatians expected, along with a busload of 40 top-ranking officials from Romania, two busloads from Budapest in Hungary, and the usual stalwart contingent from Poland, Czechoslovakia, and Russia.

Vienna, through a combination

'Changes in the political climate have helped the membership of the AES'

of geographical position and the recent political changes in Europe, may be remembered as something of a turning point toward greater involvement from this part of Eastern Europe. The **AES** is actively pursuing membership in these countries by encouraging the establishment of **AES Sections**.

"The changes in the political climate have helped the membership of the **AES**," said **Herman A.O. Wilms**, General Secretary of the **AES European Region**. "We, for our part, are offering a helping hand to these countries by offering a reduction in fees. We are helping these people who are hungry for the new technology to come into contact with manufacturers who can help them."

Attendance is consequently expected to be up over the Paris show at about the 5,000 mark, excluding exhibitors.

NEW PRODUCTS

Rumors that the pro audio industry is about to be exhumed from recession are becoming less laughable, and the menu of new

products promised or implicated for Vienna does seem to support the trend to push through the new and force it to happen. But uncharacteristic secrecy surrounds the exhibits of many major manufacturers.

The **Capricorn** digital console from **Siemens-owned Neve** will not be present, held instead for a launch at the beginning of April (**Billboard**, March 21), but sales announcements are expected to be made. Fellow **Siemens** company **AMS** is rumored to have hardware additions to its industry-standard **AudioFile**, and sources say the company is close to announcing placements of its **Logic 2** digital console.

Studer will reveal a music recording console, a new quarter-inch two-track machine, and a long-awaited move into **DAT**. In addition, the company's **MADI**-equipped **D820-48** digital multitrack is expected (**Billboard**, March 21), and sources note **Sony** is also in a position to make important announcements concerning its own involvement with the **DASH** format.

Confusion surrounds the likelihood of **Tascam** exhibiting its 8mm tape-based eight-track digital "Alesis **ADAT-killer**" or indeed its first venture into hard disc through the **DRC-8000** and **HDR-8000** postpro variants. **Soundcraft** will steal the thunder of **Tascam's** price-busting **VCA** automated **M3700** with the revelation, at the **Frankfurt Music Messe**, that it has added **VCA** automation to its budget **Spirit** recording desk. Vienna is the name of **Soundcraft's** new downward derivative of its top-end **PA** console **Europa**, sharing many of the pricier board's features. Vienna replaces the company's popular **8000 Series**.

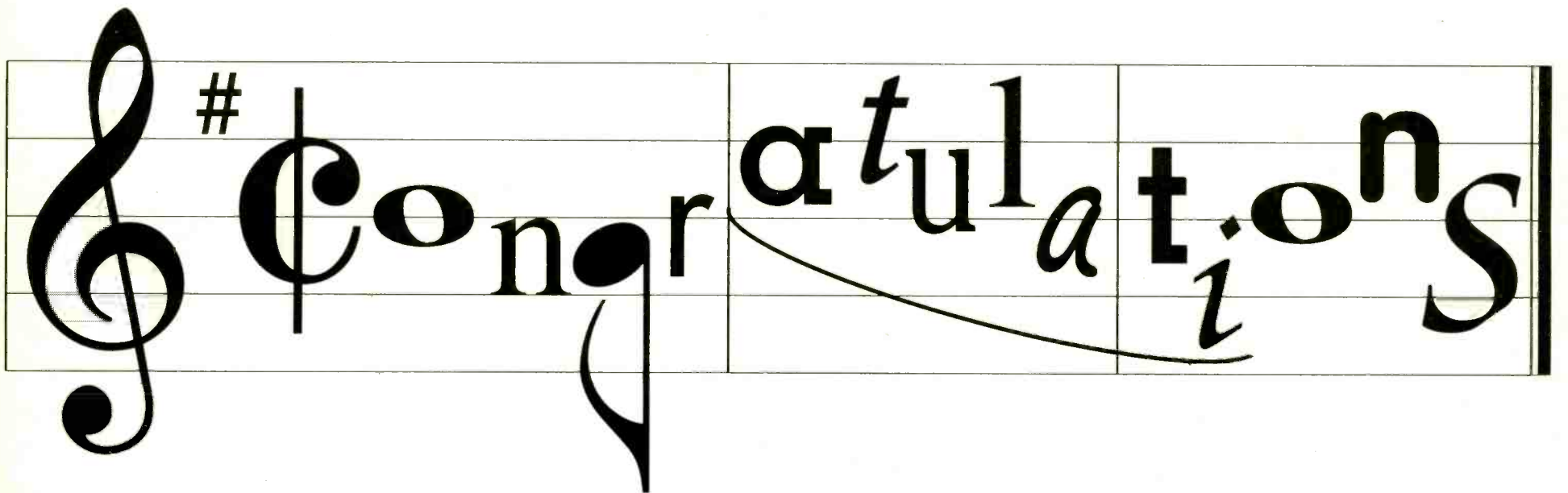
Yamaha will show the **CBX-D5** four-track hard-disc system operating via **SCSI** to **Apple Mac SE30 Classic II** or **Atari ST** computers. It runs in conjunction with sequencing software and uses a 100 Mbyte hard drive. There is also the **P4050** multi-channel power amp, a 31-band graphic, the **EMP700** multi-effects processor, a new digital **EQ** called the **DEQ5**, and the **D20 2:8** digital crossover.

Vienna will be the first European showing of **SSL's SL8000** and **Amek's Einstein**. The **City's State Opera House** is currently the only placement for **Toa's IX9000** digital console. However, it is becoming common knowledge that the Japanese company has serious intentions to conform the product for music recording and broadcast use.

MBI's new broadcast desk has already caused quite a stir, while **Audix** will preview its own **Live Broadcast** stereo on-air mixer called the **ALB**. **Clark-Teknik** is strongly rumored to have something up its sleeve, while **Saje's Memory Live** board is now available with **Version 3.00** software, a compressor/gate on each channel, and the **AFV** video interface.



Charity Begins At BMG. Variety Club's Children's Charity honored song stylist Julie Budd for her work on behalf of the organization at a bash held at **BMG Recording studios** in New York. Budd performed songs from her new, self-titled release on **O.C. Records**. With Budd, from left, are **O.C. Records** president **Bruce Yeko**, and Budd's manager, **Gerb Bernstein**.



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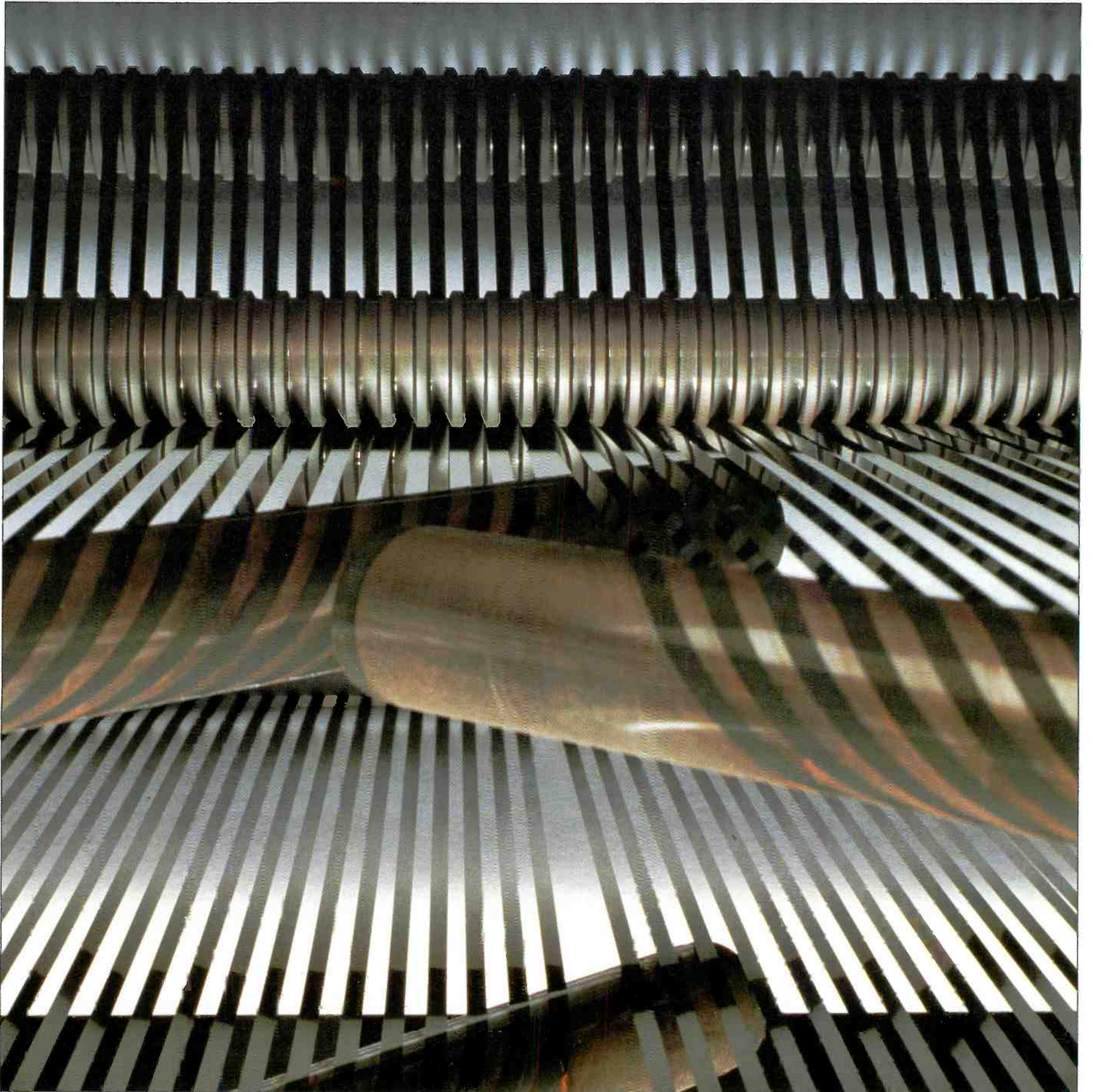


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A technician at West Coast Video Duplicating operates an Otari TMD high-speed duplicator

Bulk Audio and Videotape Show Modest Gains

VIDEO DUPLICATION MARKET GROWING AS AUDIO STAYS FLAT

By Susan Nunziata

Manufacturers of bulk audio and videotape are generally feeling bullish about 1992. As the video sell-through arena expands, the video duplication market is expected to grow a vigorous 15%-20%. The audio duplication side of the business is considerably less healthy, with observers predicting a flat or declining year, but most are optimistic about the overall longevity of the analog cassette. They also agree that it will take years for any new formats to displace one that's been in effective service for more than two decades.

As always, fierce competition is part of both markets, but this year the pressure is

But out of the reflected glow of the new wonder-formats, most industry observers feel the good old analog audio cassette still has plenty of life left. "Rumors of the demise of the audio cassette are greatly exaggerated," smiles Doug Booth, industrial sales manager for TDK, Port Washington, N.Y. "This is a format that is fully developed. The quality that can be produced, being demonstrated by duplicators, tape manufacturers and so forth, is exceptional. People are making an investment and effort to do that, and it's relatively cheap."

Attention to quality has also become a growing issue in the videocassette duplication area, but price competition is even more intense factor—many duplicators and tape manufacturers complain of the pressures on profit margins they are experiencing. This pressure is causing shifts in a market already well-known for its volatility, and video duplicators are turning to a variety of methods to stay in business.

"The most important trend is that duplicators are becoming a little more segmented," says Bill Schubart, president of Resolution in Burlington, Vt. "Certain duplicators handle theatrical and entertainment, and that's becoming a different business from handling video publishers, and that's different than handling huge premiums. The business is really segmenting and companies that are trying to be all things to all people are having a hard time with

Continued on page P-6

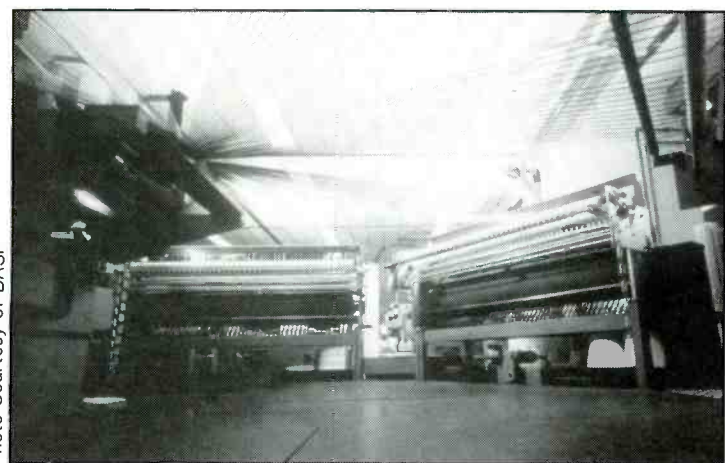


Photo Courtesy of BASF

A web-like tape slitter hard at work in a BASF facility.

on not only for lower prices but improved quality. Tape manufacturers are seeking to meet these demands with new manufacturing methods and new tape formulations. Duplicators are also seeking to improve the quality of their end product by adding new equipment, with the use of high-speed video duplication systems growing in the videocassette market (see related story at right). New digital audio bin systems are also increasing duplicators' presence in the audio marketplace.

The marketplace is also getting heated up over the pending introductions of digital compact cassette (DCC) in September and the mini disc (MD) in late fall. Most tape manufacturers plan to have DCC product available as the demand arises, and several audio cassette duplicators, including Sonopress in Weaverville, N.C. and Cinram in Richmond, Ind. are planning to add DCC capacity to their plants later this year. Sony, which is introducing the mini disc format, is expected to do initial runs of prerecorded MDs in mid-summer at its new facility in Terre Haute, Ind., on the site of its DADC CD replication plant.

Rewinder turning slit tape into pancakes



Photo courtesy of BASF



New Inroads For High-Speed Duplication

IMPROVED CAPABILITIES CREATE NEW DEMANDS

By Paul Verna

Otari Corp. and Sony Corp., the two makers of high-speed video duplication systems, say they are making inroads into the theatrical distribution market thanks to technological advances that have made high-speed an increasingly attractive alternative.

"There have been major changes in our TMD system and in the cost of raw materials," says John Carey, VP of sales and marketing for Otari Corp., based in Foster City, California. "TMD was made faster, more powerful, and more efficient over the last year."

Michael McCausland, marketing manager at Sony Duplication Products, says his company's Sprinter system has undergone similar developments. Consequently, "more studios are giving high-speed serious consideration now for first-run releases," he says. "I believe that 28% of all duplication in 1992 will be done on high-speed," adds McCausland. "Within the next 24 months that number will build to 33%."

Otari's TMD high-speed system, the A T700 II unit, costs approximately \$235,000, including on-site installation and hookup, according to Carey. He says more than 130 such units are in place worldwide, about 60 of them in the U.S. Among the users of the system are Rank Video Services, Resolution, West Coast Video Duplicating, and Premiere.

Sony's 8-year old Sprinter system, the HSP 5000C, is in use in some 145 facilities, including Technicolor, Central to Video, WRS Labs, and Allied Film & Video, says McCausland. The company's brand-new unit, the HSP 800, just began shipping in March. McCausland says 20 units will be delivered by the end of the month. While the original unit lists for \$185,000, the new one runs \$285,000.

The HSP 800 utilizes a loop that allows continuous use without rewinding. McCausland explains: "It sits on a horizontal disc and is set forward by a fine vibration. This vibration oscillates the whole tape, causing the tape to be moved forward. The result is the

Continued on page P-11

Shape's audio cassette CO shell

The Race for Cobalt Gets Off to a Sluggish Start

POWERFUL NEW FORMULATIONS FOR DIGITAL BIN DUPING

By Susan Nunziata

New cobalt audio tape formulations, introduced by several tape manufacturers in 1991, are receiving good critical reviews from cassette duplicators but manufacturers report that sales of the products are still sluggish.

BASF, Sunkyong, and TDK are among the tape manufacturers that offer cobalt formulations. Falling in price higher than standard ferric but lower than chrome, cobalt is designed primarily to meet the demands for improved sonic performance being placed on tapes by new digital bin duplication systems.

Digital bin master systems are in use, or are being considered, by most major audio cassette duplicators. WEA Manufacturing,

the cost down, and by the market uncertainties."

New formats on the horizon—like digital compact cassette and mini disc—are partly responsible for the uncertain climate in today's cassette duplication marketplace. Yet most industry observers agree that quality improvements are essential for increasing the longevity of analog cassette.

"DCC and MD may make it necessary to improve the sound quality of analog cassettes, and the better tapes are one way of achieving this," says Kempler.

Choice of tape is usually specified by the duplicator's clients and, while many are familiar with the benefits of chrome, there appears to be a minimal level of demand for cobalt.

"The decisions to increase or decrease use of chrome or cobalt are not related to



Magnified magnetic particles from the surface of TDK's new Pro Cobalt (APG) tape

Sonopress, and Cinram use digital bin systems, and MCA recently installed a unit in its Gloversville, N.Y., manufacturing facility.

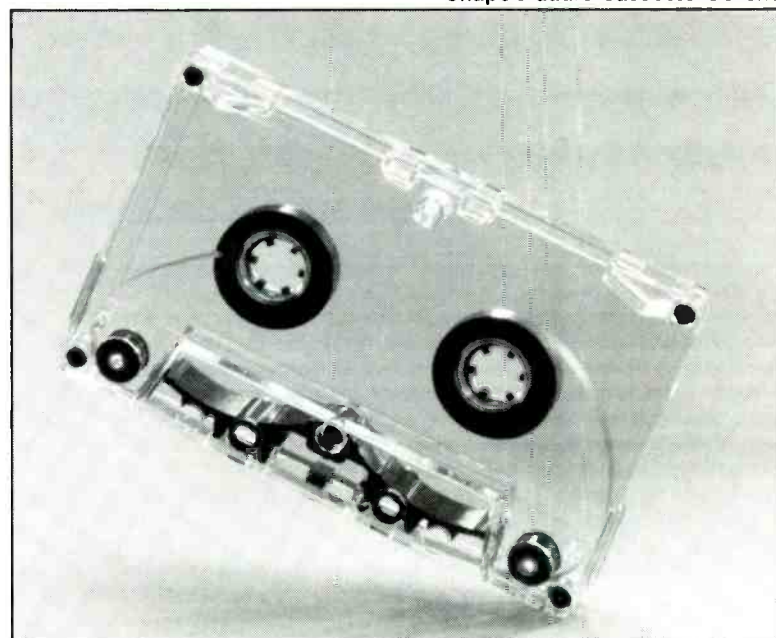
In tests, manufacturers say that most duplicators are pleased with the performance of the cobalt formulations. But the higher price of the tape—about 40% more than ferric—in an extremely price-conscious marketplace is keeping cobalt from gaining widespread acceptance.

"Duplicators recognize the advantages of the new tapes and are busily testing them," says Joseph Kempler, technical director of Sunkyong Magnetics, Los Angeles. "But they are still quite a bit hesitant when it comes to buying them. This is partly due to higher price, but also because many duplicators are able to control record levels on ferric tapes and can make them sound very clean. Thus, sales are still limited to but a few users, but are growing steadily. The somewhat sluggish beginnings are fueled by the recession, pressure to keep

anything we do; it's up to the labels," says Brian Wilson, VP of sales and marketing with HMG, Ltd., in Hauppauge, N.Y. "Cobalt is relatively new, it's getting good reviews. I would expect you're going to see more significant use of it over the next year, but to what degree I can't say. High end tapes are the majority of what we run through our factory, and chrome pretty much dominates right now. You're going to see cobalt used in some cases where chrome was used."

According to Terry O'Kelly, national sales manager, duplicator products with BASF, Bedford, Mass., chrome has increased dramatically in sales in the last year, and has experienced a drop in price. The company is working on a new chrome formulation designed to eliminate the problems of distortion relative

Continued on page P-12



The Shell Game: Precision Plus Consistency

QUALITY, AZIMUTH & PLASTIC COSTS HOT TOPICS

By Debbie Gallante Block

Real innovations in shell technology, whether it is audio or video (COs, VO's, respectively), are few. However, the field for these products is fiercely competitive and manufacturers must make their products stand out. Thus, manufacturers say, their products must always remain consistent so that duplicators can depend on and trust them. All CO manufacturers told Billboard they are always aware of quality as an issue. In such a competitive market, manufacturers have to "zero in on quality," says Lloyd Pomber, vice president of audio sales for Shape Inc., Southportland, Me. "Shells are a commodity, so manufacturers have to produce as many as they can without defects. So we have added additional fiber optics and optical inspections to our in-line process."

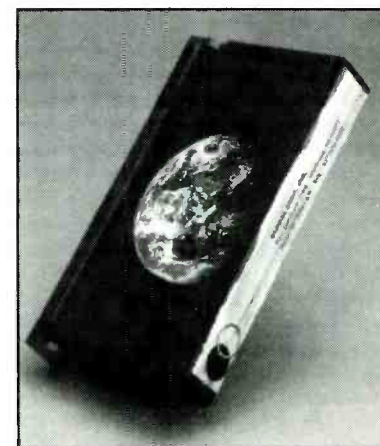
"We are constantly upgrading," said Maxine Hesse, sales manager at EIMar Plastics, Carson, Calif. "For a small cost item, everything in the shell is a precision made part, and everything has to work together. For example, we're always upgrading our molds," she

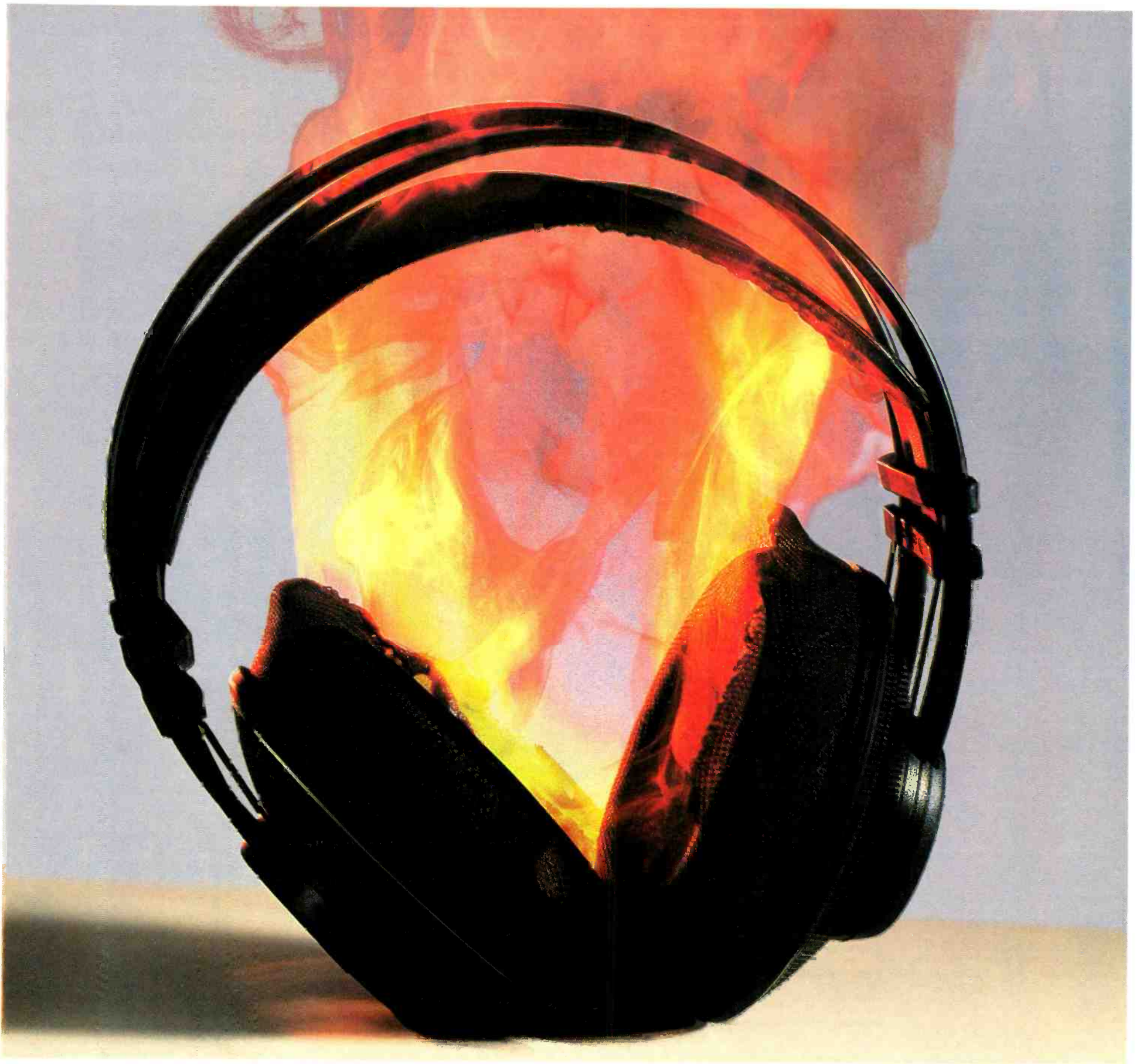
said. Daryl Chapelle, director of marketing sales at Lenco Plastics, Waverly, Neb. agrees, "We have several different molds for our customers to choose from. And customers are requiring tighter and tighter specs."

"Quality is our number one priority," says Al Marquis, president of Olamon Industries, Old Town, Me. "That's a full-time, never-ending job. A key to the consistency requirement is keeping tooling in good condition. In addition, every

Continued on page P-13

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BULK A/V TAPE

(Continued from page P-3)

that.” Expanding the fulfillment services they offer can help video duplicators. According to Schubart, Resolution’s fulfillment services are the fastest-growing part of the operation, now making up more than half the company’s staff. “I don’t see other duplicators doing that as aggressively, but all the big peer group duplicators realize you’re less and less in the duplication business and more in the video delivery system business,” says Schubart. “The broad shift is away from being focused on a videocassette and towards being more focused on what the client is selling.”

The video duplication division of HMG, Ltd., Hauppauge, N.Y., specializes in music videos, an area that VP of sales and marketing Brian Wilson says has been tough in the past year. “We do most of the music videos sold by major labels, and that market has plummeted for us,” says Wilson. “[The RIAA’s] mid-year numbers had music video slightly off from the prior year, but the labels are still confident. They see it as rooted in economics, and as quickly as the economy turns around so will music video.”

Wilson says HMG plans to be more aggressive in the next year and is working toward moving into other markets. “We’ve all had to move into different kinds of territories,” says Wilson. “There are areas out there now, like special interest, that hold more opportunities. Within the duplication community, we all do basically the same thing and we all have strengths in certain ways, whether it’s fulfillment or being able to move a little faster. We’re all going to start doing things we need to do to create opportunities for ourselves. If that means direct market selling, we’ll move into those areas that support those things.”

At BASF, Bedford, Mass., national sales manager, audio/video duplicator product Terry O’Kelly sees the video market as healthy but “we’re seeing prices drop below any reasonable business level for anyone supplying tape, and the same is true for V-0 manufacturers.” Even the higher-priced chrome TMD tape needed for high speed has experienced a dramatic drop in price, according to O’Kelly.

Industry observers expect the demand for TMD tape to increase 15%-20% in 1992 over 1991. In 1991, sources say that market grew approximately 10% over the previous year. “The big thing about TMD and other high speed video duplication systems like Sprinter is that it’s becoming almost a duplication way of choice for premium programs,” says TDK’s Booth. “We’re seeing increase on overall TMD product because of that.”

Although the price of the chrome videotape needed for TMD has come down dramatically, sources say that formulation is approximately 15% higher than that of standard videotape, which keeps high-speed duplication for

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The map shows the Western United States with callouts to various licensed duplicators. On the left side, callouts point to California and include: West Coast Video Duplicating, Inc.; Technicolor Videocassette, Inc.; CUSTOM DUPLICATION, INCORPORATED; Crest Cassette Corporation; DEC DIAMOND ENTERTAINMENT CORPORATION; and Celebrity Duplicating Services, Inc. On the right side, callouts point to Utah and Colorado and include: Duplication Factory; VIDEO WEST; CASSETTE DUPLICATORS, INCORPORATED; CASSETTE PRODUCTIONS, A DIVISION OF THE DUPLICATION GROUP; and DENVER DUBBING, Inc.

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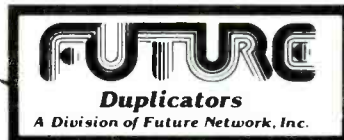
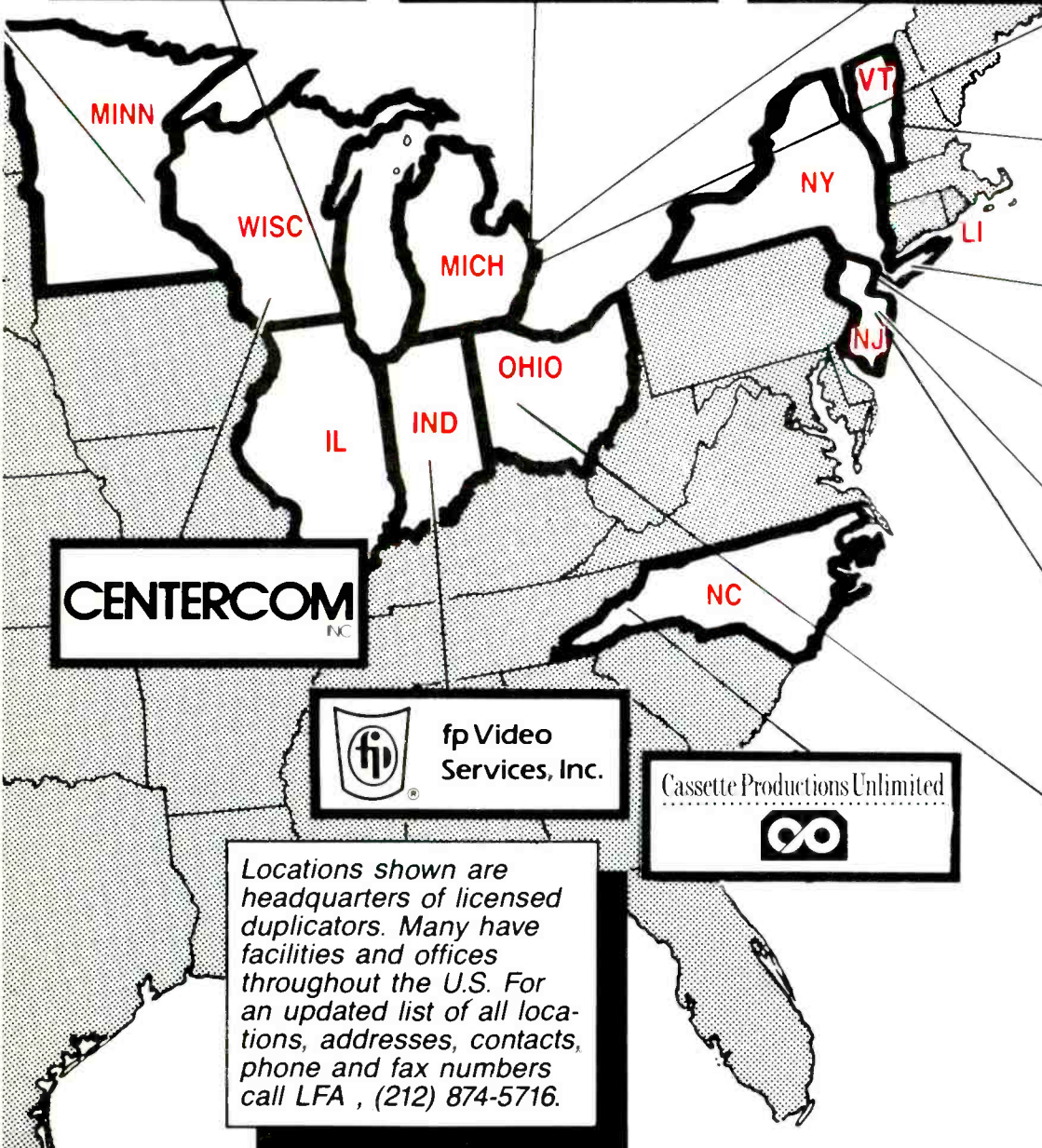
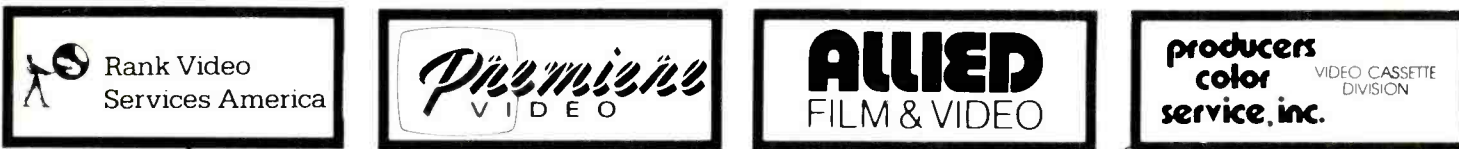
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theatrical releases cost-prohibitive for most duplicators.

For manufacturers of videotape, the key to survival in a price-intensive marketplace lies in improving yields, says O'Kelly. "One of the big benefits we have there is backcoated tape," he says. "We are really emphasizing backcoating as a way not only for tape manufacturers but for customers to improve yields and quality. Backcoating allows tape to be used in a variety of duplication systems and under a variety of conditions, so dropouts are low and stay low. Backcoated tapes stay more uniform in the entire process and in the use for end customers."

In the audio duplication market, increasing quality improvements brought about by digital bin systems are changing the demands placed upon tape manufacturers. "Duplicators need, and have expressed a lively interest in, improved cassette tapes so they can more accurately transfer digital masters to the final cassette," says Joseph Kempler, technical director with Sunkyong Magnetics in Los Angeles. "The increasing use of tapeless digital bins make better tapes even more necessary. And this will be compounded when DCC and MD show up. The tape manufacturers responded by producing tapes which can address these needs. These new tapes are mostly ferric/cobalt formulations."

Several tape manufacturers, including Sunkyong, BASF, TDK, and Aurex/Auriga have introduced new cobalt formulations in the last year but the acceptance of these formats by the marketplace has been slow (See related story, next page). Overall, the audiotape market was flat in 1991 and many expect that performance to be repeated in 1992. But some industry observers are going out on a limb and anticipating a 10% growth in the market this year.

Additionally, despite the decline in music cassette shipments in 1991, demand for tape continued strong. "What we're seeing is that the total volume of tape is not decreasing at the same rate that the units are decreasing," says BASF's O'Kelly. "The amount of tape is increasing. Programs are getting longer, we've seen a lot of use of C-90s. Rap tends to run longer, and the standard music cassette holds same length of material as CD. That balances out somewhat. It brings total decrease down 8%."

O'Kelly adds that hits can make or break the format. "If there are a number of major hits in 1992, we would see the analog cassette come roaring back and have a better year in '92 than in '91. We need more hits, and it depends on how those hits are focused. Natalie Cole-type hits appeal to older buyers, and they help the CD more."

Mike Ingalls, VP of sales and marketing for professional products at Sunkyong is another who feels 1992 has some pleasant surprises. "One of the unknowns out there is the spoken word cassette, whether it be books-on-tape, or self-help, or educational tapes.

Continued on page P-16

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ITA's Videotape Duplication Standards

NEW GUIDELINES AIMED AT IMPROVING QUALITY

By Susan Nunziata

Over the past several years, as a burgeoning sell-through video market has caused the numbers of videocassette units manufactured to swell, many movie studios have found it necessary to take a single blockbuster title and have it duplicated by anywhere from two to four different video duplication facilities. It quickly became evident that there was little or no consistency in the product they were receiving

from various plants.

Approximately two years ago, ITA decided to address the issue, forming a video duplicating standards subcommittee. The fruits of that committee's labors were born earlier this year, when the ITA board of directors approved and released ITA-V-101 "Recommended Practices for Duplicating VHS Videocassettes (NTSC)."

The document includes SP, EP and LP duplication and covers such areas as luminance sync and set-up levels; luminance frequency response; luminance sig-

nal-to-noise ratio; chroma and burst levels; burst width; burst phase; differential gain; and chroma signal-to-noise ratio for both amplitude and phase modulation.

Its audio specifications cover linear and Hi-Fi audio and include level, azimuth error, distortion, wow and flutter, bandwidth, signal-to-noise ratio, channel assignment, and channel balance. Other parameters cover video RF levels, Hi-Fi RF levels, trackability, skew error, head switching position, drop-out average, runnability, physical specifications of the cassette and closed captioning data position.

The standards, designed to be used by movie studios when they specify a product and by duplicators as a guideline, are an effort to enhance the public's perception of quality in pre-recorded videos by enabling duplicated product to be made more uniform.

However, the guidelines are strictly voluntary, and duplicators are undecided about the impact that they will have on the industry. "Standardizing an industry is a necessity," says Peter Thomason, GM of American Sound & Video in Atlanta. "Anytime you set a certain guideline, and it is followed, we all travel in the same direction." Thomason, whose company specializes in high-quality corporate video products, notes that ITA's efforts are a step in the right direction.

"I think standardization will improve the industry," says Thomason. "The industry has been improving itself over the years by individual companies doing their research for better quality. If the industry can do it on its own, and also has a set of guidelines to

help do it better, it can only be good for all of us."

Most video duplicators already have in-house quality control procedures for both incoming raw material and outgoing finished cassettes. In addition, most tape

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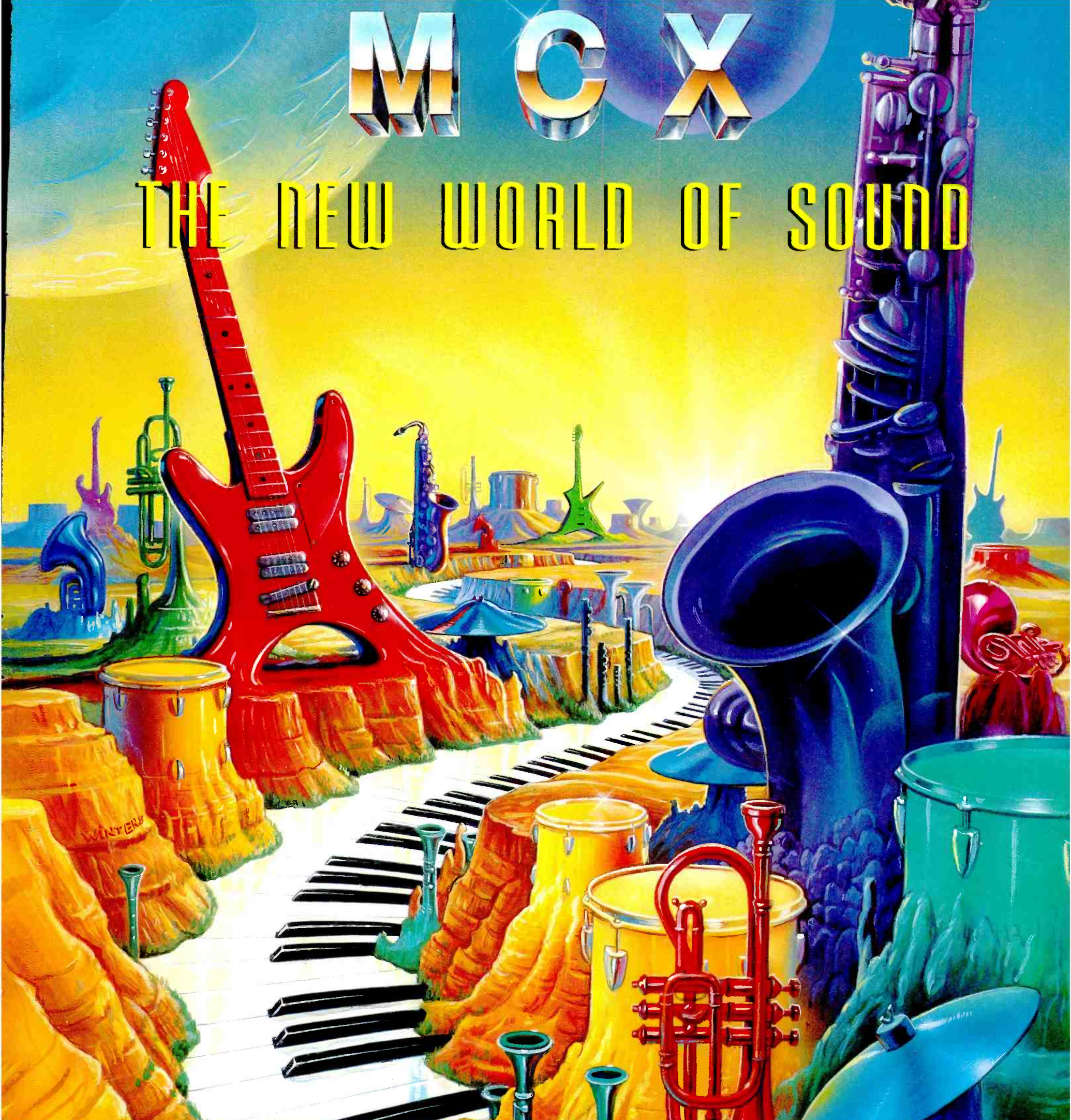
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PRO TAPE & AV DUPLICATION

VIDEO STANDARDS

(Continued from page P-8)

and shell manufacturers have their own quality standards, and some duplicators note that the ITA standards fall within a range they already meet or exceed.

"ITA guidelines aren't a big deal," says William Schubart, president of Resolution in Burlington, Vermont, which already has its own stiff quality control in place. "They're not particularly stringent. They're not designed to make anybody's life miserable, they're just designed to say this represents minimum acceptable standards for videocassettes."

However, the standards address a growing demand for quality that is being placed upon the duplication industry. "Studios, more so now than ever before, are interested in the quality of the product that's out there," says Doug Booth, national sales manager with TDK, Port Washington, N.Y. "They're raising some prices on sell-through, and they want to have a top-quality product out there that's going to last. It makes it a game that only top-quality suppliers can play. You have to have top-flight tape and you have to be dead-on competitive, price-wise."

Schubart notes that, while there has been significant improvement in consistency on the part of tape manufacturers, there is still a need for quality improvement among shells. "We tested 50

some-odd shells last year," he says, "and there are still only two in the world we can qualify to use, and they're expensive."

In an extremely price-sensitive market, the pressure is on both video duplicators and their suppliers to provide better quality at lower prices, and most manufacturers feel that quality is their best weapon.

"At the level we operate, there is no compromise," says Brian Wilson, VP of sales and marketing with HMG, Ltd., Hauppauge, N.Y. "Settling for lower prices doesn't mean you can produce lower quality for anybody. There are no com-

promises, no exceptions."

TDK's Booth agrees. "There's constant pressure on pricing from a tape manufacturer's standpoint. People are really fighting viciously for market share. It's been a difficult year, but the business has maturity now. If you want to come to the party you better be competitive in pricing, but you have to have top quality."

The effects of the ITA guidelines, and efforts by individual duplicators and suppliers to improve quality, have yet to be determined. But these can all be taken as a positive sign of video duplication industry's continued evolution. □



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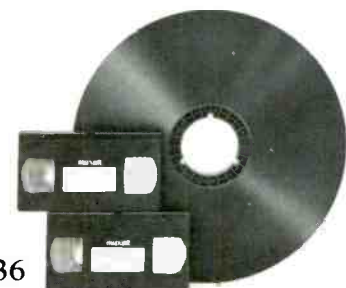
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HIGH-SPEED DUPING

(Continued from page P-3)

tape rests on its edge, rather than on its side. The life expectancy of the mirror mother is increased to a minimum of 5,000 passes."

The Sprinter allows for speed equivalent up to 150 times real-time. As the length of the tape decreases, the ratio of high-speed to real-time increases. "For a 10-minute tape," says McCausland, "it's up around 200-plus times real-time."

Similarly, the Otari system offers the advantage of working hundreds of times faster than conventional VCRs. "We equal 165 real-time decks on a T-120 tape in SP mode," says Carey. "On a T-90, it's 167 decks. With something like a T-10, it's as high as 330 real-time decks in SP." In the extended-play mode, the ratios are even more impressive: 486 to 1 for a T-120, 503 to 1 for a T-90, and 991 to 1 for a T-10, according to Carey.

These efficiencies make high-speed an increasingly attractive medium for theatrical studios, according to the Sony and Otari execs. Carey says, "The issue of studio acceptance spins out of whether studios will accept TMD. If the duplicators tell the studios, 'I gotta charge a dollar more for chrome tape,' they won't do it. We've said to the studios, 'Forget the cost of the tape; look at the quality.' With the improvements in the mirror master recorder, every copy is better."

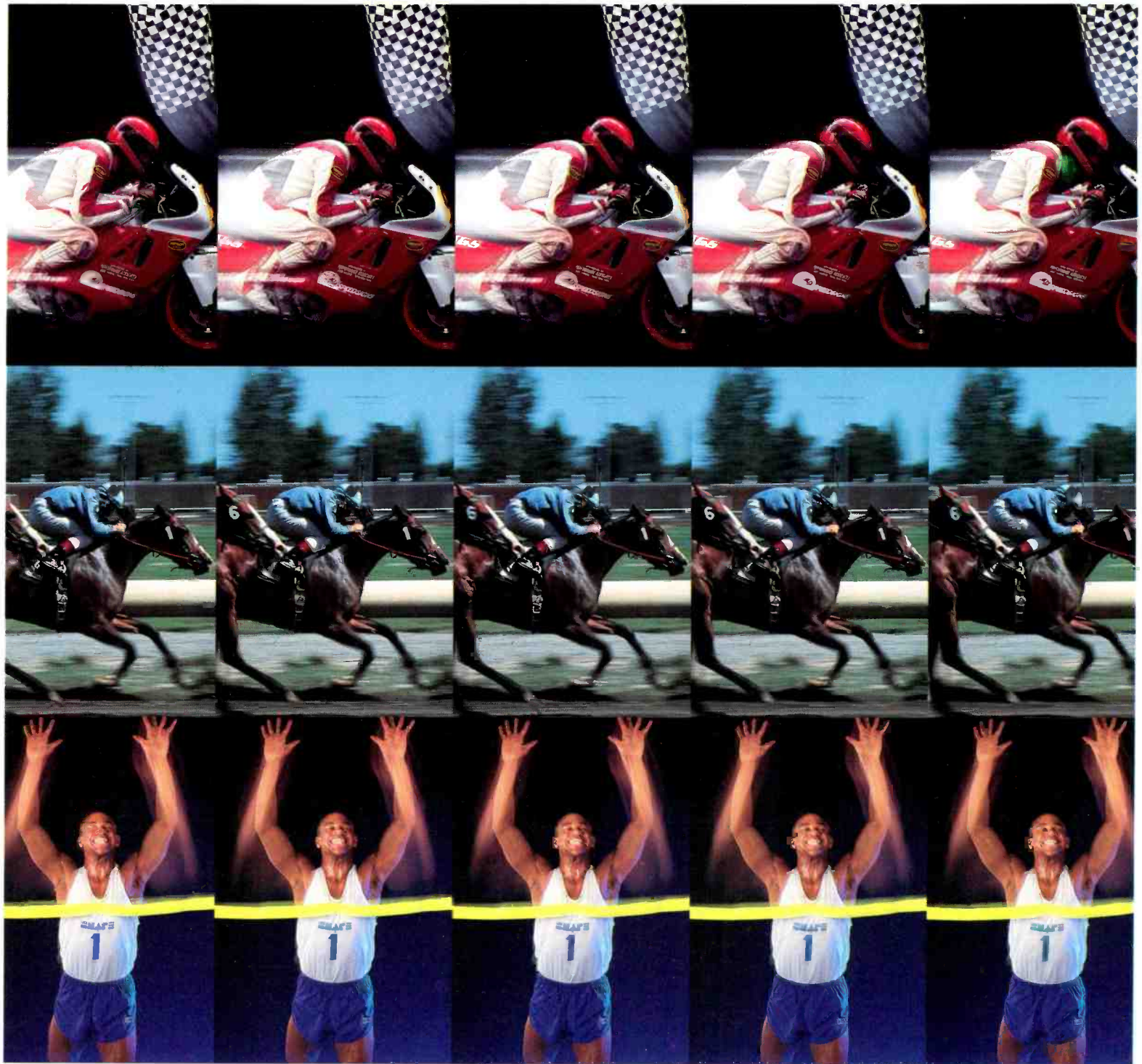
He adds that the new TMD system offers "increased vertical resolution, increased detail, improved color accuracy and a high signal-to-noise ratio. The studios that looked at the picture quality came away impressed."

Sony has experienced a similarly positive reaction to the new Sprinter. "The high-speed industry has just recently established Sprinter as equal to or better than real-time because of the consistent nature of high-speed printing," McCausland says. "The beauty of Sprinter is that—unlike real-time, where you might have 10,000 VCRs being maintained over a given period of time and each VCR has its own level of maintained identity—Sprinter is like a printing process. If the mirror mother is good, every printed copy is good."

Meanwhile, Sony and Otari continue to find plenty of uses for high-speed. "We're doing basically all types of high-volume video duplicating, from special-interest to the premium, educational, corporate, and industrial markets," says Walt Bremer at Otari.

Sony's McCausland adds, "We have a client that had been using a Sprinter duplicator for their video distribution requirements, and were so pleased that they recently purchased one themselves."

Via its new Sprinter system, that firm distributes videos worldwide in the various standards in place in the various countries, according to McCausland. "In addition," he adds, "we've targeted government, military and non-profit organizations, for their distribution of video." □



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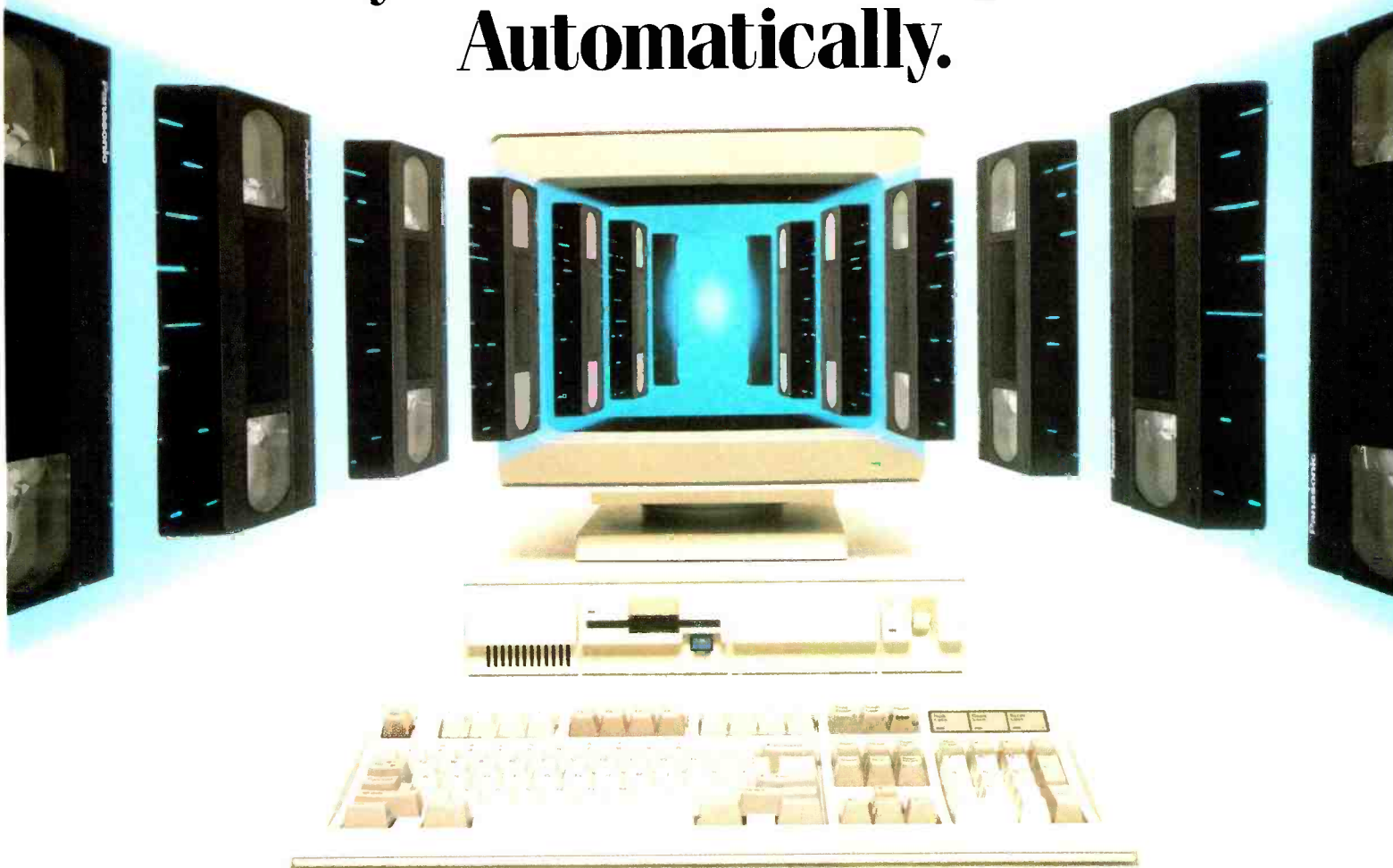
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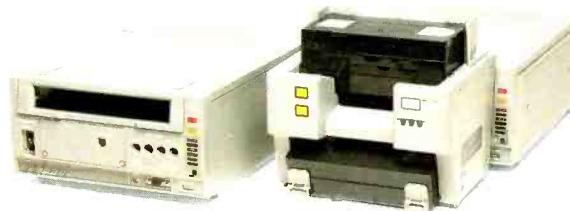
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Panasonic

RACE FOR COBALT

(Continued from page P-3)

to output that chrome has experienced. BASF's new chrome, which will have minimum rub-off and extremely low levels of modulation noise, is slated for mid-year introduction, according to O'Kelly.

"The difficulty is, if you're going to promote the cobalt and spend more money on that type of tape, will the consumer spend more money on it, will the consumer be convinced of quality?," says O'Kelly. "Chrome means quality to consumers, cobalt doesn't. We were the first to supply cobalt in a big demand level, but we see that market as just very dry."

HMG's Wilson agrees. "It's a question of the value the labels want to deliver," he says. "Is cobalt going to create more sales for labels in the marketplace? It's their quest in delivering a higher quality product."

Still, some high profile projects, including the cassettes of Natalie Cole's Grammy-winning "Unforgettable" were duplicated on cobalt tape, and some plants have reportedly embraced the formulation.

"People are buying it, they love the performance," says Doug Booth, industrial sales manager with TDK, Port Washington, N.Y. "[WEA's] Specialty Records has been a primary user. They love the performance and they love the sound quality. But it's going to take a while. We have a certain amount of labels that are announcing that they're going to put all their new releases out on cobalt. It's being well-accepted. It's price-competitive with chrome."

Most industry observers agree that, as the number of digital bin systems on the marketplace increases, so will demand for cobalt tape. "I think we'll see that happening in the next two years, as more people get digital bins," says Booth. "With a high performance tape and a digital bin and you get some real sonic fireworks there. Musicians know, and the people who make the decisions know, and with the performance they get I think we'll see a big conversion to cobalt Type II tapes over the next year to 18 months."

Although the use of new cobalt formulations is expected to increase, manufacturers do not anticipate it replacing ferric, the industry's workhorse. "The accuracy with the cobalt tapes might outsell chrome, especially in the U.S., but it will not replace ferric," says Kempler. "Ferric, and other analog tapes, will obviously be impacted by DCC but it will be a rather slow process."

Sunkyong introduced its MCX cobalt formulation in mid-1991. The low-bias tape was designed to be economical and offer significantly improved saturation headroom and reduced distortion over its ferric counterpart. Earlier this year, the company launched its second, high coercivity HCX cobalt tape, which is still in the test phase at many duplication facilities. The HCX is designed primarily to cleanly record high level transient signals found on many digital recorders, according to

Kempler.

"The cobalt has become a buzzword created partly by the tape manufacturers and by the industry press," says Kempler. "There's no lack of interest in the tape, but the duplicators are still taking the cautious approach."

Although most manufacturers agree that the audio cassette duplication market will remain relatively healthy for many more years, the future place of cobalt formulations in the market remains to be seen.

"We see cobalt between chrome, which has a quality image, and ferric, which has reputation for being a workhorse," says O'Kelly. "Digital systems have forced us to look at improving these tapes dramatically and not putting a premium on the tapes themselves. Unfortunately, cobalt has been squeezed between the two. For ferric, we're looking at a whole new formulation. For those people who want cobalt, it is available from BASF. There was a lot of hoopla last year, and it's an extremely good tape. The problem is there is some resistance in investing in a better quality tape if the consumer isn't going to realize that quality, either through perception or a willingness to pay more for it. Chrome has been successful in that regard, where cobalt has not."

For the moment, the manufacturers' basic strategy is to continue offering all formulations and letting the marketplace decide. ■

SHELL GAME

(Continued from page P-4)

single CO is hand inspected."

Rudy Alroy, marketing manager for RKL Inc., New York, N.Y., says, "We're fighting for the cassette's life against the compact disc (CD). In the past few years, we've had to upgrade every year. That means having a better mold. COs must have high surface consistency because most have print right on the shell. We're fully automated, but we have one person by the computer and another on the floor."

"The biggest thing that happened to audio cassettes was CDs. People have become aware of how good music can sound," says Richard Morowitz, engineering manager at Cinram Ltd., Toronto, Canada. John Cristiano, vice president of Magnetic Media, Farmingdale, N.Y., agrees. "We all want the cassette to continue as long as it can. That's why every CO has to be measured and inspected by hand even though it is very time consuming. Recently, we've had to add more people to our quality control team."

Some talk has been circulating throughout industry regarding new COs from Japanese manufacturers Maxell and Sony. Up until now, all COs have been made from polystyrene plastic. But, Maxell and Sony are said to be using anti-resonant plastics and ceramic resins that are intended to address noisy vibration in playback. Shape's Pomber says, "I'm aware that some of the Japanese manufacturers are using ceramic resins for the cassette bridge because

Continued on next page

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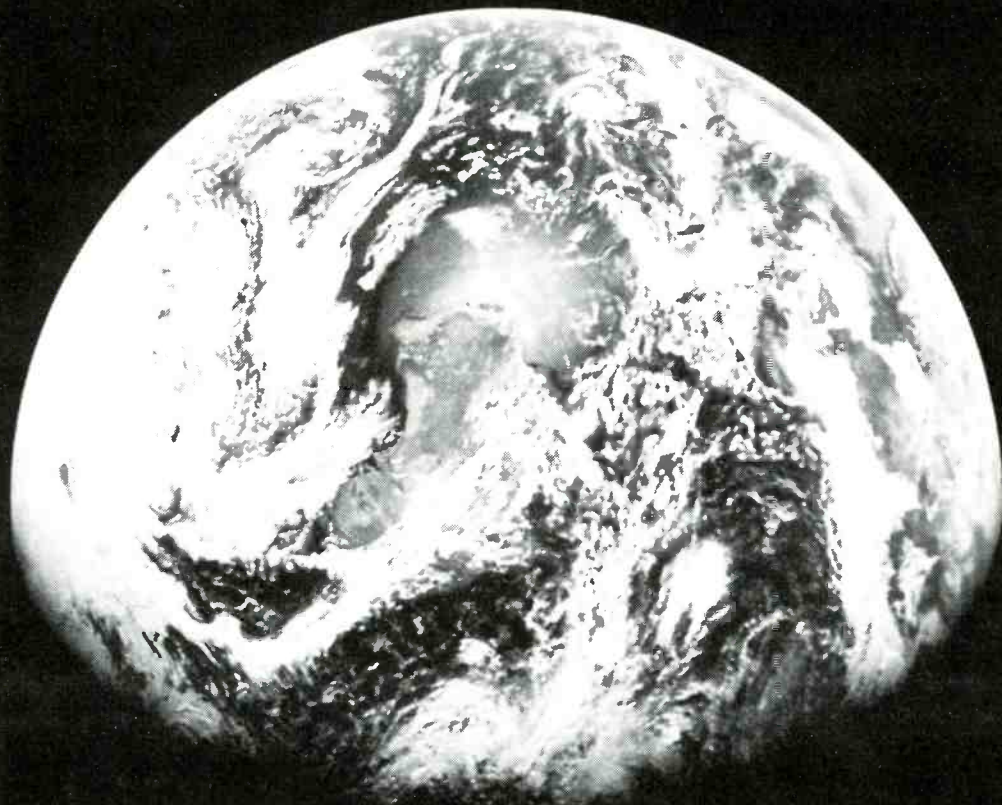
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SHELL GAME

(Continued from page P-4)

ceramics are inert. However, if a thermoplastic bridge is molded correctly, there is no problem with high heat." In fact, Shape uses all high heat materials for their shells, he says. "The heat deflection temperature (HDT) spec for COs is 150 degrees, and the plastics we use have an HDT of 190 degrees. That means consumers no longer have to worry about leaving cassettes on the dashboard of their car."

Cinram's Morowitz says the innovations Japanese manufacturers are speaking of will make very little difference. Because of competition, "what's happening is manufacturers are splitting hairs. It has more to do with marketing than actual quality improvements. Differences are so minute, it is a question of whether consumers will really be able to hear these changes," he notes. Lenco's Chapelle agrees that these changes are small. Most CO makers have already begun using improved polystyrene resin to combat higher heat and higher impact requirements, he says.

Azimuth, which is an inherent problem in analog, has gotten a lot of publicity of late. Although the International Tape Association (ITA), based in New York City, has issued a standard, most manufacturers agree azimuth is subjective. "Your azimuth may not be my azimuth," shrugs EIMar's Hesse. ITA's azimuth standard specifies use of a Nakamichi Dragon recorder and a BASF precision calibration cassette. "In addition to the Dragon," Lenco's Chapelle says, "we also use a Studer deck with an IBM-PC to test shells. That's MCA's test." Overall, azimuth complaints from customers are few and far between, manufacturers say, but if there is a problem, "we take the COs back," says RKL's Alroy. "Cassettes can be as good as a CD as far as the human ear is concerned. CDs replaced vinyl, but they have not really replaced cassettes," he notes.

What will really trigger new

shell designs is new hardware, declares EIMar's Hesse, "Although we are watching digital compact cassette (DCC) with interest, there is still not enough information to commit ourselves as yet." Magnetic Media's Cristiano is also very interested in DCC: "It should put life in the shell market and prolong the analog cassette in the spoken word market."

Foreign competition adds more pressure to the already tight U.S. market. Magnetic Media's Cristiano says, "The first thing out of the mouth of a potential customer is, 'How much?'" Many U.S. manufacturers sell shells on a contractual basis so when plastics prices go up, shell prices go up. However, according to Lenco's Chapelle, "When plastics prices go up, not all shell prices go up, but when plastics prices go down, all shell prices go down. Far Eastern suppliers buy polystyrene on the spot market. When there's a glut of polystyrene in the U.S., it is dumped in the Far East, and could be selling for 10 cents a pound cheaper there on the spot market."

Although U.S. competition is undeniable, Pomber says Far Eastern shells have not affected



A quality control technician manually checks videocassettes at West Coast Video Duplicating.

Shape that much. "Most of those shells stay on the west coast because the profit margins are so low," he says. "By the time they get off the west coast, there's no profit left."

Olamon's Marquis says, "Raw materials are about 40 percent of the cost of COs, and since the Mid-East War last year, oil and plastics prices have been low." But often market competition rather than raw materials prices is what drives shell prices, Cristiano says, "since prices of Far Eastern shells may or may not be legitimate prices." RKL's Alroy agrees. "Lower prices are good in the short run but not in the long run if a customer wants quality."

As for VO's, the story is much the same. Competition is if anything more fierce in this market, which explains why there are very few U.S. manufacturers. But, as is the case with COs, duplicators demand consistency. "VO's

New rounded-edge TDK cassette case for MA metal



have also become a commodity item," says Lindsay Gable, vice president of video sales for Shape Inc. "Thus, we have to put out as many cassettes as we can without defects. We have to deal with more accounts than our audio counterparts."

Tandy Rank Video, Northbrook, Ill., has one shell production facility in the U.S. and another in the Far East, according to George Fitzgerald, general manager. Despite the up and down prices of oil and thereby plastics, "We can't fluctuate our prices" due to heavy competition, he says, but luckily since the Gulf War polystyrene prices haven't been bad. "I've seen prices higher, and I've seen them lower," he adds.

Whereas azimuth is not a problem with VOs, dimensional stability and the way tape goes through the cassette when it's in the VCR is a problem. "We have changed to improved plastics resins; those that incorporate and higher heat and dimensional stability. Although consumers don't play video cassettes in their car, they do leave their rented cassettes on the dashboard, so high heat resins are important," Gable says.

Cosmetically speaking, VOs have remained about the same through the years, with the exception of Shape's Genesis shell which was introduced a few years ago. Used mostly for corporate and industrial videos, these shells have smaller windows and come in colors, says Gable.

One video shell which is radically different comes from the new company, Global Zero of Portland, Maine. The average cassette shell consists of 30 parts, but Global Zero's shell is only four parts, according to Joseph Wisherath, president. Why so few parts? The shell is recyclable. "We take the cassettes back, tape and all, grind them up and turn them into other products, such as the black flower pots seen in nurseries. This process is done without ever having to open up the cassette. The company has also been successful in using polypropylene plastics recycled from car batteries for their shell," he smiles.

This recyclable shell can be made in any color, and according to Wisherath, can be manufactured in any color for just-in-time deliveries. The cassette has no windows, and thus the whole face can take a label. Since its overall weight is about 1.5 to 1.8 oz. less than a standard cassette without tape, duplicators can save money. That, according to Wisherath, is very important for those that use video cassettes in the direct-mail market. At this time, however, many recycled plastic resins cost more than virgin resins. Wisherath says, "Our cassette won't save money, but it won't cost any more than the standard shell."

Wisherath agrees with Shape's Gable in that duplicators are looking for quality and consistency in a shell. "Consistency is easier to achieve when a shell is in four parts rather than 30 parts," he says. Global Zero is beginning to sell these cassettes, and Wisherath predicts they'll have a molding capacity of up to 100 million per year. ■



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(Continued from page P-7)

Nobody seems to have a handle on that. We get good figures from the RIAA on product shipped out by record companies, but there's no clearing house for information on spoken word. It's definitely growing."

According to Kempler, the Korea-based Sunkyong is opening a

guessing that '91 ended up 15% lower than the previous year. Some people are predicting another 10%-15% decrease this year. CDs also took some hit in growth in '91, and it was due more to lack of hits or lack of consumer demand more than anything else.

If the music labels were to come out with some more popular titles and popular albums that appeal to teens, then there'll be an upsurge in cassettes. It's driven

first. How much that impact's going to be this year or this fall is hard to say. I think it'll be [down] 15% or in that range."

Most industry observers agree that a new format will eventually take over the analog cassette market. Manufacturers are now beginning to work on DCC tape, which will initially be more costly and difficult to manufacture than analog tape. "For example," says Kempler, "the width tolerances are



\$10 million research and development facility there. Kempler says the new facility, slated to open in October, shows "we're serious about the audio business and expanding."

Booth is also optimistic about the audiotape market, in which TDK is a relatively recent entrant. The company introduced its pancake tape line for audiocassette duplicators at the Audio Engineering Society Convention last October. Other tape manufacturers and many duplicators are less optimistic about the audio market, though: "Audio is where I've just got to keep my fingers crossed," says BASF's O'Kelly. "People are

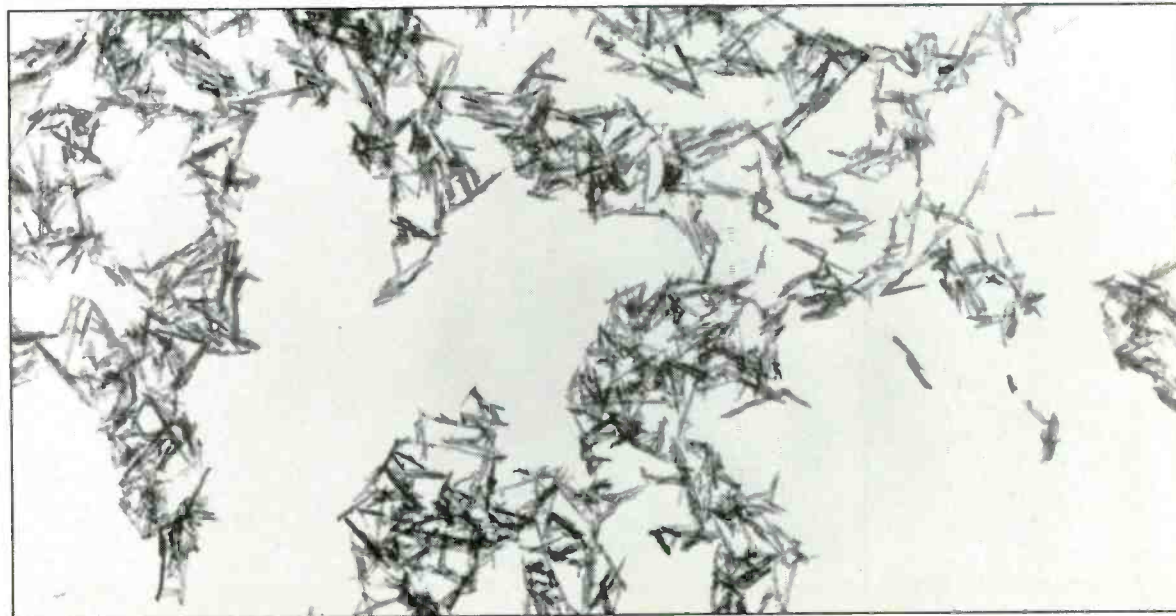
more by consumer preferences for the artists and programs, at this point. We're seeing a flatness in analog cassettes, but not to point where it's being overwhelmed by CD. It's more about the titles and whether they appeal to certain segments of market that have more or less to spend."

According to Jim Frische, senior VP of manufacturing for Sony Music and chairman and CEO of DADC, "The music manufacturing entities of all of the major record companies will be adjusting their cassette capacities because that requirement was less last year and it will be less this year. It impacts the custom duplicators

five times tighter than normal cassette tapes, it requires a special surface treatment, in most cases an extra back-coating, and it must have low digital dropout and similar things."

In the meantime, the analog cassette still seems to have a good deal of life left. "There are so many things going on in the business now," says Booth. "Everything's changing. Tape formulations are changing, shells are changing, everything's getting better, and digital bins are coming on line. The quality of the products going out to the consumers is demonstrably better, and they're lasting longer." ■

Magnetic particles from the surface of a piece of TDK SA Super Avilyn tape, greatly enlarged



Update

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.

MARCH

March 21, **Annual Tri-State Gospel Achievement Awards Celebration**, Pennsylvania Hall at the Civic Center Conference Center, Philadelphia. 215-232-7551.

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, **"Women in Music: Packaging for Success in the '90s,"** seminar presented by the International Public Relations Group, the New York/New Jersey Talent Exchange, and Fortune 27 Resources, McGraw Hill Building, New York. 212-696-8660.

March 24-27, **Audio Engineering Society Convention**, 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, **The Business of Entertainment: The Big Picture**, conference presented by Wertheim Schroder & Co. and Variety, Pierre Hotel, New York. 212-492-6532.

March 26-28, **The Record's Music Canada Conference and Awards**, Harbour Castle, Toronto. 416-533-9417.

March 27-29, **Charleston Music Showcase**, Music Farm, Charleston, S.C. 803-722-7082.

March 29, **21st Annual Juno Awards**, O'Keefe Centre, Toronto. Katie White, 416-485-3135.

APRIL

April 2, **Seminar: "Developing a Recycling Program in Public Assembly Facilities,"** presented by the International Assn. of Auditorium Managers, Wilson World Hotel, Dallas. R.V. Baugus, 214-255-8020.

April 2-4, **Independent Music Fest**, New York Univ., New York. 212-998-4999.

April 2-4, **20th Annual Middle Atlantic Regional Gospel Music Festival**, Catholic Univ., Washington, D.C. 202-265-7609.

April 4, **Third Annual Mid-Atlantic Regional Conference of College Broadcasters**, Luzerne County Community College, Nanticoke, Pa. 717-821-0932 or 401-863-2225.

April 4, **Symposium on Career Opportunities in Broadcasting**, sponsored by On The Air Studios, Sobolsohn School, New York. 800-766-6247.

April 4, **National Christian Radio Seminars Sales Boot Camp**, Sparrow Records, Nashville. 615-373-8000.

April 5-9, **National Christian Radio Seminar and Gospel Music '92**, presented by Gospel Music Assn., Stouffer Hotel and Nashville Convention Center, Nashville. 615-242-0303.

April 6, **The Songwriters Guild of America 19th Annual Aggie Awards**, Harmony Gold Theatre, Los Angeles. B. Aaron Meza, 213-462-1108.

April 8, **Fifth Songwriters Guild Foundation Student Concert**, Harmony Gold Theatre, Los Angeles. 213-462-1108.

April 9-10, **Crossroads '92**, various locations, Memphis. 901-526-4280.

April 9-12, **Sun-Sentinel New River Jazz Festival**, Broward Center for the Performing Arts, Fort Lauderdale, Fla. Maria Pierson, 305-522-0022.

April 10-11, **1992 Music and Entertainment Industry Educators Assn. National Conference**, Northeastern Univ., Boston. Bruce Ronkin, 617-

437-2440.

April 11, **Second Annual Southern Regional Conference of College Broadcasters**, Middle Tennessee State Univ., Murfreesboro, Tenn. 401-863-2225.

April 12, **Genesis Music Group Info-Seminar**, Holiday Inn-Mart Plaza, Chicago. 312-645-0300.

April 12-16, **National Assn. of Broadcasters Annual Convention**, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 12-26, **Washington Area Music Assn./Miller Genuine Draft Crosstown Jam**, various locations, Washington, D.C. 202-338-1134.

April 14, **Sixth Annual Pepsi Boston Music Awards**, Wang Center for the Performing Arts, Boston. Anne-Marie Rowan, 617-484-5151.

April 14, **"The Recession: How to Survive It in the Entertainment Industry,"** Ma Maison Sofitel Hotel, Los Angeles. Jefflyn Dangerfield, 213-465-9814.

April 23-26, **Fifth Annual Merle Watson Memorial Festival**, Wilkes Community College Gardens, Wilkesboro, N.C. 800-343-7857.

April 23-26, **Impact Conference**, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 24-26, **The Stereophile High End Hi-Fi Show**, Stouffer Concourse Hotel, Los Angeles. Michael Ollins, 213-871-1755.

April 25, **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research 17th Annual Humanitarian Award Dinner**, honoring BMI president/CEO Frances Preston, New York Hilton, New York. Muriel Max, 212-245-1818.

April 25, **Concerts for the Environment's Third Annual Earth Day Concert**, Foxboro Stadium, Boston. 612-338-5485.

April 25, **11th Annual International Reggae Music Awards**, Sunrise Musical Theater, Fort Lauderdale, Fla. 312-427-0266 or 305-987-5719.

April 26, **Eighth Spring Music Conference**, Vista International Hotel, Waltham, Mass. Joe Vigilione, 617-932-6520.

April 28, **Seventh Annual Singers' Salute to the**

Songwriter, Dorothy Chandler Pavilion, Los Angeles Music Center, Los Angeles. Linda Dozoretz, 213-656-4499.

April 29, **27th Annual Academy of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

April 29-May 2, **Ninth Annual National Assn. of Video Distributors Convention**, San Diego Marriott, San Diego. 202-872-8545.

MAY

May 2-3, **Seminar on Music Markets**, presented by SOCAN, Hotel du Parc, Montreal. 514-844-8377.

May 4-7, **The 1992 International DJ Expo/West**, presented by DJ Times and Testa Communications, Sheraton Universal Hotel, North Hollywood, Calif. 516-767-2500.

May 5, **"New Opportunities in Direct Response Entertainment Marketing,"** presented by EPM Communications, Le Parker Meridien Hotel, New York. Leslie Graham, 312-472-2466.

May 6-10, **NAIRD Convention**, Hyatt Regency, Austin, Texas. 609-482-8999.

May 9-10, **Music Business Forum**, Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 13-14, **Third Annual Billboard Latin Music Conference**, and May 14, **Fourth Annual Billboard/Univision Latin Music Awards**, Caesars Palace, Las Vegas. Melissa Subatch, 212-536-5018.

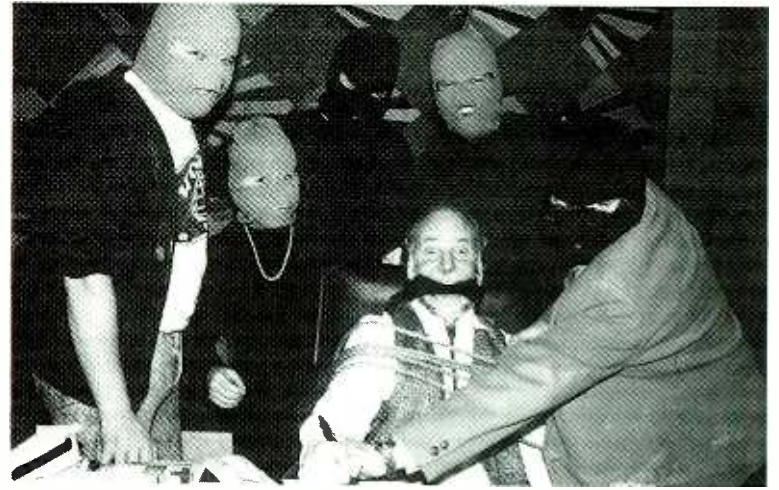
May 14, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 011-33-93-254-369.

May 14-16, **Music Row Industry Summit '92**, Maxwell House Hotel, Nashville. 615-269-7074.

May 14-17, **NABOB Broadcast Management Conference**, venue to be announced, U.S. Virgin Islands. 202-463-8970.

May 20-24, **BRE Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

May 27, **Songwriters Hall of Fame 23rd Annual Induction Ceremony and Awards Dinner**, Sheraton New York Hotel, New York. 212-206-0621.



He Can't Talk Now, He's All Tied Up. Capitol Records president Hale Milgrim, front, is persuaded to sign a development and distribution deal with the World Domination label. The first release under the agreement will be "The Disengagement EP" by Low Pop Suicide, due out May 5. World Domination is a partnership between Dave Allen, an original member of Gang Of Four and Shriekback, Luc Van Acker of Revolting Cocks, and Ron Stone, president of Gold Mountain Entertainment. Shown in back, from left, are Allen, co-director of A&R, World Domination; Beth Bellis, label manager, World Domination; Tim Anctil, A&R administration, World Domination; Van Acker, co-director of A&R, World Domination; and Stone.

GOOD WORKS

THE FRIARS CLUB annual testimonial dinner at the Waldorf Astoria in New York June 6 will honor **Arista Records** president **Clive Davis**. A portion of the event's proceeds benefits the honoree's favorite performing arts charity, while another portion is given to the **Friars Foundation**, the charitable arm of the Friars Club. The event, chaired and produced by TV executive **David Tebet**, will feature appearances by **Aretha Franklin**, **Kenny G**, **Dionne Warwick**, **Jennifer Holliday**, **Barry Manilow**, **Anna Moffo**, **Roger Moore**, and **George Segal**. For more info, call **Jean Pierre Trebet**, executive director of the Friars Club, at 212-751-7272.

PROMOTING LITERACY: A multi-artist album from **MCA Records** will launch the **Bobby Brooks Foundation To Promote Literacy**. Brooks, an agent at the **Creative Artists Agency**, died two years ago in the helicopter crash that also took the life of guitarist **Stevie Ray Vaughan**. The album, which features one of the late **Roy Orbison's** last recordings, "I Drove All Night," is called "White Knuckle Scorin,'" inspired by the characters in **Nintendo's Super Mario Bros.** series. Other artists on the album include **Crosby, Stills & Nash**, **Dire Straits**, **Flesh For Lulu**, and **Sheena Easton**.

CHILDREN'S CHARITY FUND: Another MCA artist, R&B performer **Jeff Redd**, plans to visit the **Blythedale Children's Hospital** Friday (27) to announce his plans to develop a special charity fund for both the Children's Hospital of Los Angeles and Blythedale Children's Hospital in Valhalla, N.Y. A resident of Mount Vernon, N.Y., Redd has taken a special interest in supporting the Blythedale facility, a nonprofit hospital. He plans two concerts, featuring other acts as well, to raise funds. For more info, contact **Bridget M. Isaac** at **Thirteenbest! Entertainment Inc.** at 908-241-0205.

DIAMOND MAKES AIDS CONTRIBUTION: **Neil Diamond** made a check presentation March 16 at the Great Western Forum in Inglewood, Calif., to **Earvin "Magic" Johnson**, to help fund the newly formed **Magic Johnson Foundation**. Diamond made the \$25,000 donation from tour proceeds from his eight "Love In The Round" performances at the Great Western Forum. The foundation is raising money to fund education about the HIV virus and AIDS, research to help find a cure for the disease, and care for those already stricken by the virus.

TOPS IN GIVING: "The Absolute Tops In Opera And Pops" has been set for Thursday (26) at Carnegie Hall in New York to help the **Lauri Strauss Leukemia Foundation**. Hosted by **Judy Collins**, **Robert Merrill**, and **Skitch Henderson**, the concert will also feature **Marilyn Horne**, **Maureen McGovern**, **Cissy Houston**, **James Morris**, and **Susan Quittmeyer**. For more info, call 212-696-1033.

KEYBOARDIST DANNY WRIGHT performs benefit concert March 21 at the Berklee Performance Center in Boston to help 1-year-old **Danny Colbert**, who is fighting leukemia and requires a donor bone marrow transplant. For those who cannot attend the concert, donations can be made to the **Friends Of Danny Colbert**. For more info, call 800-512-7800.

LIFELINES

BIRTHS

Boy, **Charlie Victor**, to **Nick and Beverley Patrick**, Feb. 13 in London. He is an international record producer who has worked with such acts as the Gipsy Kings and Mory Kante.

Girl, **Savannah Lenore**, to **Joshua and Barbara Simons**, Feb. 24 in Easton, Conn. He is president of Clarion/Performance Properties, an entertainment and sports marketing company.

Twin boy, **Nicolas James**, and girl, **Haley Anna**, to **Jack and Vicki Rovner**, Feb. 26 in New York. He is senior VP of Arista Records. She was formerly with McGhee Entertainment.

Girl, **Michelle Orcutt**, to **Ray and Betsie Woods**, March 4 in Portland, Ore. He is CEO of Rainforest Records, an independent label with a focus on alternative rock.

MARRIAGES

Robert J. Basha to **Bonnie Karlyle**, March 7 in Palm Springs, Calif. She is the lyricist of Jennifer Holliday's single "A Dream With Your Name On It."

Jeff Lewis to **Christy Davis**, March 14 in Flagstaff, Ariz. He is evening

air personality at WZPL Indianapolis.

DEATHS

Michael Poole, 37, in an auto accident, Feb. 21 in Lincoln, Del. Also killed in the accident were Poole's wife, **Shelby**, age 32, and son **Joshua**, age 22 months. Poole was a 13-year radio and television veteran on Maryland's Eastern shore. He was on-air personality and programming director at WSBY Salisbury, Md. He is survived by his 6-year-old daughter, **Moriah**. A trust fund has been established for Moriah by the law office of Peter Ayres Winbrow III, P.O. Box 564100, Coastal Highway, Ocean City, Md. 21842.

Robert Hyland, 71, of liver cancer, March 5 in St. Louis. Hyland was senior VP of CBS Radio and GM of KMOX/KLOU St. Louis. Hyland was with CBS for more than four decades and was responsible for putting the nation's first radio talk show on the air at KMOX. He is survived by his wife, **Pat**, three children, and six grandchildren. Donations can be made to **Lindenwood College**, St. Anthony's Hyland Center, and the St. Louis Zoo.

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the Medialine

Write Of Passage: Music Crits Head SXSW; Bangs Tribute, Female Forum Among H'lights

AUSTIN OBSERVED: This year's South By Southwest Music & Media Conference, March 12-15 in Austin, Texas, proved to be, more than ever, a media feeding frenzy. Dozens of writers and critics, representing everything from alternative weeklies in the boonies to major metropolitan dailies, descended on the city to check out 350 bands and to hash out the fine points of how music is covered around the country. No fewer than 12 panels, intensive sessions, and workshops surveyed facets of the music journalism business.

If the truth be told, many of the informal kibbitzing sessions among writers turned out to be more stimulating than the panels, which ranged from sleepy to sporadically infuriating.

The Blitz arrived in Austin too late to catch anything but a nanosecond of the national press panel, but a mere listing of the panelists is indicative of the caliber of journalists who attended the convention: **Dave DiMartino** (Entertainment Weekly), **David Fricke** (Rolling Stone), **Karen Schoemer** (The New York Times), **J.B. Griffith** (Tower Pulse!), and **Don McLeese** (the Austin American-Statesman).

The most fascinating intensive session of the convention, and one that drew the largest overflow crowd, was devoted to the memory of **Lester Bangs**, the legendary critic who died in 1982. Such firsthand observers as musician **Scott Kempner** and former New York Rocker editor and Epic Records publicist **Andy Schwartz** offered their recollections of Bangs. Schwartz admitted he held Bangs in "a combination of fear and awe," and could only bring himself to use the writer for one review during New York Rocker's existence. Kempner cannily noted that Bangs' writing was the journalistic equivalent of the music he loved—uncompromising acts like the **Stooges** and the **MC5**.

But it was **Jim Fouratt**, Rhino Records publicist and agitator without portfolio, who made some of the most pointed observations about the late writer. Bangs, Fouratt said, "was a guy who stood for obsessiveness, as any critic who writes about popular culture should." But he went on to say that Bangs, who accidentally killed himself with a small dose of Darvon, was also "one of the classic tragedies" who destroyed himself with years of drug and alcohol abuse.

While it was good to see the ground-breaking personal style of Bangs honored at SXSW, one couldn't help agreeing with the colleague who noted, "I have some qualms about the very fact of a Lester Bangs panel." Would Bangs himself have attended such a panel? Doubt it.

Political correctness and attitude galore were on view at the women-rock-writers intensive session. Telegraphing their intentions from the git-go, the panelists festooned the wall with a bedsheet emblazoned with the legend "Riot Grrls [sic]."

During the portion of the panel this writer saw, some of the commentary was right on the money. Moderator **Gina Arnold** put it in a nutshell with her opening remarks: "I'm sure everybody is aware there is an imbalance of power in the music industry." The male domination of the business extends into criticism, Arnold noted; only 20% of this year's Village Voice Pazz & Jop critics' poll votership was female, even with active recruitment of women voters by the publication.

Yet, amazingly, Arnold said she refused to vote in the poll, claiming the Voice doesn't utilize enough women in its coverage and adding, "If they want my vote, they can pay for it."

Some publications, the panelists said, have gone out of their way to bring women critics on: Karen Schoemer said **Jon Pareles** of The New York Times told her she was being hired because "there is some affirmative action going on here," while **Sue Cummings** of the L.A. Weekly won her job after a nationwide search for a woman music editor.

Unfortunately, the sting of truth in the women's comments about the inequities in the rock-crit business was offset by a surfeit of navel-gazing and some truly incred-

ible statements, such as Schoemer's pronouncement that "the traditional approach to white male criticism is a very academic one," or a remark by the Houston Post's **Claudia Perry** that "40-year-old white guys like to write about 40-year-old white guys." More than one white middle-aged male critic in the room must have thought he was responsible for most of the problems in the world after the session.

As it often does, the "covering the beat" workshop, usually attended by writers for alternative regional weeklies, focused frequently on the pressures exerted by local musicians and club operators to make critics become cheerleaders for a city's scene.

"You have to treat local bands the same way you treat national bands," said moderator **Jason Cohen** of the Austin Chronicle. Added co-moderator **Gilbert Garcia** of the Dallas Observer, "The local scene lives or dies on its own merits."

The Blitz's suggestion for next year: a "young, loud, and snotty rock critics" panel featuring such manic young writers as the Austin Chronicle's **Tim Stegall** and Alternative Press' **Jason Pettigrew**, whose exuberant point of view went largely unheard on panels heavily weighted with older professionals. Their unrestrained opinions were a tonic to this writer during a very long convention.

The Blitz



CHRIS MORRIS

SPORTING NEWS: On the topic of less earth-shattering matters, the once-proud SXSW print media softball team got gutter-stomped, 15-4, by the historically woeful radio team in the first elimination round of the convention-closing tournament. Although this year's lineup of scribes included such perennial aces as the Austin Chronicle's **Nick Barbaro**, **John Morthland**, and **Jay Trachtenberg**, Jersey Beat's **Jim Testa**, Texas Beat's **Keith Ayres**, Request's **Keith Moerer**, Pulse's **J.B. Griffith**, and, of course, the Blitz, the level of play was on a par with the 1962 New York Mets. We say, wait until next year. We also say, where's the Ben Gay?

ROPIN' THE INFO: While we're still talking about Texas, the state's Music Office has published the second annual "Texas Music Industry Directory," a descriptive listing of 2,908 music businesses there. Copies are available for \$16 from the Texas Music Office, Office of the Governor, P.O. Box 13246, Austin, Texas 78711.

TAPPING THE SOURCE: The media assault of the month has to be the charge mounted by MCA for the "comeback" of classic mosh act **Spinal Tap**. Band members **Nigel Tufnel**, **David St. Hubbins**, and **Derek Smalls** seem to be cropping up on every magazine cover in sight.

The splashiest Tap treatment has to be the deadpan cover spread in the April issue of *Guitar World*, the axe mag that caters to musicians and fret fanciers. Besides a comprehensive interview with the band mates, the issue includes transcriptions of the Tap classics "Big Bottom" (played, if you recall, entirely on basses) and the ultra-redundant "(Tonight I'm Gonna) Rock You Tonight," and an alleged "lesson" with lead guitarist Tufnel (who, sadly, never explains how to bow a guitar with an entire violin).

Also on the Tap front, shame, *shame* on Tower Pulse! for regurgitating the oft-repeated rumor that the members of Spinal Tap are actually actors **Christopher Guest**, **Michael McKean**, and **Harry Shearer**. That's the sort of thing that gives rock journalism a bad name.

MORRISON REDUX: One would think Hollywood might want to keep its hands off of **Jim Morrison** after the disappointing grosses collected by **Oliver Stone's** "The Doors" last year. But **Dave Brock** of the L.A.-based Doors tribute band **Wild Child** has been pegged to play Morrison in the forthcoming Universal picture "Death Becomes Her." This film may offer the final evidence as to whether the Lizard King is box-office poison.



Tone On Tape. Rapper Tone Loc, left, is signing on for a recurring role in the Fox Television comedy series "Roc." The Delicious Vinyl artist, seen here with star Charles S. Dutton, portrays the title character's neighbor Ronnie; he makes his series debut March 29.

IN PRINT

JAZZ SINGING
America's Great Voices From Bessie Smith To Bebop And Beyond
By Will Friedwald
(Scribners, paper, \$15)

This rollicking book is a must for anyone even remotely interested in who the great jazz and jazz-influenced singers are, and why.

"Jazz Singing" is also a kick to read, opinionated and risible throughout its 480 pages. Although a few veteran authors have written about some of the singers spotlighted here, no one has covered so many so well in one expository volume.

It's also delightful to have an *enfant terrible* at the helm. Born in 1961, Friedwald has a confident grasp of the crazy quilt of jazz singing of all stripes—a tradition that stretches back to the '20s, came into its zenith in the '30s and '40s, and held sway until the early '60s, when it lost popularity in the rock era.

Though many of jazz singing's exponents are gone, gray, or in the shadows of the big arena, Friedwald, who has a wonderfully conta-

the book he gleefully lobs verbal firecrackers, and sometimes grenades, at those singers past and present whose talents he finds wanting; that caused an extra hubbub when the book exploded onto the scene in hardback in 1990, and may this time, too.

BILL HOLLAND

I PUT A SPELL ON YOU:
THE AUTOBIOGRAPHY OF NINA SIMONE
By Nina Simone
With Stephen Cleary
(Pantheon, \$22)

This is a confusing, bitter, frustrating book. In its unevenly written pages, the reader learns about the dizzying life and up-and-down career of this musically uncategorizable singer, but never arrives at an understanding of what makes Nina Simone tick like a bomb.

Born Eunice Waymon and raised in the Depression-era South by a devout family, Simone studied classical piano at Juilliard. She says she began "playing popular songs in a classical style with a classical piano technique influenced by cocktail jazz" to support her studies.

Her first album and a subsequent appearance at New York's Town Hall made Simone a star. She became a fixture of the Village jazz and folk music scene in the late '50s; she also became deeply involved in the civil rights movement.

We learn much about Simone's attitudes about race, which she is far more content to talk about than her music. She mentions her recordings infrequently and disinterestedly, and discusses the music industry only to excoriate it.

Simone does go into unbelievable detail about some bizarre episodes in her life: a love affair with the prime minister of Barbados, another unhappy liaison in Liberia, the conjuring of her father's spirit by a witch doctor, a suicide attempt in London after a beating at the hands of a manager. On the other hand, the last 10 years of her life and career go virtually unmentioned. Throughout, the singer comes across as vain, self-absorbed, and surprisingly unanalytical.

Who is Nina Simone? You'll have only a vague idea after finishing the 176 awkward pages of "I Put A Spell On You."

CHRIS MORRIS



gious grad-student-in-the-dorm enthusiasm, makes an appealing case that many of them produced important, artful, even great music that should still be listened to and appreciated.

His canvas is large, and he has a good handle on early pioneers, swing-era singers, big-band "canaries," beboppers, and vocal cool-schoolers, and he knows the current divergent crop of singers, too.

For this book, at least, he has sidestepped some of the many small-group singers of the late '40s who straddled jazz and jump blues, choosing instead to take a closer look at the jazz-influenced pop singers of the same period.

He makes clear who his favorites are in every period, and throughout



Meeting The Great One. CKLG/CFOX Vancouver, helped hockey star Wayne Gretzky of the Los Angeles Kings promote his new line of sunglasses at a local eyewear store. Pictured, from left, are CFOX's Tamara Taggart, Gretzky, and CKLG's Christine Egger.

If You Build It, They Will Come Or, Why 'Niche Top 40' Is An Oxymoron

One in an occasional series of opinion pieces by Billboard's radio editor.

VOX II

■ BY SEAN ROSS

NEW YORK—Being a proponent of top 40 radio is a roller-coaster ride these days. The good news is that many of the winter Arbitrends are encouraging. The bad news is that two or three stations a week are ditching the format anyway. Under those circumstances, it's hard to stay bullish for very long.

Consider a series of commentaries by consultant Jeff Pollack that ran in another publication, one in September and one last month. In the first,

Pollack declares that "CHR's widely predicted demise will be premature as long as the format's done properly. CHR will rebound and survive as long as there are realistic expectations and the performance to match."

Now Pollack writes, "Mainstream CHR isn't viable except in format-exclusive markets." Instead, he suggests top 40 come to grips with leaning dance or modern rock because "no station can play all of the top 10 selling albums when that list includes Nirvana, Bonnie Raitt, Metallica, Hammer, Garth Brooks, and Michael Bolton. A station with a set of music like that is headed for disaster."

It is hard to tell whether Pollack is recanting his earlier statement or just qualifying it severely, especially since he later allows that a mainstream top 40 *might* survive with the right morning show. But the notion that mainstream top 40 cannot survive is what many people seem to have taken away from his article.

If you believe that top 40 can survive only as a niche format, then what you essentially believe is that top 40 cannot survive. Top 40, by its nature, combines hits from a variety of genres. If nobody wants to hear that anymore, that's a separate issue. But when you break top 40 into sub-formats, you don't have "adult top 40s" or "dance top 40s" or "alternative top 40s." You have hot ACs, or modern rock, or dance stations programmed by former top 40 people and using top 40 formatics. They're stations that top 40 listeners use because top 40 is done badly, or not at all, in their market.

Is that the future to which we must resign ourselves? Well, consider that top 40 has already spent the last four years trying to be a niche

format and the results, for all but a handful of stations, have been disastrous. Even if you agree with Pollack that "dance leaning formats... have clobbered most broad-based CHR competitors," it's been a Pyrrhic victory for many. If mainstream WRBQ (Q105) Tampa, Fla., is hurting, its dance-leaning rival WFLZ isn't what it was in 1990 either. Mainstream WYZZ Chicago is gone, but rhythmic WBBM-FM (B96) has also lost nearly two shares between winter and fall '91.

And those are hardly the most extreme examples. Look at Denver, Charlotte, N.C., or Phoenix, where the No. 1 "top 40" is actually a dance station in the four-five share range. Two of the three are now on the receiving end of local marketing agreements. This leads one to ask where the advantage is in being a niche station, or how you can make money having only some 12-24 numbers if you don't see any future in having all of them.

(There's another practical reason not to break a struggling format into several weaker segments. If we deliberately split top 40's coalition into dance, alternative, and rock audiences, it's going to be harder to get them back together down the line. One reason top 40 listeners are defecting now is because many of them were teenagers when top 40 was at its weakest. They were listening to urban or album rock in 1981 and they don't mind going back there now that top 40 is shaky.)

Dance and churban stations are mighty competitors for top 40, but the numbers prove they aren't substitutes. They've drawn or created a number of primary listeners who no longer wish to hear anything besides urban music, but they've also depended on secondary listeners who eventually wanted a balanced diet again

(Continued on page 63)

FCC Decision Draws Fire From Congress

(Continued from page 5)

general counsel Jim Winston, who says the group has also begun work on legislation to overturn the rule. "The elimination of the duopoly rule is probably the [most] damaging because... if you have to compete with an entity in your market that owns three or four stations, [the minority broadcaster is] going to be seriously disadvantaged," Winston says.

'NOT JUST A BLACK THING'

Inner City Broadcasting chairman/CEO Pierre Sutton contends that, because only about 200 of the country's approximately 9,000 commercial stations are minority-owned, they will be unable to compete with larger broadcast groups that can afford to buy up other stations in the market. Sutton adds that the issue is "not just a black thing," but affects all small broadcasters.

Others criticize the FCC's use of private-sector ratings services like Arbitron to determine shares of listening and market definitions. According to M Street Journal publisher Robert Unmacht, "Less than half the stations in the country are actually in an Arbitron metro."

FCC spokeswoman Jane Hinkley Halprin says station owners in areas not covered by Arbitron "would have to commission a survey to get the audience share."

There was also some initial confusion in the industry regarding whether the LMA simulcast cap also applied to co-owned AMs, FMs, or AM-FM combos that simulcast. "It does apply to same-service stations that are co-

owned," Halprin says. "But it doesn't apply to AM-FM combos."

The FCC changes would take place Aug. 1, "to give the Office of Management and Budget 90 days to review them," says Halprin, although she adds that number could change depending on congressional, OMB, and public comment reaction, and that the changes "could be tiered and could go into effect at different times."

CLEANING UP THE MESS

While somewhat befuddled by all of the restrictions, most broadcasting group heads and brokers

This will keep a host of stations from going dark in the next few months'

are applauding the FCC's decision. "I'm excited about the opportunities it gives radio broadcasters to play on a much more level playing field with other media," says Edens Broadcasting chairman/CEO Gary Edens. "It is a much-needed step that will be beneficial to the financial health of this industry."

Others say the decision will go a long way toward cleaning up the "mess" that ensued from the new stations created during the '80s by the FCC's Docket 80-90. "With the 80-90 drop-ins, the FCC has taken what was a very healthy business and made it somewhat unhealthy," says Granum Communications CEO Herb McCord. "I think the decision was great for the radio industry. It finally will let the business rationalize itself again."

"It's going to help us clean up the mess that has been in existence since 80-90," agrees Beasley Broadcasting president George Beasley. "Too many stations came on the market too soon and there wasn't enough advertising dollars. This will keep a host of stations from going dark in the next few months."

Reaction from the National Assn. of Broadcasters is also positive. NAB president/CEO Eddie Fritts says the organization is "pleased" by the commission action because changes in the marketplace and "the explosive growth of unregulated competitors like cable have clearly handicapped the radio industry."

Radio Advertising Bureau president Gary Fries is cautiously optimistic about the decision but notes the rule needs "clarification and evaluation."

READING THE TEA LEAVES

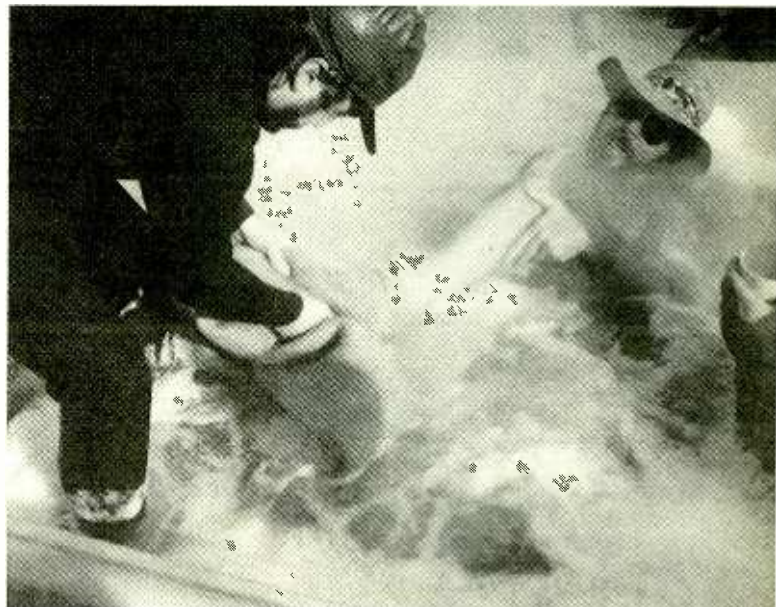
While brokers say about half of all LMA agreements contain an option-to-buy clause, uncertainty over the status of the FCC ruling is preventing most stations from actually taking steps to purchase their LMA partners. And there is still the longstanding problem of the lack of financing available to the radio industry, which brokers say will probably not change immediately as a result of the FCC decision. "Nothing happens in the absence of capital from the system," says media broker Gary Stevens. "And I don't see that forthcoming."

"I don't think the banks will be back for a while," agrees Media Venture Partners president Charles Giddens.

But broker Bob Mahlman Jr. of the Mahlman Co. says, "If the new FCC rules stick, you are going to see money coming into this industry that was never coming in before. Companies worth \$100 million today can theoretically double or triple their value."

Some phones are ringing already as broadcasters make tentative passes at each other. "The phones have been busy in all of our marketplaces from people trying to read the tea leaves," says Edens. "We are doing the same things to our competitors and trying to smoke out where the natural alliances are. It's an interesting opportunity to talk to people who had only been competitors before."

**Celebrity chefs,
a Jacuzzi full of
musicians & execs—
it's all just part
of CRS '92.
See photos, page 27.**



Chilly Dip. CHNO Sudbury, Ontario, midday jock Bill Jarries, left, helped morning man Rick Malo, right, take off his wetsuit during a fund-raising dip in an outdoor whirlpool located on the ice on Ramsey Lake. The stunt raised more than \$10,000 for charity.

Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 92 MONITORED ALBUM ROCK STATIONS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	—	2	HUMAN TOUCH COLUMBIA 38-74273	◆ BRUCE SPRINGSTEEN 2 weeks at No. 1
2	3	2	16	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	◆ OZZY OSBOURNE
3	4	1	10	AGAIN TONIGHT MERCURY 866 414-4	◆ JOHN MELLENCAMP
④	7	8	10	COME AS YOU ARE DGC 19120	◆ NIRVANA
⑤	13	35	3	ONE ISLAND 866 533-4/PLG	◆ U2
⑥	9	12	9	EVERYTHING ABOUT YOU STAR DOG 866 632-4/MERCURY	◆ UGLY KID JOE
7	5	3	10	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
⑧	10	9	6	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
9	2	—	2	BETTER DAYS COLUMBIA 38-74273	BRUCE SPRINGSTEEN
⑩	12	13	8	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
11	14	15	3	AIN'T IT HEAVY ISLAND ALBUM CUT/PLG	◆ MELISSA ETHERIDGE
12	15	7	18	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	◆ U2
13	6	5	9	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
14	11	6	18	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
⑮	16	22	5	LIFE IS A HIGHWAY CAPITOL ALBUM CUT	◆ TOM COCHRANE
16	8	4	17	I CAN'T DANCE ATLANTIC 4-87532	◆ GENESIS
⑰	20	20	4	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
⑱	18	16	7	ANYBODY LISTENING? EMI 50388/ERG	◆ QUEENSRYCHE
				*** POWER TRACK ***	
⑲	21	17	5	SHE RUNS HOT REPRISE ALBUM CUT	◆ LITTLE VILLAGE
20	17	11	34	RIGHT NOW WARNER BROS. 4-19059	◆ VAN HALEN
⑳	22	26	3	NOTHING ELSE MATTERS ELEKTRA 4-64770	◆ METALLICA
㉑	24	19	7	WHAT YOU GIVE Geffen 19117	◆ TESLA
㉒	25	34	13	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
24	19	14	12	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
㉕	26	28	6	IT'S OVER NOW POLYDOR 865 494-4/PLG	◆ L.A. GUNS
㉖	30	29	4	COLD DAY IN HELL CHARISMA 2-96199	◆ GARY MOORE
27	23	21	22	THE UNFORGIVEN ELEKTRA 4-64814	◆ METALLICA
㉘	34	33	5	TIRED WINGS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
㉙	35	31	15	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
30	33	25	39	TOP OF THE WORLD WARNER BROS. 4-19151	◆ VAN HALEN
				*** FLASHMAKER ***	
㉓	NEW ▶	1	1	BRAVADO ATLANTIC ALBUM CUT	RUSH
㉔	36	30	4	WHEN I'M GONE IMPACT ALBUM CUT/MCA	MSG
33	31	27	22	SMELLS LIKE TEEN SPIRIT DGC 19050	◆ NIRVANA
34	32	24	26	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372/ERG	◆ QUEENSRYCHE
35	28	23	10	TOUGH IT OUT PRAXIS ALBUM CUT/ZOO	WEBB WILDER
36	27	10	12	THE BUG WARNER BROS. ALBUM CUT	DIRE STRAITS
37	38	32	28	HEAVY FUEL WARNER BROS. 4-19094	◆ DIRE STRAITS
38	39	38	4	DESIREE MODERN ALBUM CUT/ATLANTIC	RICK VITO
39	40	36	25	TO BE WITH YOU ATLANTIC 4-8758D	◆ MR. BIG
40	29	18	15	KING'S HIGHWAY MCA ALBUM CUT	◆ TOM PETTY & THE HEARTBREAKERS
41	37	37	20	CALL IT WHAT YOU WANT Geffen 19113	TESLA
④②	49	—	2	PRETTY TIED UP Geffen ALBUM CUT	GUNS N' ROSES
④③	47	—	2	ANYTHING AT ALL RCA 62197	◆ MITCH MALLOY
44	41	—	21	LOVE & HAPPINESS MERCURY ALBUM CUT	◆ JOHN MELLENCAMP
45	42	—	2	MAKIN' SOME NOISE MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
46	45	46	17	SWEET EMOTION COLUMBIA 38-74101	◆ AEROSMITH
④⑦	NEW ▶	1	1	BLACK FLAG ATLANTIC ALBUM CUT	KING'S X
④⑧	RE-ENTRY	20	20	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
④⑨	NEW ▶	1	1	ONE WORD IMAGO ALBUM CUT	◆ BABY ANIMALS
50	46	42	5	TEAR DOWN THE WALLS ATCO EASTWEST 4-98691	KIX

○ 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.

Radio

Verbitsky Upped As Co-Chair Splits Unistar; Vaughn Harper, Bill Moran Hosting Shows

LOS ANGELES—Unistar Radio Networks co-chairman/CEO C.T. "Terry" Robinson resigned March 12. Upon Robinson's departure, his former co-chairman/CEO, Nick Verbitsky, became chairman/CEO.

Robinson says he resigned to pursue other interests, both broadcast and nonbroadcast-related. He will remain a stockholder. "[My departure] is very amicable," he says.

Unistar was formed in August 1989 when Robinson and partner Bill Moyes linked Transtar with Verbitsky and Dick Clark's United Stations. Robinson says Moyes will stay with the Unistar Group as board director.

NEW URBAN, TALK, AND COUNTRY SHOWS

Urban WBLS New York late-night host Vaughn Harper and former urban WUSS Atlantic City, N.J., PD Maurice Singleton are joining forces on a two-hour music interview show called "Music With Vaughn."

"We're going to try each week to tie together two artists who are very popular on the Quiet Storm format," says Singleton. "Each week there will be some kind of common denominator between the two people. The first show features [O'Jays leader] Eddie Levert and [his solo-artist son] Gerald Levert."

The show begins on 60-70 stations the weekend of June 5, to correspond with Black Music Month. Singleton says, he and Harper have been working on the show for more than a year, with Singleton commuting from Atlantic City to New York three nights a week to work with Harper on his WBLS program. "Vaughn is not only an air personality, but a music historian," Singleton says. "Peabo Bryson said he's the only interviewer who could probably put Larry King out of business."

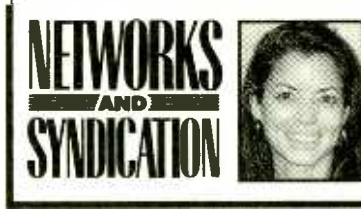
Other projects in the works include rap and oldies shows. Their company, Uptown Voices Inc., is a joint venture of Singleton's Uptown Radio Network and Harper's Velvet Voice Associates.

Former N/T KFI Los Angeles host Bill Moran is back on the air with "Backstage With Bill Moran," a national entertainment talk show syndicated live on the Business Radio Network. It has been on the air since Feb. 8 and has about 40 affiliates.

Moran, aiming for an "eclectic lineup," has had such guests as Johnny Mathis and Trisha Yearwood. "On the opening program, we had Kenny Rogers live, moments before he took the stage at the Celebrity Theatre in Anaheim, Calif.," he says. "We want to go where the action is."

Another show found Moran broadcasting live from the set of Robby Benson's new film, "Invasion Of Privacy," in downtown L.A. Although Moran admits some shows are straight interviews, he says, "I believe in meaty material. Our guests don't sound like clones plugging books or record albums."

SJS Entertainment is gearing up for two new shows with Lon Helton, who currently hosts its "Country World Premiere." The shows are a concert series and a program dealing



by Rochelle Levy

with the biggest-selling country albums, past and present. And, on May 30, SJS and Cross Country Entertainment present a 90-minute program with Wynonna Judd introducing cuts off her new album, "Wynonna," also hosted by Helton.

AROUND THE INDUSTRY

After a successful four-year run, Westwood One Radio Networks' "The Lost Lennon Tapes" airs its final edition this week (23). However,

host Elliot Mintz segues into a new series, "The Beatle Years," the following week.

Ben Steel's Steelworks comedy and music production service is now offering a new comedy morning-show service, "Ben Steel's Music Track Factory." Included are fully produced hit music tracks, which each station can customize with its own comedy parody lyrics.

Syndicated entertainment columnist Mike Cidoni is the new entertainment reporter at North East Satellite Entertainment... Former producer of WW1's "In Concert: New Rock," Karen Manning, is now West Coast artist relations manager... ABC Radio Networks' Abenaa Abboa-Offei is promoted to manager of advertising and publicity from network assistant for the Entertainment Radio Network.

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COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	8	HIT ELEKTRA 4-64771	◆ THE SUGARCUBES 5 weeks at No. 1
②	6	6	6	GHOST OF TEXAS LADIES' MAN I.R.S. 13849	◆ CONCRETE BLONDE
3	2	3	9	THE LIFE OF RILEY MCA 54195	◆ THE LIGHTNING SEEDS
4	4	4	7	INTO THE FIRE ARISTA 1-2390	◆ SARAH MCLACHLAN
5	3	5	5	RIPPLE ARISTA 1-2389	◆ THE CHURCH
⑥	7	8	6	HONEY DRIP SIRE ALBUM CUT/REPRISE	◆ IAN MCCULLOCH
⑦	10	15	4	SHE'S MAD LUAKA BOP/SIRE ALBUM CUT/WARNER BROS.	DAVID BYRNE
⑧	8	11	13	ONE ISLAND 866 533-2/PLG	◆ U2
9	9	9	8	FOR LOVE 4.A.D. ALBUM CUT/REPRISE	◆ LUSH
⑩	NEW ▶	1	1	HIGH FICTION 2-66437/ELEKTRA	◆ THE CURE
⑪	11	16	5	COVERED VIRGIN ALBUM CUT	◆ PUBLIC IMAGE LTD.
12	5	2	9	BAD LUCK EPIC ALBUM CUT	◆ SOCIAL DISTORTION
13	12	12	5	LAID SO LOW FONTANA ALBUM CUT/MERCURY	◆ TEARS FOR FEARS
14	13	7	11	COME AS YOU ARE DGC 21707	◆ NIRVANA
15	15	21	4	BORN OF FRUSTRATION FONTANA 866 495-2/MERCURY	◆ JAMES
⑬	16	17	7	UNDER THE BRIDGE WARNER BROS. ALBUM CUT	◆ RED HOT CHILI PEPPERS
⑰	18	27	3	FABULOUS ATCO EASTWEST 2-96196	◆ HAPPYHEAD
⑱	30	—	2	WEIRDO BEGGARS BANQUET IMPORT/RCA	THE CHARLATANS
19	14	13	7	THE CONCEPT DGC 19122	◆ TEENAGE FANCLUB
20	17	22	7	BONFIRES BURNING VIRGIN ALBUM CUT	◆ THE ORIGIN
⑳	27	—	2	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN ALBUM CUT	◆ CRACKER
㉑	29	—	2	HELLO CRUEL WORLD POLYDOR ALBUM CUT/PLG	◆ E
㉒	23	29	3	LEAVE THEM ALL BEHIND SIRE 2-40332/REPRISE	◆ RIDE
㉓	NEW ▶	1	1	FAIT ACCOMPLI CHARISMA ALBUM CUT	◆ CURVE
25	24	30	3	THE STATUE GOT ME HIGH ELEKTRA ALBUM CUT	◆ THEY MIGHT BE GIANTS
26	21	23	5	SATURDAY SIRE ALBUM CUT/WARNER BROS.	THE JUDYBATS
27	28	25	4	MURDER, TONIGHT, IN THE TRAILER... RCA 62206	◆ COWBOY JUNKIES
㉘	NEW ▶	1	1	VISIONS OF YOU ◆ JAH WOBBLE'S INVADERS OF THE HEART OVAL ALBUM CUT/ATLANTIC	
㉙	NEW ▶	1	1	LOW SELF OPINION IMAGO 28017	◆ ROLLINS BAND
④⑩	NEW ▶	1	1	SNACKS AND CANDY MORGAN CREEK ALBUM CUT	◆ MIRACLE LEGION

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

RADIO STATIONS SIGNAL DESIRE FOR MORE LABEL ADVERTISING

(Continued from page 5)

THE POWER OF PRINT?

But a study conducted by Columbia Records with Tower Records several years ago indicated that print ads *do* sell records, according to Columbia senior VP of promotion Burt Baumgartner. In that study, the label bought three weeks' worth of radio time and three weeks' worth of print, and found that the print ads sold the most product. In addition, Baumgartner notes, "retail likes print more because they can see people coming into the stores with the ads. Also, you can't get more than two titles in a 60-second [radio] spot. In print, they can get 20 in."

Steve Kleinberg, marketing VP at Atco/EastWest Records America, agrees print ads are effective, noting, "I wouldn't advertise something with any media unless it sold

records." Kleinberg also says the co-op money spent at retail is critical to the record business. "We spend a lot of money with retail as do all record companies because we want to make sure we get the price and position that is key to what we do, which is sell records," he says. He also cites the ability of print to effectively market catalog product, which he calls "the lifeblood of a record company."

Capitol marketing VP Jeremy Hammond also believes print ads work, noting that coupons the label sometimes uses in print ads have proven "some kind of effectiveness."

MONEY CRUNCH—AND OTHER WHY-NOTS

Some label promotion executives do think radio time buys are more effective than print, but they cite

other circumstances that prevent them from investing more heavily in radio.

"I would prefer to sink every single dollar I have in radio because it sells records more than any other medium. That's fact," says Danny Buch, Atlantic's VP of national album promotion. "The reason we've gone to busboards and other [advertising media] is that we can't depend on radio to get behind and break an artist. So we have to look at spending our money in more alternative ways where we will be able to impact greater sales."

In addition, Buch says, the labels just do not have the money for time buys now because of other expenses like "video, the escalating costs of signing quality new artists, and the cost of doing promotions."

Label executives will not disclose what they spend on print versus radio ads, claiming the figure varies on a project-by-project basis. "There is no common formula we use to devise how we spend our marketing dollars," says Hammond.

Estimates also vary on the cost of affecting sales with radio time buys. Hammond says, "To do a decent campaign in a major market on the radio you are looking at probably about \$2,000 a week for a top ADI market. You can spend anywhere from \$800 to \$3,000 to get some impact in a market, depending on what kind of campaign you are mounting, the market, and the stations you buy."

RADIO'S CUSTOMER RELATIONS

Representatives of both the radio and label camps agree radio needs to sell itself more effectively if it expects to receive more advertising time buys.

"I think radio has done a poor job of marketing itself," says consultant Garry Wall. "We go to labels and beat them up, bully them, and try to extort money—mostly on a friendly basis. We have allowed a several-hundred-million-dollar business to get away from us."

"If we expect the record business to be a client, we have to treat it like one," Wall continues. "That means we have to sell them, and in doing that we have to convince them that we can sell records. Labels have not been courted and sold ideas that help them justify making a major time buy."

Some label executives agree radio should be soliciting time buys. "I'm looking for radio to come to us with a plan that will work for them and us," says Buch.

"I think that radio should actively pursue the record companies a lot more [for time buys]," agrees EMI Records Group VP of promotion Ken Lane.

But some stations may be wary of approaching the labels because of outlets that have been known to demand time buys from labels in exchange for adding a record. While this practice is far from the norm, it is common enough to make some people cautious. "You have to be smart about this and use [time buys] as real advertising, not as a reward," says consultant Rick Sklar.

Label reps and PDs agree that the best time to make a buy is two to three weeks after the record has been added, which gives the record a chance to establish itself. "Use a time buy to enhance the add, not to entice the add," suggests Lane.

Sklar works with the nation's largest rep firms on a project called the Music Format Networks, which allow the labels to buy time on virtually every station in the country and take advantage of the 15% discount radio offers on agency buys. Music Format Networks are currently available for AC, top 40, country, and album rock. While Sklar says labels are getting used to the idea of buying radio time, he notes that, "like every new idea in the business, it takes a while to get used to, then everybody does it."

PHYLLIS STARK



Legendary Evening. Legendary pianist Ahmad Jamal helped the Modern Jazz Quartet celebrate its 40th anniversary at Cafe Carlyle in New York. Pictured, from left, are group members Milt Jackson and Percy Heath, Jamal, the group's Connie Kay and John Lewis, Atlantic national jazz director Clarence "CB" Bullard, and WBGO New York MD Gary Walker.

MAINSTREAM TOP 40 RADIO: IF YOU BUILD IT, THEY WILL CUME

(Continued from page 61)

This leaves the stations that have already decided to treat top 40 as a niche format in something of a trick bag, compounded by the fact that for the past few years, urban and churban stations have had cool music of their own to play and top 40, by comparison, has not. Even the listener who doesn't enjoy "Oochie Coochie" during middays isn't likely to find "Hold On To The Nights" a very exciting alternative. Clearly, mainstream top 40s need something exciting of their own.

That should have been "Smells Like Teen Spirit," but nobody wanted to play it before 7 p.m. In fact, for the first time in several years, there's a lot of cool nondance product out there. But just as "What I Like About You" had trouble getting played in 1980, during the last top 40 crisis, there aren't many takers.

Consider Genesis' "I Can't Dance," an up-tempo, rhythmic rock record by a superstar group, with a well-liked, much-discussed video. Unlike most up-tempo pop records, "I Can't Dance" is a top-15-selling single and has reignited sales of its album. But at this writing, "Dance" is only No. 12 in airplay, possibly because it doesn't test well for many stations—neither, incidentally, did a lot of the

mid-'80s hits of which it reminds me—or because there aren't that many major-market stations that still play any up-tempo pop.

If you don't like that example, there are many modern rock cross-overs that top 40 could play, but most of them are limping along with a handful of adds each week, or aren't being worked to top 40 at all. There is, although it scares PDs more than even modern rock, plenty of up-tempo country product, which, in some markets, is now being exposed to a considerable 12-24 audience.

So how can top 40 stations possibly hope to segue from Garth to Hammer to Metallica? One key to acclimating listeners to hearing a wide variety of music again is production value. Consider that country production has gotten hotter over the last year as top 40 stations have relied more on cold segues and whisper jingles. Cold segues, incidentally, were almost nonexistent during top 40's early-'80s revival. Mike Joseph's "Hot Hits" stations created so much stationality from nonmusical elements alone that it almost didn't matter which records were in between.

How do we know mainstream top 40 would work again? Consider WAPW (Power 99) Atlanta, one of the

stations with a promising first winter Arbitrend. Six months ago, WAPW—always one of top 40's most mainstream stations—went dance, largely because it thought it would be forced to choose a niche eventually. In doing so, it went from the sevens to the fours in two books. Now, it is making heavy use of modern rock crossovers, but it has not gone modern, which would be substituting one niche for another.

My take on mainstream top 40 is pretty much what it's been for the last four years in these pages—*If you build it, they will come.* (Actually, it took me two years after "Field Of Dreams" to come up with that line, but the point stands.) We won't have a fair test until somebody goes in to one of the markets without a mainstream top 40 and tries again. What they'll have on their side is some better available music and the knowledge that trying it the other way is not a long-term solution for anybody except proponents of urban or AC. What they need now is the courage of their convictions instead of a prevailing wisdom that changes every six months.



Lonely Fools. During a recent stop in Greenville, S.C., Atlantic artist Tracy Lawrence, left, met backstage with WESC (Country 92) midday jock Al Mason, right, who mugs for the camera.

Hits! in Tokio

Week of March 8, 1992

- 1 I Love Your Smile Shance
- 2 Finally Ce Ce Peniston
- 3 Good For Me Amy Grant
- 4 Smells Like Teen Spirit Nirvana
- 5 Remember The Time Michael Jackson
- 6 Tears In Heaven Eric Clapton
- 7 Maria Patsy
- 8 Feel So High Des'ree
- 9 Indray Andro Rakoto
- 10 Tell Me What You Want Me To Do Tevin Campbell
- 11 Save The Best For Last Vanessa Williams
- 12 Kiss Me Indecent Obsession
- 13 Trouble Mind Workshy
- 14 Live And Let Die Guns N' Roses
- 15 Calling You The Holly Cole Trio
- 16 Love Me All Up Stacy Earl
- 17 Can I Let Go Mariah Carey
- 18 Black Or White Michael Jackson
- 19 Pride In The Name Of Love Chiviles & Cole
- 20 Sensation France Cartigny
- 21 For Your Babies Simply Red
- 22 Paper Doll M Dawn
- 23 Daw Da Hiya O'ra Haza
- 24 All Woman Lisa Stansfield
- 25 Masterpiece Atlantic Starr
- 26 Juice (Know The Ledger) Eric B. & Rakim
- 27 Love Talk The Stylistics
- 28 I Wonder Why Curtis Stigers
- 29 We Got A Love Thing Ce Ce Peniston
- 30 What You Do With What You've Got Eddi Reader
- 31 Stuck On You Laura Fygi
- 32 Shameless Garth Brooks
- 33 Stay This Way The Brand New Heavies
- 34 Home Is Where The Hurt Is J.C. Laugie
- 35 Du Du Du Matia Bazar
- 36 Chic Mystique Chic
- 37 The Way I Feel About You Karyn White
- 38 Teaser Yngwie Malmsteen
- 39 Emotions Roger
- 40 Memories Of A Color Sina Nordstrom
- 41 Make It Happen Mariah Carey
- 42 The Real Thing Kenny Loggins
- 43 I Can't Make You Love Me Bonnie Raitt
- 44 Dream Come True The Brand New Heavies
- 45 Change Lisa Stansfield
- 46 Lovin' You Shance
- 47 Don't Let The Sun Go Down On Me George Michael & Elton John
- 48 Ry Vorona Rakoto
- 49 I'm Too Sexy Right Said Fred
- 50 This Happy Madness Marano & Monteiro

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

Hot Adult Contemporary™

				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS		
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★★★ No. 1 ★★★		
1	2	3	10	SAVE THE BEST FOR LAST MERCURY 865 156-4	◆ VANESSA WILLIAMS 1 week at No. 1	
2	1	1	10	MISSING YOU NOW COLUMBIA 38-74184	◆ MICHAEL BOLTON	
3	5	5	11	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON	
4	6	6	8	MASTERPIECE REPRISE 4-19076	◆ ATLANTIC STARR	
5	4	4	11	GOOD FOR ME A&M 1573	◆ AMY GRANT	
6	3	2	11	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG	
7	7	8	15	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY	
8	8	11	13	STARS ATCO EASTWEST 4-98636	◆ SIMPLY RED	
9	12	14	8	HAZARD CAPITOL 44796	◆ RICHARD MARX	
10	10	12	9	THE REAL THING COLUMBIA 38-74186	◆ KENNY LOGGINS	
11	13	15	10	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG	
12	9	9	20	BEAUTY AND THE BEAST EPIC 34-74090	◆ CELINE DION/PEABO BRYSON	
13	18	20	6	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI	
14	11	7	10	YOUR SONG POLYDOR ALBUM CUT/PLG	ROD STEWART	
15	15	18	9	REMEMBER THE TIME EPIC 34-74200	◆ MICHAEL JACKSON	
16	14	10	17	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	◆ G. MICHAEL	
17	20	22	7	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN	
18	23	—	2	HUMAN TOUCH COLUMBIA 38-74273	◆ BRUCE SPRINGSTEEN	
19	16	16	25	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT	
20	21	21	8	YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391	◆ CURTIS STIGERS	
21	24	31	4	MAKE IT HAPPEN COLUMBIA 38-74239	MARIAH CAREY	
22	22	23	6	OBSESSION ELEKTRA 4-64799	DESMOND CHILD	
23	17	13	20	CAN'T LET GO COLUMBIA 38-74088	◆ MARIAH CAREY	
24	19	17	19	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL	
25	25	32	4	CAN'T CRY HARD ENOUGH WARNER BROS. 4-19326	◆ THE WILLIAMS BROTHERS	
26	33	45	3	SOMETIMES IT'S ONLY LOVE EPIC 34-74226	LUTHER VANDROSS	
27	26	33	7	(THERE'LL NEVER BE) ANOTHER YOU A&M ALBUM CUT	MICHAEL DAMIAN	
28	29	34	5	IN MY LIFE ATLANTIC ALBUM CUT	◆ BETTE MIDLER	
29	28	29	8	(I'VE GOT TO) STOP THINKIN' 'BOUT THAT COLUMBIA 38-74214	◆ JAMES TAYLOR	
30	37	44	3	I CAN'T DANCE ATLANTIC 4-87532	◆ GENESIS	
				★★★ POWER PICK★★★		
31	49	—	2	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT	
32	35	39	5	CARIBBEAN BLUE REPRISE 4-19089	◆ ENYA	
33	30	25	26	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS	
34	27	27	22	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS	
35	41	—	2	CHURCH OF YOUR HEART EMI 50380/ERG	◆ ROXETTE	
36	43	48	3	'TIL I LOVED YOU RCA ALBUM CUT	RESTLESS HEART	
37	34	28	27	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT	
38	36	38	7	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	◆ RTZ	
39	44	40	23	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS	
40	32	19	15	I KEEP COMING BACK TO YOU REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN	
41	40	35	27	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST	
42	31	24	24	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART	
43	46	—	2	THE VERY THOUGHT OF YOU ELEKTRA 4-64783	◆ NATALIE COLE	
44	42	30	22	KEEP COMING BACK CAPITOL 44753	◆ RICHARD MARX	
45	38	36	31	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON	
46	47	—	2	ALL WOMAN ARISTA 1-2398	◆ LISA STANSFIELD	
47	45	46	6	LOST IN THE NIGHT COLUMBIA 38-73990	◆ PEABO BRYSON	
				★★★ HOT SHOT DEBUT★★★		
48	NEW ▶	—	1	CLOSE YOUR EYES A&M ALBUM CUT	AARON NEVILLE/LINDA RONSTADT	
49	NEW ▶	—	1	AGAIN TONIGHT MERCURY 866 414-4	◆ JOHN MELLENCAMP	
50	39	26	19	SOMEWHERE, SOMEBODY A&M 1577	◆ AARON NEVILLE	

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

Billboard's PD of the week

Paul Fisher
CHFI Toronto



A YEAR AGO, amid an otherwise optimistic panel on then-upcoming changes in Canada's radio rules, Rogers Broadcasting group PD Sandy Sanderson complained about what the rise in FM's Canadian-content requirement would do to his soft AC stations. Going from 20% to 30% Cancon would fundamentally change what Rogers' CHFI Toronto and CKKS Vancouver were, he said, because there wasn't enough appropriate soft AC music.

Well, the new regulations took effect Sept. 1, and both CHFI and CKKS had good fall books anyway. CHFI, in particular, posted its best 12-plus numbers ever, going 9.5-12.1, which made it second only to full-service AC CFRB and put it ahead of hot AC rivals CHUM-FM (8.6-8.0) and CKFM (4.5-6.2).

So is CHFI still soft AC? By Toronto standards, probably. Only rival CJEZ, which has been through a lot of changes over the last year, is softer. But CHFI is a soft AC that plays "Good For Me" and "Make It Happen." A soft AC that does significant on-air contesting. A soft AC with high-profile personalities throughout the day. And, as such, a soft AC that sounds little like ours.

CHFI PD Paul Fisher spent several years at CHUM-FM, then an album rocker, before joining CHFI for swing in 1981, just as it began evolving from easy listening to AC. In 1986, he was named PD. By '87, CHFI had gone to its current positioning statements—"Toronto's Perfect Music Mix" and "Not Too Hard, Not Too Soft"—and had nabbed morning man Don Daynard from CKFM.

CHFI also came up with some phenomenally successful TV spots for Daynard, including one where he struggles to remember his new calls but forgets his name, and an even better-known spot where Daynard remembers his name but forgets his pants. CHFI used about 200 points of TV a week during the fall. That's less than some rivals, but it tries to be on TV 35-40 weeks a year. Its last campaign broke from the humorous style of the other spots and featured Daynard and co-host Erin Davis encouraging listeners who have money to "kickstart the economy" by buying now instead of waiting for the recession to end.

Daynard isn't the only high-profile personality on the station. Midday guy Sandy White is a former morning host and "not just a talking head." Traffic reporter Derryl Dahmer does a twice-daily mystery oldie segment that is one of CHFI's most popular features.

That CHFI's jocks have so much freedom by U.S. soft AC standards reflects, at least in part, how much talk the old regulations used to require from jocks.

CHFI still does artist miniconcerts, but those no longer need to include 2 1/2 minutes of biographical information. It now runs three hours and 40 minutes of news weekly—less than the six hours previously required, but more than the current three-hour limit. It still runs a half-hour current affairs show at noon, but that show no longer has to be rerun at 11:30 p.m.

And how has Fisher been handling the increased Cancon requirement? By editing out the guitar breaks, for one thing. "There's a record by [rock diva] Darby Mills that's 2:38 on CHFI and is probably 3:20 on an AOR station." Most of the Cancon on CHFI is now under a year old because those records also count toward Canadian FM radio's 51% "nonhit" requirement, where oldies do not.

This is CHFI at 5:30 p.m.: Rod Stewart, "Your Song"; Steve Perry, "Foolish Heart"; Candi, "Friends Forever"; Michael McDonald, "Take It To Heart"; Dan Hill, "I Fall All Over Again"; Pointer Sisters, "All I Know"; Cars, "Coming Up You"; Ian Thomas, "Back To Square One"; and Richard Marx, "Hazard."

Despite Sanderson's fears that 30% Cancon would change CHFI's sound, Fisher says listener perceptions of the station didn't change after Sept. 1. "It took 100% of my time and the music department's time to ensure that we had a balance. We added in some softer songs to balance the harder ones and were even more diligent in our placement of music to ensure that we didn't disrupt our listeners' lifestyles with these new regulations."

In fact, Fisher thinks CHFI was the only AC that did stay consistent during the fall. CKFM toughened up and became "Mix 99.9," which, he says, forced CHUM-FM to react. (Fisher says CHUM-FM added 104 minutes of music at the start of middays after CHFI had added a similar 98-minute block.) CJEZ, which had gone as close to an FM oldies format as the regulations would allow, went back to a gold-based AC approach. "They're a bit of a mishmash and they still have large chunks of time which are voice-tracked, but they are coming right after us and I'm aware of that," Fisher says.

Mix 99.9's new name didn't sit well with Fisher, who believes CKFM's primary goal was to create confusion between the two stations. "After buying a new house for our law firm," Fisher says, CHFI decided not to go to court, but to take the Canadian ratings agency's word that the diaries would be strictly policed. CKFM is now on TV with spots positioning CHUM-FM as too repetitive and CHFI as "sleepy. Which is not true," Fisher says. "CHFI is anything but sleepy."

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POWER PLAYLISTS

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

COUNTRY

<p>96TIC-FM Hartford P.D.: Tom Mitchell</p> <ol style="list-style-type: none"> 1 Mariah Carey, Make It Happen 2 Michael Jackson, Remember The Time 3 Vanessa Williams, Save The Best For L 4 Eric Clapton, Tears In Heaven 5 Atlantic Starr, Masterpiece 6 Mr. Big, To Be With You 7 Tevin Campbell, Tell Me What You Want 8 Giggles, What Goes Around C 9 CeCe Peniston, We Got A Love Thing 10 Lidiell Townsend, Nu Nu 11 Color Me Badd, Thinkin' Back 12 Stacy Earl, Romeo & Juliet 14 KLF, Justified & Ancient 15 Kathy Troccoli, Everything Changes 16 Joyce, Within My Heart 17 Degrees Of Motion, Do You Want It Rig 18 Erin Cruise, Cold Shower 19 Shawn Christopher, Don't Lose The Mag 20 Laissez Faire, In Paradise 21 Chance, I Love Your Smile 22 U2, Mysterious Ways 23 Amy Grant, Good For Me 24 Joe Public, Live And Learn 25 Del The Funkie Homosapien, Mistadobal 26 Salt-N-Pepa, You Showed Me 27 Moccasin, Losing You 28 Jody Watley, I'm The One You Need 29 Hammer, Do Not Pass Me By 30 Naughty By Nature, Everything's Gonna 	<p>Z100 New York P.D.: Steve Kingston</p> <ol style="list-style-type: none"> 1 Mr. Big, To Be With You 2 Eric Clapton, Tears In Heaven 3 Vanessa Williams, Save The Best For L 4 Amy Grant, Good For Me 5 CeCe Peniston, Finally 6 Bruce Springsteen, Human Touch 7 Giggles, What Goes Around C 8 Michael Jackson, Remember The Time 9 Shanie, I Love Your Smile 10 Color Me Badd, All 4 Love 11 Mariah Carey, Make It Happen 12 Shelive Dion & Peabo Bryson, Beauty An 13 U2, One 14 Terri Nunn, Take My Breath Away (Re 15 Queen, Bohemian Rhapsody 16 Genesis, I Can't Dance 17 Atlantic Starr, Masterpiece 18 Karyn White, The Way I Feel About You 19 Salt-N-Pepa, Let's Talk About Sex 20 Mint Condition, Breakin' My Heart (Pr 21 Amy Grant, Good For Me 22 Paula Abdul, Will You Marry Me 23 Michael Bolton, Missing You Now 24 Kym Sims, Too Blind To See It 25 KLF, Justified & Ancient 26 Marky Mark & The Funky Bunch, Good Vi 27 Lidiell Townsend, Nu Nu 28 Kathy Troccoli, Everything Changes 29 CeCe Peniston, We Got A Love Thing 30 Nirvana, Smells Like Teen Spirit!! 	<p>96.3 FM Detroit P.D.: Rick Gillette</p> <ol style="list-style-type: none"> 1 Mr. Big, To Be With You 2 TLC, Ain't 2 Proud 2 Beg 3 Color Me Badd, Color Me Badd 4 KLF, Justified & Ancient 5 2 Hypled Brothers & A Dog, Doo Doo Bro 6 Laissez Faire, In Paradise 7 Vanessa Williams, Save The Best For L 8 Joe Public, Live And Learn 9 MC Brains, Oochie Coochie 10 L.A. Style, James Brown Is Dead 11 Michael Jackson, Remember The Time 12 Kris Kross, Jump 13 Color Me Badd, All 4 Love 14 CeCe Peniston, We Got A Love Thing 15 Mariah Carey, Make It Happen 16 Atlantic Starr, Masterpiece 17 Color Me Badd, Thinkin' Back 18 Shanie, I Love Your Smile 19 D.J. Jazzy Jeff & The Fresh Pr, You S 20 Lil Suzy, Take Me In Your Arms 21 En Vogue, My Lovin' (You're Never Gon 22 CeCe Peniston, Finally 23 Right Said Fred, I'm Too Sexy 24 Jodeci, Stay 25 Nemesis, Let's Have A Good Time 26 Lidiell Townsend, Nu Nu 27 Prince & The N.P.G., Diamonds And Pea 28 Hammer, 2 Legit 2 Quit 29 NKOTB, If You Go Away 30 Prince & The N.P.G., Gett Off 	<p>WILD 107.1 FM San Francisco P.D.: Bob Mitchell</p> <ol style="list-style-type: none"> 1 AMG, Jiggable Pie 2 Vanessa Williams, Save The Best For L 3 Michael Jackson, Remember The Time 4 NKOTB, If You Go Away 5 TLC, Ain't 2 Proud 2 Beg 6 Jodeci, Stay 7 Naughty By Nature, Everything's Gonna 8 Shanie, I Love Your Smile 9 En Vogue, My Lovin' (You're Never Gon 10 U.M.C.'s, One To Grow On 11 2nd II None, If You Want It 12 Joe Public, Live And Learn 13 2Pac, Brenda's Got A Baby 14 MC Lyte, Poor George 15 Arthur Baker, IOU 16 Shanie, Silent Prayer 17 Atlantic Starr, Masterpiece 18 Mint Condition, Breakin' My Heart (Pr 19 Prince & The N.P.G., Diamonds And Pea 20 Kris Kross, Jump 21 Tony Terry, Hold On Tight 22 Marky Mark & The Funky Bunch, I Need 23 Arrested Development, Tennessee 24 Boyz II Men, Motown Philly 25 Tony Terry, Everlasting Love 26 C & C Music, Hazard Gonna Make You S 27 Black Sheep, The Choice Is Yours 28 Marky Mark & The Funky Bunch, Good Vi 29 Right Said Fred, Don't Talk Just Kiss 30 Digital Underground, Kiss You Back 	<p>WWYZ Hartford P.D.: Johnny Michaels</p> <ol style="list-style-type: none"> 1 Hal Ketchum, Past The Point Of Rescue 2 Alan Jackson, Dallas 3 Patty Loveless, Jealous Bone 4 Vince Gill, Take Your Memory With You 5 Tanya Tucker, Some Kind Of Trouble 6 Rob Crosby, Working Woman 7 Reba McEntire, Is There Life Out Ther 8 Marty Stuart, Burn Me Down 9 Trisha Yearwood, That's What I Like A 10 Wynonna, She Is His Only Need 11 Remingtons, I Could Love You With My 12 Aaron Tippin, There Ain't Nothin' Wro 13 Billy Burnette, Nothin' To Do (And Al 14 Brooks & Dunn, Neon Moon 15 Alabama, Born Country 16 Little Texas, First Time For Everyth 17 Clinton Gregory, Play, Rubby, Play 18 Great Plains, Faster Gun 19 Pirates Of The Mississippi, Til I'm H 20 Collin Raye, Every Second 21 Buzzco, Cousins, Sweet Suzanne 22 Ronna Reeves, The More I Learn (The L 23 Rodney Crowell, Lovin' Ail Night 24 John Anderson, Straight Tequila Night 25 Sawyer Brown, Some Girls Do 26 Highway 101, Baby, I'm Missing You 27 Lorie Morgan, Except For Monday 28 Steve Warner, The Tips Of My Fingers 29 Cleve Francis, Love Light 30 B.B. Watson, Lover Not A Fighter 	<p>KEY Minneapolis/St. Paul P.D.: Jim DuBois</p> <ol style="list-style-type: none"> 1 Reba McEntire, Is There Life Out Ther 2 John Anderson, Straight Tequila Night 3 Dwight Yoakam, It Only Hurts When I C 4 Alabama, Born Country 5 Trisha Yearwood, That's What I Like A 6 Wynonna, She Is His Only Need 7 Alan Jackson, Dallas 8 Lorie Morgan, Except For Monday 9 Garth Brooks, What She's Doing Now 10 Keith Whitley, Somebody's Doin' Me Ri 11 Patty Loveless, Jealous Bone 12 Ricky Skaggs, Same Ol' Love 13 Steve Warner, The Tips Of My Fingers 14 Vince Gill, Take Your Memory With You 15 Billy Dean, Only The Wind 16 Aaron Tippin, There Ain't Nothin' Wro 17 Rob Crosby, Working Woman 18 Suzy Bogguss, Outbound Plane 19 Hal Ketchum, Past The Point Of Rescue 20 Marty Stuart, Burn Me Down 21 Mark Chesnutt, Old Flames Have New Na 22 Tanya Tucker, Some Kind Of Trouble 23 Tracy Lawrence, Today's Lonely Fool 24 Great Plains, Faster Gun 25 Highway 101, Baby, I'm Missing You 26 Davis Daniel, Fighting Fire With Fire 27 Doug Stone, A Jukebox With A Country 28 Joe Diffie, Is It Cold In Here 29 Randy Travis, Better Class Of Losers 30 Brooks & Dunn, Neon Moon
<p>KISS 108 FM Boston P.D.: Steve Rivers</p> <ol style="list-style-type: none"> 1 Shanie, I Love Your Smile 2 Vanessa Williams, Save The Best For L 3 Mr. Big, To Be With You 4 Color Me Badd, All 4 Love 5 Prince & The N.P.G., Diamonds And Pea 6 Amy Grant, Good For Me 7 Celine Dion & Peabo Bryson, Beauty An 8 Bonnie Raitt, I Can't Make You Love M 9 Mariah Carey, Make It Happen 10 Boyz II Men, Uhh Ahh 11 Erin Cruise, Cold Shower 12 Digital Underground, Kiss You Back 13 Kym Sims, Too Blind To See It 14 Paula Abdul, Will You Marry Me 15 Kathy Troccoli, Everything Changes 16 Atlantic Starr, Masterpiece 17 Michael Jackson, Remember The Time 18 Keith Sweat, Keep It Comin' 19 Tevin Campbell, Tell Me What You Want 20 Genesis, I Can't Dance 21 CeCe Peniston, We Got A Love Thing 22 Jody Watley, I'm The One You Need 23 U2, Mysterious Ways 24 U2, One 25 Right Said Fred, I'm Too Sexy 26 En Vogue, My Lovin' (You're Never Gon 27 Eric Clapton, Tears In Heaven 28 After 7, Nights Like This 29 Giggles, What Goes Around C 30 Bruce Springsteen, Human Touch 	<p>EAGLE 106 Philadelphia P.D.: Brian Philips</p> <ol style="list-style-type: none"> 1 Mr. Big, To Be With You 2 Vanessa Williams, Save The Best For L 3 Eric Clapton, Tears In Heaven 4 Genesis, I Can't Dance 5 Amy Grant, Good For Me 6 Michael Jackson, Remember The Time 7 Mariah Carey, Make It Happen 8 CeCe Peniston, Finally 9 Paula Abdul, Will You Marry Me 10 Shanie, I Love Your Smile 11 U2, Mysterious Ways 12 Celine Dion & Peabo Bryson, Beauty An 13 Atlantic Starr, Masterpiece 14 Paul Young, What Becomes Of The Broke 15 Karyn White, The Way I Feel About You 16 Prince & The N.P.G., Diamonds And Pea 17 Tevin Campbell, Tell Me What You Want 18 Boyz II Men, It's So Hard To Say Good 19 Michael Bolton, Missing You Now 20 Color Me Badd, All 4 Love 21 U2, One 22 Queen, Bohemian Rhapsody 23 CeCe Peniston, We Got A Love Thing 24 Kathy Troccoli, Everything Changes 25 Stacy Earl, Romeo & Juliet 26 Bruce Springsteen, Human Touch 27 Extreme, Head Hearted 28 Bryan Adams, Can't Stop This Thing We 29 Jody Watley, I'm The One You Need 30 Kym Sims, Too Blind To See It 	<p>Power 106 FM Los Angeles P.D.: Rick Cummings</p> <ol style="list-style-type: none"> 1 Vanessa Williams, Save The Best For L 2 Salt-N-Pepa, You Showed Me 3 Heavy D & The Boyz, Is It Good To Yo 4 Mint Condition, Breakin' My Heart (Pr 5 Digital Underground, Kiss You Back 6 A Lighter Shade Of Brown, On A Sunda 7 Hammer, Do Not Pass Me By 8 Arthur Baker, IOU 9 KLF, Justified & Ancient 10 St. Etienne, Only Love Can Break Your 11 En Vogue, My Lovin' (You're Never Gon 12 Angelica, Next 2 U 13 Redhead Kinpin & The F.B.I., 3-2-1 P 14 Arrested Development, Tennessee 15 Naughty By Nature, Everything's Gonna 16 Michael Jackson, Remember The Time 17 CeCe Peniston, Finally 18 Atlantic Starr, Masterpiece 19 Boyz II Men, Uhh Ahh 20 Prince & The N.P.G., Diamonds And Pea 21 Tevin Campbell, Tell Me What You Want 22 H.C. Sitting In The Park 23 Brotherhood Creed, Helluva 24 Jody Watley, I'm The One You Need 25 Joe Public, Live And Learn 26 Geto Boys, Mind Playing Tricks On Br 27 2nd II None, If You Want It 28 Color Me Badd, All 4 Love 29 Icy Blu, I Wanna Be Your Girl 30 Tracie Spencer, Love Me 	<p>KPLZ Seattle P.D.: Casey Keating</p> <ol style="list-style-type: none"> 1 Mr. Big, To Be With You 2 Michael Jackson, Remember The Time 3 Amy Grant, Good For Me 4 Genesis, I Can't Dance 5 Vanessa Williams, Save The Best For L 6 Mariah Carey, Make It Happen 7 Atlantic Starr, Masterpiece 8 Shanie, I Love Your Smile 9 Richard Marx, Hazard Gonna Make You S 10 Bruce Springsteen, Human Touch 11 Michael Bolton, Missing You Now 12 Color Me Badd, All 4 Love 13 Eric Clapton, Tears In Heaven 14 Tevin Campbell, Tell Me What You Want 15 Karyn White, The Way I Feel About You 16 U2, Mysterious Ways 17 Prince & The N.P.G., Diamonds And Pea 18 Mint Condition, Breakin' My Heart (Pr 19 Mariah Carey, Can't Let Go 20 Genesis, No Son Of Mine 21 Color Me Badd, Thinkin' Back 22 Rusted, Church Of Your Heart 23 KLF, Justified & Ancient 24 Queen, Bohemian Rhapsody 25 CeCe Peniston, Finally 26 Bryan Adams, Thought I'd Died And Gon 27 Chris Walker, Take Time 28 Kathy Troccoli, Everything Changes 29 Bonnie Raitt, I Can't Make You Love M 30 Boyz II Men, Uhh Ahh 	<p>KIKK Houston P.D.: Jim Robertson</p> <ol style="list-style-type: none"> 1 John Anderson, Straight Tequila Night 2 Wynonna, She Is His Only Need 3 Brooks & Dunn, Neon Moon 4 Alan Jackson, Dallas 5 Mark Chesnutt, Old Flames Have New Na 6 Dwight Yoakam, It Only Hurts When I C 7 Vince Gill, Take Your Memory With You 8 Alabama, Born Country 9 Randy Travis, Better Class Of Losers 10 Reba McEntire, Is There Life Out Ther 11 Keith Whitley, Somebody's Doin' Me Ri 12 Garth Brooks, What She's Doing Now 13 Trisha Yearwood, That's What I Like A 14 Aaron Tippin, There Ain't Nothin' Wro 15 Lorie Morgan, Except For Monday 16 Collin Raye, Love, Me 17 Tracy Lawrence, Today's Lonely Fool 18 Billy Dean, Only The Wind 19 Suzy Bogguss, Outbound Plane 20 Doug Stone, A Jukebox With A Country 21 Hal Ketchum, Past The Point Of Rescue 22 Brooks & Dunn, My Next Broken Heart 23 Sawyer Brown, Some Girls Do 24 Ricky Skaggs, Same Ol' Love 25 Tanya Tucker, Some Kind Of Trouble 26 Remingtons, I Could Love You With My 27 Ricky Van Shelton, After The Lights G 28 Mark Chesnutt, Broken Promise Land 29 Tracy Lawrence, Sticks And Stones (Tr 30 Collin Raye, Every Second 	<p>KNIX Phoenix P.D.: R.J. Curtis</p> <ol style="list-style-type: none"> 1 Vince Gill, Take Your Memory With You 2 Dwight Yoakam, It Only Hurts When I C 3 Suzy Bogguss, Outbound Plane 4 Billy Dean, Only The Wind 5 Steve Warner, The Tips Of My Fingers 6 Reba McEntire, Is There Life Out Ther 7 Alan Jackson, Dallas 8 Tanya Tucker, Some Kind Of Trouble 9 Alabama, Born Country 10 Wynonna, She Is His Only Need 11 Hal Ketchum, Past The Point Of Rescue 12 Randy Travis, Better Class Of Losers 13 Joe Diffie, Is It Cold In Here 14 Marty Stuart, Burn Me Down 15 John Anderson, Straight Tequila Night 16 Sammy Kershaw, Don't Go Near The Water 17 Little Texas, First Time For Everyth 18 Ronna Reeves, The More I Learn (The L 19 Tracy Lawrence, Sticks And Stones 20 Collin Raye, Every Second 21 Highway 101, Baby, I'm Missing You 22 Aaron Tippin, There Ain't Nothin' Wro 23 Ricky Skaggs, Same Ol' Love 24 Sammy Kershaw, Cadillac Style 25 Garth Brooks, What She's Doing Now 26 Mike Reid, I'll Stop Loving You 27 Doug Stone, A Jukebox With A Country 28 Keith Whitley, Somebody's Opin' Me Ri 29 Clinton Gregory, Play, Rubby, Play 30 Pam Tillis, Maybe It Was Memphis
<p>KISS 108 FM Boston P.D.: Steve Rivers</p> <ol style="list-style-type: none"> 1 Shanie, I Love Your Smile 2 Vanessa Williams, Save The Best For L 3 Mr. Big, To Be With You 4 Color Me Badd, All 4 Love 5 Prince & The N.P.G., Diamonds And Pea 6 Amy Grant, Good For Me 7 Celine Dion & Peabo Bryson, Beauty An 8 Bonnie Raitt, I Can't Make You Love M 9 Mariah Carey, Make It Happen 10 Boyz II Men, Uhh Ahh 11 Erin Cruise, Cold Shower 12 Digital Underground, Kiss You Back 13 Kym Sims, Too Blind To See It 14 Paula Abdul, Will You Marry Me 15 Kathy Troccoli, Everything Changes 16 Atlantic Starr, Masterpiece 17 Michael Jackson, Remember The Time 18 Keith Sweat, Keep It Comin' 19 Tevin Campbell, Tell Me What You Want 20 Genesis, I Can't Dance 21 CeCe Peniston, We Got A Love Thing 22 Jody Watley, I'm The One You Need 23 U2, Mysterious Ways 24 U2, One 25 Right Said Fred, I'm Too Sexy 26 En Vogue, My Lovin' (You're Never Gon 27 Eric Clapton, Tears In Heaven 28 After 7, Nights Like This 29 Giggles, What Goes Around C 30 Bruce Springsteen, Human Touch 	<p>95.5 FM</p> <ol style="list-style-type: none"> 1 Gerald Levert, Baby Hold On To Me 2 Jodeci, U & I 3 En Vogue, My Lovin' (You're Never Gon 4 Vanessa Williams, Save The Best For L 5 Lisa Stansfield, All Woman 6 2Pac, Brenda's Got A Baby 7 Michael Jackson, Remember The Time 8 Joe Public, Live And Learn 9 Kris Kross, Jump 10 Tracie Spencer, Love Me 11 Prince & The N.P.G., Diamonds And Pea 12 R. Kelly & Public Announcement, She's S 13 Shanie, I Love Your Smile 14 TLC, Ain't 2 Proud 2 Beg 15 Big Daddy Kane, The Lover In You 16 Mariah Carey, Make It Happen 17 Black Sheep, The Choice Is Yours 18 Jodeci, Stay 19 Aaron Hall, Don't Be Afraid 20 Luther Vandross, Sometimes It's Only 21 Mint Condition, Breakin' My Heart (Pr 22 CeCe Peniston, We Got A Love Thing 23 Atlantic Starr, Masterpiece 24 Chili Deal Boyz, Make Ya Body Move 25 Jodeci, Come & Talk To Me 26 Luke, I Wanna Rock 27 Alyson Williams, Can't Have My Man 28 Bebe & Cece Winans, I'll Take You The 29 Heavy D & The Boyz, Peaceful Journey 30 Hammer, Do Not Pass Me By 	<p>Power 106 FM Los Angeles P.D.: Rick Cummings</p> <ol style="list-style-type: none"> 1 Vanessa Williams, Save The Best For L 2 Salt-N-Pepa, You Showed Me 3 Heavy D & The Boyz, Is It Good To Yo 4 Mint Condition, Breakin' My Heart (Pr 5 Digital Underground, Kiss You Back 6 A Lighter Shade Of Brown, On A Sunda 7 Hammer, Do Not Pass Me By 8 Arthur Baker, IOU 9 KLF, Justified & Ancient 10 St. Etienne, Only Love Can Break Your 11 En Vogue, My Lovin' (You're Never Gon 12 Angelica, Next 2 U 13 Redhead Kinpin & The F.B.I., 3-2-1 P 14 Arrested Development, Tennessee 15 Naughty By Nature, Everything's Gonna 16 Michael Jackson, Remember The Time 17 CeCe Peniston, Finally 18 Atlantic Starr, Masterpiece 19 Boyz II Men, Uhh Ahh 20 Prince & The N.P.G., Diamonds And Pea 21 Tevin Campbell, Tell Me What You Want 22 H.C. 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<p>KISS 108 FM Boston P.D.: Steve Rivers</p> <ol style="list-style-type: none"> 1 Shanie, I Love Your Smile 2 Vanessa Williams, Save The Best For L 3 Mr. Big, To Be With You 4 Color Me Badd, All 4 Love 5 Prince & The N.P.G., Diamonds And Pea 6 Amy Grant, Good For Me 7 Celine Dion & Peabo Bryson, Beauty An 8 Bonnie Raitt, I Can't Make You Love M 9 Mariah Carey, Make It Happen 10 Boyz II Men, Uhh Ahh 11 Erin Cruise, Cold Shower 12 Digital Underground, Kiss You Back 13 Kym Sims, Too Blind To See It 14 Paula Abdul, Will You Marry Me 15 Kathy Troccoli, Everything Changes 16 Atlantic Starr, Masterpiece 17 Michael Jackson, Remember The Time 18 Keith Sweat, Keep It Comin' 19 Tevin Campbell, Tell Me What You Want 20 Genesis, I Can't Dance 21 CeCe Peniston, We Got A Love Thing 22 Jody Watley, I'm The One You Need 23 U2, Mysterious Ways 24 U2, One 25 Right Said Fred, I'm Too Sexy 26 En Vogue, My Lovin' (You're Never Gon 27 Eric Clapton, Tears In Heaven 28 After 7, Nights Like This 29 Giggles, What Goes Around C 30 Bruce Springsteen, Human Touch 	<p>EAGLE 106 Philadelphia P.D.: Brian Philips</p> <ol style="list-style-type: none"> 1 Mr. Big, To Be With You 2 Vanessa Williams, Save The Best For L 3 Eric Clapton, Tears In Heaven 4 Genesis, I Can't Dance 5 Amy Grant, Good For Me 6 Michael Jackson, Remember The Time 7 Mariah Carey, Make It Happen 8 CeCe Peniston, Finally 9 Paula Abdul, Will You Marry Me 10 Shanie, I Love Your Smile 11 U2, Mysterious Ways 12 Celine Dion & Peabo Bryson, Beauty An 13 Atlantic Starr, Masterpiece 14 Paul Young, What Becomes Of The Broke 15 Karyn White, The Way I Feel About You 16 Prince & The N.P.G., Diamonds And Pea 17 Tevin Campbell, Tell Me What You Want 18 Boyz II Men, It's So Hard To Say Good 19 Michael Bolton, Missing You Now 20 Color Me Badd, All 4 Love 21 U2, One 22 Queen, Bohemian Rhapsody 23 CeCe Peniston, We Got A Love Thing 24 Kathy Troccoli, Everything Changes 25 Stacy Earl, Romeo & Juliet 26 Bruce Springsteen, Human Touch 27 Extreme, Head Hearted 28 Bryan Adams, Can't Stop This Thing We 29 Jody Watley, I'm The One You Need 30 Kym Sims, Too Blind To See It 	<p>Power 106 FM Los Angeles P.D.: Rick Cummings</p> <ol style="list-style-type: none"> 1 Vanessa Williams, Save The Best For L 2 Salt-N-Pepa, You Showed Me 3 Heavy D & The Boyz, Is It Good To Yo 4 Mint Condition, Breakin' My Heart (Pr 5 Digital Underground, Kiss You Back 6 A Lighter Shade Of Brown, On A Sunda 7 Hammer, Do Not Pass Me By 8 Arthur Baker, IOU 9 KLF, Justified & Ancient 10 St. Etienne, Only Love Can Break Your 11 En Vogue, My Lovin' (You're Never Gon 12 Angelica, Next 2 U 13 Redhead Kinpin & The F.B.I., 3-2-1 P 14 Arrested Development, Tennessee 15 Naughty By Nature, Everything's Gonna 16 Michael Jackson, Remember The Time 17 CeCe Peniston, Finally 18 Atlantic Starr, Masterpiece 19 Boyz II Men, Uhh Ahh 20 Prince & The N.P.G., Diamonds And Pea 21 Tevin Campbell, Tell Me What You Want 22 H.C. 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LMAs: The Thing That Would Not Leave; Lansing Tower Wars; Kaye Wins Z93 Suit

THINK the new FCC ownership rules will kill local marketing agreements? Not yet. Keymarket, owner of N/T WWL, has entered into its second New Orleans LMA with format rival WSMB. WWL OM **Bob Christopher** will oversee both stations. Meanwhile, Keymarket has given OM stripes to three of its PDs—WLMG/KMEZ New Orleans' **Nick Ferrara**, KKMJ/KFGI Austin, Texas' **Joel Burke**, and WRVR/WODZ Memphis' **Mark Hamlin**.

In other LMA news, country WLLR Davenport, Iowa, will oversee soft AC rival KRVR. GM **Henry Beltham** leaves, but the air staff and format stay. WKAP/WZZO Allentown, Pa., has announced an LMA with country AM WXXW. And top 40 KHFI Austin's long-anticipated LMA with rival KBTS (B93) has finally reached the letter-of-intent stage, although no contract was signed by press time. Ironically, the day this happened, the T-shirt from KHFI's most recent promotion—"The World's Largest Self-Defense Class"—arrived in the mail here.

Finally, KOAQ/KMOR Scottsbluff, Neb., has received a one-year waiver to own another AM, country KOLT, which recently returned to the air, pending the final outcome of the ownership limit increase.

STATIC: WHO'S STICKING WHO

After weeks of speculation, AC WLYY Lansing, Mich., has gone country, returning to its old WILS-FM call letters and bringing in new PD **Allen Gibbs**, formerly with AC rival WJIM-FM, but before that with incumbent country outlet WITL. Problem is that WILS was on WITL's tower, and—according to the WITL folks—had a contract clause in which it promised not to go country. When it did, WITL turned WILS'

transmitter off, which WILS claims was an FCC violation. WILS is back on at its auxiliary transmitter. Former WLYY PD **Jim Anderson** exits.

Former WGTZ (Z93) Dayton, Ohio, morning man **Alan Kaye** has been awarded \$910,000 in damages—\$160,000 compensatory and the remainder punitive—in his breach-of-contract suit against the station.



by Sean Ross with Phyllis Stark & Rochelle Levy

WGTZ calls the judgment "unrealistic," and plans to appeal. Also, **Erik Shaw**, morning man of WQFM Milwaukee for 10 days earlier this year, has made good on his threat to sue WQFM, parent company Shamrock Communications, and its principal **William Lynett** for breach of contract, fraud, and defamation. Shaw is seeking \$70,000 plus punitive damages. WQFM GM **Al Law** says only that the suit is "without merit."

New KOY-FM (Y95) Phoenix jock **Kelly Ulrich** had been there for only three weeks when he was working a Y95 pizza party March 15, where he was approached by Pete Rogovich, who police say had gunned down three elderly trailer-park residents and a Circle-K clerk earlier that day. Rogovich stole Y95's van at gunpoint, robbed another Circle-K, and led police on a high-speed chase before being caught. Y95's van is still

being held by the police.

The Washington Post reports a congressional investigation has been launched into the FCC's refusal to move from its M Street headquarters to a new complex in a more deserted part of Southwest D.C. Elsewhere in town, WTOP/WASH has announced it will no longer use sports team nicknames that are "obviously offensive to certain individuals," e.g., the Washington Redskins, Notre Dame Fighting Irish, Atlanta Braves, and Kansas City Chiefs.

Arbitron has denied a request from its advisory council for a 5% sample target increase in the fall. Says VP/communications **Thom Mocarsky**, "We already gave them 10% for free in the two previous falls." Arbitron will also debut its new PD-based audience estimate delivery system "Micro-Aid" this fall.

XETRA San Diego midday host **Chet Forte** has received five years of probation and 400 hours of community service for not filing income taxes in 1987 and not disclosing gambling debts when he got his house mortgage. Forte must also repay \$38,000 in back taxes.

PROGRAMMING: DOUBLE THE CHANGES

Lots of changes at top 40 WAQQ (95 Double Q) Charlotte, N.C., this week. Adams Communications CFO **Ron Stone** is the new GM, replacing **Andrew Ashwood**, who remains VP/group programming. APD/night jock **Steve Meade** is upped to PD/afternoons. P.M. driver **Anne Kelly** is now MD/middays as **Arroe Collins** goes to mornings, replacing **Shelby Sweeney & Buck Naked**.

Former WGH Norfolk, Va., OM **Russ Schell** is the new PD at country WYAY/WYAI Atlanta; **George Mason Dixon** stays on as APD ... "Jazzy 100" WJZE Washington,

newslines...

ROBERT SILLERMAN, Norman Feuer, and R. Steven Hicks have merged eight of their properties to form the new C.F. Media. C.F. will acquire KODA Houston and KJQY San Diego from Command Communications for \$45 million and combine those with Feuer/Sillerman's pending acquisition KKCW Portland, Ore., and Capstar's WSIX Nashville, WJDS/WMSI Jackson, Miss., and WSSL-AM-FM Greenville, S.C.

GARY BROBST is the new GM at KRAK Sacramento, Calif., replacing John Winkel. Brobst is senior VP for parent EZ Communications.

PETER CASELLA is out as GM of WDSY Pittsburgh.

KIM JONES is upped from GSM to GM at WNVZ Norfolk, Va., replacing Jim Shea, now GM of WAEB Allentown, Pa.

D.C., segues to adult alternative ... **KDBQ/KDBK** San Francisco PD **Jim Herron** (415-929-8077) will exit the rock/AC station May 31.

Jazz KTCJ Minneapolis is now simulcasting album KTCZ ... Following an ownership change, Burkhardt/Douglas no longer consults WFBQ Indianapolis and WDV Pittsburgh, but adds KXFX Santa Rosa, Calif.

Longtime easy WEAT-FM West Palm Beach, Fla., goes soft AC Sunny 104.3 under new PD **Les Howard** of WEZI Memphis. WEAT-AM stays easy under former FM PD **Paul Dunn** ... Simulcast AC KULA Honolulu picks up Unistar adult standards. Across town, KHHH OM **John Leonard** leaves to manage newly acquired KPUA/KWXX Hilo, Hawaii. And midday jock **Wild Bill Logan** is named OM at AC KSSK-FM.

MD **Steve Davis** is named PD at top 40 KYQQ Wichita, Kan. ... **Michael Knight**, last with Silver Star Broadcasting, will be the PD when a new Little Rock, Ark., FM—working calls KYFX—signs on this spring.

Night jock **Jeff Solare** is now PD at top 40 WHYR (R96) Saco, Maine. R96 is doubling its power to target nearby Portland and needs record service ... AC WCOD Cape Cod, Mass., PD **Neil Sullivan** is the new

PD of WKDD Akron, Ohio. In nearby Canton, Ohio, top 40 WNPQ goes soft AC. **Brian Diehl** from crosstown WQXK replaces **Mike Adams** as OM.

WGCM Biloxi, Miss., PD **Mark McGraw** transfers to the PD post at AC WJLQ (Q100) Pensacola, Fla., replacing **Barry Richards**. WGCM morning man **Darren Kies** is the new PD there ... Rock/AC **KEYI** (Key 103) Austin, Texas, returns to mainstream AC. **Stephanie Mondello**, formerly of KLOS Los Angeles, is serving as in-house consultant.

P.M. driver **Scotty Johnson** is upped to PD/mornings at oldies KXBS Ventura, Calif., replacing **Dennis Kincaid**, who goes to the APD slot at similarly formatted KLUV Dallas. **Jim West** from KKKX Bakersfield, Calif., replaces **Johnson** in afternoons ... Premiere Radio Networks is offering its first 1 million shares of common stock at \$6-7 per share.

WFME Baton Rouge, La., MD **Hollywood Harrison** joins KBIU Lake Charles, La., as PD, replacing **Kahuna**. Midday jock **Rick Lovett** is upped to MD/afternoons at WFMF. WOHT Jackson, Miss., APD **Shadow B. Cruze** joins as APD/middays ... Spanish/AC combo **KEZB** El Paso, Texas, has gone dark pending sale to crosstown KINT-TV.

Album KRZQ Reno, Nev., switches to modern rock. OM/morning man **Dale Kelly** and morning co-host **Skip Herman** are out. Promotion director **Rob "Blaze" Brooks** is named PD and is handling mornings for now.

Oldies CJBK London, Ontario, loses PD **Nelson Millman**, who becomes sports director for the Telemedia Network and who will not be replaced, as well as ND **Gord Harris** (now with crosstown CFPL) and morning co-host **Heather Hiscock** ... Oldies/classic rock combo **KVOL-AM-FM** Lafayette, La., goes SMN urban/AC. KVOL-AM will split off at night for zydeco music ... Oldies **KRVC** Medford, Ore., picks up the Christian/AC K-Love Network.

Simulcast top 40 AM WSNX Muskegon, Mich., becomes all-sports WSNF ... Top 40 WKTG Madisonville, Ky., goes Unistar Adult Rock ... Simulcast urban AM **KIIZ** Killeen, Texas, goes brokered ethnic ... **Jan Jeffries** is now consulting WZKX Gulfport, Miss., and WZBQ Tuscaloosa, Miss. ... AC WPCN Mt. Pocono, Pa., goes album rock. PD **Rod Bauman**, from rival WVPO, needs record service.

PEOPLE: LINDSEY BATTLING AIDS, REYNOLDS GOES TO WASHINGTON?

THE WASHINGTON Post reports that former WKYS/WHUR night host **Melvin Lindsey** has been battling AIDS for the last two years. Lindsey, who left his last post at Black Entertainment Television in September because of the disease, is the person responsible for coining the "Quiet Storm" name and one of urban/AC's pioneers.

N/T WLS Chicago weekend host **Mel Reynolds**, who had been on leave from the station to run for Congress, wrested the Democratic nomination from six-term rep **Gus Savage** in last week's primary election. That primary was marked by a mysterious drive-by shooting from which Reynolds escaped without serious injury.

KDWB-FM Minneapolis morning producer **Ric Tower** takes those duties at top 40 WBBM-FM (B96) Chicago ... Former WAVA Washington, D.C., production director **David Edgar** joins **WBZZ** (B94) Pittsburgh for similar duties ... RD **Curt Gilchrist** adds late night duties at **KHMX** (Mix 96.5) Houston ... Midday host **Alison Mars** and p.m. co-host **Dayna Steele** switch shifts at album KLOL Houston ... **David Jockers** is named morning producer at classic rock WNCX Cleveland ... **Dave Hull** returns to mornings at oldies **KRLA** Los Angeles. **Jimmy O'Neill** moves to mid-days.

Bob Keller, midday man at the former **KZAP**

Sacramento, Calif., (now **KNCI**), goes to crosstown album outlet **KQPT** (The Point) for mornings replacing **Dave Allan** ... At top 40 **KXXR** Kansas City, p.m. driver **Downtown Jimmy Brown** and morning host **Sunny Jo Stevens** switch shifts ... AC **WBMX** Boston night jock **Chris Gueta** exits ... Album **KNAC** Los Angeles MD **Randy Maranz** exits; PD **Greg Steele** absorbs his duties.

Market veteran **Ken Dito** is named sports director for **KYA** San Francisco, which adds a nightly sports talk show. Also, crosstown urban/AC **KDIA** taps **Wes Hall** from **WOWI** Norfolk, Va., for overnights. **Frankie M.** joins from SMN for weekends ... **WMAL** Washington, D.C., sports director **Steve Johnson** is the new director of play-by-play sports at all-sports rival **WTEM**.

At AC **WJQI** (Joy 95) Norfolk, Va., traffic reporter **Teresa Brown** becomes morning co-host. Night jock **Steve Davis** and midday host **John Daniel** switch shifts ... **KCMJ-FM** Palm Springs, Calif., PD **Jim Morales** is the new MD at top 40 **KISN** Salt Lake City, replacing **Gary Michaels** who will probably end up at rival **KUTQ** (Q99.5).

Here's the lineup for new rock/AC **WRVV** (The River) Harrisburg, Pa.: PD **Chris Tyler** in mornings; **Patti Banner** (WZEE Madison, Wis.), mid-days; **Glenn Hamilton** (WKQS Johnstown, Pa.), afternoons; **Justin Broka** (WRFY Reading, Pa.),

nights; and **Scott Matthews** (WKSB Williamsport, Pa.), overnights.

WVLK Lexington, Ky., taps **Andrea Sayre** from crosstown **WKQQ** for mornings. Meanwhile, **WVLK's Tad Murray** goes to afternoons at country **WQBE** Charleston, W.Va., as GM/OM/PD **Jeff Widette** takes himself off the air.

Top 40 **KRNQ** (Q102) Des Moines, Iowa taps **Patty Sympson** from crosstown AC **KLYF** for middays. PD **Matt McCann** comes off the air ... Former Business Radio Network VP **Pat McCrummen** leaves to become an equity partner in the M Street [Journal] Corporation.

P.M. driver **Brian St. James** and night jock **Bob Wallace** swap shifts at oldies **WODE** Allentown, Pa. ... Former **WZZR** West Palm Beach, Fla., PD **Bill Sheridan** is the new p.m. driver at AC **WMGS** Wilkes Barre, Pa., as PD **Chris Norton** comes off the air. Also **Dave Weeks** joins for nights, replacing **Stephen Kean** (717-451-0373).

At top 40 **KFRX** Lincoln, Neb., PD **Brad King** moves from afternoons to mornings, replacing **Rick Edwards**. Promotion director **Alan Scott** takes p.m. drive. **The Joker** from **KCLD** St. Cloud, Minn., is the new night jock, replacing **Matt Brooke** ... Former **WMXF** Fayetteville, N.C., morning host **Slam Duncan** goes to mornings at **WXLK** (K92) Roanoke, Va.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

VANESSA WILLIAMS HOLDS AT No. 1 with "Save The Best For Last" (Wing), with its point total continuing to grow strongly. It registers about a 25% sales increase, moving 4-3 in sales; it also gains in airplay and holds at No. 1 on the Top 40 Radio Monitor. Overall, "Save" shows the largest total point gain on the Hot 100 and manages to widen its lead over Eric Clapton's "Tears In Heaven" (Reprise), which goes 3-2. "Tears" is the second-biggest point gainer on the chart after "Save," going to No. 1 in sales and up 9-8 on the Monitor. "Save's" airplay point lead is almost 2-1 over "Tears," while "Tears" is ahead in sales by about 20%. There is nothing in sight to challenge the two leaders for at least the next three weeks. "Remember The Time" by Michael Jackson (Epic) is still strong enough to move back up to No. 3 as records around it collapse, but it is not gaining points.

AFTER THE TOP TWO records on the chart, the next biggest point gainer is at No. 47: "My Lovin' (You're Never Gonna Get It)" by En Vogue (Atco EastWest). All its gains are from airplay, and it wins the Power Pick/Airplay. This gives "My Lovin'" an 85% chance of matching the top five showing of the quartet's first hit, "Hold On." "My Lovin'" zooms 30 places this week, topped only by the 32-place jump (81-49) of Queen's "Bohemian Rhapsody" (Hollywood). The latter is the runner-up for the airplay pick and also shows strong early sales. The Power Pick/Sales goes to "Ain't 2 Proud 2 Beg" by TLC (LaFace) for the third week in a row. The runner-up is "Nu Nu" by Lidell Townsell (Mercury), which has exploded 40 places upward in two weeks, 77-37. Also among the biggest point gainers on the chart are "One" by U2 (Island), last week's Power Pick/Airplay, and "Live And Learn" by Joe Public, up 17 places to No. 33 on strong sales and airplay gains. "Live" is top 10 in airplay at WHYT Detroit, KMEL San Francisco, and KUBE Seattle.

THERE ARE ONLY SIX new entries on the Hot 100, including two new artists. Laura Enea from White Plains, N.Y., bows at No. 88 with "This Is The Last Time" (Next Plateau). It's already No. 8 in airplay at Q102 Philadelphia. Rapper Redhead Kingpin from Englewood, N.J., backed by the F.B.I., debuts at No. 95 with "3-2-1 Pump" (Virgin). It's breaking out of Los Angeles, where it is No. 13 in airplay at Power 106. New band Ugly Kid Joe has enough airplay to debut with "Everything About You" (Star Dog), but the single won't be released until next week.

QUICK CUTS: Since the new Hot 100 is based on actual sales and airplay, we have seen occasional week-to-week bounces in chart positions, particularly for records that depend largely on sales for their chart moves. Sales can fluctuate from week to week, even for a hit record. Two records that drop back this week due to sales declines are still healthy and may bounce back up next week: "Baby Hold On To Me" by Gerald Levert (Atco EastWest) and "Stay" by Jodeci (Uptown) . . . Speaking of bounces, "You Showed Me" by Salt-N-Pepa (Next Plateau) is back up to No. 50 with a bullet on the strength of a strong airplay gain. It's top five in airplay at stations in Chicago and Los Angeles.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
1	1	1	2 LEGIT 2 QUIT HAMMER (CAPITOL)
2	2	2	NO SON OF MINE GENESIS (ATLANTIC)
3	3	4	SET ADRIFT ON MEMORY BLISS P.M. DAWN (GEE STREET/ISLAND/PLG)
4	1	12	LET'S TALK ABOUT SEX SALT-N-PEPA (NEXT PLATEAU)
5	7	18	I WANNA SEX YOU UP COLOR ME BADD (GIANT)
6	10	13	ROMANTIC KARYN WHITE (WARNER BROS.)
7	5	11	EMOTIONS MARIAH CAREY (COLUMBIA)
8	4	9	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)
9	9	18	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)
10	6	9	CAN'T STOP THIS THING WE ... BRYAN ADAMS (A&M)
11	11	18	MOTOWNPHILLY BOYZ II MEN (MOTOWN)
12	18	17	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/ATLANTIC)
13	13	18	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS (A&M)
14	8	2	I WANNA BE YOUR GIRL ICY BLU (GIANT)
15	12	6	IT'S SO HARD TO SAY GOODBYE ... BOYZ II MEN (MOTOWN)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
16	14	6	MIND PLAYING TRICKS ON ME GETO BOYS (RAP-A-LOT/PRIORITY)
17	17	14	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)
18	22	7	CREAM PRINCE AND THE N.P.G. (PAISLEY PARK/WB)
19	16	4	BROKEN ARROW ROD STEWART (WARNER BROS.)
20	20	7	THAT'S WHAT LOVE IS FOR AMY GRANT (A&M)
21	23	15	HOLE HEARTED EXTREME (A&M)
22	15	3	I'VE GOT A LOT TO LEARN ... THE STORM (INTERSCOPE/ATLANTIC)
23	21	13	DO ANYTHING NATURAL SELECTION (ATCO EASTWEST)
24	26	18	LOSING MY RELIGION R.E.M. (WARNER BROS.)
25	19	13	RUNNING BACK TO YOU VANESSA WILLIAMS (WING/MERCURY)
26	24	5	LIVE FOR LOVING YOU GLORIA ESTEFAN (EPIC)
27	28	18	RIGHT HERE, RIGHT NOW JESUS JONES (SBK/ERG)
28	1	1	WILDSIDE MARKY MARK (INTERSCOPE/ATLANTIC)
29	1	1	FOREVER MY LADY JODECI (UPTOWN/MCA)
30	14	14	CRAZY SEAL (SIRE/WARNER BROS.)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 40.

HOT 100 A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
95 3-2-1 PUMP (Redmann, ASCAP/Virgin, ASCAP/Sagfire, ASCAP/Yougoulei, ASCAP)	
78 ADDAMS GROOVE (Bust-It, BMI/Orion, ASCAP) WBM	
43 AGAIN TONIGHT (Full Keel, ASCAP) WBM	
25 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, ASCAP/Pebbitone, ASCAP/Tizbiz, ASCAP)	
27 ALL 4 LOVE (Me Good, ASCAP/Howie Tee, BMI/Iving, ASCAP) CPP	
63 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI) HL	
44 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	
14 BEAUTY AND THE BEAST (Walt Disney, ASCAP/Wonderland, BMI) HL	
75 BLACK OR WHITE (Mijac, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) WBM	
49 BOHEMIAN RHAPSODY (B. Feldman & Co., BMI/EMI, BMI) WBM	
67 BOOM! I GOT YOUR BOYFRIEND (Malsongs, BMI/Heatwave, BMI/Music West, BMI)	
7 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	
46 CAN'T CRY HARD ENOUGH (PSO, Ascaph/Blue Saint, ASCAP/Sky Garden, ASCAP/Prophet Sharing, ASCAP) CPP	
56 CAN'T LET GO (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	
79 CARIBBEAN BLUE (EMI, BMI) HL	
66 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP/Char Liz, BMI)	
39 CHURCH OF YOUR HEART (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	
62 COME AS YOU ARE (Virgin Songs, BMI/End Of Music, BMI) HL	
60 A DEEPER LOVE/PRIDE (IN THE NAME OF LOVE) (Chappell & Co., ASCAP) HL	
21 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM	
65 DO NOT PASS ME BY (Bust-It, BMI/SRF, ASCAP)	
73 DON'T BE AFRAID (Shocklee, BMI/Nasty Man, ASCAP)	
32 DON'T LET THE SUN GO DOWN ON ME (Big Pig, PRS/Intersong U.S.A., ASCAP) HL	
71 DON'T LOSE THE MAGIC (Warner Chappell, ASCAP/WB, ASCAP/Copyright Control/God's Little Publishing Co., ASCAP) WBM	
92 DOO DOO BROWN (Future Sights And Sounds, BMI)	
96 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI/EMI Blackwood, BMI)	
57 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI) HL	
34 FINALLY (Wax Museum, BMI/Mainlot, BMI/Blue Zephyr, ASCAP/CeCe Pen, ASCAP/Polygram Int'l, ASCAP/Urban Tracks, BMI/Leethal Musik, BMI/Songs Of PolyGram, BMI)	
77 THE GLOBE (The Voice Of London, BMI)	
11 GOOD FOR ME (J-88, ASCAP/Age To Age, ASCAP/Tom Snow, BMI/Emily Boothe, BMI/Geffen, ASCAP) WBM/HL	
19 HAZARD (Chi-Boy, ASCAP) CLM	
99 HOW I COULD JUST KILL A MAN/THE PHUNCKY FEEL ONE (Cypress Hill, ASCAP/BMG, ASCAP) HL	
17 HUMAN TOUCH/BETTER DAYS (Bruce Springsteen, ASCAP)	
8 I CAN'T DANCE (Anthony Banks, BMI/Philp Collins, PRS/Michael Rutherford, BMI/Hit And Run, ASCAP) WBM	
42 I CAN'T MAKE YOU LOVE ME (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP	
16 IF YOU GO AWAY (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP/Smitty's Son, BMI) WBM	
40 I'LL GET BY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Pillarview B.V., BMI/Cashola, ASCAP) CLM	
9 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP) CPP	
36 I'M THE ONE YOU NEED (Rightsong, BMI/Def Mix, ASCAP/Alec Shantzis, ASCAP/EMI April, ASCAP) HL	
5 I'M TOO SEXY (Hit And Run, ASCAP/Hidden Pun, BMI) WBM	
89 I NEED MONEY (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Warner-Tamerlane, BMI) WBM	
97 IN PARADISE (Play The Music, ASCAP)	
93 IOU (Shakin' Bear, BMI)	
51 IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Extreme, ASCAP/Zomba, ASCAP/Donril, ASCAP) WBM	
94 IT'S NOT A LOVE THING (Hidden Pun, BMI/Virgin, ASCAP)	
81 IT'S OVER NOW (Pri, BMI/Al Snug, BMI/Almo, ASCAP/Testatyme, ASCAP) CPP/HL	
82 I WANNA ROCK (Pac Jam, BMI)	
12 JUSTIFIED AND ANCIENT (E.G., BMI/Warner Chappell, ASCAP/WB, ASCAP/BMG, ASCAP) WBM	
69 KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP) WBM/CP	
100 KILLER (MCA, BMI/SPZ, BMI)	
59 KISS YOU BACK (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)	
3 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noisnetta, BMI/Ensign, BMI) CPP	
86 LIVE AND LET DIE (MPL, ASCAP/EMI Unart, BMI) CPP	
87 LOVE ME (Modern Science, ASCAP)	
10 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Clivilles, ASCAP/Sony Songs, BMI) HL	
35 MAMA, I'M COMING HOME (Virgin, ASCAP) HL	
6 MASTERPIECE (Kenny Nolan, ASCAP) CPP	
13 MISSING YOU NOW (Warner Chappell, BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP) WBM	
90 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP)	
72 MOVE ANY MOUNTAIN (Amokshasong, PRS)	
47 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Iving, BMI) CPP	
41 MYSTERIOUS WAYS (Chappell & Co., ASCAP) HL	
85 NOTHING ELSE MATTERS (Creeping Death, ASCAP)	
37 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)	
64 ON A SUNDAY AFTERNOON (RMI, BMI /Delicious Apple, BMI/Longitude, BMI/Purple Records, ASCAP/Stone Agate, BMI/Fun City, BMI) WBM/CP	
30 ONE (U2, ASCAP/Chappell & Co., ASCAP) HL	
23 OOOCHIE COOCHIE (Mike Ten, BMI/Biv Ten, BMI/Music Corp. Of America, BMI) HL	
70 PAPER DOLL (MCA, ASCAP) HL	
84 POOR GEORGIE (Top Billin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI) HL	

Billboard.

FOR WEEK ENDING MARCH 28, 1992

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
(1)	2	8	TEARS IN HEAVEN ERIC CLAPTON (REPRISE) 1 week at No. 1
2	1	10	I'M TOO SEXY RIGHT SAID FRED (CHARISMA)
(3)	4	7	SAVE THE BEST FOR LAST VANESSA WILLIAMS (WING/MERCURY)
4	3	12	TO BE WITH YOU MR. BIG (ATLANTIC)
5	5	8	REMEMBER THE TIME MICHAEL JACKSON (EPIC)
6	7	10	OOCHIE COOCHIE M.C. BRAINS (MOTOWN)
7	6	17	SMELLS LIKE TEEN SPIRIT NIRVANA (DGC)
(8)	10	6	MASTERPIECE ATLANTIC STARR (REPRISE)
(9)	11	6	AIN'T 2 PROUD 2 BEG TLC (LAFACE/ARISTA)
10	9	10	BREAKIN' MY HEART MINT CONDITION (PERSPECTIVE/A&M)
11	8	3	IF YOU GO AWAY NKOTB (COLUMBIA)
(12)	18	7	JUSTIFIED AND ANCIENT THE KLF/TAMMY WYNETTE (ARISTA)
(13)	14	10	BEAUTY AND THE BEAST CELINE DION AND PEABO BRYSON (EPIC)
14	12	20	TELL ME WHAT YOU WANT ME ... TEVIN CAMPBELL (QWEST/WB)
(15)	19	5	I CAN'T DANCE GENESIS (ATLANTIC)
16	15	16	UHH AHH BOYZ II MEN (MOTOWN)
17	17	19	2 LEGIT 2 QUIT HAMMER (CAPITOL)
18	16	15	DON'T LET THE SUN GO DOWN ... GEORGE MICHAEL/E. JOHN (COLUMBIA)
19	13	17	I LOVE YOUR SMILE SHANICE (MOTOWN)
20	20	13	DIAMONDS AND PEARLS PRINCE & THE N.P.G. (PAISLEY PARK/WB)
21	21	8	BABY HOLD ON TO ME GERALD LEVERT (ATCO EASTWEST)
(22)	27	6	MAMA, I'M COMING HOME OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
(23)	28	4	HAZARD RICHARD MARX (CAPITOL)
24	22	18	ALL 4 LOVE COLOR ME BADD (GIANT)
(25)	51	2	NU NU LIDELL TOWNSELL (MERCURY)
26	23	12	I CAN'T MAKE YOU LOVE ME BONNIE RAITT (CAPITOL)
(27)	41	2	HUMAN TOUCH/BETTER DAYS BRUCE SPRINGSTEEN (COLUMBIA)
28	24	13	STAY JODECI (UPTOWN/MCA)
29	25	8	VIBEOLOGY PAULA ABDUL (CAPTIVE/VIRGIN)
(30)	64	2	ONE U2 (ISLAND/PLG)
31	26	16	ADDAMS GROOVE HAMMER (CAPITOL)
(32)	37	8	BOOM! I GOT YOUR BOYFRIEND M.C. LUSCIOUS (AVENUE)
33	35	7	MISSING YOU NOW MICHAEL BOLTON (COLUMBIA)
(34)	43	3	DON'T BE AFRAID AARON HALL (SOUL/MCA)
35	29	6	THE CHOICE IS YOURS BLACK SHEEP (MERCURY)
36	33	6	THINKIN' BACK COLOR ME BADD (GIANT)
37	30	16	MYSTERIOUS WAYS UD2 (ISLAND/PLG)
38	36	20	KISS YOU BACK DIGITAL UNDERGROUND (TOMMY BOY)
(49)	—	1	COME AS YOU ARE NIRVANA (DGC)
50	39	4	WHAT BECOMES OF THE ... PAUL YOUNG (MCA)
51	47	7	A DEEPER LOVE/PRIDE (IN THE ...) CLIVILLES & COLE (COLUMBIA)
52	52	24	IS IT GOOD TO YOU HEAVY D. & THE BOYZ (UPTOWN/MCA)
53	34	21	FINALLY CECE PENISTON (A&M)
54	40	8	THE PHUNCKY FEEL ONE/HOW I ... CYPRESS HILL (RUFFHOUSE/COLUMBIA)
55	48	32	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)
56	50	18	CAN'T LET GO MARIAH CAREY (COLUMBIA)
(57)	66	2	BOHEMIAN RHAPSODY QUEEN (HOLLYWOOD/ELEKTRA)
58	44	29	MIND PLAYING TRICKS ON ME GETO BOYS (RAP-A-LOT/PRIORITY)
(59)	67	2	MAKE IT HAPPEN MARIAH CAREY (COLUMBIA)
(60)	70	2	ALL WOMAN LISA STANSFIELD (ARISTA)
61	60	5	SOMEBOY LOVES YOU BABY PATTI LABELLE (MCA)
62	55	28	CAN'T STOP THIS THING WE ... BRYAN ADAMS (A&M)
63	59	5	YOU ARE THE ONE CHRIS CUEVAS (ATLANTIC)
64	62	4	GOOD FOR ME AMY GRANT (A&M)
65	57	9	MOVE ANY MOUNTAIN THE SHAMEN (EPIC)
(66)	—	1	CAN'T CRY HARD ENOUGH THE WILLIAMS BROTHERS (WARNER BROS.)
67	58	7	PAPER DOLL P.M. DAWN (GEE STREET/ISLAND/PLG)
(68)	68	4	DOO DOO BROWN 2 HYPED BROTHERS & A DOG (DECO)
69	63	20	WILDSIDE MARKY MARK (INTERSCOPE/ATLANTIC)
(70)	—	1	THOUGHT I'D DIED AND GONE ... BRYAN ADAMS (A&M)
71	61	33	ENTER SANDMAN METALLICA (ELEKTRA)
(72)	—	1	UNTIL YOUR LOVE COMES BACK ... RTZ (WARNER BROS.)
73	69	5	EVERLASTING LOVE TONY TERRY (EPIC)
(74)	—	1	JAMES BROWN IS DEAD L.A. STYLE (WATTS/ARISTA)
75	72	4	I NEED MONEY MARKY MARK (INTERSCOPE/ATLANTIC)

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

3 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM	4 TO BE WITH YOU (EMI April, ASCAP/Eric Martin, ASCAP/Dog Turner, ASCAP) HL
55 RIGHT NOW (Yessup, ASCAP/WB, ASCAP) CLM	68 TOO BLIND TO SEE IT (Last Song, ASCAP/Third Coast, ASCAP)
28 ROMEO & JULIET (Virgin, ASCAP/Oliver Leiber, ASCAP) HL	38 TOO MUCH PASSION (Screen Gems-EMI, BMI/Famous Monster, BMI) WBM
1 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazooon, ASCAP/Polygram Int'l, ASCAP) WBM/HL	20 UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP) HL
76 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjoshia, BMI)	91 THE UNFORGIVEN (Creeping Death, ASCAP) CLM
26 SMELLS LIKE TEEN SPIRIT (Virgin Songs, BMI/End Of Music, BMI) HL	31 UNTIL YOUR LOVE COMES BACK AROUND (Shre, ASCAP)
52 STARS (EMI, ASCAP/So What, ASCAP/EMI April, ASCAP) HL	58 VIBEOLOGY (EMI April, ASCAP/LaoSun, ASCAP/Maanami, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM
53 STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM	48 THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Webeck, ASCAP/Leftover Souppied, ASCAP/ATV, BMI) WBM/HL
61 TAKE TIME (CCW, ASCAP/Rogic, ASCAP)	22 WE GOT A LOVE THANG (Last Song, ASCAP/Third Coast, ASCAP)
2 TEARS IN HEAVEN (United Lion, BMI/Drumlin, PRS) HL	83 WE WILL ROCK YOU (Queen, Beechwood, BMI)WBM
15 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP	29 WHAT BECOMES OF THE BROKENHEARTED (Stone Agate, BMI/Jobete, ASCAP) CPP
98 THERE WILL NEVER BE ANOTHER TONIGHT (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP/Testatyme, ASCAP) CPP	54 WHAT GOES AROUND COMES AROUND (Charlie "Rock", BMI/It's Time, BMI)
18 THINKIN' BACK (Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Kharatrov, ASCAP/Chrysalis, ASCAP)	74 YOU ARE THE ONE (Chrississippi/Hats Off, ASCAP)
88 THIS IS THE LAST TIME (Next Plateau/Pantaleo, In House, Fachinni, ASCAP)	50 YOU SHOWED ME (Tickson, BMI)
45 THOUGHT I'D DIED AND GONE TO HEAVEN (Badams,	80 YOU THINK YOU KNOW HER (M-87, ASCAP/Songcase, BMI)

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MARCH 28, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ NO. 1 ★ ★ ★						
1	1	1	27	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98/15.98) 18 weeks at No. 1	ROPIN' THE WIND	1
2	2	3	25	NIRVANA ▲ ³ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
★ ★ ★ TOP 20 SALES MOVER ★ ★ ★						
3	8	11	4	SOUNDTRACK REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	3
4	3	2	40	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
5	7	5	80	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
6	6	6	16	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
7	4	4	38	BONNIE RAITT ▲ ³ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
8	5	7	47	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
9	10	10	31	METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
10	12	12	17	U2 ▲ ³ ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
11	9	8	44	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
12	11	9	34	COLOR ME BADD ▲ ² GIANT 24429 /REPRISE (9.98/15.98)	C.M.B.	3
13	16	20	8	UGLY KID JOE ● STAR DOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANT TO BE	13
14	14	14	18	GENESIS ▲ ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
15	13	15	54	AMY GRANT ▲ ² A&M 5321 (10.98/15.98)	HEART IN MOTION	10
★ ★ ★ TOP DEBUT ★ ★ ★						
16	NEW ▶	1		QUEEN HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	16
17	22	22	17	ENYA ● REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
18	18	18	14	MR. BIG ● ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
19	15	13	20	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
20	19	19	25	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
21	17	16	26	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
22	21	28	25	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	14
★ ★ ★ POWER PICK ★ ★ ★						
23	26	29	30	VANESSA WILLIAMS ● WING 843522 /MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	23
24	23	21	13	PEARL JAM ● EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	20
25	28	27	9	SOUNDTRACK REPRISE 26794* (10.98/15.98)	RUSH	25
26	24	25	26	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
27	27	23	99	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
28	20	17	53	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
29	25	26	28	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
30	30	31	29	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
31	29	24	24	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
32	32	33	24	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
33	35	36	6	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	33
34	36	45	13	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	34
35	31	32	17	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	24
36	37	35	26	GUNS N' ROSES ▲ ³ GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
37	38	41	80	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
38	33	30	26	GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
39	34	34	11	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
40	42	43	42	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
41	41	49	16	BLACK SHEEP MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	41
42	39	46	17	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
43	40	37	64	C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
44	43	40	25	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
45	48	52	23	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
46	72	—	2	RIGHT SAID FRED CHARISMA 92107* (9.98/13.98)	UP	46
47	44	39	21	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
48	59	68	37	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
49	64	63	44	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
50	52	50	44	PAULA ABDUL ▲ ³ CAPTIVE 91611*/MIRGIN (10.98/15.98)	SPELLBOUND	1
51	51	51	54	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
52	45	47	16	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
53	53	53	23	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
54	46	44	3	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	56	69	4	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	55
56	49	42	3	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	42
57	60	60	39	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
58	58	58	19	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
59	68	80	19	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	39
60	54	55	46	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
61	47	38	49	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38
62	57	54	18	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
63	55	59	5	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
64	71	83	5	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
65	NEW ▶	1		YANNI PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	65
66	66	90	8	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT	66
67	50	48	22	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
68	63	74	15	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	63
69	62	57	34	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
70	67	62	24	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
71	98	96	11	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
72	69	66	4	LITTLE VILLAGE REPRISE 26713* (10.98/15.98)	LITTLE VILLAGE	66
73	NEW ▶	1		CONCRETE BLONDE I.R.S. 13137* (9.98/15.98)	WALKING IN LONDON	73
74	61	56	37	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
75	84	105	3	TLC LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH... ON THE TLC TIP	75
76	73	65	37	TRISHA YEARWOOD ● MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
77	NEW ▶	1		AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	77
78	65	61	20	ICE CUBE ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
79	70	64	64	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/14.98)	BLACK'S MAGIC	38
80	82	89	24	SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)	STARS	79
81	78	76	7	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
82	76	75	108	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
83	79	67	24	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
84	92	94	18	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
85	74	70	41	MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	70
86	77	77	28	RUSH ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
87	75	71	24	PATTI LABELLE MCA 10439 (9.98/13.98)	BURNIN'	71
88	107	106	45	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	71
89	89	99	20	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	84
90	81	78	141	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
91	95	100	27	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
92	109	131	5	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	92
93	97	88	106	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278*/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
94	105	91	11	GEORGE STRAIT MCA 10450* (10.98/15.98)	TEN STRAIT HITS	46
95	86	86	5	COWBOY JUNKIES RCA 61049* (9.98/13.98)	BLACK-EYED MAN	76
96	104	117	40	THE KLF ● ARISTA 8657* (9.98/13.98)	WHITE ROOM	39
97	122	167	3	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	97
98	93	92	70	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
99	96	85	92	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
100	80	73	24	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/13.98)	OF THE HEART, THE SOUL & THE CROSS	48
101	NEW ▶	1		LED ZEPPELIN ATLANTIC 82371* (29.98/43.98)	REMASTERS	101
102	94	81	10	PAM TILLIS ARISTA 8642* (9.98/13.98)	PUT YOURSELF IN MY PLACE	69
103	85	87	148	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
104	83	72	51	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
105	87	104	5	CLIVILLES & COLE COLUMBIA 48840* (10.98/15.98)	GREATEST REMIXES VOL. 1	87
106	90	84	56	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
107	136	130	37	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	74
108	111	123	7	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	108
109	124	134	9	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	109

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

RETAILERS AWAIT ANSWERS TO JEWEL-BOX CONCERNS

(Continued from page 1)

manufacturers listened as their accounts voiced their concerns. While some retailers used the meetings to vent their anger at the majors for leaving them out of the packaging decision, others took the opportunity to try to hash out a plan to accommodate the new standard package in their stores.

Publicly, the convention took on a decidedly more contentious tone than the spirit of cooperation that seems to have prevailed at most of the one-on-one meetings. NARM president Jim Bonk, who is also executive VP and COO of Camelot Music, attacked the manufacturers' decision in a speech that was interrupted by three bursts of spontaneous applause. Bonk expressed "considerable concern over this decision by the companies representing more than 90% of our business" and rebuked the majors for showing "a total disregard for the needs of your customers and our customers."

He added that "a decision of this magnitude cannot and should not be made unilaterally," a remark that drew the loudest applause. And, in perhaps the boldest statement of defiance made publicly at NARM, Bonk said, "It is our hope that [the RIAA's packaging decision] will be reversed."

Meanwhile, seven of the most powerful retail and rack chiefs—Musicland's Jack Eugster, Tower Records' Russ Solomon, the Handleman Co.'s Stephen Strome, Camelot's Paul David, Western Merchandisers' John Marmaduke, Trans World's Bob Higgins, and Shamrock Holdings' Mark Siegel—banded together under a new NARM Presidential Advisory Committee designed to improve communication between manufacturers and dealers. According to sources, this committee will meet with the six major distributors April 2 to discuss the conversion between the current and future packaging standards.

The prevailing opinion among the retailers—even those receptive to a jewel-box-only environment—is that

they feel snubbed by the manufacturers. NARM executive VP Pam Horowitz told Billboard, "The worst thing about this packaging decision is that all the years of dialog that NARM has tried to foster went out the window in a meeting with six people who never talked to us."

Tower's Solomon, the most vocal opponent of the jewel box as a stand-alone package, said, "We're dealing with people called 'suits,' and suits don't speak the same language we do."

OLD AND NEW CONCERNS

Since the beginning of the packaging controversy more than three years ago, music merchants have expressed three main concerns with regard to the elimination of the CD longbox: the high cost of refixturing, the loss of merchandising space on the package, and the prospect of increased pilferage. As these concerns echoed through the halls of the Marriott Hotel here, convention attendees brought up new issues, such as the need to shrink-wrap jewel boxes inside longboxes right now, to print bar code information on the jewel box booklet or tray card, and to find a way to modify the jewel box so the spine is visible along the top edge of the case to facilitate browsing.

While NARM-goers saw all of these factors as important, by far the most crucial question they faced was how the manufacturers would contribute to the retail refixturing process.

Preliminary talks, sources said, centered around a per-unit allowance on every CD shipped within a predetermined period. Already, the two camps are haggling over the amount of such an allowance. While manufacturers are said to be considering offers in the range of 20 cents per CD, retailers see this figure as grossly insufficient and say they will demand at least 50 cents per unit. Some retailers confided to Billboard that they will probably end up settling for some middle figure, probably in the

30-35-cent range.

ESCROW FUND PROPOSED

According to sources, Musicland's Eugster has proposed a plan whereby manufacturers would put money in an escrow fund monitored by an outside auditing firm. Retailers, in order to withdraw from this fund, would have to prove that they needed the monies for refixturing. Eugster declined comment on the plan, and label and distribution executives said it was too early to assess its viability.

The manufacturers rejected a similar formula advanced by CEMA president Russ Bach a year ago and discussed again before the recent RIAA decision, according to sources.

One senior distribution executive told Billboard, "We had no plan going in on how to deal with the issue and we are not leaving with one. But we are leaving with a whole list of issues put forth by the retailers, some of which we didn't think of beforehand. I can't even put a time frame on when we will make any decisions."

SOME ACCEPT NEW REALITY

Despite the palpable tension between dealers and manufacturers, a large portion of the retailers here accepted the jewel-box-size solution as inevitable, and some even said they wished it had happened sooner.

Ron Phillips, director of marketing at Spec's Music & Movies, said, "The only sad part is I wish we would have bitten the bullet three years ago, and now we would be done with it." He added, "I don't think it's going to be that much of a struggle for us to refixturing our stores."

Similarly, HMV USA president Peter Luckhurst, who has watched the company's Canadian stores undergo the successful conversion from longbox to jewel box that took place there two years ago, said, "I've seen life after the longbox, and it's not that bad."

Furthermore, even dealers who are publicly adamant about reversing the RIAA's decision admit in private that

they are taking a hard tack as a bargaining chip to try to get the most compensation out of the distributors.

IN-STORE ALTERNATIVES

While the two sides hammer out an agreement, retailers are already evaluating the options they face for merchandising CDs in their stores. Many said they are considering 6-by-12-inch plastic keepers of the type manufactured by such firms as Alpha Corp. of East Canton, Ohio, which also makes audiocassette keepers, videocassette shells, and other products for the entertainment industries. Among the chains that say they favor a keeper system are Kemp Mill Music, The Record Shop, and Camelot Music.

According to Alpha VP of marketing Larry Mundorf, the cost of these keepers varies with the size of the order. He estimated that, by the time retailers are ready to purchase the units, the cost per piece will be in the range of 50 cents. "With the economies of this upturn we hope to drive it down into the 40s," he added.

Other retailers—including Tower's Solomon—have said they will avoid the keepers and simply stock CDs in jewel boxes in converted fixtures. A few large chains, including Warehouse Entertainment and Spec's, have said they will approach the refixturing decision on a store-by-store basis, reserving keepers for outlets with higher pilferage rates and merchandising CDs in jewel-box-only packages elsewhere.

Another alternative, Lift Discplay Inc.'s jewel-box browser system, is seen as a viable choice for independent retailers and some mass merchants. The system is currently employed by 500 indie stores and some 160 Phar Mor and Fred Meyer locations, according to Susanna Seirafi, marketing coordinator at the Edgewater, N.J.-based fixturing company.

Assistance in preparing this story was provided by Ed Christman, Ken Terry, Craig Rosen, and Ken Schlager.



by Geoff Mayfield

HEY NINETEEN: By now, it is not surprising to find Garth Brooks rope in his 19th week at No. 1 on The Billboard 200. What is at least a little startling is that, for the first time since it recaptured the top position in the Feb. 8 issue, his "Ropin' The Wind" scores a bullet. Catalyst for this activity seems to be the album cut "Papa Loved Mama," which wins the Power Pick award on this week's Top Country Singles & Tracks chart... Nirvana and "Wayne's World" might have a shot at the top spot, but it's beginning to look as if the album that will unseat Brooks hasn't hit stores yet. The most likely candidates are the new Def Leppard and the two new Bruce Springsteen titles, all due March 31. And, considering the early rushes scored in recent months by hard rock acts like Metallica and Guns N' Roses, I give the edge to Def Leppard.

ACTION AT THE TOP: The top three titles all earn bullets, a rare occurrence since we adopted the SoundScan system last May. The catalyst for Nirvana, at No. 2, is its second single, "Come As You Are," an MTV staple. At No. 3, another MTV fave, the multi-artist "Wayne's World" soundtrack, wins the Top 20 Sales Mover award for the second straight week.

FROM THE VAULTS: Meanwhile, it's safe to assume the oft-played "Wayne's World" videoclip of Queen's "Bohemian Rhapsody" has much to do with "Classic Queen" scoring this week's Top Debut at No. 13. No doubt the November death of leader Freddie Mercury may have increased demand for this best-of set. But considering his death didn't spark the immediate rush on Queen titles in the U.S. that took place in Britain and other European countries, the movie and clip look like key spark plugs. Further, Hollywood Records showed wisdom in holding off releasing a U.S. greatest-hits set until it mined sales from the CD debuts of Queen's catalog.

SON OF A BOX: In contrast to "Classic Queen," the Led Zeppelin retrospective "Remasters" debuts at a somewhat modest No. 101. A big difference here, though, is that Atlantic has exploited Zeppelin's catalog in the last couple of years. The 1990 box "Led Zeppelin" entered The Billboard 200 at No. 40 and peaked at No. 18. That box also had a strong run this past December on the Top Pop Catalog chart. Further, "Remasters" is a variation of the package that was sold via mail order in a massive TV campaign during the fourth quarter. Thus, the earlier successes may dilute this title's retail potential.

MOMENTUM: Mercury is looking hot with Ugly Kid Joe's EP scoring an 18-13 jump on a 19% gain, while Vanessa Williams parlays her two-week ride at No. 1 on the Hot 100 Singles into a Power Pick for her "The Comfort Zone" album... Enya-mania has resumed, as her latest bullets at No. 17 on The Billboard 200. At the same time, her "Watermark" moves to No. 1 on the Top Pop Catalog list as her self-titled debut re-enters that list at No. 39. If "Watermark" were included on The Billboard 200, it would stand at No. 54... Red Hot Chili Peppers, at No. 22, and Eric Clapton's "Rush" soundtrack, at No. 24, both see increases that earn bullets, but the former loses position as a result of the Queen debut and the Enya gain; "Rush" is bypassed by Williams.

BUENA VISTA SELLING DIRECT TO K MART

(Continued from page 1)

intimate involvement in Disney's relationship with K mart suggests Technicolor has developed sophisticated retail fulfillment capabilities.

Such capabilities on the part of the major duplicators could threaten the ability of traditional wholesalers to hold onto the video sell-through business by making it more attractive for the studios to establish direct relationships with retailers.

According to knowledgeable sources, other major duplicators, such as Rank Video Services and West Coast Duplicating, are also developing more sophisticated fulfillment operations. Executives at Rank and West Coast either declined comment or did not return phone calls.

Underscoring the threat to traditional wholesalers is Buena Vista's decision to terminate its 18-month-old agreement with Commtron Corp., under which the Des Moines, Iowa-based distributor handled fulfillment for the studio's direct retail accounts (Billboard, Oct. 13, 1990).

Executives at Commtron, which is in the process of being acquired by Nashville-based Ingram Entertainment, confirm the company will not be involved in the K mart arrangement but decline to comment on its

overall deal with Buena Vista.

However, a Buena Vista spokeswoman says, "We're moving away from Commtron... The deal with Commtron will wind down."

Referring to the arrangement with K mart, she says, "There are certain aspects of it where certain partners will be helping us. Technicolor will be one, as will Video, but Commtron will not be involved."

Although K mart representatives declined comment, sources say Disney product will be displayed in special Disney sections separate from the video racks serviced by Handleman. Disney people will handle ordering, replenishment, and merchandising of the product.

LOW-MARGIN PRODUCT

In a statement, Handleman sought to play down the significance of losing Disney's K mart business. "Handleman sales of Buena Vista products to K mart stores in the United States have aggregated less than 10 percent of Handleman's total [music and video] sales to K mart over the past year," the statement says. "The majority of Handleman's sales of Buena Vista products is derived from major video releases such as

'Fantasia,' which have traditionally been the company's lowest gross margin product."

Buena Vista's upcoming sell-through release "101 Dalmatians" is due in stores April 7. According to the company, initial shipments will be 11 million units.

According to a study recently released by New York-based research firm Alexander & Associates, K mart accounted for 6.5% of all consumer video purchases in the most recent holiday season (Billboard, Feb. 29).

Wal-Mart, the nation's largest video sell-through retailer, already deals primarily on a direct basis with Buena Vista.

NO LONG-TERM THREAT

Handleman senior VP of finance Louis Kircos denies that Disney's move to go direct with K mart signifies a long-term threat to video rackjobbers.

"We don't believe it poses any fundamental threat to the rackjobbing business," Kircos says. "Rackjobbing has always been a tough business, as evidenced by the consolidation seen in the past two years. We've survived by providing the best service and

(Continued on page 73)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
110	102	111	11	SHANICE	MOTOWN 6319* (9.98/13.98)	INNER CHILD	83
111	99	95	25	A TRIBE CALLED QUEST	JIVE 1418* (9.98/13.98)	LOW END THEORY	45
112	88	79	27	DIRE STRAITS	WARNER BROS. 26680 (10.98/15.98)	ON EVERY STREET	12
113	108	107	24	JAMES TAYLOR	COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
114	91	82	36	D.J. JAZZY JEFF & THE FRESH PRINCE	JIVE 1392 (9.98/13.98)	HOMEBASE	12
115	106	102	11	LIVE	RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
116	120	121	27	KENNY LOGGINS	COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
117	101	97	96	VAN MORRISON	MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
118	100	98	36	GETO BOYS	RAP-A-LOT 57161/PRIORITY (9.98/14.98)	WE CAN'T BE STOPPED	24
119	133	—	2	LITTLE TEXAS	WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	119
120	121	163	10	SAMMY KERSHAW	MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	120
121	118	140	5	MATTHEW SWEET	ZOO 11015* (9.98/13.98)	GIRLFRIEND	118
122	130	133	9	SAWYER BROWN	CURB 95624* (9.98/13.98)	DIRT ROAD	122
123	116	115	34	SHABBA RANKS	EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	89
124	135	150	3	CHIEFTAINS	RCA VICTOR 60916* (9.98/13.98)	IRISH EVENING - LIVE AT THE GRAND OPERA	124
125	144	—	2	DAVID BYRNE	SIRE 26799*/WARNER BROS. (10.98/15.98)	UH-OH	125
126	126	155	5	SOCIAL DISTORTION	EPIC 47979 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL	119
127	110	113	7	YO-YO MA/BOBBY MCFERRIN	SONY MASTERWORKS 48177* (9.98/15.98)	HUSH	110
128	114	110	37	HEAVY D. & THE BOYZ	UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	21
129	103	93	22	DIGITAL UNDERGROUND	TOMMY BOY 1045 (9.98/16.98)	SONS OF THE P	44
130	142	122	71	CLINT BLACK	RCA 2372* (9.98/13.98)	PUT YOURSELF IN MY SHOES	18
131	115	108	18	MICHAEL CRAWFORD	ATLANTIC 82347* (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER	54
132	117	118	13	NIRVANA	SUB POP 34 (8.98 EQ/13.98)	BLEACH	89
133	143	161	32	BIG AUDIO DYNAMITE II	COLUMBIA 46147 (9.98 EQ/13.98)	GLOBE	76
134	128	128	57	ENIGMA	CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
135	131	129	67	NINE INCH NAILS	TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
136	113	119	23	THE 2 LIVE CREW	LUKE 91720*/ATLANTIC (10.98/15.98)	SPORTS WEEKEND	22
137	137	137	4	THE SUGARCUBES	ELEKTRA 61123* (9.98/15.98)	STICK AROUND FOR JOY	131
138	NEW	—	1	KING'S X	ATLANTIC 82372* (10.98/15.98)	KING'S X	138
139	112	109	59	GLORIA ESTEFAN	EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5
140	183	176	78	CARRERAS - DOMINGO - PAVAROTTI	LONDON 430433* (9.98 EQ/14.98)	IN CONCERT	35
141	125	120	37	TOM PETTY & THE HEARTBREAKERS	MCA 10317 (10.98/15.98)	INTO THE GREAT WIDE OPEN	13
142	134	124	27	THE JUDDS	CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. TWO	54
143	123	135	23	SCARFACE	RAP-A-LOT 57167/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	51
144	127	116	68	EXTREME	A&M 5313 (9.98/15.98)	EXTREME II PORNOGRAFFITI	10
145	NEW	—	1	GARY MOORE	CHARISMA 91825*/ATLANTIC (9.98/13.98)	AFTER HOURS	145
146	193	—	16	BROOKS & DUNN	ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	107
147	147	160	8	ATLANTIC STARR	REPRISE 26545* (9.98/15.98)	LOVE CRAZY	134
148	139	154	5	TECHMASTER P.E.B.	NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	139
149	140	174	50	ROXETTE	EMI 94435*/ERG (10.98/15.98)	JOYRIDE	12
150	146	148	9	SUZY BOGGUSS	LIBERTY 95847* (9.98/13.98)	ACES	128
151	158	149	43	RICKY VAN SHELTON	COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23
152	119	103	29	SOUNDTRACK	MCA 10286* (10.98/15.98)	THE COMMITMENTS	8
153	132	125	19	D.J. MAGIC MIKE & M.C. MADNESS	CHEETAH 9405* (9.98/15.98)	AIN'T NO DOUBT ABOUT IT	72
154	170	169	25	FOURPLAY	WARNER BROS. 26656* (9.98/15.98)	FOURPLAY	97
155	153	157	47	DWIGHT YOAKAM	REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
156	129	114	18	BETTE MIDLER	ATLANTIC 82329* (10.98/15.98)	MUSIC FROM "FOR THE BOYS"	22
157	145	136	80	REBA MCENTIRE	MCA 10016 (9.98/13.98)	RUMOR HAS IT	39
158	162	151	40	SKID ROW	ATLANTIC 82242* (10.98/15.98)	SLAVE TO THE GRIND	1
159	148	159	85	TRAVIS TRITT	WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	70
160	159	192	3	THE LIGHTNING SEEDS	MCA 10388* (9.98/15.98)	SENSE	159
161	151	145	23	ALABAMA	RCA 61040* (9.98/13.98)	GREATEST HITS, VOL. 2	72
162	164	146	12	NED'S ATOMIC DUSTBIN	COLUMBIA 47929* (9.98 EQ/13.98)	GOD FODDER	91
163	192	—	41	HARRY CONNICK, JR.	COLUMBIA 44369* (7.98 EQ/11.98)	20	133
164	167	139	67	SOUNDTRACK	EPIC ASSOCIATED 46982*/EPIC (9.98 EQ/15.98)	DANCES WITH WOLVES	48
165	155	144	205	ORIGINAL LONDON CAST	POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
166	163	152	42	DIAMOND RIO	ARISTA 8673* (9.98/13.98)	DIAMOND RIO	84
167	165	153	71	SCORPIONS	MERCURY 846908 (9.98 EQ/15.98)	CRAZY WORLD	21
168	141	112	40	AARON NEVILLE	A&M 5354* (9.98/13.98)	WARM YOUR HEART	44
169	174	171	4	RTZ GIANT	24422*/REPRISE (9.98/13.98)	RETURN TO ZERO	169
170	154	158	71	PHIL COLLINS	ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
171	168	142	8	JOE DIFFIE	EPIC 47477* (9.98 EQ/13.98)	REGULAR JOE	132
172	150	126	37	SOUNDTRACK	MORGAN CREEK 20004* (10.98/15.98)	ROBIN HOOD: PRINCE OF THIEVES	5
173	NEW	—	1	POOH-MAN	JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE	173
174	156	156	29	RANDY TRAVIS	WARNER BROS. 26661* (9.98/15.98)	HIGH LONESOME	43
175	179	180	87	THE JUDDS	CURB 8318/RCA (9.98/15.98)	GREATEST HITS	76
176	NEW	—	1	THE CHURCH	ARISTA 18683* (9.98/13.98)	PRIEST = AURA	176
177	157	143	16	MC LYTE	FIRST PRIORITY 91731*/ATLANTIC (10.98/15.98)	ACT LIKE YOU KNOW	102
178	175	170	141	DON HENLEY	GEFFEN 24217 (9.98/15.98)	THE END OF THE INNOCENCE	8
179	138	101	20	CURTIS STIGERS	ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	101
180	169	147	29	NEIL DIAMOND	COLUMBIA 48610 (10.98 EQ/15.98)	LOVESCAPE	44
181	199	199	105	ALAN JACKSON	ARISTA 8623 (9.98/13.98)	HERE IN THE REAL WORLD	57
182	176	178	167	SOUNDTRACK	ATLANTIC 81933 (9.98/15.98)	BEACHES	2
183	161	127	5	ANDREAS VOLLENWEIDER	COLUMBIA 48601* (10.98/15.98)	BOOK OF ROSES	117
184	160	168	22	PRIMUS	INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE	116
185	189	195	48	ALICE IN CHAINS	COLUMBIA 46075* (9.98 EQ/13.98)	FACELIFT	42
186	172	172	42	N.W.A.	RUTHLESS 57126/PRIORITY (9.98/14.98)	EFIL4ZAGGIN	1
187	184	177	119	KENNY G	ARISTA 8613 (13.98/16.98)	LIVE	16
188	190	188	30	DOUG STONE	EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	82
189	181	191	10	HI-C FEATURING TONY A	SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS	152
190	186	165	17	THE STORM	INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM	133
191	196	179	89	HARRY CONNICK, JR.	COLUMBIA 46146 (9.98 EQ/15.98)	WE ARE IN LOVE	22
192	171	132	29	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 91134 (9.98/15.98)	THE FIRE INSIDE	7
193	152	141	120	HARRY CONNICK, JR.	COLUMBIA 45319 (9.98 EQ/13.98)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
194	191	183	103	WILSON PHILLIPS	SBK 93745*/ERG (9.98/13.98)	WILSON PHILLIPS	2
195	177	182	9	EDDIE MONEY	COLUMBIA 46756* (9.98 EQ/13.98)	RIGHT HERE	160
196	149	166	4	TEENAGE FANCLUB	DGC 24461*/GEFFEN (9.98/13.98)	BANDWAGONESQUE	137
197	166	138	9	SOUNDTRACK	WARNER BROS. 26707* (10.98/15.98)	UNTIL THE END OF THE WORLD	114
198	173	184	5	YNGWIE MALMSTEEN	ELEKTRA 61137* (9.98/15.98)	FIRE & ICE	121
199	180	186	4	MSG	IMPACT 21336*/MCA (7.98/11.98)	MSG	180
200	197	196	78	VINCE GILL	MCA 42321* (9.98/13.98)	WHEN I CALL YOUR NAME	67

TOP ALBUMS A-Z (LISTED BY ARTISTS)

<p>The 2 Live Crew 136 2nd II None 89 2Pac 92</p> <p>Paula Abdul 50 Bryan Adams 20 Alabama 161 Alice In Chains 185 AMG 68 John Anderson 64 Atlantic Starr 147</p> <p>Big Audio Dynamite II 133 The Black Crowes 93 Black Sheep 41 Clint Black 130 Suzy Bogguss 150 Michael Bolton 8, 90 Boogie Down Productions 56 Boyz II Men 11 Brooks & Dunn 146 Garth Brooks 1, 5, 27 David Byrne 125 Tevin Campbell 42 Mariah Carey 21, 99 Mary-Chapin Carpenter 85 Carreras - Domingo - Pavarotti 140</p>	<p>C&C Music Factory 43 Chieftains 124 The Church 176 Civillies & Cole 105 Marc Cohn 61 Natalie Cole 4 Phil Collins 170 Color Me Badd 12 Concrete Blonde 73 Harry Connick, Jr. 44, 163, 191, 193 Cowboy Junkies 95 Michael Crawford 131 Cypress Hill 34 D.J. Jazzy Jeff & The Fresh Prince 114 Diamond Rio 166 Neil Diamond 180 Joe Diffie 171 Digital Underground 129 Dire Straits 112 D.J. Magic Mike & M.C. Madness 153 Enigma 134 Enya 17</p>	<p>Gloria Estefan 139 Extreme 144 Firehouse 106 Fourplay 154 Kenny G 187 Genesis 14 Geto Boys 118 Vince Gill 51, 200 Amy Grant 15 Guns N' Roses 36, 38 Hammer 19 Alan Jackson 49, 181 Jodeci 30 The Judds 142, 175 R. Kelly & Public Announcement 108 Sammy Kershaw 120 Hal Ketchum 109 King's X 138 The KLF 96</p>	<p>Patti LaBelle 87 Tracy Lawrence 71 Led Zeppelin 101 Gerald Levert 67 The Lightning Seeds 160 Little Texas 119 Little Village 72 Live 115 Kenny Loggins 116 Luke 63 Yo-Yo Ma/Bobby McFerrin 127 Madonna 98 Yngwie Malmsteen 198 Marky Mark & The Funky Bunch 69 Richard Marx 59 Reba McEntire 32, 157 MC Lyte 177 John Mellencamp 53 Metallica 9 Bette Midler 156 Mint Condition 66 Eddie Money 195 Gary Moore 145 Lorrie Morgan 88 Van Morrison 117</p>	<p>Motley Crue 83 Mr. Big 18 MSG 199 N.W.A 186 Naughty By Nature 29 Ned's Atomic Dustbin 162 Aaron Neville 168 Nine Inch Nails 135 Nirvana 2, 132 ORIGINAL LONDON CAST Phantom Of The Opera 165 Phantom Of The Opera Highlights 82 Ozzy Osbourne 26 Pantera 54 Pearl Jam 24 CeCe Peniston 81 Tom Petty & The Heartbreakers 141 P.M. Dawn 100 Pooch-Man 173 Prinns 184 Prince And The N.P.G. 31 Public Enemy 70 Queen 16</p>	<p>Queensryche 37 R.E.M. 28 Bonnie Raitt 7, 103 Collin Raye 84 Red Hot Chili Peppers 22 Right Said Fred 46 Roxette 149 RTZ 169 Rush 86 Salt-N-Pepa 79 Sawyer Brown 122 Scarface 143 Scorpions 167 Seal 74 Bob Seger & The Silver Bullet Band 192 Shabba Ranks 123 Shanice 110 Simply Red 80 Sir Mix-A-Lot 33 Skid Row 158 Social Distortion 126 Soundgarden 45 SOUNDTRACK Beaches 182</p>	<p>Beauty & The Beast 35 The Commitments 152 Dances With Wolves 164 Juice 39 The Mamba Kings 97 Robin Hood: Prince Of Thieves 172 Rush 25 Until The End Of The World 197 Wayne's World 3 Lisa Stansfield 62 Rod Stewart 104 Curtis Stigers 179 Doug Stone 188 The Storm 190 George Strait 94 The Sugarcubes 137 Keith Sweat 52 Matthew Sweet 121 James Taylor 113 Techmaster P.E.B. 148 Teenage Fanclub 196 Tesla 91 Pam Tillis 102</p>	<p>Aaron Tippin 77 TLC 75 Randy Travis 174 A Tribe Called Quest 111 Travis Tritt 40, 159 Tanya Tucker 48 U2 10 Ugly Kid Joe 13 Van Halen 57 Ricky Van Shelton 151 Luther Vandross 60 VARIOUS ARTISTS Two Rooms: Songs Of E. John & B. Taupin 47 Stevie Ray Vaughan & Double Trouble 58 Andreas Vollenweider 183 Hank Williams, Jr. 55 Vanessa Williams 23 Wilson Phillips 194 BeBe & CeCe Winans 107 Yanni 65 Trisha Yearwood 76 Dwight Yoakam 155</p>
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Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 125 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL). Lists top 40 radio hits including 'I'll Get By' by Eddie Money, 'Take Time' by Chris Walker, and 'Remember the Time' by Michael Jackson.

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

TOP 40 RADIO RECURRENT MONITOR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL). Lists recurrent hits like 'Can't Let Go' by Mariah Carey and 'Gonna Make You Sweat' by C&C Music Factory.

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

CD RISE HELPED LESSEN FALLOFF IN '91 UNITS

(Continued from page 1)

\$7.83 billion, compared with 1990's \$7.54 billion.

Overall, the market improved from its midyear status, when total unit shipments were down sharply and dollar value was flat (Billboard, Oct. 5).

"If you consider that the second half [of 1991] was stronger than the full year, the decline is very slight," says Jordan Rost, VP of marketing for Warner Music Group Inc. "When you consider so many other industries outside of music, and what's happened to them with this recession, I think it shows the power music has with consumers, that we could come in with this kind of performance in such a difficult year for America."

According to figures released March 17 by the Recording Industry Assn. of America, CDs remain the market's brightest spot, with unit sales increasing by 16.34% to 333.3 million in 1991 from 286.5 million in 1990. According to the RIAA, growth in this category was also apparent in the nearly 4% increase in dollar value that the market experienced in 1991.

Pre-recorded cassettes experienced an 18.57% decline in unit shipments in 1991, dropping to 360.1 million from 442.2 million. This falloff actually represents a dramatic improvement over the midyear figures, when pre-recorded cassettes fell 23.33% in unit shipments from the previous first half.

Unit shipments of LPs/EPs continued to decline in 1991, showing a 58.97% drop from 1990, and those of vinyl singles dropped 20.29% in the same period.

Music videos, which exhibited a 53.33% increase in unit shipments in 1990 over 1989, declined 33.7% in 1991.

"The primary reason [for the overall decline], above all others, was the recession," says RIAA president Jay Berman. "To me, it's reflected in the fact that there's a marked difference between our cassette sales and our CD sales. The recession took its toll on those people at the lowest end of the economic spectrum. They are the cassette buyers."

In dollar value, cassettes declined 13.04%, compared with CDs' 25.67% increase in 1991 over 1990. However, the cassette format remained the industry's biggest unit seller in 1991, with unit sales exceeding those of the CD.

Total dollar value of CDs shipped in 1991 was \$4.337 billion, while cas-

Music Industry Scorecard: Jan.-Dec., 1989-91

MANUFACTURERS' UNIT SHIPMENTS (MILLIONS NET AFTER RETURNS)

	1989	% Change '88-'89	1990	% Change '89-'90	1991	% Change '90-'91
CDs	207.2	+38.42%	286.5	+38.27%	333.3	+16.34%
CD Singles	-1	-105.95%	1.1	NA	5.7	+418.18%
Cassettes	446.2	-95%	442.2	-90%	360.1	-18.57%
Cass. Singles	76.2	+239.14%	87.4	+14.70%	69.0	-21.05%
LPs/EPs	34.6	-52.20%	11.7	-66.18%	4.8	-58.97%
Vinyl Singles	36.6	-44.22%	27.6	-24.59%	22.0	-20.29%
Music Videos	6.1		9.2	+53.33%	6.1	-33.70%
TOTALS*	806.7	+5.09%	865.7	+7.31%	801.0	-7.47%

MANUFACTURERS' DOLLAR VALUE (\$ MILLIONS AT SUGGESTED LIST PRICE)

	1989	% Change '88-'89	1990	% Change '89-'90	1991	% Change '90-'91
CDs	2,587.7	+23.82%	3,451.6	+33.38%	4,337.7	+25.67%
CD Singles	-7	-108.90%	6.0	NA	35.1	+485.00%
Cassettes	3,345.8	-1.16%	3,472.4	+3.78%	3,019.6	-13.04%
Cass. Singles	194.6	+239.68%	257.9	+32.53%	230.4	-10.66%
LPs/EPs	220.3	-58.61%	86.5	-60.74%	29.4	-66.01%
Vinyl Singles	116.4	-35.48%	94.4	-18.9%	63.9	-32.31%
Music Videos	115.4		172.3	+49.31%	118.1	-31.46%
TOTALS*	6,579.4	+3.35%	7,541.1	+14.62%	7,834.2	+3.89%

Source: RIAA Market Research Committee. *Reflects inclusion of discontinued configurations not itemized in table.

ettes had a dollar value of about \$3 billion, a 13.04% drop from 1990's value of \$3.47 billion.

CDs are continuing their steady gain in unit market share. In 1991, 42% of the total 801 million units shipped were CDs, with cassettes composing 45% of the total. In 1990, CDs had a 33% share of total units, while cassettes accounted for 51%.

In dollar value, CDs made up approximately 55% while cassette dollars represented about 38% of the industry total.

Although comprising the lion's share of singles sales, cassette singles declined 21% in unit sales in 1991 from 1990, while CD singles showed a dramatic 418% increase from 1990's 1.1 million units to 1991's 5.7 million units.

LEVELING-OFF PREDICTED

"I think the decline in the cassette will level off simply by virtue of the upturn in the economy," says Berman. "But we will continue to see people go from analog to digital formats. I believe we will continue to see reasonably strong growth in our CD business."

Both Sony's mini disc and Philips' digital compact cassette are slated for introduction in the second half of this year, but Berman does not think they will have much impact on the 1992 figures.

"In terms of the introduction of new formats, whatever happens in 1992 I don't think will be reflected in our numbers," says Berman. "Launches will come in the third and fourth quarters, and I think it will be too early to have a noticeable impact. The test for the new formats will come in 1993."

According to Berman, the industry was braced for the worst in 1991, and even the modest growth evidenced by the year-end figures comes as good news.

"We feel real good about 1992," says Warner's Rost. "We have no illusions that the economy is still struggling, but we're seeing signs that there'll be more strength this year than last year."

BUENA VISTA SELLING DIRECT TO K MART

(Continued from page 71)

merchandising available. There will always be people who want to take a piece of the business away from us, but that's what competition is all about."

Kirco adds he does not anticipate other suppliers following Disney's lead in so aggressively expanding their direct distribution business.

Other sources, however, indicate other studios are eyeing the duplicators' growing sophistication in fulfillment eagerly, particularly as sell-through price points continue to decline, compressing the studios' margins. By stepping up their direct-distribution business, the studios could improve their gross margins, since they would not have to sell to retail at as deep a discount as they do to distributors and rackjobbers.

On the duplicator side, declining price points have also trimmed margins to the bone, and most of the ma-

yor duplicators have been aggressively seeking new profit centers.

Not surprisingly, wholesaler executives take a dim view of Disney's move.

"The studios will always tell a rackjobber they're doing a lousy job," one source says. "They always want more: more shelf space, more titles, more P-O-P. The problem is, the studios have this rental cash cow, and it's a very easy business. They think the sell-through business is basically the same, but they're in for a rude awakening."

A K Mart spokeswoman says the chain has no policy of seeking to eliminate middlemen. "With all of our merchandise, whether you're talking about video or anything else, we will deal with whoever will allow us to give the best price to the customer, whether that's the vendor, a middleman, or whoever."

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Happy Return. Although "Until Your Love Comes Back Around" has run its course at top 40 and rock radio, it seems the single awakened interest in RTZ's "Return To Zero," an album that has been out for several months. The band, anchored by former members of Boston, makes upward moves in five regions and is in the top five in three of those.



regional reports, but in its home territory, the Pacific region, it moves 9-7.

Mellow Madness. The city of Los Angeles is already considered a prominent rap mecca, and the emergence of the South Central Cartel confirms that assertion. Its Pump/Quality set, "South Central Madness," appears on only one of our top 25



Famous Amos. Popular Uprisings noted that Atlantic would work "hard and heavy" to break singer/songwriter Tori Amos, and it appears those efforts are beginning to pay off, as she debuts on Heatseekers at No. 26. Her "Little Earthquakes" stands at No. 11 in the Middle Atlantic region, No. 14 in the Northeast, and No. 22 in the South Atlantic.

GRADUATION DAY: Artist manager Walt Quinn says he's throwing a graduation party for **Hal Ketchum**. Because the Curb artist has reached the top 25 of the Top Country Albums list (he bullets on that chart at No. 19), he graduates from Heatseekers. Ketchum is also gaining ground on The Billboard 200; he bullets on a 15-place jump to No. 109.

Artists are no longer eligible for the Heatseekers chart if an album hits the top half of The Billboard 200, the top 25 of the R&B or country album charts, or the top five on one of Billboard's other popular-format album charts.

ON TOP: The highest Heatseeker debut, at No. 6, belongs to **Pooh-Man**, from the ultrahot Jive roster. The rapper's "As Funky As I Wanna Be" also enters The Billboard 200 at No. 173. Strongest pockets of support for this title lie in the East North Central, West North Central, Mountain, and Pacific regions; it also ranks in the top 25 in South Central stores.

Pooh-Man is the same artist who originally recorded under the name **MC Pooh** for In-A-Minute, the street label fielded by Oakland, Calif.-based one-stop **Music People**.

FROM E TO ETERNITY: Not to be confused with percussionist **Sheila E.** or poet e.e. cummings, PolyGram Label Group is fielding a full-court press for **E** and his album, "A Man Called (E)."

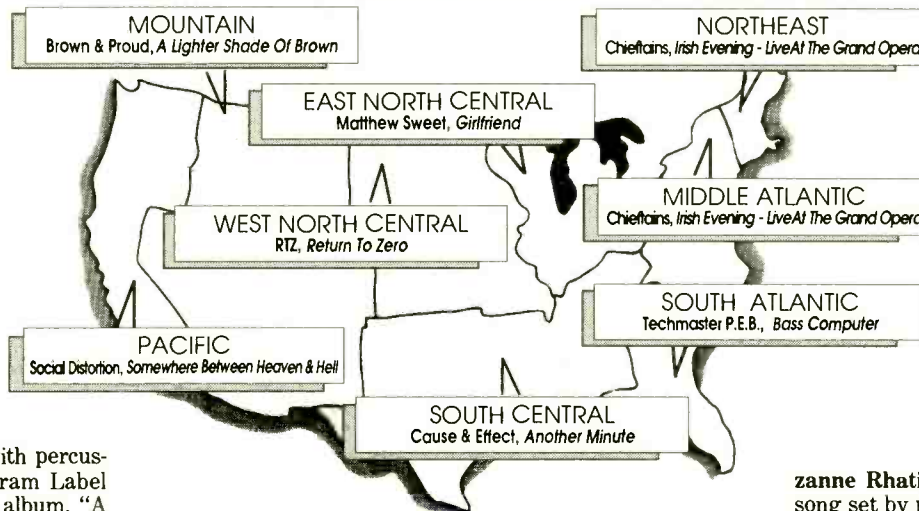
Selling tools were in evidence at the National Assn. of Recording Merchandisers' convention, March 13-16 in New Orleans. The E album was one of the goodies offered in PolyGram Group Distribution's promotional package, and E buttons, which resemble a Scrabble tile, were worn by many attendees.

The lead single, "Hello Cruel World," is attracting airplay in such markets as Boston, New York, Northern New Jersey, Washington, D.C., Chicago, Minneapolis, Dallas, Seattle, San Francisco, and Los Angeles. And, PLG has made more than

one industry mailing on E's behalf. "We're taking a real grass-roots approach with this, working to get in-store play," says Dave Yeskel, PLG national sales director.

AN EYE FOR AN I: New Epic unit **Eye & I** began a 25-city

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. A Lighter Shade Of Brown, Brown & Proud	1. Chieftains, Irish Evening-Live...
2. Social Distortion, ...Between Heaven & Hell	2. Matthew Sweet, Girlfriend
3. Cause & Effect, Another Minute	3. Phish, Picture Of Nectar
4. Hi-C Featuring Tony A, Skanless	4. RTZ, Return To Zero
5. Techmaster P.E.B., Bass Computer	5. Baby Animals, Baby Animals
6. Chris LeDoux, Western Underground	6. Teenage Fanclub, Bandwagonesque
7. Joe Public, Joe Public	7. Curtis Stigers, Curtis Stigers
8. Nemesis, Munchies For Your Bass	8. Social Distortion, ...Between Heaven & Hell
9. Pooh-Man, Funky As I Wanna Be	9. The Storm, The Storm
10. Curtis Stigers, Curtis Stigers	10. Primus, Sailing THE Sea Of Cheese

tour with **Ice-T** March 16, starting with a stop that day at New Orleans' Tipitina's. All but two of the dates are in the U.S., with club and college-campus stops in several Texas and California markets, along with stops in New Mexico, Oklahoma, two Colorado venues, Salt Lake City, Portland, Ore., Seattle, and Boise, Idaho. One question we have, though, is since Eye & I's New Orleans kickoff happened just one day after Sony Music Distribution's NARM slot, why didn't Epic have the band play during that presentation?

FROM NEW ORLEANS: Several industryites who attended CEMA's NARM presentation were impressed with the performance by newcomer **Rachelle Ferrell**, who will make her U.S. debut on Capitol in June, with a Blue Note set scheduled to fall sometime after September. Proof that the Capitol-EMI family thinks Ferrell is a talent to bank on is the fact that it went to the expense of hiring veteran jazz/funk keyboardist **George Duke** and vocal group **Perri** to back up the elastic-voiced singer for that showcase... During BMG's presentation, NARM-ites also witnessed **Imago's Suzanne Rhatigan**. Since the Irish native concluded her two-song set by pulling down her lead guitarist's trousers, it's an appearance that will long be remembered—especially by those seated in the first few rows. Rhatigan's album, "To Hell With Love"—which is being introduced with a curious "I Hate Suzanne Rhatigan" campaign that found Imago president Terry Ellis introducing her at NARM as his label's "most unpopular" artist—debuts in May. An advance cassette was circulated at the New Orleans confab.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton, Paul Page, and Steve Graybow.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	9	MATTHEW SWEET	GIRLFRIEND
2	4	7	CHIEFTAINS	IRISH EVENING - LIVE AT GRAND OPERA
3	3	5	SOCIAL DISTORTION	SOMEWHERE BETWEEN HEAVEN & HELL
4	6	13	TECHMASTER P.E.B.	BASS COMPUTER
5	9	18	RTZ	RETURN TO ZERO
6	—	1	POOH-MAN	FUNKY AS I WANNA BE
7	5	23	CURTIS STIGERS	CURTIS STIGERS
8	8	23	PRIMUS	SAILING THE SEA OF CHEESE
9	10	13	HI-C FEATURING TONY A	SKANLESS
10	12	23	THE STORM	THE STORM
11	7	10	TEENAGE FANCLUB	BANDWAGONESQUE
12	17	5	CAUSE & EFFECT	ANOTHER MINUTE
13	15	19	A LIGHTER SHADE OF BROWN	BROWN & PROUD
14	11	12	THE SHAMEN	EN-TACT
15	16	3	FU-SCHNICKENS	FU - DON'T TAKE IT PERSONAL
16	13	3	ROLLINS BAND	END OF SILENCE
17	20	22	INFECTIOUS GROOVES	PLAGUE THAT MAKES YOUR BOOTY
18	21	3	JOE PUBLIC	JOE PUBLIC
19	18	23	NEMESIS	MUNCHIES FOR YOUR BASS
20	24	9	BABY ANIMALS	BABY ANIMALS

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	14	3	PUBLIC IMAGE LTD.	THAT WHAT IS NOT
22	19	23	TONY TERRY	TONY TERRY
23	22	4	WAR BABIES	WAR BABIES
24	25	6	CORROSION OF CONFORMITY	BLIND
25	—	1	CURVE	DOPPLEGANGER
26	—	1	TORI AMOS	LITTLE EARTHQUAKES
27	29	9	DAVIS DANIEL	FIGHTING FIRE WITH FIRE
28	28	2	THE WILLIAMS BROTHERS	THE WILLIAMS BROTHERS
29	30	5	SARAH MCLACHLAN	SOLACE
30	31	3	TOAD THE WET SPROCKET	FEAR
31	—	1	LOVE/HATE	WASTED IN AMERICA
32	23	23	BUDDY GUY	DAMN RIGHT I'VE GOT THE BLUES
33	27	11	BETH NIELSEN CHAPMAN	BETH NIELSEN CHAPMAN
34	32	23	TRACIE SPENCER	MAKE THE DIFFERENCE
35	40	2	SOUTH CENTRAL CARTEL	SOUTH CENTRAL MADNESS
36	26	18	TIM DOG	PENICILLIN ON WAX
37	36	10	THE FOUR HORSEMEN	NOBODY SAID IT WAS EASY
38	—	1	M.C. LUSCIOUS	BOOM!
39	38	8	DEL THA FUNKEE HOMOSAPIEN	WISH MY BROTHER GEORGE...
40	33	5	THE REMINGTONS	BLUE FRONTIER

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is
coming

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RECORDS

Most Retailers Reserving Judgment On Marketability Of DCC, MD

BY KEN TERRY

NEW ORLEANS—Retailers surveyed at the NARM convention here were uncertain about the market potential of the digital compact cassette and the mini disc, the two new formats of prerecorded music that are set to debut later this year. While many liked the specific features of the MD system, some retailers believed DCC has a better chance to succeed in the marketplace.

For example, Scott Young, presi-

dent of 302-unit, Torrance, Calif.-based Warehouse Entertainment, sees DCC as a natural evolution from the analog cassette. He said it could make analog players obsolete without doing the same to consumers' tape libraries.

Young opined that the MD could threaten the CD market. And, like several other attendees, he said the consumer is getting tired of constant changes in technology and might decide not to invest in anything new.

Bob Higgins, head of the 484-unit,

NARM '92

Albany, N.Y.-based Trans World chain, said he did not know whether either format would fly, but he thought DCC had a better initial shot.

Bob Henderson, senior VP for the Minneapolis-based Musicland Group, which runs 815 music stores, also reserved judgment. He said he was concerned about the high cost of DCC hardware—\$700-\$800 for both home decks and portables—but that it

would be bad for the industry if analog tape faded out and only CDs were left in stores.

Carl Rosenbaum, president of the 21-unit Flip Side chain based in Palatine, Ill., was of two minds about the new formats. "I would think DCC would make the most sense," he said, "but mini disc will be the one to survive." Mary Ann Levitt, head of the 33-store Record Shop web in Sausalito, Calif., also felt that only one of the two configurations would survive, but she would not predict which

one it would be.

Rosenbaum did not believe there is room in the market for a new configuration. "We spent the last 10 years talking people out of cassette and into CD," he pointed out. Moreover, he asked, if CEMA chief Russ Bach was correct in predicting that CDs would be 80% of sales by 1995, "what are we going after?"

Russ Solomon, president of the 72-unit Tower Records chain, based in West Sacramento, Calif., is planning to carry both new formats (as are HMV and J&R Music World). But he noted that DCC manufacturers will be offering only home decks initially, "and it's going to be very difficult to sell a deck. Portability is the thing with this."

"We don't know what's really going to happen in the marketplace," Solomon continued. "And do we give a damn? So [analog] tape is gone—goodbye already! And when the new products come in, we'll see which catches on. Meanwhile, we have the CD."

It should be noted that the topic foremost on the minds of most retailers here was CD packaging (see story, page 1). In line with that, Solomon contended both DCC and MD have "serious packaging problems."

Moreover, there was a sense that DCC hardware would be too expensive at \$700. In contrast, the first MD unit, a player-recorder, will retail for under \$500, according to Sony. When a playback-only unit appears on the market, he predicted, it will cost even less.

The retail price of the software, which will be in the \$12-\$16 range for both formats, didn't seem to bother anybody at NARM. Perhaps that is because the near-CD price matches the sound quality, which is also nearly that of the CD.

Assistance in preparing this story was provided by Craig Rosen.

MAJORS MIXED ON MINI-DISC SUPPORT

(Continued from page 1)

ing analog cassette to its digital successor. In contrast, he said, a "radical" new technology could hurt sales because consumers might be concerned that their current musical configuration would become obsolete.

"The beauty of DCC," he stated, "is that it won't frighten our customers. It will do just the opposite, because it's backwardly compatible [with the analog cassette]."

Asked later whether he believed MD could threaten the growth of the CD market, which provides the majority of the industry's revenues, Holmes pointed out that, at 32% market penetration, "CD has a long way to go. [MD] is not a negative to CD, but it's certainly not a positive. To us, the product is DCC."

In an exclusive interview with Billboard, Warner Music Group chairman Robert Morgado clarified Holmes' comments: "We want to make sure [MD] is compatible with the marketing requirements we have for CD," he said. "In Japan, there's 80% CD penetration, and here it's just a little over 30%. Another optical-disc development in the Japanese market—which is what MD is—would be untroubling to me in a country where they have 80% penetration."

Does that mean Morgado is troubled by the idea of MD being introduced in the U.S. next fall? "I wish that, when the next optical disc is introduced in the U.S., the [CD] market penetration would be closer to 50%," he replied, adding that it would make more sense to debut MD in Japan first rather than introduce it worldwide within a short time frame, as Sony is planning.

Sony has argued that the MD market will be small at first and that, within a year after the new product's launch, CD penetration here may reach 40%-45%, noted Morgado. But

he pointed out that WMG is doing research on whether MD's debut will retard the growth of the CD market—a sign that Warner might not buy Sony's argument.

OTHER TECHNOLOGIES

Another factor deterring WMG from jumping aboard the MD bandwagon, Morgado said, is the possibility that data-compression methods being developed by other companies may someday challenge Sony's mini-disc technology.

"We don't want this to become like the CD-ROM business, where there's a million formats," he said. "Historically, the record business has been successful by insisting on the universality of the technology and the software."

Morgado noted that several hardware manufacturers are working on compression technologies, including Toshiba and Electronic Arts, in which Time Warner has an investment. Electronic Arts' research, he added, is directed to the CD-ROM market.

Morgado said Warner has to see a working model of the MD hardware before it can progress to the next phase of discussions on the MD launch. (Sony has demonstrated an MD prototype to all the major labels, but it has not yet shown a working model and cannot even say when one will be available.) The Warner chief wants his engineers to test the unit and determine how much degradation of sound quality results from the data compression used in the MD system. He said he wants to make sure the system is "moving forward, not backward" in quality.

Finally, he observed that, unless Congress passes the pending home-taping-levy bill beforehand, neither MD nor DCC will have Warner's support in the fall.

A survey of other major label groups turned up only one, besides Sony, that currently plans to have titles available for the MD launch next fall.

EMI Music CEO Jim Fife told Billboard that EMI Music will be supporting both formats and hopes that both succeed. In addition, Bud O'Shea, senior VP, catalogue and video planning, for Capitol/EMI Music, said the Capitol/EMI labels will be involved in the initial MD launch. All they are waiting for, he said, is "an allocation from Sony that will determine how many initial titles we have."

EMI will also have titles out on DCC, including albums by Queensryche, Slaughter, and Wilson Phillips, according to label sources.

PolyGram, which is owned by Philips, says, "Based on our understanding of the system as it stands today, we do not contemplate putting out mini discs in 1992."

BMG is still evaluating the MD system. While not ruling out eventual support for the technology, BMG VP of communications Trish Heimers explained that the company has seen only a prototype of the MD player and does not know anything about software packaging. "It's just too

early," she said.

Heimers added that BMG is also worried that the MD could cut into the CD market. "That's why we need to see more market research and find out how they're going to market it," she said.

MCA Records said, "We have no plans for product to be issued in the MD format."

As previously reported, Sony Music plans to support the hardware launch of its parent company with 300-500 titles. By comparison, about 500 titles are lined up for DCC, including 100-125 each from PolyGram and Warner and 70 from BMG.

LABEL COMMITMENTS

Bob Sherwood, VP of sound technology marketing for Sony Software, said "two of the largest record companies saw the [MD] presentation and made the commitment that 'we will be there, period.'" He would not name the firms, although one is evidently Capitol/EMI.

Sherwood added that MD encoders will soon be provided to label engineers so they can test the system with their own music. Also, he said, packaging will be available in less than a month.

(Continued on next page)

CONVENTION CAPSULES

(Continued from page 7)

disturb signs, matchbooks, note pads, and express breakfast menus. Those hoping to escape the onslaught were treated to PGD signs in the hotel elevators, and even on the horse-drawn carriages in the French Quarter. The label—and parent company Philips—also ran a well-attended suite that featured ongoing DCC demonstrations.

THE NARM board rejected an appeal from the Recording Industry Assn. of America to work against a Washington state harmful-to-minors bill that was recently passed by the legislature and is awaiting the governor's signature (Billboard, March 14). The bill adds sound recordings to other media covered by a 20-year-old law making it illegal to sell explicit materials to minors. NARM's Pam Horovitz noted that 34 states currently have such laws, making it too expensive for NARM to fight them all. Also, she said, retailers in those states have learned to live with those statutes and dealers in Washington are already observing the harmful-to-minors law, though it doesn't yet apply to them.

START YOUR ENGINES: Sony Music Video announced plans to release "La Carrera Pan-Americana: Music By Pink Floyd" in mid-May. The 65-minute long-form, scored by the band, traces Pink Floyd's David Gilmour and Nick Mason as they participate in Mexico's famed 2,000-mile classic car race. The score will include 20 minutes of new instrumental Pink Floyd music integrated with existing material such as "Run Like Hell." No corresponding audio release is planned. Retail price of the video is \$19.98. . . Coming from Columbia Records is a fresh release from ex-Floyd Roger Waters.

ROCK THE VOTE rep Jody Uttal said the music industry group is close to a deal with Pepsi to sponsor a net-

work TV special in September. The deal would also involve Pepsi subsidiary Taco Bell, which has 3,000 outlets nationwide. Uttal also said Reebok has had a voter-registration campaign in its stores in major markets since June. Reebok is selling Rock The Vote T-shirts and is giving the proceeds to the organization. Music retailers also will participate in the get-out-the-vote drive, she says, with merchandising materials supplied by NARM and printed for free by Westland of Los Angeles.

MARRIAGES AND DIVORCES: Several product presentations offered looks into new and expiring alliances. Rhino Records staged an amusing video of its "wedding" to Atlantic during the WEA presentation. WEA president Henry Droz noted his company had overcome the departure of Geffen. Elsewhere, CEMA boasted that Virgin was coming soon, while WEA still prominently boasted of upcoming releases by Virgin acts such as Neneh Cherry, Soul II Soul, and newcomer Mark Curry. And, Aerosmith, which eventually will be leaving Geffen for Columbia, was featured in an in-studio segment during the Uni presentation. The band previewed a new cut called "Eat The Rich."

BOXES: Forthcoming boxed sets mentioned in the various product presentations include Steve Miller, the Beach Boys, and Nat King Cole collections on Capitol; Miles Davis, Mahalia Jackson, Johnny Cash, and Okeh Records sets on Legacy/Columbia; an Aretha Franklin collection on Atlantic/Rhino; a Jimmy Buffett box from MCA; and Lou Reed and Elvis Presley sets on RCA.

Edited by Ken Schlager with reporting by Irv Lichtman, Ken Terry, and Craig Rosen.

DCC And/Or MD? Panel Pits Formats

NEW YORK—Proponents of the two upcoming music configurations—the digital compact cassette and the mini disc—will go head-to-head in an upcoming panel discussion sponsored by the New York chapter of NARAS, the recording academy.

The session will be held at 6 p.m. March 30 at the Lone Star Roadhouse here. Among the scheduled panelists are Rick Rogers, VP of sales and marketing for PolyGram Special Products, who is involved in introducing DCC in the U.S., and Bob Sherwood, VP of sound technology marketing for Sony Software Corp., who is coordinating the introduction of Sony's mini disc.

Both executives will demonstrate their respective technologies at the panel.

The DCC and MD are slated to be introduced to the consumer market within the next year.

Moderating the panel will be Robin Ahrold, VP of corporate relations for BMI, who will also report on the current status of the Audio Home Recording Act, an industry-sponsored bill designed to protect the rights of songwriters and copyright holders while allowing the introduction of new digital technology.

The panel is open to all members of the industry, whether or not they belong to NARAS.

HOME VIDEO FINDS HOME AT NARM

(Continued from page 7)

sponsored by six major video suppliers. At the last minute, however, NARM itself decided to host the reception under the banner "NARM Welcomes Home Video."

The trade group said that the late change was prompted by concerns that the other 24 video labels attending the show would feel slighted by being left off the sponsors roster.

According to studio sources, the original co-sponsorship arrangement included an agreement that the video labels affiliated with major music distributors would not be included in the elaborate product presentations during the show, thus putting all the majors on a level playing field.

As it turned out, Warner Home Video was prominently featured in the WEA presentation, while MCA/Universal Home Video was not

included in the Uni Distribution presentation.

The main Sony-owned video label, Columbia TriStar Home Video, was not included in the Sony Music Distribution presentation, although the record label-affiliated SMV Enterprises was included. Unlike WEA and Uni, Sony Music Distribution has played a limited role to date in the physical distribution of Columbia TriStar's product.

After losing their exclusive claim to the primary video forum at NARM, the major studios maintained a low profile at the show. All were represented in hotel suites where they conducted meetings with accounts, but few top video execs were seen on the exhibit floor or at other gatherings.

Several studio executives attribut-

ed their discretion to continuing sensitivity on the part of various NARM constituencies over home video's role in the music-oriented trade group.

Reflecting the views of many studio executives, one quipped, "Some of the [record] label guys are still grumbling about what the video companies are doing here, and some of the accounts are saying, 'they're 35% of my business is what they're doing here.'"

Home video's heightened presence at NARM was most evident on the exhibit floor, where several independent video labels were represented by booths, such as Pacific Arts Video, Home Vision, Republic Pictures, and Best Film & Video, among others.

Reflecting widespread opinion, Joanne Held, VP of sales with Pacific Arts, said, "Exhibiting was tremendously beneficial to us. Our booth was packed both days and we feel we were really able to raise awareness of Pacific Arts and PBS Video."

Pacific Arts has attended NARM conventions in the past, but this was the first year it took a booth.

LETTER URGES BOYCOTT

(Continued from page 7)

When the majors stepped up their activities in direct marketing last year, some retailers said they were alarmed. Now, most seem to agree with Jim Bonk, executive VP of North Canton, Ohio-based Camelot Music, who said, "Direct marketing is a fact of life. As a retailer, whether you sell music, sporting goods, or clothing, you are just going to have to deal with it. It's merchandising and marketing into the '90s and beyond. That is free enterprise."

Scott Young, president of Wherehouse Entertainment, agreed. "All we are asking for is a level playing field. We have no problem with direct marketing."

One retailer said that the direct marketing of music on television is good for the industry. "For example, the Led Zeppelin offer through an advertised 800-number, which was unavailable in the store, drove people into outlets looking for the package," he said. "But if they had done that offer through the retail community, they would have done much better."

be home decks, the MD player is being positioned as a new and improved portable unit with shock resistance.

But the electronics companies licensing DCC also plan to enter the portable and car-player field, so DCC will be competing with MD on that level. Moreover, there is evidence that Sony moved up its MD launch date because it was worried DCC might preempt the digital recording field.

According to a highly placed Sony source, MD and DCC were originally supposed to be rolled out a year apart from each other. But Sony, fearing the consequences of coming to market a full year after DCC's debut, moved its launch up six months from its original target of spring 1993. Then Philips had to delay its DCC launch from spring to fall of this year because of the slow pace of legislative action on the home-taping royalty bill. As a result, the two products are scheduled to appear only a couple of months apart.

Despite this, however, Sherwood remains confident that additional labels will support MD. The "drop-dead" date, he said, for labels to join the MD launch in time to prepare masters and artwork is August. "That's five months from now," he noted.

Assistance in preparing this story was provided by Craig Rosen.

MAJORS MIXED ON MINI DISC

(Continued from preceding page)

Despite the Warner pronouncement at NARM, Sony Software president Mickey Schulhof said he was not concerned about the future of the mini disc. "Every record company will support both formats," he predicted.

Noting that "ultimately the consumer will decide," Schulhof recalled that none of the major labels was enthusiastic about the CD when it was first launched a decade ago.

As for the rival product, he stated, "DCC's main goal is to stem the erosion of the tape business. It's a holding action, and it's to everyone's interest to slow the decline of the tape business."

In contrast with DCC, he said, "Mini disc opens up a market that didn't exist, a market for portable purposes of the optical-disc technology. MD is an opportunity to broaden the market for hardware and software companies."

When pressed about the "radical technology" tag that Holmes had used, Schulhof responded, "Fear tactics generally backfire. If someone tells retailers to be afraid of a format, it's probably going to backfire."

In accord with last year's non-aggression pact between Sony and Philips, Schulhof asserted that the two configurations could co-exist in the marketplace. That philosophy appeared to be related to the fact that, whereas the first DCC recorders will

INDIE DISTRIB SHAKEUP SEEN IN MID-ATLANTIC

(Continued from page 6)

Meanwhile, CD One Stop in Bethel, Conn., and, sources say, Navarre Corp. in Brooklyn Park, Minn., are planning to take advantage of the weakness of Richman and Schwartz by launching independent distribution businesses in the regions covered by the two.

Executives from Navarre Corp. were unavailable for comment but Alan Meltzer, president of CD One Stop, acknowledges that he is ready to throw his hat into the ring of independent distribution.

Meltzer says he has spent the last year preparing to get into independent distribution and was going to wait a while longer before announcing his entry. He says he decided to move now because of the financial weakness of some of the distributors in the region.

"We have some 20 lines in-house

that we sell to our one-stop customers and we are talking to those labels about doing distribution for them as well, Meltzer says. In addition to talking to indie labels at NARM, Meltzer says his main reason for going to MIDEM in January was to sign up independent imprints.

Sources say that independent labels are attracted to such companies as CD One Stop because they are well organized and have major COD account bases.

On the video side, Ray Capp, executive VP/COO at Nashville-based Ingram, acknowledges that his company does not have a lock on the Schwartz accounts. "We've had extreme difficulty in terms of getting enough product and also in checking credit worthiness of former SBI accounts," Capp says.

Once SBI's video business col-

lapsed, the whole market it dominated was up for grabs, he adds.

The strongest new player angling for SBI's home video business is three-branch Artec Distributing, Inc. a video and audio wholesaler. Bill Boyle, Artec's VP and general merchandise manager, says the firm is "very interested in increasing our distribution capability in that market."

Artec boasts 48-hour delivery "in the eastern half of the U.S.," says Boyle, with audio one-stop service in Canton, Mass.; Harrisburg, Pa.; and Atlanta. "We are also hoping to increase our role in audio distribution," he says.

The other video wholesaler known to be aggressively courting former SBI video accounts is Star Video Entertainment, where executives declined to return calls.

MORGADO STRESSES OLDER DEMOS

(Continued from page 7)

tion' will soon be over 50."

Despite occasional older-demographic hits by the likes of Linda Ronstadt, Barbra Streisand, and Natalie Cole, Morgado noted that while surveys indicate a strong passion for music across all age groupings, "virtually all the younger adults who say music is important to them do purchase it, while a significant portion of the more affluent older Americans do not buy, they only listen . . ."

Morgado said that although tradition dictated the industry's primary use of newspaper advertising, readership was on the decline in the U.S., particularly among youth.

"And while the older members of our society do read newspapers, we try to reach them through advertising messages that seek to motivate largely by price appeals, when, in actuality . . . these older consumers are more interested in service, convenience, and quality."

Beyond demographics, Morgado said the restructuring of America's industries has created "the overworked American." The Economic Policy Institute, he said, has noted that in the last 20 years the average time an American works each year has risen by approximately 140 hours—more than an additional three weeks annually.

He cited a recent poll that showed that, for the first time in history, a majority of Americans are now prepared "to trade income for more time away from the job."

Beyond demands being made on their time, Morgado said the consumer is also subject to "the big squeeze" from new radio formats and other innovations in home entertainment.

"In the years ahead, the industries that will grow are going to be those that learn to manage this squeeze, those that will reach out in new and imaginative ways to an increasingly fragmented audience, using different avenues, different messages, different methods."

Morgado termed one avenue, direct marketing, as a "must to put people in a music-buying frame of mind, especially those people who have fallen out of the habit."

"Highly targeted mail, print media, and cable TV are among the most affordable ways to effectively reach specific consumers who require extra encouragement to rekindle the music-buying habit and send them back into the music stores," he added.

Aware of retail concerns about direct marketing, Morgado said new approaches should not be "adversarial."

"The creative challenge . . . we must face together is to marry music marketing with new media entertainment in ways that are harmonious with the goal of building traffic and sales at retail . . . Retail will always be the foundation of our business [and the] most cost-efficient way to reach consumers. It has, and will provide the main point of contact and feedback with the public."

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Once Again, Willie & Friends Come Through For Farmers

■ BY CHARLENE ORR

IRVING, Texas—About 40,000 people gathered March 14 at Texas Stadium in Irving, Texas, for Willie Nelson's fifth Farm Aid fundraising concert event.

Nelson and about 50 of his "friends" entertained the crowd and promoted the needs of the American farmer, who, according to organizers, is an endangered species.

"This year, people in the cities are feeling what farmers have felt for years," Carolyn Mugar, Farm Aid executive director, told reporters at a pre-event press conference. "When farmers work the land, it helps put American people back to work."

From 11 a.m. to 11 p.m.—nearly right on schedule—acts came and went in a rush, nearly forgetting to remind fans as to why they were donating time and traveling expenses to be a part of Farm Aid V. Better-known acts carried a bit longer. But most stayed on the rotating stage—decorated with large black-and-white farm-family photographs—just long enough for one or two songs.

Organizers would not speculate as to how much money was raised at the event. Tickets sold for \$45 in the "greenbelt area" (the floor); others went for \$25. Spokeswoman Beth Sanderson told reporters prior to the event that a near sellout was expected. Most of the money raised goes directly to farm and farm-related causes, she said.

"Of all the money raised so far,

84% has gone to farm operations," Sanderson said. "Sixteen percent goes to administration. I'm assuming this money will be the same."

According to Mugar, Farm Aid has raised more than \$10 million since 1985 to help save the family farm, start hot lines, and fund outreach programs.

Some of those who performed at Farm Aid V were Neil Young, John Mellencamp, Kris Kristofferson, Paul Simon, Tracy Chapman, Ricky Van Shelton, Mark Chesnutt, Joe Walsh, Mary-Chapin Carpenter, Kentucky Headhunters, Arlo Guthrie, Joe Ely, Michelle Shocked, Hal Ketchum, Dixiana, and Asleep At The Wheel. TNN carried the show live from 5:30 p.m. to midnight, EST.

Host Nelson made frequent trips to the stage, performing a duet with Simon on "Graceland" and reuniting with fellow Highwaymen Waylon Jennings and Kristofferson for one of the day's highlights.

At one of several pre-event press conferences, Shirley Sherrod, spokeswoman for the Federation of Southern Co-ops/Land Assistance Fund, announced a caravan of black farmers will travel to Washington, D.C., Sept. 22-23 to raise awareness of their plight. Sherrod said only 25,000 black farmers remain in America.

The first Farm Aid event was held Sept. 22, 1985, in Champaign, Ill. Subsequent events were held in Austin, Texas (July 4, 1986); Lincoln, Neb. (Sept. 19, 1987); and Indianapolis (April 7, 1990).

The Billboard Bulletin...

EDITED BY IRV LICHMAN

SONY MUSIC: THE \$4 BIL COMPANY

Mickey Schulhof, president of Sony Software, says Sony Music Entertainment's worldwide sales for 1991, including the Japanese label and Sony's portion of Columbia House record club revenues, "is approaching \$4 billion." That would apparently make Sony the world's largest record company, surpassing PolyGram's recently announced yearly revenues of \$3.7 billion.

POLYGRAM NEAR FANTASY BUY?

Bulletin hears PolyGram is in or near due diligence on the acquisition of Fantasy Records, the legendary indie with a rich lode of jazz product to match PolyGram's own vaults. The price? Anywhere from \$70 million to \$100 million, with the latter figure said to be closer to the mark. PolyGram, with its Verve logo, among others, takes its jazz seriously, having established separate jazz sections in all key world markets. A PolyGram spokesperson says the company does not comment on possible acquisitions.

EXEC ARRIVALS & DEPARTURES

The MCA Music presidential slot, vacated late last year by Leeds Levy, has apparently been filled with the promotion of senior executive VP John McKellen to president, while Lance Grode moves to the executive VP post at the publisher from the legal and business affairs section of the MCA

Entertainment Group. McKellen stays in New York; Grode will stay in Los Angeles. . . . Bulletin also hears Bob Flax, partnered in the big New York entertainment law firm that includes Alan Grubman, is leaving to assume the executive VP post at EMI Music Publishing. . . . Jack Satter, former VP of pop promotion at EMI, is joining Jive Records in a similar post. . . . Ron Fair has left EMI Records as senior VP of A&R and staff producer after three years. Before his stint with EMI, he worked for the Island, Chrysalis, and RCA labels. He can be reached at 212-486-4033. . . . Arnie Orleans has left his post as president of Esquire Records after two years, saying he did not wish to move East because of the label's shuttering of its Los Angeles offices. The label is located in Huntington Station, N.Y.

BEEF UP P'GRAM'S PAN-EURO MKTG.

PolyGram International, expanding its pan-European marketing activities under London-based senior VP of pop marketing David Munns, has added two highly regarded execs: Chris Griffin, switching from director of marketing at MCA Records International, and Mike Allen, formerly international director at Chrysalis Records. Their duties have yet to be spelled out.

LOLLAPALOOZA '92 LINEUP

The lineup for Lollapalooza '92 will

feature the Red Hot Chili Peppers, Ministry, Ice Cube, Soundgarden, the Jesus & Mary Chain, Pearl Jam, and an opening act still to be announced. The tour will hit 24 cities in six weeks, opening July 18 in San Francisco and ending Aug. 30 in Los Angeles. This year's fest will feature a second stage with a variety of unusual performers. Last year's tour, organized by former Jane's Addiction singer Perry Farrell, was one of the few hit tours of the summer.

JUDGE OKS WILSON SONG SUIT

A federal judge has cleared the way for a trial of Brian Wilson's suit against Irving Music to regain his Beach Boys song copyrights. In a March 6 hearing on Wilson's case in Los Angeles, U.S. District Court Judge William J. Rea extended discovery in the case and denied the defense's motions for summary judgment. The federal trial will begin after a related state suit, filed against Irving Music, the law firm of Mitchell, Silberberg & Knupp, and attorney Abe Somer, is tried; that case, originally filed in September 1989, is currently set for trial May 4 in L.A. Superior Court.

KING & I STUDIO CAST OF STARS

Philips Records has assembled a varied cast for a studio recording of the Rodgers & Hammerstein classic "The King & I." Star performers are Julie Andrews, Ben Kingsley, Lea Salonga (from "Miss Saigon"), Peabo Bryson, and Marilyn Horne. Album is due for fall release.

BROOKS TO UNLEASH ALBUMS, VIDEO, TOUR IN '92

(Continued from page 1)

The still-untitled Christmas album—which is expected to be released in the fall—will probably consist of half original and half traditional songs, says Joe Mansfield, Liberty Records' VP of sales and marketing. The Christmas album, as well as the fourth studio album, also as-yet-untitled, is being produced by Allen Reynolds, who has been the singer's studio mentor from the start.

Brooks' second home video package will hit the streets June 16 and be made up primarily of concert footage shot last September. The \$24.98 program will be 90 minutes long and include 14 songs and some interview segments. Pre-orders, Mansfield says, are between 350,000 and 400,000 units (Billboard, March 14).

No date has been set for rebroadcast of the NBC-TV special, which was the ninth-highest-rated network show of the week when it originally aired.

Mansfield says Brooks also has completed "three or four" tracks for his new studio album, which will bow in September. Although a greatest-hits album had been rumored for this year, Mansfield says it was never in Liberty's plans.

Mansfield dismisses the notion that Brooks might be overexposed: "He's been No. 1 now on the pop charts for 18 weeks. If that's overexposed, I'll take it on every artist I've got."

In fact, the surge of additional exposure should partially compensate for the fact that Brooks' music is still

not getting pop airplay.

Will five Brooks albums available at once oversaturate the market? Camelot senior VP Joe Bressi doesn't think so. "I certainly think the Christmas album would be an out-and-out smash. We always need product. I don't see a problem in that."

Trans World Music's senior buyer Dave Roy agrees: "I certainly view it as the welcome addition of new product. . . . [Brooks] is of such a magnitude now that I look at his Christmas album as really being a plus. . . . I think it's going to sell like hell."

Brooks is set to appear at the Liberty Records show at Fan Fair June 10 in Nashville, a few days after starting his 1992 tour, which will run through December. Martina McBride, whose first RCA Records album, "The Time Has Come," debuts May 12, will open for Brooks throughout the tour.

According to Brooks' management office, requests for information and merchandise have gotten so heavy that three special phone lines have been set up. A 900 line—which gives the caller a warning of the \$1-per-minute charge before the clock actually starts running—provides concert data and information on subscribing to Brooks' quarterly fan magazine. The fanzine, itself, has a regularly listed number. And there is an 800 line for ordering Garth Brooks merchandise.

Brooks is scheduled to tour Europe in 1993.

Fans Hail Queen; Vanessa's Victory

QUEEN IS in the midst of a major resurgence—four months after the death of the band's lead singer, Freddie Mercury. "Classic Queen," a greatest-hits album, enters The Billboard 200 at No. 16—instantly becoming the band's highest-charting album in more than a decade. And Queen's 1976 single "Bohemian Rhapsody" vaults from No. 81 to No. 49 in its second week back on the Hot 100. The song is climbing at a much faster clip than in its first go-round, when it took four weeks to reach the same point. In addition, Warrant's remake of Queen's 1978 smash, "We Will Rock You," jumps from No. 98 to No. 83.

There are two reasons for the resurgence. The band is being remembered by older fans who are responding to news reports of Mercury's death. And it is being discovered by a new generation of fans who were turned on to Queen by the funny use of "Bohemian Rhapsody" in the box-office smash "Wayne's World."

Queen's comeback is surprising—and bittersweet—because the band was on the outs with American radio and fans for the last decade of Mercury's life. After registering seven smash hits from 1975-80, Queen began running into brick walls in the early '80s. The band's final top 40 hit before Mercury's death was "Radio Ga-Ga" in 1984.

FAST FACTS: Vanessa Williams' "Save The Best For Last" should have been titled "Save The Best For First." The ballad is No. 1 on this week's Hot 100, Hot R&B Singles chart, and Hot Adult Contemporary chart. It's the first single to top all three charts simultaneously since Whitney Houston's "All The Man That I Need" a year ago. In addition, Williams' album, "The Comfort

Zone," jumps to No. 23 on The Billboard 200.

The "Wayne's World" soundtrack leaps from No. 8 to No. 3 on The Billboard 200. It's the highest-charting soundtrack since "New Jack City" hit No. 2 in May (and it sets up the very real possibility that Garth Algar will unseat Garth Brooks from the No. 1 spot).

Tanya Tucker lands the highest-charting album of her 20-year career as "What Do I Do With Me" jumps to No. 48 on The Billboard 200. . . . Led Zeppelin's "Remasters" retrospective debuts at No. 101. The band's "Led Zeppelin" boxed set logged nine weeks in the top 30 in 1990-91.

Mariah Carey lands her seventh straight top 10 pop hit as "Make It Happen" jumps from No. 13 to No. 10 on the Hot 100. . . . "Justified And Ancient" by the KLF featuring Tammy Wynette slips from No. 11 to No. 12, but not before becoming the highest-charting single featuring a country artist since a 1984 smash by another oddball pairing—Julio Iglesias & Willie Nelson's "To All The Girls I've Loved Before." (Thanks to Kenny Ray Hladky of Ontario, Calif.)

Bruce Springsteen's "Human Touch"/"Better Days" jumps from No. 29 to No. 17 in its second week on the Hot 100. . . . En Vogue's "My Lovin' (You're Never Gonna Get It)" vaults from No. 77 to No. 47 in its second week. . . . Prince & the N.P.G.'s "Money Don't Matter 2 Night" becomes the fifth charted single from "Diamonds And Pearls."

Hammer's "Do Not Pass Me By" dips from No. 62 to No. 65 in its third week on the Hot 100. The drop is surprising because the song got a rousing sendoff as the opening production number on the top-rated "American Music Awards."



by Paul Grein

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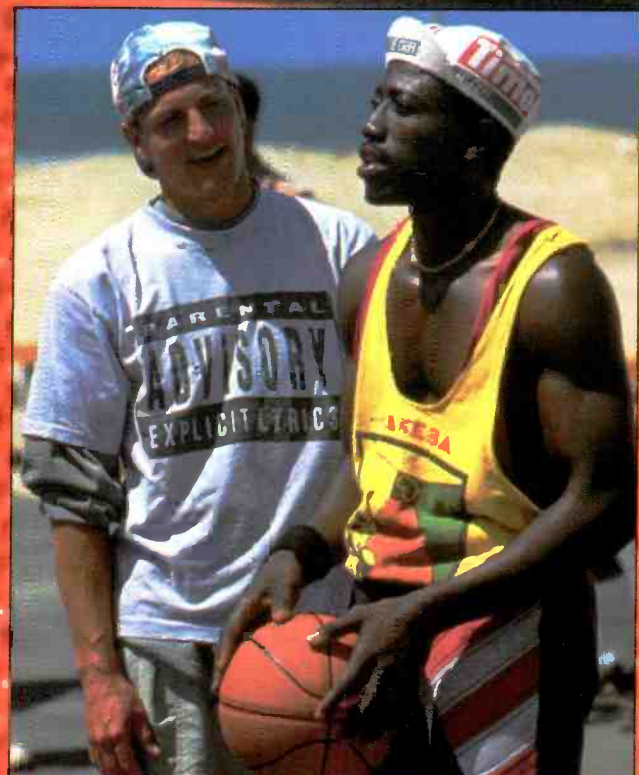
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