NARM '92

GOING FOR THE GOLD IN THE BIG EASY
Our House

Under One Roof
Sorting Out The Virgin/EMI Deal
Changes Are Likely In U.S. Operation

This story was prepared by Adam White and Jeff Clark-Meads in London, Chris Morris in Los Angeles, Steve McClure in Tokyo, and Ken Terry in New York.

LONDON—The sale of the Virgin Music Group to Thorn-EMI for $357 million may lead to a realignment of its U.S. operation and a partial consolidation of Virgin's music publishing division with that of EMI. Whatever changes are contemplated, however, cannot take place until the takeover by Europe's Commission, which could take up to five months to act.

The victory of EMI over its closest competitor in the bidding, BMG, came after the breakdown of an eleventh-hour talks between BMG and Fuji-Sankei, which currently owns 25% of Virgin. According to Marty Kaneko, GM for corporate development at Fuji-Sankei music subsidiary Sony Canyon, the Japanese company's contract with Virgin allowed it to match EMI's bid, with or without a partner, but Fuji-Sankei finally decided to sell its stake instead.

Asked about press reports of bids from Matsushita, which owns MCA, and the Walt Disney Co., Virgin founder and majority owner Richard Branson replies, "Some parties attempted to persuade their head offices. David Geffen wanted to persuade Matsushita, and BMG wanted to persuade Bertelsmann. We had one or two other discussions,Discussion was one."

In the end, Branson says, "Thorn came through with what we wanted all round. Some others were close — BMG got closest. They adds, though, "I very much wanted to be involved with EMI." Sources contend Branson was concerned over how a German acquisition of Virgin would play in the British popular press.

He had the option of accepting Thorn/EMI's offer either in its shares or cash. "It was exactly the same deal either way," he says. "My gut feeling was to take shares, but in the
(Continued on page 133)

Vid-Mkt. Clout Not Film Focus

NEW YORK—Beginning last December, consumers across America began popping their eagerly rented copies of "Terminator 2: Judgment Day" into their VCRs and settling back into their couches for an evening of state-of-the-art bang-bang, courtesy of Arnold Schwarzenegger.

With more than 700,000 rental copies in circulation, Carolco Pictures' "T2" will almost certainly end up generating more total video
(Continued on page 54)

IN THE NEWS

Philips Offers To Buy Rest Of Super Club

Philips offers $30 million to buy the rest of Super Club. The electronics giant has already acquired 30% of the New York-based chain, which sells compact discs, video cassettes, and other music-related products. Philips plans to use the chain as a test market for its music products in the United States.

The deal, which is subject to regulatory approval, would make Philips the largest music retailer in the U.S. The chain currently has 49 stores in the New York area.

No. 1 IN BILLBOARD

HOT 100 SINGLES
* SAVE THE BEST FOR LAST VANESSA WILLIAMS (WIC) THE BILLBOARD 200
* ROPIN' THE WIND GARTH BROOKS (LIBERTY)
* DIAMONDS AND PEARLS PRINCE & THE NEW POWER GENERATION (INGLEWOOD)
* DANGEROUS MICHAEL JACKSON (EPC)
* DALLAS ALAN JACKSON (ARISTA)
* TOP R&B SINGLES (LIBERTY)
* ROPIN' THE WIND GARTH BROOKS (ARISTA)
* THE BILLBOARD DANCE CLUB PLAY
* CHIC MYSTIQUE WALT DISNEY HOME VIDEO
* HOT DANCE SALE MICHAEL JACKSON (EPC)
* REMEMBER THE TIME MICHAEL JACKSON (EPC)
* WHITNEY HOUSTON (REPRISE)
* TOP VIDEO SALES TINA TURNER (REPRISE)
* FANTASIA (WALT DISNEY HOME VIDEO)
* BEST FOR LAST VANESSA WILLIAMS (WIC)
* TOP VIDEO RENTALS WHITNEY HOUSTON (REPRISE)
* THELMA & LOUISE (WALT DISNEY HOME VIDEO)

The Billboard Report

30%-40% of the rock clubs use pay-to-play, according to Tom Farrell, rock nightlife editor at Music Connection. Now, however, opposition to it has taken on international momentum thanks to a remark made by U2 lead singer Bono in a recent interview with the BBC's Radio One. Bono said pay-to-play is "bollocks" and compared it to state-run radio stations or international acts paying promoters exorbitant sums for a slot on a tour.

The artist's comment is reverberating (Continued on page 33)
SLAUGHTER
In just the past two years, Slaughter has accumulated a list of achievements that would make any veteran band proud... over 2,000,000 units of the debut album STICK IT TO YA and over 1,000,000 singles have been sold. Their live EP, STICK IT LIVE, and their first full-length home video, FROM THE BEGINNING, both went Gold. They played more than 300 concert dates in major arenas across the country and have had four #1 MTV videos! That was Chapter One...

Now get ready for Chapter Two...

THE WILD LIFE

In Store April 21

Campaign Highlights

- Simultaneous release of Cassette/CD/Home Video
- 14 song CD/12 song Cassette/75 minute Home Video
- Two minute Home Video trailer available
- “The Wild Life”, The first track to AOR - Add date 4/13
- Massive MTV exposure begins prior to release including -
  “Headbangers” special, “Like We Care” special, MTV “Most Wanted” and more
- Extensive P.O.P. available NOW -
  30 day “countdown to in store” calendar/ Two sided banner/
  Giant door poster/2x3 personality poster/Flats/
  Counter display to hold CD/Cassette/Home Video
- MTV teaser and release spots
- Consumer print campaign in... Rip/Metal Edge/Hit Parader/Circus/Faces
  - Major press coverage
  - National tour this year

Producer: Dana Strum and Mark Slaughter
Management: Bud Car for Carr/ Slaughter Entertainment
NEW YORK—Philips, the Dutch electronics giant that owns 51% of the financially troubled Super Club N.V., is proposing to buy the stock of the remainder of the company, on the condition that bondholders and bankers first restructure the $630 million or so in debt it owes them.

Since the company, a Belgium-based Super Club N.V., owns 550 video and music stores in the U.S., it announced last month that it lost about $125 million in the nine-month period ended Dec. 31, 1993, due to high inventory costs and costs associated with a corporate restructuring.

Meanwhile, in the U.S., Atlanta-based Super Club Music Corp., which runs 295 stores under the logos of Record Bar and Turtle’s, experienced a cash-flow problem last week that forced it to ask its lenders for a $10 million cash injection.

The crisis at the cash-strapped SBI was

(Continued on page 145)

MEET OUR ARTIST: JOHN MARTINEZ

The cover illustration for this issue was created exclusively for Billboard by John Martinez. Martinez’s work includes posters and commemorative prints for the Newport Jazz Festival and the New Orleans Jazz & Heritage Festival, among various musical special events. He created numerous images for the Rolling Stones, the Who, Elton (L.A.), and for the past two years has been working with the Metropolitan Opera Group.

Martinez currently operates his own graphic design firm, J. and M. Martinez Ltd., in New York.

OPERA AIMS TO REIGN IN SPAIN

Opera is fast becoming music for the masses in Spain, where upcoming mega-events featuring superstar artists are sure to up the process. Helloworld sets the scene. Page 20

CASE STUDY OF JEWEL BOX IN CANADA

Now that the U.S. is headed for jewel-box-size CD packaging, those contemplating a longbox-sized world might want to examine the situation in Canada, where jewel boxes have been the standard since 1988. Larry Leblanc talks to manufacturers and retailers there about their experiences.

PARTY TIME AT THE GRAMMYS

Feeling festive? Then stop by some Grammy parties. Page 58

RIAA anti-piracy team’s efforts to control it?

Those retailers who are aware of the RIAA’s programs say they believe the unit is doing as much as it can. But most believe the fight against piracy—at least in the analog cassette format—is a war that cannot be completely won.

Anti-piracy advocates cite the lack of grass-roots, label-by-label involvement, which they say could translate into greater local law enforcement awareness and action.

Most affected by piracy, they note, are black and Hispanic product.

Why? Brod, president of WEA, calls the piracy issue “a war.” He says he has suggested at RIAA board meetings that individual record companies initiate their own anti-piracy efforts. WEA, he says, is putting so much effort into sit-downs or branch offices in New York and Atlanta, efforts that have paid off with major victory.

(Continued on page 187)

Schwartz Hands Vid Accounts to Ingram

BY EARL PAIGE and JIM McCULLAUGH

LOS ANGELES—Schwartz Bros., Inc., the venerable West Coast-based movie rental chain, has turned over its home video distribution business to Ingram Entertainment, as the L.A.-based firm struggles to stave off bankrupty.

At press time, the fate of the audio portion of Schwartz Bros., a pioneer in independent label distribution, remained unclear, with the company continuing to negotiate with its bank, according to Jim Schwartz, president of SBI.

The crisis at the cash-strapped SBI was

(Continued on page 145)
Three years ago, we promised that you'd hear a lot from us ... and we meant business.
NEW YORK—While retailers say they plan to once again press home complaints about the marketing tactics of record clubs to labels at this year’s NARM convention, they appear to be on the verge of losing every concession they won at last year’s meeting.

The Capitol-EMI family says it is involved in negotiations to rein the Blair Sunblom (Columbia House record clubs), while Geffen says it, too, may head in that direction.

The National Assn. of Recording Merchandisers’ convention in San Francisco, merchants were loud and united in their complaints against record clubs’ marketing tactics, which they said hurt the perceived value of CDs. Record clubs use attractive offers like “eight CDs just $24” to entice consumers to join.

As a result of retailers’ complaints, merchants on both sides said they were sympathetic and would reconsider their stance on record clubs. But only Geffen and the labels in the Capitol-EMI family have indicated the possibility of change.

In making those moves, executives in both camps said they expected merchants to accept the change only by supporting their product in stores. But executives with those labels say they have been disappointed by the retailers’ response.

Eddie Gilreath, Geffen head of sales, says, “In trying to be sympathetic to and understand the needs of our own stores, we really did not look at reworking our contracts and pull out of the record clubs. But in doing so, we said to the retailers, ‘If we are going to take this hit, which amounts to millions of dollars, we want [retailers] to be involved in making sure our product will be better represented and have a stronger presentation in [your] stores.’

One of the first months, Geffen has checked stores very carefully and has not found signs that retailers are making any additional effort on the label’s behalf, he says.

“We weren’t looking for miracles,” Gilreath says. “We didn’t want anything but a return order. And they had 25 line items, maybe stretch it to 30. Or if they carry one unit on catalog titles, then maybe they could carry two copies on some of our titles.”

But Geffen did not find any signs that retailers were minimally supporting the label, “yet alone doing what we asked,” he adds. “It’s very disappointing to look at a store and find one or two titles of Don Henley, Peter Gabriel, or Aerosmith and they have very strong catalogs.”

Despite its disappointment, Geffen is not yet at the point where the Capitol-EMI labels will drop the effort. “There is an opportunity here to work with retailers,” Gilreath says.

Geffen plans to “have additional conversations with retailers and if we find that we can’t get the catalog support that we wanted, then we will go back to the drawing board.”

(Continued on page 128)

WASHINGTON, D.C.—The FCC voted March 12 to allow a single radio station to broadcast in a market with as many as 32 FM stations. The current limit is 12 AMs and 12 FMs.

The FCC also voted to relax its duopoly rule, which allows only one AM and one FM per owner in each market. A single operator in a small market (less than 15 stations) may be allowed to own as many as one AM and two FMs in that market. Ownership limits in a small medium market (16-30 stations) may be two AMs and two FMs, in a large-medium market (30-40 outlets), three AMs and two FMs, and in a large market (40 or more stations), three AMs and three FMs.

All the increases are subject, however, to a market ownership cap of 25% of a market, except in markets with fewer than 15 outlets. In addition, the FCC will still require ownership changes in a hearing initially scheduled to discuss an AM stereo station.

FCC chairman Alfred Sikes told the senators changes were needed in radio rules because of a faltering economy and new competitive media. He said these factors had produced a situation in which “more than half of all radio stations are currently in the red.”

He also said expanded ownership limits would help minorities, but several legislators, including Sen. Ernest Hollings, D.S.C., did not buy the argument.

FCC members John Dingell, D-Mich., chairman of the Commerce Committee, and Rep. Ed Markey, D-Mass., chair of the Communications Subcommittee, have also told Sikes that they will not support the relaxation of the rules because smaller broadcasters might be harmed.

SONY MAXIMIZING
Upcoming Rollout
Of Its Mini Disc

BY SUSAN NUNZIATA

NEW YORK—Sony Corp. is on schedule with its new recordable mini disc format to raise key issues, such as packaging, within the next 30-60 days, according to company executives.

Sources close to Sony say the product will be launched in the first week of November. Multiple units are expected to be available, including some or all of the following: a portable record/playback unit, an in-dash car stereo, a boom-box style portable, and a minidisc component for audio.

The portable, walkman-style record/playback model is the company’s primary focus, and sources say it will list in the $400-$500 retail price range.

In addition, a second generation of product, slated for introduction in 1996, could include a diminutive playback-only portable.

Sony is working with several packaging proposals for prerecorded software and plans to discuss these when it presents a prototype MD unit at this week’s convention of the National Assn. of Recording Merchandisers in New Orleans, according to Bob Sherwood, VP of video technology marketing with Sony Software Corp.

The whole packaging issue is under serious discussion, and that will all be decided within the next 30-60 days at the most,” says Tommy Motola, president of Sony Music.

One packaging prototype is a 3.5-inch plastic jewel box in which the 25-inch 8cm mini disk is placed on a highly raised platform. The box would include a booklet for graphics and information, like the CD jewel box.

“I think a great package, it looks unlike anything else that’s out there, and we’re trying to find out if it will fit the marketplace based on featured-based, on the ability to see the product itself, and all the other criteria,” says Sherwood. “And we’ve talked to a lot of our leading retailers about the product package to participate in coming up with a package as well.”

Sony Music plans to release 300-500 titles at the time of MD’s hardware launch, according to Motola.

Other major labels have expressed varying degrees of support for the MD format, including EMI, Warner Music Group, BMG, Virgin Records, and Geffen Records.

(Continued on page 133)
Innovative Marketing Is Key To Success

KEEP SELL-THROUGH GROWING

By Jack Petrlik

The strong emergence of the sell-through genre is truly an industry victory

Jack Petrlik is president of Consumer Home Entertainment.

The opportunity the risks and to of the truth of the arts, of "home-run" ideas. They 500,000 shown by the large grocery store pricing, within these off-price outlets, direct response, and distribution, and are becoming more sophisticated. Shelf-talkers, floor displays, and eye-catching racks are becoming more commonplace, as are multifaceted cross-promotions combining home video with TV and film.

But the best-engineered program might be for naught if one does not know the audience. The Clarence Thomas confirmation hearings, for instance, garnered sky-high ratings, but it was basically make for a salable home video.

The strong emergence of sell-through is truly an industry victory. But this is only the beginning, as the coming decade will be one of great change and challenge for the business of the future. Warner Home Video has shown by the fact that in 1993 and, according to certain reports, constitutes a $4 billion domestic business—huge by standards of the past. What was once the exclusive domain of feature films is now open to every imaginable category, including exercise, how-to, music, children's, fine arts, and current-events videos. The size of the sell-through market is shown by the fact that in 1993 it grew by 30 percent, or 14 million. This year will see 500,000 units of its Gulf War video series—a number comparable with that shattered on the largest rental titles.

That series, along with MPI's "De-Sert Storm" series and documentaries like Pacific Arts' "Civil War," have shown the potential for information-based video product. These and other special-interest projects are intriguing because they were not obvious "home-run" ideas. They were solidly conceived, but, in true pioneer fashion, it was the marketing effort that paid the way. The title was "Group Home," the idea was to help the chronically mentally impaired. Experimentation with such elements as packaging, distribution, direct response, and pricing transformed them into not only feasible but lucrative franchises.

With these innovative marketing efforts came the major commitment for retailers as Blockbuster, large grocery store chains, and mass merchants that enhanced sell-through to restore focus and promotion—a clear-cut break from the past.

So, where do we go from here? Many opportunities lie ahead. Suppliers, for instance, have before them a growing number of unconventional distribution outlets to take advantage of and heavy-metal magazines, imitate the paperback book, immediately satisfying the viewer's urgent appetite for information.

Turner's success with the Gulf War series has encouraged us to produce new titles examining such topics as the Russian coup, the 50th anniversary of Pearl Harbor, and possibly make for a salable home video.

As a consumer of recordings for more than 40 years and an avid contemporary music fan, I wish the RIAA would examine the omission of important information from CD packaging. I now fear that what will be better for the environment may lead record companies to skimp on the contents of CDs.

CONSUMER-FRIENDLY PACKAGE

Now that the Recording Industry Assn. of America has announced its plans to do an unprecedentedly friendly CD packaging early next year, I would hope that they will now focus on another area that needs attention—a consumer-friendly package.

As a consumer of recordings for more than 40 years and an avid contemporary music fan, I wish the RIAA would examine the omission of important information from CD packaging. I now fear that what will be better for the environment may lead record companies to skimp on the contents of CDs.

While I find it incredible that performers still produce new releases with less than 50 (sometimes even 40) minutes of music, I find it even less credible that the individual song and album recording time is absent from the exterior and interior packaging. This situation is found in that there are limitations due to the compact configuration of the disc, but the packaging is something that is certainly a benefit to consumers.

Furthermore, with individual CDs allowing for 70 minutes of music, perhaps there should be a sliding price scale for discs, according to length. A CD with 30-35 minutes of music, like the early Beatles recordings, should not be priced at the same level as discs with 50-60 minutes of music. With the cost of everything constantly inflating, it would be a welcome surprise to see recordings sold at levels equal to their contents.

Neil S. Friedman
Brooklyn, N.Y.

MIX TO ROBIN HOOD STRATEGY

In reference to Richard Warren's letter in the Feb. 28 issue of Bill- board, it amazes me that anyone can try to justify stealing by saying either that they're poor, so it's OK, or that the person they're stealing from doesn't care. The answer is no, it's not OK, and we do care.

Warren refers to Nina Ossoff as a "struggling songwriter," yet at the end of the letter says he doesn't want to "subsidize wealthy members of the industry." The point Warren misses is that songwriter's (both struggling and "wealthy") are being deprived of earnings to which they are entitled. It makes no sense to argue that anyone is wealthy enough, and that usurping their royalties is justified.

I might also suggest that not all home-tapers are people of modest means, as Warren indicates. Some just do it for the thrills and asstealing someone else's livelihood.

Joan Schuman
VP, Administration & Licensing
PolyGram/Island Pop Records
Burbank, Calif.

ARTISTS, WAKE UP!

I am sure there will be a lot of responses to "Prime Time Live's" recent expose on sexual harassment in the music industry. The reaction I would like to see is that of artists on the labels who employ the account executives. Artists are currently involved in social causes and ardently declare their "political correctness," but will they do anything to prevent such behaviors? 

Will artists who work so hard to save the world's environment, such as Don Henley and Sting, refuse to let their labels hire Mark Bihainou to work their records? How about successful women performers such as Madonna and Janet Jackson? Will all the artists performing at Farm Aid I want all artists to care as much about the secretsaries who work at their labels as they do about farmers they have never met? 

The music industry has done so much help to so many causes that it is laughable to hear about such harassment. 

Army Fort
New York

THINK ABOUT INTERACTIVE MUSIC RIGHTS NOW

By Andrew S. Zucker

We are all used to thinking of our own specialty within the entertainment industry—be it film, television, or recording—as separate from the other areas. The time for this attitude may soon pass, however, as interactive entertainment breaks down these barriers, yet artifically.

The advent of interactive technologies, such as virtual reality, will bring upon us many new ways to communicate to the mass of consumers, from film, advertising, and production. Beyond dreams may be reaped by direct use of interactive technology in the creation of additional ancillary markets.

The next few years may likely bring new technological bound—the possibility of a new way to fairly divide the income produced by virtue of said exploitation in proportion to the contributors. Many individuals and companies will be big winners while others will lose out because they were unable to recognize and protect the value of interactive entertainment rights early on.

Artists of every nature could again be the big losers as companies that offer them employment acquire interactive rights for little or no compensation. They have a right to a fair share of this potential as well as their current patents and other way. (How often have we lawyers seen that language: "...in all media now known or hereafter discovered..." or, to the extent permitted by the applicable guilding industry as they further distinguish the product in order to satisfy consumer needs.)

Collectible video titles, for instance, resemble the hardcover book with its long shelf life. They are the coffee-table editions of the industry. Perishable products, such as home video's foray into current-events publica-
Deutsche Grammophon proudly acknowledges the artists and the music that put the Grammy in Grammophon year after year.

To place an order, contact your PGD rep or call (800) 428-4434

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**Cole Takes 2 Soul Train Trophies; Color Me Badd Has Good Night, Too**

**BY JANINE McADAMS**

LOS ANGELES—Natalie Cole, who scored five Grammy awards for "Unforgettable," received two Soul Train Music Awards March 10 at the sixth annual ceremonies held at the Shrine Auditorium by serv- ing notice to wholesalers about the consequences of violating its policy. While Sony officials decline to com-

**Gold Debut.** Atlantic recording artist Marc Cohn, who recently won the Grammy 
award for best new artist, is presented with a gold album, signifying sales of 500,000 units of his self-titled debut. Shown, from left, are Atlantic co-chairman/ 
co-CEO Ahmet Ertegun; Atlantic senior VP Tuno Erinn; Cohn; Perry Watts; 
Russell of M.F.C. Management; Atlantic co-chairman/CEO Doug Morris; and 
Atlantic vice chairman/COO Mel Lewinter.

**Billboard**

**Sony Makes Export Policy Crystal Clear**

**BY ED CHRISTMAN**

NEW YORK—In a new crackdown on one-stops exporting product outside 
of the U.S., Sony Music Distribu-
tion, subsidiary of Sony Music, 
has launched a new label, Gang of Seven. The label, based in Mill Valley, Calif., will release recorded monolo-
gos, essays, and reminiscences from such personalities as Academy 
Award-winning screenwriter Barry 
Mumford, Emmy Award-winning 
writer Peter Matthiessen, cartoonist Lynda Barry, radio personality Tom Bodet, 
com-dienne Nora Dunn, and journalist 
Richard B. Stolley. "I’m trying to avoid the term ‘apo-

**Winnder Hill**

Founder Launches 
Spoken-Word Label

**BY ED CHRISTMAN**

NEW YORK—Will Ackerman, 
founder and chairman of Winds-

distribution arm, has re- 

**Stein said in a statement. “The A&R direction of the label will be driven by Joe McEwen, who as a fan, collectors, writer, disc jockey, and ar-

**PLG Enters Exclusive Production & Distribu-
tion Deal With Alpha Label**

NEW YORK—The PolyGram Label Group has inked an exclusive produc-
tion and distribution agreement with Alpha International Records. 
Under the deal, all future releases from the Philadelphia-based label will be distributed by PLG. Not every project, however, will be handled by the PLG market-
ing and promotion staff. According to Rick Dobbs, president of PLG, the labels will be “work-
ing[together] on those projects that we mutually agree upon. We would have no other project from the label (Continued on page 114)
Time is the key
Commitment opens the door.

Amy Grant had time for 4 hit singles so far from an album that keeps on giving.

Heart in Motion, triple-platinum
The Heart in Motion Video Collection, platinum in four weeks

Bryan Adams made time for the biggest single of the year, a sold-out worldwide tour and a great album, deep in hits.

Waking Up the Neighbours, 7 million sold

Soundgarden
Their "time has arrived like an angry sun. Just ask tourmates Guns N' Roses and Skid Row, or look in MTV's Buzzbin.

Badmotorfinger, gold

CeCe Peniston
topped the charts in record time, and topped off that success with an album full of the freshest hit sounds around.

Finally, the smash gold single
Finally, the debut album approaching gold

Mint Condition
Timely grooves meet pure soul energy and put it all into perspective.

Meant To Be Mint, building with the hit "Breakin' My Heart (Pretty Brown Eyes)"

One 2 One makes timeless music without formulas. Perfect music for a popular world.

Imagine It, launching now

Aaron Neville
stops time with a voice that walks with angels and an album of truly golden music.

Warm Your Heart, gold

Cherrelle wraps time around her finger and brings it home with an album as elegant and sassy as she is.

The Woman I Am, building

Gallus, new album rockin' soon

Coming soon, new albums by The Neville Brothers, Tora Tora, Intelligent Hoodlum, David Baerwald, Sheryl Crow — and the Mo' Money original soundtrack album!
Spain Is Spurring Opera to Mass-Appeal Status

BY HOWELL LLEWELLYN

MADRID—Spanish soprano Montserrat Caballe could well set a new world record this year for sales of recorded opera with her double compact disc "The Eternal Caballe" (BMG/RCA), which by late February had sold nearly 60,000 copies in Spain since its late-November release and moved 15,000 copies in its first two weeks in France.

The two hours of singing were recorded last year in the U.K. with the English Chamber Orchestra and the Philharmonia Orchestra. "The Eternal Caballe" was launched across Europe March 2, including in the U.K., and is scheduled for release in April in the U.S. and Japan.

Caballe, 56, is set for an extraordinary year, with concerts in Hong Kong, France, Greece, London, Switzerland, Italy, Colombia, the U.S., Canada, Germany, Portugal, and Japan. But her assault is merely the spearhead of a Spanish-led popularization of opera that will gain momentum at the Barcelona Summer Olympics and the Seville Expo '92 World Fair, both of which has already led to verbal clashes among Spain's opera stars.

The Barcelona-born soprano is to star alongside the men responsible for bringing opera to the masses since the late 80s—fellow Catalanian Jose Carreras, Madrid-born Placido Domingo, and Italy's Luciano Pavarotti—at an Aug. 14 special in Liverpool, England, being presented by Beatle Paul McCartney and broadcasts live across the world.

But her prize events will be the imminent closing ceremonies of the Barcelona Olympics on July 25 and Aug. 9, respectively. Just to give an idea of what Caballe has ahead, and what this will likely mean for opera CD sales, the latter ceremony comes just five days before the landmark U.S.-Japan concert that Caballe will play three days after a Barcelona concert in front of the Spanish and Swedish royal families. All televised, of course.

More telling in terms of opera's imminent full conversion as music for the masses is the fact that Caballe has been appointed musical director for the Barcelona Olympics, while Domingo has a similar two-year post worth $1 million at Seville.

Carreras is the man who made a miraculous recovery from leukemia and set the scene for massive open-air opera shows with a 1986 concert in Barcelona that attracted 50,000 people. Both he and Domingo have complete control over who they ask to take part in their ceremonies, and this is leading to unseemly bickering in opera circles.

The Barcelona Olympics' opening ceremony will be something of an opera orgy, with no fewer than six Spanish stars singing. Tenors Carlos and Pons and Teresa Berganza will be joined by Juan Pons and Jaime Aragall.

An OPERATIONAL FEUD

But the exclusion by Carreras of popular Spanish tenor Alfredo Kraus, who once took part in a Carreras concert in Barcelona, could well tip the scales on one of the opera world's most anticipated events.

Kraus feud with Carreras goes back to the famous 1990 World Cup soccer match between Spain and Cameroon when Kraus and Domingo, during Bocelli and Pavarotti's Terme di Carcassina, which Kraus dismissed as "not opera." Carreras explained that Kraus had not been invited to the Barcelona ceremony by stating, "It is well known that he has systematically declared his reluctance to take part in mass events despite such a large audience. Respect"

(Continued on page 27)

Concrete Blonde Lightens Up, And Shows A Harder Edge

BY JIM BESSMAN

NEW YORK—Concrete Blonde singer/songwriter Johnette Napolitano is the first to admit her songs have been anything but lighthearted.

"I tried not to be as dismal," she says, speaking of the group's latest album, "Walking In London," on I.R.S. Records.

"I got a letter from a guy whose friend thinks all my music is suicide music, and that's not the case," she says. "Before, yes. But I've made a conscious effort to surround myself with uplifting things. I've had enough disturbing things in my life."

Like a near-fatal bout of salmonellosis a year ago, after which Napolitano began taking better care of herself. But not troubling in the slightest was the appearance she claims inspired the album's lead track and first single, "Ghost Of A Texas Ladies Man," which has reached the top 10 on the Modern Rock Tracks chart.

According to Napolitano, I.R.S. would have preferred a "son of "Joey,"" she says, referring to the group's ballad hit from its previous album, "Bodleing.""Everybody wanted another mid-tempo pop gem—which we burned (Continued on page 22)

Metallica Lands 4 Bammies At Bay Area Music Awards

BY ROBIN TOLLESON

SAN FRANCISCO—Metallica scored big with four Bammies, and Huey Lewis & the News pocketed two, while upcoming acts such as Disposable Heroes Of Hiphoprisy, Sister Double Happiness, and Joe Louis Walker provided live spark to this year's Bay Area Music Awards show, which was dedicated to the late B.B. King.

Paul Kantner's new Starship represented the "old guard" of San Francisco rock with Jack Casady prowling the stage and a Grace Slick sounding-alike, Darby Gould. Neal Schon, Sammy Hagar, and Denny Carmassi dawdled in on an impromptu version of Led Zeppelin's "Rock And Roll." Other performers included Chris Isaak (re-creating the most screams from females in the house), Damon Yankee, Steve Miller, Huey Lewis & the News, the Gospel Hummingbirds, and Santana.

After winning a second straight (Continued on page 22)

Gotta Lovett: Lyle On The Little Things; Belladonna Bolts; Thompson's Request

BY THOM DUFFY

LONGLTIME FANS of Lyle Lovett, who returns with his fourth MCA album, "Joshua Judges Ruth," March 25, will be awed by the unscathed tunes of the songswriter's unique skewed tones: broken hearts, dead bodies, and great cooking.

"Besides just trying to be funny," says Lovett of his Texas tongue, "I'm not writing about the Big Picture. I enjoy writing about the small things, everyday things, and very basic human emotions and needs—like being hungry."

Lovett has done so with increasing popularity in a career that began with a debut album on Curb/MCA Nashville in 1986 and has since moved to MCA's pop divi- sion as wider audiences became hip to his mix of folk, blues, country, western swing, and sharp lyrics.

"The record company was always supportive," says Lovett. "I'm not the same guy who did 'Do eight of your weird songs and do two that will get you on the radio.'" MCA plans a multiple-promotion format for "Joshua Judges Ruth."

"I wanted to do something that would seem like a natural progression," he says of this album. "One of the things I didn't want to do was something that would be perceived as 'a big L.A. record.'"

However, Lovett did tap top Los Angeles talent, including co-producer George Massenburg, bassist Leeland Sklar (who played on Lovett's preceding "Large Band" album), and drummer Russ Kunkel. And a host of notable guests are featured: Rickie Lee Jones, Emi- myolouis Harris, Larry Kottke, Sir Harry Bowen and "Sweet Pea" Anderson of W.B. (Not Wax), and fellow writer Willis Alan Ramsey.

Joining Lovett and Massenburg as co-author is rangeer Billy Williams. But it was the melodic Mass- senburg, whom Lovett met while working on the "De- dedicated" tribute album, whose co-production creates a sense of intimacy and sonic detail that mirrors the album's songwriting perfectly.

"I never have a succinct answer when someone asks, 'Well, what do you call your music?'" admits Lovett. "My tunes songs are closely related. A song is a poem, and the story songs are country songs." (One tune here, "She's Leaving Me Because She Really Wants To," typifies Lovett's take on country.) I'm not writing real jazz songs any more than I write country music or rock."

But there is real talent behind all of his work.

"I feel lucky," he says, "that I've been able to draw from these really traditional sources and apply my point of view."

Lovett plans an acoustic club tour that will open March 25 at the Paramount Theater in Austin, Texas, and will tentatively include five nights between April 28-May 5, at the Bottom Line in New York and four shows, May 6-9, at the Roxy in L.A.

ON THE BEAT: Singer Joey Belladonna and Anthrax have parted ways, right on the heels of the band's recent big signing with Elektra Entertainment. A reason for the move has not been given but Crazed Management in Manalapan, N.J., has issued an open call for interested vocalists to send a tape, bio, photo, and/or video. ... No one received a louder or longer ovation at this year's Rock and Roll Hall of Fame induction dinner than Johnny Cash. The reasons why are clear on Cash's new album, "American II: The Stanley Kubrick Legacy boxed set "The Essential Johnny Cash: 1955-1985," a 75-truck portrait of the Man in Black. ... Belladonna bridged the worlds of country, blues, gospel, folk, and rock'n'roll.

In store: March 24 ... Guns N' Roses are set to announce a 4-week arena show and plans for summer stadium dates. Metallica has been talking about a co-bill with GNR ... 'The Irish are nothing if not verbal; they're great poets,' notes Monica Lynch, president of Tommy Boy Records, explaining the label's St. Patrick's Day launch Tuesday (17) of Irish rap act "House Of Pain. The trio of Everlast, D.J. Lethal, and Danny Boy how with 'Jump Around' and the "House Of Pain Anthems" going out on a Kenny green cassette single ... 'Richard, please play —' read the fill-in-the-blank paper slips left out for fans at the Bottom Line in New York as Capitol Records artist Richard Thompson played an all-require show, picking audience choices out of a bucket. ... Jab Wobbles duets with Sinclair and O'Connor on "Visions Of You," the first single from the Atlantic Records disc "Rising Above Bedlam" from Wobbles' Invaders Of The Heart.

SIGNINGS: Hueser Du co-founder Bob Mould to Ry- kayde as a solo artist. ... L.A. grunge rock act Failure, which has scored college airplay with two indie singles, is planning a major disc is planned. ... Perman- dent Georgia Satellites frontman Dan Baird to Def American, with a solo debut due this summer, preceded by the single "I Love You Forever" a rock and rolly pastoral treat. ... Singer Jane Oliver to Triad Artists. ... Young Turk to Virgin Records with A&R exec Aaron Jacobs arranging the deal. ... Big Guitars From Mem- phis to the Apostles to the William Morris Agency. The Southern California band has a rec- ord deal with PLG label Victory Music.
Any alternative to the jewel box will only go down in the business journals as another marketing blunder à la the 3rd CD single, New Coca Cola, the IBM Peanut's keyboard, just to name a few. The primary reason for the success of the CD is the consumer. People are willing to pay the money for a quality product such as the Compact Disc and part of this quality is the jewel box. If the jewel box is replaced with a paperboard alternative, a significant portion of this quality is lost and so is the appeal of purchasing a Compact Disc.

As an avid consumer of Compact Discs, I will personally refuse to purchase any CDs that do not come in a jewel case and will strongly suggest to my friends that they do the same. If logic does not prove to be loud enough, dollars should do the trick.

James E. Diaz, San Jose, CA

I am writing to express my unequivocal support for the continued use of plastic jewel boxes as storage units for compact discs. My CD purchases average four per month, excluding multiple disc sets such as operas and artist retrospectives.

I have firmly received not to purchase any CD release that is not housed in a standard plastic jewel box.

That the discontinuation of the jewel box has become entangled with the longbox issue seems completely absurd. Incidentally, both classical labels such as Laserline and Angelus are sold without longboxes.

Thus, I contend that I will not buy any CD not housed in a jewel box.

James L. Beach, Augusta, GA

The issue of theft vs. package size is also a red herring: merchants have long been selling music in the audio compact cassette format, which is much smaller than a shrink wrapped jewel box. Where required, the same reusable plastic frame technology that has worked for cassettes and is working for used CDs can be applied to new releases in a shrink wrapped jewel box. The additional claims that the longbox is necessary to offer a larger visual appeal are incorrect. CD stores in Japan and all other civilized countries manage just fine without the longbox.

H. W. Alliff, Kansas City, MO

I support the plastic jewel box as the best way to protect CDs. I recently purchased the Grateful Dead's "One From the Vault" in a digi-pak, and it's already frayed and dirty. I'll probably buy a plastic jewel box for the CDs, and throw the digi-pak away. (So much for the environment.) So strong is my dislike for the digi-pak, that I will no longer purchase any CD that comes in one.

Doug Amick, Wayne, NJ

I want to thank you for fighting record company attempts to dump the jewel box. I have been purchasing compact discs for seven years now and have always considered the jewel box an integral part of the quality of permanence of the medium. I am outraged at Wea's plan to degrade their product in the name of ecology. That is a transparent falsehood. The longbox must go, but the jewel box must stay.

James E. Davies, Columbus, OH

I can guarantee you that I will not be purchasing any CDs with the "EcoPak." If this is the industry's response to consumer concern over the waste created by the long box, they have certainly missed the mark!

James C. Boro, Free Hills, NY

Of the 400+ CDs I have collected over the years, all of them are now kept in jewelboxes. I have taken razor in hand and cut up the cardboard sleeves to use for the artwork. I have used my computer to make labels, both front and back. I have done everything I can to protect my CDs in the most way possible - in a jewelbox. Cardboard doesn't cut it, so I cut the cardboard.

Paul Semel, West Orange, NJ

It's time to face the music. Because while you in the record industry are trying to decide which CD case is best, we're getting thousands of responses like these from people who have already made up their minds. The jewel box is the consumer's favorite. Case closed.

James E. Dunn, Santa Clara, CA

FOR MORE INFORMATION ABOUT JAM, PLEASE CALL 1-800-882-JAM OR WRITE: JAM, P.O. BOX 1278, OLD CHELSEA STATION, NEW YORK, NY 10011.
Capricorn’s New Zoo—The signing of Zoo—featuring drummer Mick Fleetwood, singer Bekka Bramlett, and guitarist Billy Thorpe—was announced in Nashville by Capricorn Records president Phil Walden. The group, which has signed with Triad Artists for booking, plans a May release for its debut album. The band also includes guitarist Gregg Wright, keyboardist Brett Tuggle, and bassist Tom Lilly. Pictured, from left, are Jeff Cook, VP of promotion, Capricorn; Walden; Thorpe; Bramlett; Warner Bros. Records president Mo Ostin; Fleetwood; Don Schmitter, VP/GM, Capricorn; and Dennis Dunstan, Wel-Dun Management.

METALLICA LANDS 4 BAMMIES AT BAY AREA MUSIC AWARDS
(Continued from page 20)

bassist award, Primus’ Lee Claypool reiterated his remark from last year. “I still think Rob Wasserstein should’ve gotten it, but what the hell?” Saxman Johnny Colla of the News used his acceptance speech to remember the late tenor giant Stan Getz. Father Guido Sarducci and MTV’s Downtown Julie Brown were MCs, and presenters included Ted Nugent, June Lockhart, former Monk Peter Tork, Digital Underground, and John Fogerty, who hijacked the microphone for several minutes to nail his former employers at Fantasy Records, going so far as to call for a boycott of the label.

Here is a list of the winners:
Outstanding female vocalist: Sheila E.
Outstanding band: Metallica
Outstanding solo vocalist: Carlos Santana
Outstanding blues album: “Lights Out” (Living Colors)
Outstanding artist: Carlos Santana
Outstanding vocal group: “Enter Sandman” (Metallica)
Outstanding rhythm & blues artist: “Damn Good Blues” (Johnnie Copeland)
Outstanding male vocalist: Sammy Hagar (Van Halen)
Outstanding female vocalist: Sheila E.
Outstanding band: Metallica
Outstanding solo vocalist: Carlos Santana
Outstanding blues album: “Lights Out” (Living Colors)
Outstanding vocal group: “Enter Sandman” (Metallica)
Outstanding rhythm & blues artist: “Damn Good Blues” (Johnnie Copeland)
Outstanding male vocalist: Sammy Hagar (Van Halen)

CONCRETE BLONDE
(Continued from page 20)

way on the second side,” she says, referring to “Someday,” the second cut on side two of the cassette. “But we consciously started the record with something harder-edged, to show our audience something different right away.”

Napoliato—with guitarist Jim Maskey and drummer Harry Rushakoff—will tour Europe in the summer before doing shows in the U.S. this fall.

FOR THE RECORD
Despite negotiations with manager Frank DiLeo, Cher has announced she is not using DiLeo as a consultant, as reported in the March 14 Billboard. Cher was erroneously included in a list of DiLeo clients provided to Billboard.

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artists & music

region's rich talent touted at SE confab

by bob andelman

tampa, fla. — st. warren, clang, and the johnny ringo band were this year's standouts at the southeastern music conference here. the second edition of the SMC, held Feb. 21-22 at three venues—tampa theater, the ritz, and the friday morning musicale—offered daytime business seminars for musicians and after-dark showcases for 48 bands.

steve grudin was probably the best rock talent to take any stage during SMC. the lead singer of st. warren—and his equally sharp band—has a sound that is ripe for radio and a look tailor-made for mtv. clang, an alternative act that made its tampa debut at last year's conference, is already a crowd favorite, packing in SRO fans at the Friday morning musicale. the quirky, crew-cut band was the hottest attraction at the conference. and then there's johnny ringo, who looks like a guy who bought a ticket to see the show and snuck onstage when nobody was looking. but can he play? ringo, who's got a deep, affecting voice, rocks like a hungry young bryan adams.

a surprise appearance by miami sound machine saxophonist mike scaglione—a tampa native—with the barry greene band brought out the best in the jazz fusion act. scaglione and greene jammed together during SMC's recent hiatus with an eye toward future projects.

mod-l citizen, an exuberant rock band in need of minor fine-tuning, combines prince riffs with hendrix jams then twists into an alternative mode. it was named best soul/rap band at the recent florida jannysy awards. string fever demonstrated a pleasant, ticklish country charm and crisp picking on such original songs as "don't say no" and "making love to a memory." other standouts: urok, men from earth, and the headlights.

SMC, which is organized by tom morris of morrisound studios in tampa, was not without controversy. there were a dozen fewer bands invited to play at this year's conference, causing grumbling in the local music press and among bands that were serving musicians were excluded. exploration, x, a frustrated but inventive metal act excluded from SMC, got revenge by renting out apocalyptica, a club adjoining the ritz, for two nights. fliers for the x show promoted the "kiss our ass showcase."

newsline

wilson phillips' sophomore set slated for may release on sbk

wilson phillips is due to release its as-yet-untilted sophomore album for SBK records in May. Recording once again with producer/writer glen ballard, the trio of carnie wilson, chynna phillips, and wendy wilson is following up a debut album that yielded four top-five hits and sold 6 million copies in the U.S., with an 8 million worldwide. Songs include "she doesn't want to be alone," "all the way from new york," "where are you," a song about child molestation, "goodbye carmen," about immigrant workers, and "flesh and blood," about papa brian wilson.

quick riffs: hammer, adams, jones, more

hammer opens his too legit world tour April 1 at the hampton coliseum in hampton, va., with boyz ii men, jodeci, and oaktown's 3:57. sharing the bill... sting was joined by elton john, natasha cole, don henley, and james taylor March 12 at new york's carnegie hall in his third annual benefit for the rainforest foundation... everywhere he tours, he tours for you. bryan adams opens his u.s. concert trek sunday 10 at the Univ. of Cincinnati... the allman brothers set a house record with 19 sold-out shows at the beacon theatre in new york this month... howard jones showcases his new elektra entertainment album, "in the running," out march 31, with an acoustic tour featuring just jones on piano and percussionist carole steve... david byrne and richard thompson do a benefit march 24 for the arts at st. ann's in brooklyn, N.Y. ... ozzy osbourne has rescheduled his tribute concert to the late guitarist randy rhoads to March 26 at the long beach, Calif., arena... other tour openings: jim lauderdale, sam miller's warehouse, richmond, va., march 13; the connells and this picture, the marquee, new york, wednesday 18... cowboys jewelry with grammy-winning opening act john prine, smith college, northampton, Mass., March 31.

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Warwick's Once Again The Voice For Bacharach-David

The lead item this week was written by Billboard correspondent David Nathan in Los Angeles and Irving Lieberman in New York.

DONNE, BURT & DAVID '92:
Twenty years ago, Dionne Warwick, Burt Bacharach, and Hal David completed their last recording session as a team when Warwick was taping her first album for Warner Bros. Within months, Bacharach and David had stopped writing and working together, ending a string of 25 charted recordings with the artist on the Scepter label between 1962 and 1970, although both later hit songs with other collaborators.

Now, for her 12th Arista album, Warwick recorded a new Bacharach-David song, "Sunny Weather Lover," at Oceanway Studios in Los Angeles last month.

At the studio, David, who was ASCAP president for a number of years, recalled that he and Bacharach stayed in touch during their years apart and that "it was just a matter of time before we started writing together again. About two months ago, I was at Burt's house and he played me a melody. I came up with some lyrics, and it was like picking up where we left off."

David also said he and Bacharach have some more new songs in progress, with the likelihood Warwick would be recording some of them.

While Warwick's singles-chart streak included only four songs not penned by Bacharach & David, the pair handled the producers' chores for all of them. Among Warwick's biggest B&B songs—many of them qualifying as evergreens—are "Anyone Who Had A Heart," "Walk On By," "Message To Michael," "Alfie," "I Say A Little," "This Girl's In Love With You," and "I'll Never Fall In Love Again." Discounting writer/artists, of course, this partnership between songwriter and artist has a parallel only in the far past when such writers as the Gershwin brothers, Irving Berlin, and Cole Porter wrote material for the likes of Fred Astaire and Ethel Merman.

THEIR WORDS ON THE ROAD: The New York Bottom Line series of songwriters/artists talking about their writing careers—called "In Their Own Words"—has set its first touring schedule, as packaged by Mary Diamond of International Talent Group in New York. Tours have been set for Midge Ure, Dardan Smith, Chip Taylor, Rosie Flores, and Don Henry, who will play March 23-30 dates in New Jersey, Massachusetts, Rhode Island, Pennsylvania, Virginia, and Georgia. During the first week in April, they'll be in Ohio, Ontario, Michigan, Illinois, Wisconsin, and Minnesota. The package is based on a concept launched in 1990 by Bottom Line owners Allan Pepper and Stanley Snadowsky and Vin Scelsa, DJ at WXRX New York.

THEY CAN'T HELP LOVING IT: Among 21 Elvis Presley recordings to have charted No. 1 or No. 2, his 1961 recording of "Can't Help Falling In Love" is "the favorite of those who responded to a Newsday 900-number readers' poll. The Long Island, N.Y., daily, tying the poll in with a survey of which of two proposed Presley stamps readers prefer, said 70,000 out of 282 liked "Can't Help Falling In Love" the best. George David Weiss, co-author of the song with the writer/producer team of Hugo Peretti & Luigi Creatore, found the results "incredible, in that he had so many great recordings and that ours would rank at the top."

With the song's flowing melody, Weiss, president of The Songwriters Guild of America and an elected member of the Songwriters Hall of Fame, says many think it is derived from a classical work. But, corrects Weiss, "it's original." The song was introduced in the Presley feature film "Blue Hawaii." WHO GETS THE BILL?: The U.K.'s record companies and music publishers still do not know who will pick up the estimated 89 million libel bill from last year's Copyright Tribunal hearing. The tribunal sat March 4 to hear arguments from the British Phonographic Industry and the Mechanical Copyright Protection Society over which side should be awarded costs, and decided to reserve judgment for an unspecified time.

TAKING HIS OWN ADVICE: Songwriter Terry C. Clark was prompted to put into music some words of encouragement yelled to him as he struggled to catch up in an L.A. music scene. He didn't find anyone willing to sing it, he admits, so he went into the studio and recorded it himself. "Don't Give Up Stay In The Race" has been used in various races, and Clark says he hopes to interest 1992 Summer Olympics authorities in it. Clark operates Thirsty Music Enterprises in L.A.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. Beauty And The Beast Selections
2. Mariah Carey, Emotions
3. Eurythmics, Shepherds Moon
4. Scorpions, Crazy World
5. Robert Johnson, At The Crossroads
Skyy High: Band Back With New Set Album Puts Focus On 'Sultry' Ballads

BY GERIE SUMMERS

NEW YORK—It has been two and a half years since Skyy released its first Atlantic album, "Start Of A Romance," which spawned two No. 1 R&B singles, the title track and "Real Love." Now the Brooklyn, N.Y.-based group is back, previewing its new album, "Nearer To You," with the radio-friendly single "Up And Over (Stronger And Better)," currently climbing the Hot R&B Singles chart.

According to lead vocalist, producer, and group founder Solomon Roberts Jr., that two years was no vacation. The group toured for a year and a half in support of the last album and worked on outside projects in addition to preparing the new release. "It seems with every album, no matter how much you've written ahead of time, when it comes down to it, the whole concept starts to change," he says. "It usually started with one good song and you take it from there. It has been an ongoing evolution of direction, styles, and material."

This go-round, Roberts and long-time Skyy producer Randy Muller placed the focus on "good songs" and "sultry" ballads. The tracks are "not just a collection," says Roberts. "It's a mixture of songs, tighter and more into ballads... It seems with every album, how much you've changed," he continues. "Retail is very encouraged that, of the response of this first single and the consistency of the album, this is going to be a major sales item for them going into the spring and summer. We feel we have a hit record in the making."

A video was needed not to go with a video for the first release, opting instead to get the group "prepared and rehearsed," says Nash. "We thought the timing was right there in terms of getting them set up, in stead of rushing and doing a video that was not representative of what we wanted to develop for their image." "I doubt that not having a video on this first single is really hurting us, because the chart moves and the response of radio to date has been fantastic," he continues.

The group's longevity and reputation also helps, he says. "They're one of the few self-contained groups that's been able to stay together and...

(Continued on page 33)

NEW ON THE CHARTS

Debuting on the Hot Rap Singles chart last month with "It's So Good It's Bad" was rap outfit True Culture, signed to Cardiac Records. Featuring MCs Papa EZ Mike and Young Dread and DJs Merlin Monroe and Spook Blunts, the group has a definite Jamaican-rooted influence that True Culture is intent on promoting.

"True Culture is a very powerful name. We didn't just throw it together for a rap group," says Papa EZ Mike, aka Michael Porter. "We're from Jamaica transplanted to America, but we will never lose our culture. And we're true to ourselves." The point is driven home on the group's debut album, "Rude Boys Come To Play," on which it creates tracks ranging in mood and style from ragamuffin reggae to new-age soul to street-style hip-hop.

The group came together through chance meetings at early-'80s DJ battles between neighboring White Plains and the Bronx, N.Y., where Young Dread and EZ Mike were raised, respectively. The group was signed by Cardiac A&R chief Bobby Ghossen.

Cathy Jacobson, president of Cardiac, feels the diverse cultural appeal of True Culture is what makes it unique. "They have one foot firmly in each world [of reggae and hip-hop]; they'll talk or rap and just slip into patois," she says. "They have a real sense of whimsy, and they're two of the most charismatic people you'd want to meet."

A video for "It's So Good It's Bad" was shot by Classic Concepts, which will also produce its next video, for the album's title track. Jacobson says she plans to release that single after "It's So Good" has peaked (it is in its fifth week on the Hot Rap Singles chart). Meanwhile, True Culture is getting video play on BET and "Video Music Box."

The group has also been active at junior and senior high schools, and recently served as the chapereone for 40 Connecticut schoolchildren on a tour of the Apollo Theater and the surrounding Harlem, N.Y., neighborhood.

The album "Rude Boys Come To Play" was released the week of March 2.

JANINE MEADAMS

R&B ARTISTS & MUSIC

State Of The Arts. 40 Acres & A Mule: Musicworks act State Of Art performed at the Black Filmmakers Hall of Fame brunch, Feb. 23 in Oakland, Calif. The event was sponsored by Sony Music Entertainment Inc. BFHF celebrates the history and contributions made by African Americans to the art of film. Shown, from left, are actress Josie Lee; Norma Wright and Raymond Jones of State Of Art; and Dimmette Gudney, West Coast national director, album promotion, Columbia Records.

Billboard Spotlights Barry White... A 20 Year Retrospective.

Trend-setter, love doctor and ballad singer, Barry White is the most successful smooth talker in the music industry. As he embarks upon a European tour on his 20th anniversary, Billboard waxes nostalgic about his past hits and speaks proudly about his future.

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Lisa Stansfield Gets Real;
School Program Makes Grade

"I THINK THIS ALBUM is more of a progression from the last," says Lisa Stansfield, she of the foolelong eyelashes and beauty mark, smoking a cigarette and sounding, in her quirky British tones, as if she's been around the world and aye, aye, aye. "It's grown up a little bit, sort of. If 'Affection' [her Arista album debut] was a little baby, this ['Real Love'] is like a 5- or 7-year-old."

Indeed, "Real Love" represents a new maturity in Stansfield as well as in writer/producers Ian Devaney and Andy Morris. While "Affection" was filled with happy paens to Phil Lynott primed for clubland, "Real Love" sheds some of the disco grits in favor of lyrical, musical, and vocal depth. The first single, "Change," while definitely falling into the disco orchestral style, features a much more measured, committed vocal from Stansfield. And the latest single, the ballad "All Woman," is a very simple yet honest story of working-class, middle-aged love. And while it contrasts sharply with the up-tempo dance fare she's known for, Stansfield says, "I just think this is what we want people to hear. We're proud of it. I do love to sing 'All Woman,' because it allows me to have freedom in what I sing; I can explore the song in so many different ways."

Though her visual persona, established in video, is that of a fun-loving party girl, Stansfield calls herself a "homebody" who prefers her Rochdale, England, home to hanging out in nightclubs. "I'm like a really boring person," she says. "I'd rather sit down in a bar and have a drink and a conversation. And I'm not much of a dancer." Not a fan of radio, only three cassette tapes accompany her in her car: "What's Going On" by Marvin Gaye, an Aretha Franklin compilation, and an old Patsy Cline album.

Stansfield is continuing to build on her popularity. A world tour, with stops in Europe, Australia, and North America, is set to begin in June. Before that she will host an installment of "Showtime At The Apollo," the first time any white performer has hosted the program. The next single, expected at the end of the month, will be the down-tempo, funky "Time To Make You Mine," in which Stansfield whispers and sighs with the abandon of a Sheena Easton on "Sugar Walls." And she is trying to work out a situation where she and Devaney and Morris can collaborate with one of her idols, Barry White. "He's lovely," she says, pronouncing it "looo-lee."

Brin'gin' It Down Front:
Bringing influential young recording artists into schools for entertainment and reinforcement of positive ideals is ever more important these days, as young people are threatened by drugs, crime, teenage pregnancy, and overwhelming dropout rates. Individual record companies currently bring their acts to local school systems to perform and lecture. In Southern California, the School Entertainment & Activities Program has been doing it for 17 years, and has helped to break a number of youth-oriented artists, including the Boys, the Good Girls, Bobby Ross Avila, and Redhead Kingpin.

According to Devoux L. Grant, aka Dion, SEAP's president, the JAM (Joining Academics With Music) Mini-Concert program "has a relationship with schools going back to 1974." Calling itself a youth marketing company, SEAP arranges for artists to visit elementary and junior and/or senior high schools—chosen for outstanding attendance or academic improvement—and perform in conjunction with a SEAP presentation about staying in school or featuring industry professionals who discuss nonperforming careers in the music industry. A recent miniconcert featured Loud Records rapper Tung Twista Feb. 26 at Inglewood Calif.'s Monroe Junior High School. SEAP also sponsors KDION, a simulated radio program at which a mobile DJ will "broadcast" new music within a 90-minute listening period. Labels can secure a place on the playlist for a fee. Merchandising and retail tie-ins can be arranged. Grant would like eventually to take the program national with 12 major cities, but has no target date. Contact SEAP's offices on Crenshaw Boulevard in Los Angeles for more info.

On Stage: Grammy nominee Gladys Knight put on a spectacular performance at the Universal Amphitheatre March 1 as part of her first official concert tour without the Pips. Exuberant and energetic, Knight dipped into her hit-filled catalog, pulling out gems including "Every Beat Of My Heart" and "On And On," "Make Yours A Happy Home," from the film "Clairene," and showcased material from her current MCA album, "Good Woman." Knight quipped that the show didn't feature any production frills: "It's Gladys Knight, a mike, and a light!" But the singer proved she could win an audience with good old-fashioned rapport (Continued on page 32)
**R&B Singles A-Z**

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<td>DADDY</td>
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<tr>
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<td>SONGS IN THE KEY OF LIFE</td>
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<tr>
<td>6</td>
<td>AIN'T 2 PROUD 2 BEG</td>
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<td>7</td>
<td>THE CHOICE IS YOURS</td>
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<td>8</td>
<td>VICTORY</td>
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<td>9</td>
<td>COME AND TALK TO ME</td>
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<td>10</td>
<td>I'M YOURS</td>
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**Hot R&B Singles Sales & Airplay**

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</tr>
<tr>
<td>9</td>
<td>I'M YOURS</td>
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**Radio REDesign**

This week, WYLD-FM New Orleans changes its report format to reflect actual airplay of records, giving no consideration to sales, listener requests, or other research methods. This will align the WYLD-FM list with the monitored airplay data obtained from Broadcast Data Systems. Watch this page in upcoming weeks for an R&B radio-monitored chart—the transition is beginning. Thanks to music director Steven Ross for taking the lead.

**Double the Pleasure**

In the midst of the demise of the 7-inch vinyl single, two Motown recording acts have singles newly released in this configuration. Boyz II Men offer "Please Don't Go" backed with "Uhh Ahh." Shance's "I'm Cryin'" is backed with "I Love Your Smile." "Don't Go," this week's Hot Shot Debut, enters the chart with 43 stations. "I'm Cryin'" moves 46-36. It has reports from 82 stations, gaining eight, including WAMO Pittsburgh, WQKX Raleigh, N.C., and WWDJ Columbus, S.C.

**It Ain't Over 'Til . . . "Dark and Lonely" by Barry White featuring Isaac Hayes (A&M) moves up without a bullet, inspite of six station adds: it is on a total of 61 stations. "Better Together" by Matulis with Regina Belle (Columbia) makes a 10-advantage on the chart. It has reports from 41 stations, gaining KQXL and WBBK, in both Baton Rouge, La., and WKVY Milwaukee.
### Billboard Top R&B Albums

**FOR WEEK ENDING MAR. 21, 1992**

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<tr>
<th>Rank</th>
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<th>LABEL &amp; DISTRIBUTING LABEL</th>
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<td>APT</td>
<td>RCA</td>
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<td>JIVE</td>
<td>A &amp; M</td>
<td>10.98</td>
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<td>SUGAR HILL</td>
<td>JIVE</td>
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<td>A &amp; M</td>
<td>10.98</td>
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</tbody>
</table>

**Note:** Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multiplication symbols indicated by a numeral following the symbol. All albums available on cassette. A * indicates a compact disc (CD) Available. Suggested price is for cassette and LP. Equivalent prices (indicated by *), for labels that do not list equal prices, are quoted from wholesale prices. @ 1992, Billboard/BPI Communications.

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**The Rhythm and the Blues**

(Continued from page 29)

and talent... Two GRP recording artists were also in the Top 20, and at L.A. Gianna's recent return, Pati Austin, who easily combines vocal prowess with humor, covered a good deal of musical territory at the Strand during a two-day stint there, including cuts from her "Carry On" album. Label mate Carl Anderson, who got his dexterity put in a league with many of his more popular peers, previewed material from his upcoming "Fantasy Hotel" album at the Santa Monica venue At My Place. Judging from the material, the new album should help expand his R&B/soul audience.

**Suff: Hammertime launches his Too Legit World Tour April 1 in Hampton, Va. Also on the tour will be Grammy winners Boys II Men, Jodeci, and Oaktown's 3:57... Fox TV censors held up an appearance by LaFace tour trio TLC on the offensive comedy show "In Living Color" in order to re-evaluate the lyrics of the group's current hit, "Aint 2 Proud 2 Beg." Representatives of the show had already asked the group members to tone down their trademark fashion accessories, packaged clothes, when they were due to tape the show Jan. 31. Ironically enough, the group was the first network to air a network commercial. TLC was asked to alter their lyrics to tape a segment Feb. 21... All 12 members of the Winans family are gearing up for an all-family tour that includes Mom & Pop Winans, Belle & CeCe Winans, Vickie Winans, Daniel Winans, the Winans (brothers Marvin, Carvin, Michael, and Ronald), as well as Angie & Debbie Winans (who are currently recording their own duet album). This incredible show begins March 28 in Washington, D.C., and will visit 35 more U.S. cities before heading to Europe... Jackie Rhinehart is no longer VP, artist development, rhythm & black magic, at Mercury... R&B trombone legend Fred Wesley increases his reputation as a jazz player with his Antilles release "Comme Ca Comme Ca." This real, swinging, trad jazz featuring longtime J&B's bandmate Maco Parker on alto sax. It's the kind of live feel of watching a club date.

Assistance in preparing this column was provided by David Nation in Los Angeles.
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Heroes Of Decency. 4th & BWay recording act Disposable Heroes Of Hiphoprisy, held a press conference last month in San Francisco to heighten awareness against gay-bashing, the topic of its single, "Language Of Violence." Shown, from left, are Michael Franti, Hiphoprisy; film maker Marlton Riggins, director of "Tongues United"; Rono Tate, Hiphoprisy; Barbara Cameron, executive director, Community United Against Violence; and Namanohle and Nezacko Slater of the Oakland Men's Project. Hiphoprisy's debut album, "Hiphoprisy Is The Greatest Luxury," shipped March 9.

PAY-TO-PLAY PRACTICE IS GAINING GROUND IN CLUBS
(Continued from page 5)

Trubridge recently mounted a campaign against the policy by distributing stickers that say "Pay-to-play? No way!" to area promoters so they would employ the practice. He estimates that pay-to-play, which has mushroomed in the past year, affects roughly half of all London clubs with capacities of up to 400, plus several of the larger venues. He adds that Britain's "pay-to-play scandal isn't just based in London. Manchester, Leeds, Sheffield, they've all got their pay-to-play venues."

Trubridge acknowledges that his crusade is "almost a personal campaign," since few of the rock musicians victimized by a pay-to-play are members of the union.

Similarly, John Gisela, president of the American Federation of Musicians, cites the problem with pay-to-pay as one he is especially sensitive to. A lot of the younger rock musicians don't bother joining our union until they've gotten a couple of steps up and made some recordings, or at least played in the clubs where we have contracts. There's nothing much that we can do for them until they join.

Still, efforts are under way to tackle the problem in this country. The National Academy of Recording Arts and Sciences, the group that awards the annual Grammy awards, is working on a plan that will address pay-to-play, among other issues (Billboard, March 14).

PAY-TO-PLAY DEALS

In a typical pay-to-play deal, a band is required to purchase a fixed number of tickets to perform, which the band then resells at whatever price it sees fit. While some acts manage to resell all the tickets at a profit, most either break even or lose money. As one musician explains it, selling the tickets for a profit is sometimes nearly impossible, since in Bar mitzvah situations of the other bands on the bill can afford to undercut the rest by selling at cost, either because it does not care about the money or because it is so desperate to play that it will eat the cost.

Some promoters employ variations of the policy. For instance, they might demand a deposit from a band to cover equipment costs, or they might charge supporting bands when a nationally known act is headlining the bill.

UNFAIRNESS ALLEGED

'Every band, big or small, at some point or another is faced with pay-to-play'...

Those opposed to the policy say it is unfair to bands that don't have the financial resources or the following to support it. The sum required for a booking under the system ranges from 50 pounds ($88) and up. Mean Fiddler puts in London to up to $1,200 at some of the Sunset Strip clubs, according to B.C. Records.

Says Robert Kelley, drummer and singer for L.A. band Frontier Theory, "Pay-to-play is not only financial discrimination, but it also forces the artist to become a concert promoter. Most bands do that, anyway, by making flyers, but it really relinquishes the responsibility of the club to do that sort of thing."

Detractors also charge that pay-to-play results in uneven bookings, since promoters who operate under the policy are more often concerned about getting their money than about auditioning the bands for their musical appeal.

Furthermore, musicians say pay-to-play auctions are unfair to fans whom they do not know personally. Says John Tardino, bassist for New York-based band Hit And Run, "See there's 500 people that like you and you don't know them. They only come down when they see your name on an ad. You can't get in touch with them."

In extreme cases, pay-to-play has resulted in bands' equipment being confiscated when they were unable to meet payments required of them. Several Los Angeles-based observers say this has happened at the Whisky A Go Go and the Roxy, two Sunset Strip clubs that make the most extensive use of pay-to-play. Calls placed to the owner of those two venues were not returned.

PAY-TO-PLAY PROBONS

Proponents of pay-to-play counter that the policy is a necessary evil forced upon them by such factors as a surplus of bands competing for relatively few bookings, the rising costs of putting on a show, and a lingering recession.

Furthermore, pay-to-play promoters argue that the policy provides an effective way of separating bands that have their act together from those that are disorganized or simply not very good.

"The bands that are out selling tickets, those are the ones to me that are the better bands," says Joe Gaidor, manager and booking agent at Gazzarratti's, a Los Angeles club that does pay-to-play on Friday and Saturday nights. He notes that some bands "have a minimum of 500 tickets come through the door, and they're generating plenty of interest from the labels. They pay for their rehearsals. They do it as a business. They do it smart."

Clairly, New York-based Aria Electrics of Hot Rock Promotions says, "The market is oversaturated with wannabes. The ones that can't draw their crowd to a club are moving on to another that is."

Electric, who books nights at So Dee O Dee, says, "Fifty percent of the bands that sell tickets make money. Twenty-five percent make a lot of money—like $300, $400. Twenty percent break even, and the last 5% lose money."

Another New York-based promoter, Suavage, who is currently booking an act at New Haven, Conn., says he uses bands' fees to cover his costs. "A full-page add in [local music paper] the East Coast Rocker costs $800. Radio spots cost me $2,000. To print passes and do it properly costs $500. To rent a room and equipment costs about $700. So what happens when the door does $100? I'm not out to rip anybody off. I'm just out to survive in a business that's not doing well for us."

Suavage adds that he charges only bands that open for national headliners, who are not drawing like they are down there. "Once the day of the gig arrives, you had Twisted Sister in the room and 1,000 people would show up," he adds. "The bands play the Rock'n'roll isn't what it used to be."

LA. PAVED THE WAY

Suavage and other New York-based promoters say they adopted pay-to-play policies after they saw how effective they were in Los Angeles. The practice has not reached massive proportions here, though. It is practiced by a few promoters in New York and the surrounding areas, but the majority of clubs here do not use it.

(Continued on page 54)

SKY HIGH: BAND BACK WITH NEW SET
(Continued from page 28)

continue to develop and evolve as a unit over the last decade."

Robots jokes that he tried to convince the group to give up recording. "I tried to bribe them to leave; I threatened them to leave," he says. "They all ganged up on me." Though Skyhogh has undergone a few personnel changes over the years, the group still includes the six members of the group's "A" listers: Robert, bassist Gerald Leon, guitarist Annibal "Boochie" Sierra, and sibling vocalists Dunning-Crawford, Doroles Dunning-Milligan, and Bonnie Dunning-Barroo.

Skyhogh has made a record an impressive string of hits, beginning during its tenure at Salsoul from 1979 to 1986. "Here's To You, "Call Me, "Let's Celebrate," and "Giving It To You" on Capitol, Now, 12 years after the group's first charted record, Rogers is somewhat intrigued that Skyhogh is still going strong. "I think down the list of all the other bands that we had toured with five to 10 years ago, and they're not here," he says. "The few that are here have new members or have streamlined down to maybe three people as opposed to eight or nine."

"You've got to have a passion for what you do in order to hang in this long," says Dunning-Crawford. "If you don't like some part of it, it's not worth doing."

FOR THE RECORD

An item in the March 14 issue provided the wrong label affiliation for Pops Staples. He is on the Point Blank/Charisma label.
### Club Play

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### 12-Inch Singles

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Titles with the greatest sales in club play move this week. * Videotape availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1992, Billboard/BPI Communications.
There Was A British Singer Named Limerick

THERE HAS BEEN a long and rough road to the U.S. for Alison Limerick.

Despite having delivered one of the most successful club anthems of 1991 with “With Love Lives,” the British vocalist had a hard time getting subsequent singles released here. At one point she was signed to Arista in the U.K., the label’s U.S. counterpart has been extremely slow in making a commitment to her. In fact, there was a period of several months late last year during which rumors of a move to RCA ran rampant. Yet, at Arista, there are no comments regarding this matter, other than a source who says, “The label has been carefully considering the potential of this project in the States.”

While her U.S. label situation continues to be vague, Limerick tested the European dance charts last fall with “Come Back For Real Love,” a visionary collaboration with Arthur Baker. Though the project here, Tony Humphries’ remixes of “Make It On My Own,” charged Limerick to the U.K. pop charts two weeks ago at No. 19, rendering it Limerick’s most successful release to date. Both “Come Back For Real Love” and “Make It On My Own” have gotten tons of club play here on import.

With all of the groundwork laid, and increasing demand from U.S. jocks, Arista has finally agreed to issue the project here. Tony Humphries’ remixes of “Make It On My Own” are scheduled for release in the coming weeks.

In Rhythm, the still-untilted set is a delicious blend of R&B-driven house, funk, and jazz-infused pop. Its first single, “Make It On My Own,” charged into the U.K. pop charts two weeks ago at No. 19, rendering it Limerick’s most successful release to date. Both “Come Back For Real Love” and “Make It On My Own” have gotten tons of club play here on import. An all-star group of singers, in the truest sense of the word,” she says. “And I hope that this album will prove to people that I am a singer capable of handling many different genres. Sure, I have a long way to go before I can view myself among those I adore—but I am on the way. Every day I work at it a bit harder and move closer toward reaching my full potential. The challenge is a thrill.”

THE SINGLE LIFE: Deep-house denizens should be aware of “Any-Thing” goes by diva-in-waiting Spice (Nightclub, Chicago). Produced by Edward Crosby, the track is fueled with a muscular bass line and seductive vocals. Each of the four varied remixes have the juice to pack dancefloors. We’re particularly drawn to the first mix on the B side, with its nasty rap and piercing keyboard fills. Heavy sigh.

As top 40 radio continues to mull over “Walk Away” by “Little” Louie Vega & Marc Anthony, clubs are being served with a kinetic house, “Masters At Work” (Atlantic), from the duo’s debut album, “The Night Is Over.” Tito Puente adds some spicy salsa percussion breaks to the “One Tale Talk,” making it an essential peak-hour addition. For something a bit smoother, go for the mucky “Masters Dub.”

One of the hotter jams spreading throughout the underground hardhousescene in the England at the moment is TBK’s “1991 Berry” (Union City, U.K.). Not nearly as scattered and frenetic as music of this ilk is becoming, this highly imaginative track takes us on a moody trip that is propped by swirling, spacey synth lines. Mainstream-minded spinners should opt for the vocalized, poppin’ “Clas-sic Mix,” while the “Fratty Mix” provides a hypnotic twirl into daylight hours.

Add “Makes Me Holler” (Project X, New York) by Variation to the ever-growing list of acts combining spiritual lyrics with a house beat. Brooklyn, N.Y.-bred Marc Coleman and Robin Wilson deliver rich and soulful vocals within the arrangement rife with disco-fied strings and subtle funk guitars. Incredibly moving.

Remember Sparks? Well, they’re hitting the comeback trail in big with “National Crime Aware-

ness Week,” a properly quirky, techno-colored workout. Empowered with clever lyrics sung from the perspective of a criminal, this track would fit nicely in pop and alternative sets. Though the act is still shopping for a label deal, you can get a copy of the single from P.K. Productions in Moorpark, Calif.

Although he’s not yet old enough to get into a nightclub, 17-year-old keyboardist Mark Ryan, aka Temperance, has put together (with the aid of producer Michael Ova, that is) a six-song EP with the juice to fill most dancefloors upon impact. Each cut on “Phantasy” (Hi-Bias, Toronto) could easily click with both house and hi-NRG programmers. Highlights in-clude “Losing Touch,” an optimistic, pop-splashed kicker, and “Purity,” a softer, more amiable mid trip.

TID-BEATS: It looks like it is going to be a Deee-Liteful summer. The trend-setting trio is currently finishing up its second album for Elektra, “Infinity Within,” which should drop in June. A still-to-be-announced single is slated for early May. Word has it that the overall vibe of the project is more hardcore dance, and will be framed by a pair of psychedelic/soul ballads. Guest musicians include Satoshi Tomei on keyboards and Bootsy Collins, who toured with the act last year. The most intriguing tides on the album are likely to be a sure-fire dit, “Rubber Lover,” and “I Dream I Fell Through A Hole In The Ozone Layer.” Claudia Casets has left Stardust Promotions to concentrate on operating her increasingly hot Maxi Records in New York.

HEARTY CONGRATULATIONS to Cardiac Records president Cathy Jacobson, who gave birth to a healthy baby March 6. She and her husband, Pat Monaco, VP/GM of independent label sales, PolyGram Group Distribution, have named their new son Jake, who weighs in at 9 pounds.

SHHHHHH . . . If you think Michael Jackson’s current hit, “Remember The Time” (Epic), is fierce, just wait until the club remixes of his next single. “In The Closet,” drop in April. Everything is still pending MJ’s approval, so we can’t spill too much—except to say two of our fav postpro-
ductions are involved and the results will blow you away!
LONDON—The organizers of this year’s SIB International Exhibition of Equipment and Technology for Discotheques and Dance-halls are counting on the 10th annual event to be enlivened by a healthy increase in first-time visitors and such hot topics as European market harmonization.

SIB ’92 will be held March 22-25 at the Rimini Trade Fair Centre in Rimini, Italy. As in previous years, SIB is organized by the Rimini Trade Fair Corp., in collaboration with SIB, the Italian Dance-hall Owners Syndicate, which itself is a member of FEDO, the European Discotheque and Dance-hall Federation.

As with much of the world music trade, the European dance music industry has been hurt by the continuing global recession. So, while SIB appears to be weathering the economic storm, a major topic of discussion for many at this year’s show is likely to be the dreaded R-word.

Despite the gloom, there is cause for optimism. The combination of SIB’s 10th anniversary and the long-awaited European-wide trade harmonization that comes in 1992 has focused considerable attention on Italy’s largest annual music fair. It is perhaps unsurprising, therefore, that trade fair organizer and GM Ignazio Bonatti is bullish about the prospects for the ’92 show.

“Despite the economic climate,” he says, “last year’s attendance figures set an all-time record (6% up over the previous edition), and one which at the time seemed hard to beat. I think that bears out just how vast a ‘public’ SIB has,” he argues.

End-of-show figures for last year revealed that more than 17,000 visitors came to the exhibition, though as Bonatti points out, the figures include attendees to MAGIS, the exhibition for Equipment and Technology for Theatres, Cinemas and Entertainment exhibitions. MAGIS was held concurrently with SIB through last year; it now is a biannual event.

**Reasons to be cheerful**

“The influx of foreign trade visitors [last year] was very significant,” says Bonatti. He is keen to point out that last year, club owners and managers, technicians, DJs and VJs, architects and designers, installers, agents, and even impresarios arrived from more than 60 countries in Europe, North and South America, Asia, and Africa.

As with the previous year, Bonatti expects to see this year’s attendance boosted by new trade members from markets undergoing expansion in the entertainment and amusement fields.

In particular, Bonatti expects considerable growth in the next five years in sectors like Eastern Europe and East Asia.

Indeed, Bonatti reports an increase in exhibitors booked for this year’s SIB. He notes that Rimini’s large Hall F—previously used by MAGIS—was booked in addition to the usual exhibition space.

**Special events planned**

As befits all 10th birthday parties, the organizers will be adding events to the Italian club technologies expo. A “future awards” will be made to companies that have supported the show every year from its outset. The regulars can expect an inaugural cocktail party with live entertainment.

APIAD, the Assn. of Italian Discotheque and Theatre Equipment Manufacturers, is expected to have a high profile at Rimini this year.

Says chairman Nicola Tiezzi: “We have two stands at SIB ’92—one with a hospitality suite—with a substantial amount of documentation on the association and the members served up,” he says, adding, “with local Italian food, of course.”

Tiezzi continues: “For this 10th anniversary, in collaboration with ICE, the Italian Foreign Trade Institute, we’ve organized a number of foreign trade delegations and trade members and journalists have been invited from the U.S., Canada, Venezuela, Hungary, and Czechoslovakia. We’ve get quite a few from the Far East this year, including Indonesia and even Thailand.”

At present, ARTICK (lighting control equipment), CTM (pro audio equipment), FAL (lighting and effects lighting), GUFARM (club seating), and TECNTRON are among the members of APIAD that will be on hand this year.

Among the most obvious trends for this year’s show, intelligent “scanner type” lighting should continue to be the hot topic. Laser simulators are also finding favor with an increasing number of Western European venues.

In addition, a great deal of attention will be paid to the mobility aspect of disco lighting effects with a number of manufacturers offering “product firsts” with lighter, more compact and rugged equipment for (Continued on page 33)

**Artists grab a piece of Rimini’s spotlight**

NEW YORK—The SIB International Exhibition of Equipment & Technology for Discotheques and Dance-halls is well-established as the global music industry’s leading annual trade show for club hardware and lighting manufacturers. Now it is broadening its scope to include record companies and artists.

When the confab kicks off on March 22 at the Rimini Trade Fair Centre, about a half-dozen Italian-based dance music labels plan on operating booths in the exhibition area. Additionally, SIB will host a series of artist showcases.

Label executives say that SIB provides an opportunity to meet and network with club owners. It also helps them stay up to date with the latest innovations in DJ technology.

“There is great value in being able to shake hands with the people who operate the discotheques in which our artists perform,” says Mario Nicoletti, manager of A&R at Naples-based Flying Records. “It puts a face to a name for both parties involved.”

Others note that SIB has the potential to expand its reach to include more music-oriented issues.

“I think there is a great desire among most labels for a full-fledged music convention in Europe similar to the New Music Seminar in the U.S.,” says Roberto Zanetti, president of Massa-based Robyx Productions and DWA Records. “Having an opportunity to get together and talk about music with the people who run discotheques is beneficial not only to our business, but to the artists we represent.”

Leading the way in label participation (Continued on page 40)
FOLLOW THE LEADERS
The predominant Dutch club is the Roxy in Amsterdam, playing all sorts of house and deep house, excluding hardcore techno (which the Dutch call "gabber"). Other popular haunts include Night Town in Rotterdam, playing a harder-edged house to a large (2,500) crowd. The best lighting can be found at The Palace in Zaan- dam, with a mix of house and commercial garage.

The market is best known as home of the "new beat" and lately a harder-edged techno sound. That said, the hardbeat crowd is now being challenged by Germany. Chart entry is more often than not through the national BRT Top 30. Key Belgian labels include ARS, with its more prominent HitzHouse subsidiary, which has a total of approximately 30 techno and acid artists on its roster.

Ghost-based R&S is headed by the ubiquitous Renato Van de Rapeliere; acts include CJ Bolland, Outlander, and Beltran.

Other active labels include Mike House and Atom (of Antwerp) for what the Europeans call "Hard Trance" and experimental dance. Holland is an increasingly active territory with key labels IMC, Think, and CNR. The new beat influence is now less obvious. Last year saw London-based PWL Continental successfully chart "Get Ready For This," a Belgian act picked up by Dutch dance label group and distributor Toco International, which first released the pop-techno workout through its Ritz subsidiary. New Jersey-based Radi- kal has licensed this and other tracks, including "Dutch Hardbeats," a compilation of IMC-licensed product.

FRANCE
A good percentage of active French clubs are, not surprisingly, based in the cosmopolitan capital. Upfront Paris clubs include Sherasade, with its mix of funky jazz and generally underground vibology. In the red-light district, Folie-Pigalle offers up a mix of house, hip-house, and hip-hop, in a haunt favored by the Paris music industry.

France continues to be introspec- tive in its tastes, with techno still in its underground infancy. Neverthe- less, large techno gigs are planned for the spring.

Paris-based Happy Music Records has had considerable success with its dance-rap outfit Benny B, which sold Technotronic in France. Scorpio is another general dance label with artists including Le Dernier, while another, Carrere, has domestic releases from hi-NRG artists including Roslyn Clarke.

GERMANY
The principal clubs in Europe's big- gest music market include the Tarm Center in Bochum, playing a broad mix with a commercial edge; Dorian Gray in Frankfurt, with DJs DJ Dag and Thorsten Pemfau playing techno house and garage rotations; and Schloss Neuenschteins in Cologne, where DJs Walid Sarwar and Oliver Merlyn Heydt host a blend of acid jazz, hip-hop, and jazz house.

According to DMC Germany, the Tarm Center can claim the crown for the best club lighting.

Strangely, there is no national dance chart except industry magazine Der MusikMarkt's chart, which, according to German industry sources, is causing crossover problems for dance acts with its complex airplay/sales chart split. The Low Spirit label of Berlin is home for acts that include WestBam, DJ Diek, and BUG.

Key techno labels include Hype in Frankfurt, with acts that include Twin EQ and Carlos Perron, and BMWW in Berlin.

Sony has successfully broken the "major dance" market with its Dance Pool arm. Bertelsmann's BMG Ariola is licensing U.S. product in Europe.

ITALY
Traditionally, Italy has a seasonal club nightlife, with tour buses account- ing for a large proportion of club- goers. Haunts to haunt include Mattos, with DJs Andrea Germolitelo, Luca Colombo, and Ralf spinning together U.S. underground flavors of garage, deep house, tribal, and rare disco. Another venue, which opened in 1989, is Coccodrillo, based in Riccione, playing techno and hardcore spun by Girolo and Stefano Bait. The latter also will be the site of DMC Italy's first Italian Dance Convention in late March.

This is still a market heavily involved with the "Italo piano sound." But there is an increasing trend toward exporting Italo-house, especially to Spain and the U.K., as the rest of Northern Europe goes more techno.

Dance crossover is helped by RAI TV as well as the numerous local radio stations.

By far the most successful label is Media Records, which has licensed East Side Beat's "Ride Like The Wind" to numerous territories, including the U.S. via London.

(Continued on next page)
the increasingly popular go-anywhere "mobile rave" addicts.

Lighting control equipment also appears high on the agenda, with computers putting the control of an entire show's lighting, special effects, and video at a single visitor's fingertips.

A large contingent is also booked for the pro-audio market stands, with the catalog showing a particularly high proportion of rugged and durable P.A. options, as venue managers look toward long-term durability as a means to recession-busting.

**SEMINARS EYE THE FUTURE**

As always, SIB will be hosting a number of seminars, "Architecture Of The Night," chaired by Guiseppe Bonazzoli of the magazine Disco And Dancing, and Jerry Gilbert, editorial director of the disco industry magazine Disco Club and Leisure International, will look at future trends and areas of development for discotheque design.

Disco Club and Leisure International will also be running a seminar titled "Surviving For Partnerships And Common Standards After 1995." As the title suggests, this session will deal with the attempts by manufacturers to harmonize existing standards on equipment, safety, and operational guidelines within the European dance venues market. The seminar is also set to discuss what steps need to be taken to establish a worldwide standard.

**TRACKING TRENDS**

(Continued from preceding page)

Other labels include Flying Records, Italy's largest independent dance distributor, with acts including Korda, Joy Salinas, and Digital Boy.

**SPAIN**

Influential upfront clubs include Pacha in Madrid, with a blend of garage, house, and chart music; Joy in Tenerife, playing house, R&B, and commercial; Up and Down in Barcelona, techno and funk; Amnesia in Ibiza, Euro-disco house and techno; and Ronky Tong in Madrid, playing a spectrum of sounds from pop-rock, live music, '60s, '70s, and soul.

Europe's fastest-growing economy is increasingly looking toward the U.K. and Italy, with a preference for Italian house and Latin groove.

Despite this, the home market's preference for its own product hinders international acts from breaking through.

Key labels are Blanco Y Negro and Area International.

**SWEDEN**

Despite Sweden's having a small club population—centered in Stockholm—labels such as Swemix have achieved considerable success elsewhere in Europe. BTECH has licensed its star act, Clubland, to the U.S., via 4th & B'way. Swemix has worldwide licensing deals with BMG (including the U.S.) for its hot acts Da Yeeene, Dr. Alban, and garage soulstress Gladys.

Other labels include Radium with the Stonefunkers, a heavy funk outfit that has spawned Papa Doe, a big Swedish reggae artist.
ARTISTS GRAB A PIECE OF RIMINI’S SPOTLIGHT
(Continued from page 36)
pation will be Media Records in Ron-
cadelle. The company is on a roll
lately, having had several interna-
tional dance music hits, including
global dance-chart smash “We
Gotta Do It” by DJ Professor and
Francesco Zappala, and most re-
cently “Kiss Me (Don’t Be Afraid)”
by Love Quartet.
Among the Media artists to be
showcased are Zappala, Capella,
and Shafty.
At SIB, Media will be touting its
new subsidiary, Heartbeat Records,
with a showcase that will feature
greatly its seven-act, deep-house
roster.
Another of the large dance labels
actively involved in SIB this year is
the newly formed Time Group.
Based in Brescia, the Time Group
houses six small subsidiary labels:
Time Records, Italian Style, Line
Music, MGM, In/Out, and Down-
town. Two of its artists, Jinny
and James Howard, will be showcased.
Ironically, both artists were born
in the U.S. Jinny had international
success in 1991 with “Keep Warm,”
and is creating a buzz in Europe, the
U.K., and on import in the U.S.
with the just-released “Never Give Up.”
Howard was licensed to Time by
New York independent label Emo-
tive, and will be performing his un-
derground house hit, “We Can Do It
(Wake Up).”
Irma Records is the only label
participating in SIB with headquar-
ters in both Italy and the U.S. (in
Bologna and New York, respective-
ly). Irma will showcase two acts: Be
Noir and Double Dee. Be Noir is a
cub DJ/producer/musician who
sparked heavy import play in state-
side clubs last year with “Give Me
Your Love.” Double Dee went even
further with “Pound Love” on Epic,
which reached No. 1 on the Bill-
board Club Play chart in late 1990.
Double Dee’s self-titled debut al-
bum is a hit in Italy and the U.K.
Other Irma acts that are currently
getting considerable club play are
Nikita with “I Need You,” and Kip-
per with “Living The Nightlife.”
For Robyx Productions/DWA
Records, SIB coincides with the re-
lease of two high-priority 12-inch
singles from the company: “Going
Back” by Willy Morales, and a cover
of the K.C. & the Sunshine Band
classic “Please Don’t Go” by Dou-
ble You. Both acts are slated to per-
form.
Although Flying Records is not
exclusively a dance music label, it is
currently having success in the U.S.
and European techno markets with
two acts that will be showcased.
Digital Boy will preview its debut
album, “Futuristic,” with its Euro-
pean hit single, “1,2,3 Acid” by Digi-
tal Boy. Popular Dutch act Human
Resource will offer tunes from its
forthcoming double album, “Domi-
ating The World.”
Sony/Italy act Sake Stabs, which
has just released its self-titled debut
album in Europe, will be showcased.
Among the tracks the act is expect-
ted to perform are the techno-rave
“Havoc” and garage-oriented “Ev-
erybody Dance.”
Finally, ACV recording artist and
cub DJ Leo Anibaldi will be at SIB
promoting his just-released, four-
song EP, which is starting to click
with U.S. DJs on import.
New Bands, New Sounds, New Business

The international music business is rapidly changing and the same, tired old shit isn’t going to fly any more. 1992 is the time to look ahead, get ahead and stay ahead – the New Music Seminar offers the opportunity to do all three.

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NASHVILLE—It was more music and less talk for the record-break- ing total of 1,705 registrants at this year's Country Radio Semi- nar held March 4-7 at the Opryland Hotel here. The balance was tipped by a drop in the number of panel discussions and a rise in the number of corporate and labels clamoring for attention.

This year, the Country Music Assn. abandoned its long-running MIPs (Music Industry Profession- al Seminars) part of the seminar, allowing for a considerably more creative schedule.

Attendance this year topped last year's by nearly 500 registrants and broke a record of 1,411, set in 1990, by nearly 300. There was also a jump in the number of exhibitors and entertainment parlors (some rooms longer than the normal suite).

Some speculated that the high attendance came partly from the announcement months ago that Garth Brooks would be the Super Faces Show act. The Thursday night show at the Roy Acuff The- atre at Opryland turned into a sure point for seminar organizers when several hundred ticket-holders were rushed to the already over- crowded venue.

A number of factors were at work, according to seminar sponsor Jeff Walker. Brooks had chosen the theater over the nearby and much-larger Grand Ole Opry House, the site of last year's show, in order to give a more intimate performance. Consequently, only 1,515 seats were available for registrants, plus the management, artist, band, and sponsor guests.

Furthermore, Walker notes, "For years, based on our registrants' history, we had from a 40% to 50% no-show rate for that event. Even though people have tickets and come, they may decide not to come. This happened is that if people didn't go, they gave their tickets away to other people who wanted to attend."

There were also unconfirmed ru- mors that several radio stations had used their registration tickets for their own deals, or to re-claim additional entries to the show to give away for promo- tions.

"We got a list of the people left outside," says Walker, "and if they'll send in their tickets, we'll give them a refund (of $15, the cost of the tickets)."

The number of entertainment parlors, which the CRS allocates by drawing, rose from seven to 10 this year. And the total of exhibi- tors grew from 35 to 48. A record 360 radio stations were on hand for the artist-taping sessions, during which acts tape IDs and promos.

In bidding for radio's attention, labels are establishing and bringing in new promotions round the seminar. For the first time this year, Warner Bros. held a pre-seminar showcase and party in conjunction with radio station WSM's listener appreciation concert. The label spent approximately $55,000 on this event alone, a tab that included bringing in more than 100 key radio reps a day early. RCA had long-sensored a lavish, by-in- invitation-only cruise and showcase for 500-or-so radio figures on Opryland's boat. And MCA Records has locked in the right to broadcast its music videos throughout the seminar on the Opryland Hotel's closed-circuit system (Billboard, March 7).

"The seminar is a set agenda," Walker responds, "and if people want to build things around it, that's up to them. We have the rules that things need to be done on Opryland property, and all the labels are given the opportunity."

Cabin Fever Music, Greenwich, Conn., made a quiet entry as a record label by distributing its ad- venue flyers at Las Vegas. Willie NELSON accepted the semi- nar's annual Humanitarian Award via satellite from Las Vegas. Walker says that traditionally around 58% of the seminar registrants say they'll do business with related businesses, and the remainder from the music industry.

More CRS coverage, see page 123.

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**Pat Alger To Answer At SGA Ask-A-Pro Date**

NASHVILLE—Singer and song- writer Pat Alger will be guest speaker at the Songwriters Guild Foundation's Ask-A-Pro session, March 25.

In the past year, Alger has co- written hit songs for Garth Brooks, Trisha Yearwood, Mark Collie, Kathy Mattea, and Hal Ketchum. Acts and his writing credits are "The Thunder Rolls" and "Unanswered Prayers."

Alger's own album, "True Love And Other Short Stories," was released last year on Sugar Hill Records.

The session will be held at 7 p.m. at the Guild's office on 16th Avenue, South. It is free for members and $2 for nonmem- bers.

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**Talkin' Radio: CRS '92 A Soaring Success**

**Showcases, Meet 'N' Greet Sessions Set Festive Tone**

This week's column was written by Edward Morris and Debbie Holley.

**Radio Days: Like Fan Fair and Country Music Week, the Country Radio Seminar becomes a force of nature as it sweeps through town. This year, the winds blew stronger—and longer—than usual, beginning with the Warner Bros./WSM showcase at the Grand Ole Opry House on Tuesday evening, the day before the seminar officially opened March 4. The radio station used the event as a listen- er-stimulation promotion, and the label brought in more than 100 radio reps early for the event. It was the first glimpse of CRS mad- ness for the Miami-based Merckies; and Anderson, a "New Faces" alumna from 1979, was revelling in her first No. 1 hit ("Straight to the Heart of Me) since 1992. Follow- ing the cocktail party, Arista Records invited all the folks over to a bash and showcase at the Opryland golf course club. Singer Lee Roy Parnell hosted.

On Thursday, the seminar staged a spectacular opening ceremony with Welcome to AVM and the U.S. Army Band. The Osborne Brothers, the bluegrass duo which made the song "Rockin'em rolled" famous, joined in with a blues band of the Army Band for a driving cross-format version of the song. Alabama's lead singer, Randy Owen, demonstrated his spell-binding charm by going into a cappella to close hands with registrants as he sang some of the group's hits. MCA's entertainment parlor was so packed Thursday evening that guards had to regulate the crowd flow. Those who got in to hear Lionell Cartwright, Marty Stuart, McBride & The Ride, and surprise guest Jimmy Buffet. Atlantic Records de- signed its parlor with an "Atlantic City" gambling theme. Karen Tobin and Martin Delays performed.

One of the hot spots throughout the event was the Unistar suite, where registrants flocked for glimpses of and songs by the Remingtons, the Mavericks, Billy Burnet- te, Deborah Allen, Rafe Van Hoy, Little Texas, and Garth Brooks. Opps drew throng for the Super Faces Show that a reported 500 ticket holders were turned away from the Roy Acuff Theater at Opry- land. The lucky ones inside heard him introduce some new songs and accompanied him and his wife Sandy have discovered the new addi- tion to the family will be a daughter.

Powerful as she was to start with, Trisha Year- wood keeps getting bet- ter, a point clearly evident in her performance at Friday's ASCAP luncheon, where she earned a standing ovation. Chart-topping Diamond Award winner for a driving cross-format winner, its annual cruise down the Cumberland on the General Jackson showboat. This year's showcase acts were Alan Tippin and Martina McBride. Pleased and in charge, McBride brought the well-fed and slightly jaded boats to their feet with her impassioned reading of "A Woman Knows."

The Saturday luncheon, sponsored by the Canadian Country Music Assn., spotlighted Prairie Oyster and Michelle Anne.

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**CMA, CMT Host NARM Country-Format Session**

NASHVILLE—The Country Mu- sic Assn. and Country Music Tele- vision will present a program on the country format Sunday (15) at the National Association of Record- merchandisers' convention in New Orleans.

Activities will begin with a panel discussion on the state of country music by Bob Baker, CMT's direc- tor of operations; Tony Brown, executive VP and head of A&R, CMA Records; Joe Mansfield, VP of marketing and sales, Liberty Rec- ords; Tony Conway, president of Buddy Lee Attractions; and Lon Hargrove, Nashville's Reliever of Radio & Records. Dick Gary, head of the Gary Group, will be moderat- ors.

A sampling of CMT's video pro- gramming and a performance by the Kentucky Headhunters will follow the panel.
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"They're an exciting new act. 'Faster Gun' is getting great response from our listeners."
Jim DuBois
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Kenny Rogers | 47 | 48
Keith Whitley | 46 | 47
Tom T. Hall | 45 | 46
Billie Jo Spears | 44 | 45
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Licensing agreements and details upon request.
by Lynn Shults

NO. 1 FOR THE FOURTH time on the Hot Country Singles & Tracks chart is Alan Jackson with “Dallas” (1-21). The song was co-written by Jackson and Keith Stegall, produced by Stegall and Scott Hendricks. It is also Jackson’s fourth straight No. 1.

INSIDE THE TOP 10: Dwight Yoakam’s “It Only Hurts When I Cry” leaps from No. 14 to 9. in its 16th week on the chart. Top 10 tracks continuing to make gains are Wynonna’s “She’s Is Only Need,” moving into the No. 3 slot; Reba McEntire’s “Is There Life Out There,” climbing from No. 6 to No. 3.

THE MOST ACTIVE TRACK this week is Aaron Tippin’s “There Ain’t Nothin’ Wrong With The Radio” (19-19). Tracks also showing strong activity are Garth Brooks’ “Papa Loved Mama” (61-43); Hal Ketchum’s “Past The Point Of Rescue” (31-18); and Little Texas’ “Little Texas,” debutting at No. 21.

MORE FROM THE COUNTRY CLUB SCENE: The more one listens to club owners and managers talk about their music mix, demographics, promotions, and radio ties, the more it crosses one’s mind that this club subculture might be on the leading edge of a new radio format. Most clubs say the music mix is 70% country and 30% classic rock. Some mix in current dance tracks by contemporary artists. Some mix in big-band music for customers who like ballroom dancing. And some feature nothing but country music. The one thing they all have in common is that the clubs are geared to a combination of country music and dancing. For the most part, the dances are not the southern/mountain dances, like square dancing, clogging, the back-and-wing, etc. The spotlight for these deltas are the Southwest. The four mainstays are the line dances, the two-step, the Waltz, and the salsas. What sets this music apart from traditional country music is the beat. This “western beat” sits slightly on top of a shuffle beat and is a derivative of western swing, a fusion of country and big-band swing. The recipe also includes seasonings from blues and southern rock.

RADIO PERSONALITIES play an important role at most clubs. However, the club controls what music will be played. Even in situations where live people perform the music, the music is selected by both the station’s MD and the club. Marie Ranson of the Dallas Bull in Tampa, Fla., says, “We select our music.” But she also credits customers who request certain songs for lines dances, such as ZZ Top’s “La Grange.” In Tulsa, Okla., Dallas Country’s Steve Kitchell says among his patrons, “there is more crossover [in musical taste] than I have ever seen. We are getting a lot more of the contemporary crowd.”

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Antilles Cuts Island Tie, Links With Verve

LOS ANGELES—Antilles Records has severed its ties with Island and has formed an alliance with Verve Records, the jazz label group of PolyGram Classics and Jazz. Antilles titles will continue to be distributed through PolyGram Group Distribution.

Under the new deal, Antilles titles will use the Verve marketing and promotion staffs for future releases.

Antilles VP Brian Bacchus says the split with Island was "amicable, and it's the perfect structure for jazz marketing. Bacchus says, "I sat down with [Island founder] Chris Blackwell to find a better way to plug into the P&G machinery. We realized we would be best served by being part of the PolyGram's own jazz division."

The PolyGram Classics and Jazz department includes 15 staffers, with specialists covering A&R, product development, marketing, catalog development, publicity, and promotion.

The label group is the umbrella for several Verve labels, as well as ECM, Deutsche Grammaphon, Philips, and London. The labels all go through P&G.

The move to Verve brings Bacchus back to PolyGram Classics and Jazz, where he worked as a promotion manager and director of concert and video at RCA. In 1986, he moved to Island and Antilles about 18 months ago. Bacchus now reports to Richard Seidel, VP of the Verve group. The Antilles label joins the Forecast, World, and EmArcy imprints in the Verve family.

The Antilles roster has some 12 active artists, including Frank Morgan, Courtney Pine, Johnny Griffin, and the Tough Young Tenors.

March releases include Randy Weston's "The Spirit of Our Ancestors" and Fred Wesley's "Comme Ci Comme Ca."

DEBORAH RUSSELL

Classical

KEEPING SCORE

by Is Horowitz

STRINGS ATTACHED: Biddulph Recordings, one of the many historical reissue labels feeding product into the retail pipeline, is giving increased attention to new recordings. And it's no wonder that these projects focus on violin music, the central interest of the label, a subsidiary of the Peter Biddulph violin dealership in London.

The label has already won special attention from fiddle buffs with its recent release of a new Ruggiero Ricci CD of the Brahms Violin Concerto that contains no fewer than 15 different first-movement cadenzas, any one of which may be punched in to be heard in its proper place in the score.

Now being edited and gowned for spring release are two newly recorded CDs by Aaron Rosand, whose most recent prior albums were issued under the Audion imprint. One holds the complete Brahms Hangarian Dances, and the other a collection of Baroque works.

Eric Wen, Biddulph A&R chief and coordinator, says a new album by young Russian violinist Maxim Vengerov is in preparation. Among other artists he cites as being considered for new projects is Arnold Steinhardt, first violinist of the Guarneri Quartet.

Stills, reissues of recordings by noted past violinists, chamber groups, and, most recently, pianists remain the label's top agenda item. Suitable pressings come from a network of collectors, says Wen, with transfers engineered by a number of specialists, most notably Ward Marston, of Philadelphia.

The Biddulph catalog currently holds 60 CD titles, and Wen says 30 additional albums a year are projected. Statewide distribution is by Koch.

CATALOG REVIVAL: Mosa Music Group launches a new VoxBox subseries, Vox Legends, this month with a two-CD package of 1958-66 recordings by pianist Mieczyslaw Horszowski. The artist is celebrating his 100th birthday this year, still active at the keyboard.

Like so much of the label's output, the recordings of three Beethoven sonatas, including the "Hammerklavier" from the vast stockpile produced during the reign of the late Vox founder, George Mendelsohn.

Other Legend artists package in preparation include sets by Yehudi Menuhin, Gidon Kremer, and Vivian Beaumont, with concertos in the style of the greats.

Among others considered for inclusion in the new line are pianists Vladimir Horowitz, Georgy Sandor, and Lili Kraus, says Ossie Gandara, MGM A&R executive.

There are now 70 active CD titles in the VoxBox series. Another 40 or 50 are slated to be released during the year, says the label's national sales director, Martin Maltese, director of A&R.

BACK TO THE MINE: (Repeated because of a production error last week) Peter Muenzer, ace repackager with the touch of gold when it comes to squeezing out revenue from deep and, recent, catalog, left his post at Sony Classical Feb. 28. After a short holiday he takes his talents elsewhere. Having already mined the Sony and RCA Red Seal vaults, only Angel waiting to be the PolyGram group remain with the depth of catalog worthy of his attention. Muenzer remained mum, but word at press time has PolyGram Classics as his new home.
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**Artist & Music**

**Latin Notas**

_by John Lannert_

**Capitol/EMI Latin's Lucky 13:** And make that a perfect 13 for 13 as Capitol/EMI Latin acts comprised a phenomenal sweep of each category during the Tejano Music Awards, held March 6 at the Convention Center Arena in San Antonio, Texas. Suzi had the 'Cap' pack with six kudos. Granted, Capitol artists occupied an impressive 23 of 39 nominee slots, but to emerge triumphant in every category is truly amazing. But not surprising: Capitol won 11 of 12 categories in last year's awards program.

The awards show itself was a pleasant, three-hour affair interrupted by a brief intermission and spiced by Paul Rodriguez's incessant barrage of hilarious, Chicago-based one-liners. But the three-hour postwards musical program—headlined by Emilio Navaira, and Manny Music's Shelly Larens, was too long, prompting most of the sellout crowd of 14,000 to head to the exits.

In other Tejano news, Capitols' Navaire—who won three TMA trophies himself—has just been signed to the William Morris Agency. Navaira is being managed by Nashville-based Refugee Management, which also handles Holly Dunn and the Texas Tornados. Look for Navaire to open upcoming dates for Dunn and the Tornados ... Luis Silva, Sony Discos' local promotion manager in San Antonio, is the only Tejano artist to be nominated all 12 years. He has won 11 TMA's, seven for songwriter of the year and four for song of the year.

**Selena's Good Friend Alvaro Torres:** When Capitol's gifted balladeer/songwriter Alvaro Torres crooned "Buenos Amigos" with Tejano label mate Selena during the TMs, it marked the first time a non-Tejano artist had performed on the TMs. "Buenos Amigos," an evocative love ballad penned by Torres, is being used by the label to launch Selena into non-Tejano Hispanic markets.

Likewise Torres, whose lovely romantic ode "Nada Se Compara Contigo" recently sat atop Billboard's Hot Latin Tracks survey for two weeks, is trying to expand his own career horizons. Long recognized as a top songwriter (he has authored hit singles for Myriam Hernandez and Mariela), the Honduran native now is trying to build his image as a recording artist. "It's a barrier I want to break," says Torres, "but it's going to take time and effort." Torres' plans for the near term include a promotional trip to Puerto Rico and Venezuela, two markets where the friendly performer says he has yet to make a dent.

**OFF THE BEATENPATH:** But not off the beat are recently released albums and 12-inch singles that may not hit Hispanic radio, but nonetheless merit attention: "Sonido Basico" (Discos MM) by the Basics is a strong lyrical package anchored by throbbing Tex-Mex grooves. Miguel Mateos' Ariola/BMG effort "Kryptonica" boasts another powerful batch of accessible pop/rock love songs. Proyecto Uno's throbbing club track "Brina" (Biscayne Europa) currently is breaking in Anglo and Hispanic clubs. Likewise, Latin Science's chunky, funk entry "Da Me La Fama" (Ruffhouse/Columbia), mixed by Skip Drinkwater.

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**Edgar Joel y Su Orq. Canta Anthony Colon**

Edgar Joel Orchestra with super star singer Anthony Colon will have you foot-tapping, head-bobbing, and body-rocking to their brand new hit single "HAGAMOS LO QUE TE LA PONGO." This album includes special guest appearance on guitar by Luis Enrique, salsa's hottest star on the track "ME ACABARSE DE TI."

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**Edgar Joel y Su Orq. Canta Anthony Colon**

*En El Topo*

**Grupo Niche**

**Edgar Joel y Su Orq. Canta Anthony Colon**

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Artists & Music

Gospel

by Bob Darden

W hen the nominations were released for the 1992 Dove Awards, two acts received seven nominations—Belle & the Devotions and Twila Paris. Paris's surprising haul included artist of the year, song of the year (“I See You Standing”), female vocalist of the year, and songwriter of the year. The nominations are in direct response to the two first-rate releases of her long career, “Cry For The Desert” and her most recent, “Sanctuary.”

Produced by Richard Southern (Billboard, Feb. 22), “Sanctuary” is already her best-selling release ever, doubling the sales for “Cry For The Desert” in its first five months of release.

“I am kind of torn about this album out there,” she says from her Arkansas home. “We didn’t do a whole lot of telling people how to receive it. It’s kind of a hard left turn for me, I think of it as a complement to ‘Cry For The Desert.’”

Paris, who records for Star Song Records, says her original goal was to make “a worship album for people who like ‘Cry For The Desert.’”

“I thought, ‘What have I done for people who want to be in a contemplative frame of mind?’ ‘Sanctuary’ is for them, whether they’re listening in their car on a country road or listening while they read their Bible. At the same time, we wanted it to be something artistically that could inspire and challenge people who like contemporary music or cutting-edge music.”

With that in mind, Star Song’s Darrell Harris immediately introduced Paris to Southern—who agreed to produce the project.

“I have a friend in his 20s who likes King’s X and a friend in her 60s who likes the old hymns,” Paris says. “I asked them both to listen to this album and for the first time, both said, ‘There’s something interesting going on here’ The Lord gave Richard the grace to achieve the assignment I gave him.

“It is difficult to say enough about Richard’s arrangements and production. It is more accurately called a collaboration between us, than a solo project of my own.”

It was Harris, incidentally, who paired Paris and Brown Bannister on “Cry For The Desert.” Paris says both had been “laying in the initial meeting.

“Things changed with ‘Cry For The Desert,’” she says. “My own musicality was involuntarily awakened. For the first time, I was on the road a whole lot by myself. I began to write more than ever, but it was away from the piano... I began writing things I never would have written at the piano because I’ve been afraid to use the full range of my imagination at the piano—mostly because I’m such a limited pianist!”

Despite the success of “Sanctuary,” Paris is taking a sabbatical during the first six months of 1992.

“Now, if a song comes to me during that time, wonderful. I want very much for it to happen. I’m not a prolific writer and I have to feel good about the songs I bring to the table.”

Not surprisingly, considering the acceptance of both “Cry For The Desert” and “Sanctuary,” Paris says she would love to work with either Bannister or Southern again in the future.

“Or whoever is particularly suited to this next project,” she hastens to add.

Star Song has just released “The Sanctuary Video Image Album,” which features the songs of “Sanctuary” with images drawn from nature.

In Case Any of You Are Bemoaning the Paci

Artists & Music

by Jeff Levenson

In case any of you are bemoaning the paucity of acoustic jazz groups led by strong-willed leaders eager to perpetuate the music and develop its next generation of players, fret not. Drummer Arthur Taylor is leading a quintet, Taylor’s Wailers, that may be the finest small group in jazz.

Taylor is a man with a rich past: He worked with jazz’s greatest players in the 50s and 60s (Bud Powell, Coleman Hawkins, Sonny Rollins, Thelonious Monk, and John Coltrane, among them); expatriated to Europe, where he lived until the early 80s; authored a series of interviews with his fellow musicians (“Notes And Tones”); served as a radio personality in New York; and now leads a pack of young players who possess as much verve as talent.

His front line is especially outstanding, with the Philadelphia-born Willie Williams on tenor, and 20-year-old bithouse flower Abraham Burton on alto. The latter is a protégé of Jackie McLean, Taylor’s boyhood friend, who teaches Burton at the Hartt School of Music in Connecticut. Like Jackie Mac, the young saxist possesses a tart, vibrant voice; his solos are nose-openers.

He also possesses a disposition for learning, for sur

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with an additional million indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.
Artists & Music

by Lisa Collins

THE SAVOY/MALACO machine is pumping at full steam these days, churning out hit after hit—including five of the current top 10 hits on the Top Gospel Albums chart. The two men behind this monolith are Frank Williams, director of gospel promotions for Malaco, and Milton Biggam, executive director of Savoy Records. Their joint roster includes such gospel stars as the Mississippi Mass Choir, Timothy Wright, Dorothy Norwood, James Moore, the L.A. Gospel Messengers, the Jackson Southernaires, and dynamic newcomer Shun Peace Rhodes.

“I don’t think we’re doing things so differently, it’s just that most of the music that we do is done in church for the Church,” Biggam says. "Church music is on the rise today and when you do church music, church choirs reproduce that music in Sunday-morning services. That’s the greatest promotion of all when you think of the number of black churches in America. That’s why we sell so much music.”

Both Biggam and Williams are gospel artists themselves, and they believe that has played a key role in building a roster of solid chart performers. Williams sings with the Jackson Southernaires, and is the founder of the Mississippi Mass Choir. Biggam has been the driving force behind the Georgia Mass Choir. “Being producers and performers makes it a lot easier,” Williams says. “You have a great feel for what’s going on and the music you’re listening to. We’re not so great that we pick every hit, but for us, the music has to be anointed. We’re looking for artists who believe in what they’re doing.”

Williams credits part of Malaco/Savoys success to gospel announcers—and the two labels’ follow-up strategy. “We really believe in servicing the announcers,” he says. “We do a lot of giveaways.”

Biggam says another component of their continued success is that “we’ve very much improved our production over the years and have gone to great lengths to improve the quality of our product.”

Despite a separate stable of artists on Malaco and Savoy, the two companies work as a single unit.

A third division, Muscle Shoals, has been in limbo since the departure of Butch McGhee more than a year ago.

“Since he’s left, there has been no activity,” Biggam says. “We’ve not found anyone to head up the Muscle Shoals label. So Frank and I are in the process of recording the artists that were on the label. I’ve recorded Charles Hayes & the Coppertone Choir, and Frank will do a live session with Ricky Dillard & the New Generation in June.”

Incidentally, both Malaco and Savoy have steered clear of the urban contemporary gospel sound.

“Our eyes and ears aren’t closed to great urban contemporary gospel music,” Williams says. “It is just that God has led us this way. We’re not trying to major in all types of music. We’ve found something—you’re basic quartet music and church music—and it’s working for us. We’re just sticking with it.”

With projects due next month from Willie Neal Johnson & the New Keynotes, James Moore, and an as-yet-un titled release from the newly revamped Georgia Mass Choir (featuring Shun Peace Rhodes), the Malaco/Savoy machine looks likely to stay in production for years.

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Top Gospel Albums

FOR WEEK ENDING MARCH 21, 1992

Downloaded from Billboard /BPI Conventions.

compiled from a national sample of retail store and one-stop sales reports.

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© Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units. **RIAA certification for sales of 1 million units each additional million valued by a current following the symbol. All albums available on cassette and CD. Asterisks indicate unavailable. © 1992, Billboard/BPI Conventions.**
Budgets Challenge Canada's Directors

Allocations Are Low, Expectations High

By Nick Krewen and Larry LeBlanc

TORONTO—While Canadian record labels have become increasingly sensitive about the visual image of their acts, they also continue to be frugal in their budgeting of videoclips.

Domestic video budgets average between $50,000 and $60,000, while $100,000 budgets were not uncommon. The change has left many directors feeling like they have to deliver eye-catching videos on meager budgets and under severe time constraints.

"Today average about half of what they were three or four years ago," says Reverol Films head Don Ali, who directs 10-30 videos a year by such acts as Glass Tiger, the Northern Pikes, Tom Cochrane, and Grapes of Wrath.

"The reason for the decrease is probably twofold," Allan continues. "One is because of the recession and, like in America, budgets are dropping everywhere. The second reason is there's been a leaning toward video for every song, so we're taking that $100,000 budget that was normally used for one song and making three or four clips out of it. You're doing three times the amount of work for the same amount of money and you get a lot more grey hairs because no one's expecting less even though the budget has been reduced.

"You can make a living [in Canada] if you're good and smart, but you won't get rich," says Joel Goldberg, head of Steely Jay Productions, who has directed videos for the Shuffle Demons, Maestro Fresh-Wes, Dream Warriors, and Steely Dan, among others. "I budget myself in 10%-Sometimes I've made it, sometimes I haven't. Your pay is really whatever's left.

Canadian directors are hired by Canadian-based labels principally to make videos for airing on such national outlets as CBC TV's "Dan Galagher's Video Hite," "Good Rockin' Tonight," "Rock 'N' Talk," and, most importantly, MuchMusic, the country's only national 24-hour video service.

CHUM Ltd.-owned MuchMusic, which went on the air in August 1984 and moved to basic cable in September 1985, is MTV's Canadian counterpart. It has greater programming latitude than many video or radio outlets and often introduces experimental new clips on the network's top ten. MuchMusic's budget for music video production is $1.2 million, or 30% of Canadian-content requirement, approximately 35% of the videos shown on MuchMusic feature Canadian content. Yet, in vying for airplay, Canadian videos face comparison with higher-budgeted international clips. Furthermore, the screening process is complicated by the sheer volume of videos submitted by labels on a weekly basis—"as many as 40 videos a week," according to MuchMusic producer Morgen Flury, a member of the seven-person screening committee that reviews video submissions weekly.

Those submitting videoclips to MuchMusic are often faced with trying to second-guess what the video service will welcome. "It's a real crap shot," says Goldberg, a former MuchMusic staff producer himself.

"There are no set rules," admits John Martin, MuchMusic's music program director. "I hate to think that we'd be imposing creative limitations on anyone who submits a clip." While the station is affiliated with a Canadian-owned production or record company usually lack the funding for videos available to artists signed to internationally owned multinationals, financial aid is available for video-making from The Foundation to Assist Canadian Talent on Records, as part of the federal government's Sound Recording Development Program, and VideoFACT, the bilingual national funding foundation created in 1984 by MuchMusic.

"Video has finally become accepted as a necessary part of the artist's career development in Canada but record companies don't like the chunk of money they have to spend on video, especially since it's a promotional item they're unlikely to recoup," says Michael Rosen of Partners, who pioneered the early stages of the video (Continued on next page)

The Eye by Melinda Newman

No Admittance: As has been rumored, MTV has stopped production on its dance show "Club MTV." Reruns are currently airing. According to a spokesperson, the show is being redeveloped. "As in the past, we take things off and bring things back in new ways," says Carole Robinson. She did not know a date when the show would return or if Julie Brown would still be involved.

Talks Continue Between MTV and Sammons Cable, which took the music channel off of four of its 55 systems before Christmas. We won't say that MTV has been lobbying hard to get back on the systems, but let's just say that if any of the Democratic candidates had MTV doing their press, there would be a definite front-runner by now.

MTV has been running commercials in the affected are featuring such artists as Paula Abdul encouraging viewers to call their cable system and tell them they want their MTV. They also helped persuade John Mellenchamp to perform a free concert in Johnson City, Tenn., one of the areas affected.

VSN has not had the resources to tout its channel on the airwaves, and has been so much misinformation spread about it that it has finally started a press campaign to set the record straight. "We've had to look at every possible marketing technique," says VP of programming Les Garland.

That's not the only difference, but Garland makes a good point. A release being sent to journalists all over the country uses a grid that explains what VSN is and is not. Additionlly, video hip hop, the least liked by viewers. "The channel is a programming channel and the only difference between us and MTV is that we show our country videos when you want to," says VSN VP of programming Les Garland.

Speaking of Buzz: There's a real video buzz on Tori Amos. For the uninitiated, the singer sounds like a cross between Kate Bush and Joni Mitchell. Even those who find her debut album a little too melodramatic were totally captivated during her performance at a recent Atlantic party on her behalf. It's amazingly refreshing to see an artist who actually lives up to the hype.

To our ears, her music doesn't fit easily into any radio genre, which is one reason we applauded Atlantic for starting the story at video outlets that are often more receptive to new artists.

The video of "Silent All These Years" was released three weeks ago and instantly added to MTV, VH-1, VFN, and lots of local internationals. "We released the video a few weeks before the single went to radio to get the ball rolling, because the clip's visuals are so strong," says Linda Ferrando, Atlantic's director of national music video promotion. Just as the label doesn't want to pigeonhole Amos at radio, it's not limiting her video either. "We're not putting it in any genre, we're just sending it to everybody," Ferrando says. She adds that a lot of outlets would normally consider Amos as part of their format are playing the clip.

Because Atlantis is eager for feedback on Amos, whom people are either going to love or hate, Ferrando has instituted an essay contest of sorts at outlets. Instead of offering CD giveaways to the first five callers or something similar, Ferrando asked shows to play the video and solicit written responses from the viewers, who would get a CD for their comments.

Additionally, Amos recorded three songs live for MTV March 4 and plans are to create a special featuring the live footage and the videos for "Silent" and "China," which was a single in England. No air date has been announced.

What's In A Name: "Videoyncrazy," which was known for an eyeball as "The Scott Ross Music Video Show," has settled on the new name, "AudioVision With Scott Ross." In addition to serving as host, Ross is also the show's supervising producer. The new incarnation of the show began airing on "The Family Channel at midnight March 6.

Congratulations to the production team of Paul Flattery and Jim Yukich, collectively known as FYI. They just won first place for best promo video at the Music Video Awards in England. The music trade handed out trophies in several different categories, including video and audio. FYI came in first for "I Can't Dance" by Genesis. Second place went to M-Ocean director Michael Geoghegan for Enya's "Caribbean Blue." Director Baillie Walsh captured first place for his work on "Unfinished Symphony" by Massive Attack.
PAY-TO-PLAY PRACTICE IS GAINING GROUND IN CLUBS

(Continued from page 33)

However, pay-to-play has long ex-
isted in the classical field, where up-
coming artists and their manage-
ers are often asked to front large sums of money to rent a New York hall
without pay. It's called "pay-to-play,"

"Video is still an ancillary market.
Its the second bite, not the first."

SECOND BITE IS DEEPEST

Video may represent the second bite from the apple, but it is unmis-
takably the biggest, at least in the ag-
grègates. According to data compiled by
Paul Kagan & Associates, the Hollywood
studios reaped $2.4 billion from the
U.S. video market in 1991 and
they took in $3.1 billion from the U.S.
home video market (excluding spe-
cial-interest and other nontheatrical
programming). Overseas, they grabbed
$2.3 billion from the box office and
$2.6 billion from the home video market.
What's more, the gap is likely to
grow. While the home video market
grew in 1991, both domestically and
overseas, the theatrical business
shrunk, at least in the U.S.

According to the Motion Picture
Assn. of America, total domestic box-
office receipts in 1991 were $4.8 bil-
ion, down 4% from $5.02 billion in
1990 for a five-year average.

Also, the box-office share of the
cardinal theatricals has fallen 75%
from $1.1 billion in 1986, compared to
1.06 billion in 1990.

Still, catch, however-and the root of the paradox at the heart of video's position in the Hollywood universe-is that the revenue breakdown can vary dramatically from one box-
officenote by note what the aggregate num-
bers say.

"On a hit movie, video may repre-
ent less than half of the theatrical revenue, maybe 30 cents on the the-
achannel," says Tom Adams, video analyst for Kagan & Associates. "On a miss, video is more like double the theatrical revenue. It can be as much as $5 on the theatrical dollar.

Since Hollywood, unlike all entertain-
ment capitals, churns out more
misses than hits, the overall numbers favor home video. But since the intention behind making every movie that begins
filming is to produce a hit, there is still a strong creative bias in favor of
the big screen.

"In almost all cases, far more
people will see a movie at home than will see it in theaters-the original
place to see it," says Joe Medjuck, a producer, who has worked with
director Ivan Reitman on such hits as "Ghostbusters," "Twins," and

"Kindergarten Cop."

"Having said that," Medjuck con-
tinues, "most film makers, myself included, don't take that into account when we're putting together a mov-

About the only concession film
makers routinely make to the small
screen, according to Medjuck, is with
"The Big Picture: Do videos sell more than the original theatrical releases?"

(Continued from page 5)
ee-rentals than any movie in history, at least up to this point. And, when
Cable's home video release, MVE Home Video, releases the title in the fall at $19.95, as expected, it will
probably break the record for reissue sales that was recently set by Para-
mount's 2-million-seller, "Ghost."

What all this arithmetic adds up to is that, notwithstanding its enormous success in theaters ($220 million in U.S. box-office gross), more people will ultimately see the big-production effects made for the big screen, in a scratched-up, 4:3 aspect ratio, than saw it in theaters—far more, according to some industry
experts.

By most accounts, "T2" cost some $90 million to produce—staggering, even for those standards of today's bloated Hollywood budgets. As a hedge against financial disaster, Car-
do sold off various rights to "T2" prior to its completion, including vid-
eo rights. Thus it was able to cover at least $60 million of the film's cost be-
fore it was done.

Does anyone think that "Terminator 2" was, in effect, produced for the an-
cillary markets, home video in particu-
lar?

Jeffrey Katzenberg

Hardly.

THE WOOL PARADOX

"There's no question that when you're sitting down and considering whether to make a hugely expensive movie, one has to analyze whether the release you're planning is coming from," says Jeffrey Katzenberg, chairman of Walt Disney Studios. "When you look at the theater—especially in a movie such as this, you have to consider, might it do better or worse internationally, might it do better or worse on video. But that's really secondary consideration, not the pri-
mary one."

Echoing the oldquip about the theatrical release of every movie when ever a new release hit, "I want to see it again," might it be anything new or better internationally, might it do better or worse on video. That's really secondary consideration, not the pri-
mary one."

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"The Big Picture: Do videos sell more than the original theatrical releases?"

(Continued from page 5)
Cassette Single Sinks In Germany
Campaign Can’t Lift Lag, IFPI Says

BY MIKE HENNESSY

HAMBURG—German record buyers have given the thumbs-down to the cassette single—to the great disappointment, but not great surprise, of the industry.

German IFPI group chief Helmut Pest admitted this week that the public response to the configuration had been unenthusiastic despite the $606,000 industrywide promotion campaign launched in October.

Another factor in the poor response to the cassette single, according to some industry leaders, is the BMG/RCA group's inability to use the format as a Cinderella format.

German IFPI director Peter Zombik says, "What the test [marketing] has shown is that the group we were aiming at—the buyers of singles—do not like the cassette format. Most of the sales made were to regular cassette buyers, not to consumers who are strongly top 40-orientated.

Pest says that maximum sales achieved by cassette single titles, which retail at the equivalent of $4.21, were about 2,000 units.

The single has been in constant decline in Germany for the past 12 years. From unit sales of 65.5 million in 1978, the market has slumped to 28.2 million in 1990, and figures shortly to be released by the German IFPI group show a further drop—of some 10%—in 1991.

Germany’s neighbor, Switzerland, abandoned the cassette single in 1990 after efforts by EMI, Polygram, and Musikvertrieb to implant the format drew a negative response from consumers. But the singles market in Switzerland represents less than 6% of total unit sales compared with Germany’s 15%.

ITALY’s Home-Vid Take For ’91 Put At $306.6 Mil

BY DAVID STANSFIELD

MILAN—Italy’s home video industry is claiming a 40% revenue increase for 1991. Figures released by trade association Univi-Video list last year’s total takings at approximately $306.6 million, $88.5 million more than the 1990 total.

Univideo says revenues from rental in 1991 were $86.2 million, up $17.1 million, though figures rose from $55.1 million to $151.4 million. Door-to-door, video club, and kiosk sales gained about $7.3 million to finish at $289.9 million.

About 16.2 million units were sold last year, almost 5 million more than in 1990. Rentals accounted for 1.2 million and sell-through, 14.9 million.

Univideo president Francesco Fanti Salvioni believes the industry is approaching a mature phase but stresses the continuing need for professionalism from all parts of the sector. He also boasts a record for the industry.

"Walt Disney’s ‘Fantasia’ sold more than 1 million units last year," he says. "It is the first time in the history of our market that a self-titled title has achieved such a result."

There are about 7 million VCR owners in Italy. Internix, the institute that conducts the twice-yearly research for Univideo, says some 41% of adults have access to a player.

The latest Internix research, however, sounds a war warning for the home video industry. It reveals that while 64% of VCR owners watch prerecorded movies on videocassettes, 60% tape movies directly from TV and 41% record other genres of TV programming.

Internix also notes that although the number of consumers in the 15-29 age bracket increased by 29% since 1988, there has been no increase since March 1991, The total number of rental consumers, which has increased by 169% since 1988, rose sharply in the last six months of last year.

44.1 Italy shops and clubs still rank as the top outlets for product, followed by hi-fi and electrical-goods stores.

Euro Promoters Group Expanding

LONDON—The European Concert Promoters Assn. is at the point of increasing its membership by a factor of six following its inaugural general meeting March 6 here.

Seventy-five companies have completed membership applications with the intention of joining the 15 founders of the organization.

Chairman Tim Parsons, director of British promoter MCP, says the applicants include 11 firms from Eastern Europe; among them are companies from Estonia and Russia.

It was decided at the meeting to add another committee to the association’s structure: the new group will meet to consider venue and ticketing matters.

Parsons comments, “It is important now for the association to show results for it to be successful.” The organization’s aim is to lobby for the live sector’s interests in the context of a single European market.

JEFF CLARK-MEADS

Few Surprises At Ireland’s IRMA Awards

BY KEN STEWART

DUBLIN—With one exception—the surprise choice of folk singer Chris- tie Hennessy as best new Irish artist—there was a predictable list of winners of this year’s IRMA Milt Music Awards, organized by the Irish IFPI branch and sponsored by the National Dairy Council.

Hennessy, said to have spent “29 years waiting in the wings,” finally clicked with ‘The Rehearsal’, an album for U2’s Mother Records’ Son label.

Other winners included U2, Cher, Bryan Adams, Michael Jackson, Seal, Mary Black, Nanci Griffith, the Saw Doctors, the Chieftains, and Christy Moore.

One of the big Irish success stories of the year, “The Commitments” didn’t get a look in for any of the appropriate category.

The IRMA awards were relayed live, March 6, in a 90-minute simulcast on RTE’s Network Two Television and Radio 2FM before a wildly enthusiastic (and paying) audience of over 5,000—and a further million tuned to radio and TV. The presenters were Dave Fanning, Gerry Ryan, and Larry Gogan.

Guest of honor was the president of Ireland, Mary Robinson, who was presented with an autographed tri- ple-platinum disc by Tim Turner’s “Simply The Best” by Willie Kavanagh, managing director of EMI Ireland, and Rupert Perry, managing director of EMI U.K. Ticket receipts were donated to the Irish Society of Prevention of Cruelty to Children (ISPCC).

There were live performances from 2 Unlimited, the Padresanas, the Beautiful South, the Stuning, Mary Black, the Saw Doctors, and Manic Street Preachers.

During the telecast, it was announced that Seal, the U.K.’s most successful newcomer of 1991 and this year named IRMA best international act, might just arrive before the end of the show. He didn’t.

Peter Price, IFPI chairman, said, “People were disappointed. But last year, when the weather was very bad, Seal flew from Los Angeles overnight and was stuck on the tarmac at Heathrow for six hours. He got to the IRMA awards five minutes before he was due to appear. So he certainly did make the effort.

“This year, at the last moment, he had to rehearse with a new bassist prior to some shows.”

Price describes IRMA as “the focal point of the year in Ireland, both for international and homegrown talent.

“The main difference between the British and the International is that Irish winners are voted for by the Irish public.”

(Continued on next page)

Chage & Ask Say Yes To Top Japan Nods

BY STEVE MCCLURE

TOKYO—Pop duo Chage and Ask were the big winners at the sixth Japan Gold Disk Awards presentation March 4, winning the artist-of-the-year award in recognition of sales amounting to 10.11 billion yen ($75 million) last year.

The Pony Canyon act also collected a gold disc for the year’s top-selling single, “Say Yes,” with 2.73 million units sold, as well as the album-of-the-year grand prize for “Tree,” which racked up sales of 2.16 million units.

Chage and Ask’s success is attributed to sales figures that use the term “Say Yes” as the theme for popular TV drama series “The 100th Propos- al.”

The awards are based on sales figures compiled by the Recording Industry Assn. of Japan, formerly the Japan Phonograph Record Assn., and the first awards ceremony was held in 1987.

The new-artist-of-the-year award went to Duo Alice, an electri- cal pop group, which sold 1.5 billion yen ($11.13 million) worth of records in the year. In the foreign section, Jasmine Guy was named best artist of the year, in recognition of having sold 91.96 million yen ($682,000) in 1991 sales with Warner Music.

(Continued on next page)
France’s FNAC Music Marks Mixed 1st Year
Only 1 Single Charted, But Top Acts’ Sales Encouraging

BY EMMANUEL LEGRAND

PARIS—FNAC Music, the independent record company set up by the French retail giant, in celebrating its first anniversary with mixed results. Though De La Soul’s “Ring Ring Ring” was the only single to challenge the top chart positions, it was encouraging and the distribution operation made consistent progress.

Says Georges Hubert, president, “I think producers and independent artists and the FNAC parent company, which is in banking and insurance, admit he’s ‘surprised’ by the aggressive atmosphere encountered within the industry. He feels it comes from the links between FNAC and the record company because of the retail arm’s power in exposing and selling records. ‘Yet there’s not the same reaction when it comes to Virgin’s record company and retail. FNAC Music is a subsidiary of the a label, but I’d defy anyone to find a link that favors the record company. Those working for FNAC Magic run into the same problems as anyone else in getting their records in FNAC stores. There’s no favoritism.’”

Hubert says FNAC Music’s future development will follow the twin paths of working on established acts and breaking new acts. But the company is in an acquisitive mood, too, over existing catalogs and companies. The possible purchase of classical label Erato was turned down on the basis of price, he says, “but we’re not going to let the majors acquire the remaining French companies.”

Austria’s Record Biz Up 17% In ’91

BY MANFRED SCHREIBER

VIENNA—At factory price level, the record industry in Austria last year grossed $114 million, up 17.1% from 1990, which was itself up 9.6% on the previous year. Growth in CD and prerecorded-tape sales was a key ingredient in the success.

The figure cited relates to IFPI member record companies only but they account for some 95% of the national business. According to Manfred Lappe, IFPI group financial executive, the industry grossed some $250 million at retail level, that figure including non-IFPI firms.

Not despite the market’s overall growth, more and more retailers complain about poor trading returns. Stephan von Friedberg, IFPI president, blames “aggressive pricing policies” of new international supply chains, “where you can buy the latest Michael Jackson album for the equivalent of $10.”

The IFPI figures for 1991 list singles at 1.15 million units (down 5% on 1990) at a factory value of $5.5 million (down 12.4%); singles at 218,287 (down 37.8%) worth $2.1 million (down 38.2%); CD singles at 457,957 (up 63.4%) worth $2.2 million (up 55.6%); vinyl albums at 2.5 million (down 31.1%) worth $16.1 million (down 27.1%); cassettes at 3.3 million (up 3.8%) worth $9.1 million (up 8.2%); and CDs at 7 million (up 36.5%) worth $72.7 million (up 43.3%).

It is the first time that in vinyl albums sold fewer units than cassettes. CD hardware penetration in Austria is still only 20%, as against say the 50% in neighboring Germany, so the format is likely to continue big sales increases for several years to come.

International pop had a 76.5% share of the Austrian market last year as against 76.6% in 1990. Most successful acts were David Hasselhoff, Roxette, Whitney Houston, Eurythmics, U2, Cher, Joe Cocker, Dire Straits, Bryan Adams, AC/DC and Michael Jackson.

IFPI member market shares in 1991 were Amadeo, 1.2% (1.9% in 1990); Bellaphon, 1.4% (1.6%); BMG Ariola, 22.6% (21.8%); Echo Schallplatten, 5.2% (4%); EMI, 15.4% (16.3%); GIG, 1.4% (0.6%); Koch, 4.3% (4.2%); PolyGram 22.7% (21.7%); Sony, 12.4% (12.4%); Warner, 13.4% (13.4%); PolyGram, for years the group market leader, had a 23.9% share with its label Amadeo.

High Flyers in the Low Countries

Billboard Spotlights Benelux

After the success of last year’s Benelux issue, the Billboard spotlight is once more cast upon the active music and entertainment industry within the Benelux territories. This time, the focus is on the talent and creativity emerging from these important territories.

No one can tell the story better than Billboard, with its international reach of over 200,000 readers in 102 countries worldwide. Let them know that you are a player in these exciting territories!

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FEW SURPRISES AT IRELAND’S IRMAs

(Continued from preceding page)

General public. The record companies can nominate artists for every category and the nominations go to an independent RTE committee, and nothing to do with the IFPI. They cut the nominations to, generally, 10. They’re printed in the RTE Guide and the public then vote.

There was disappointment about the no-show of some major award winners, but Irish sales prospects offer little incentive. Price adds, “If we decided to organize a show where everybody was available, we’d never have a show. If it were America for the Grammys or the U.K. for the Brits, possibly some of the artists might have made a little more effort to attend.”

“Because of the monthlong RTE strike, our lead-in time for promotion was very short. Selling an awards show is very different to selling a gig. You need a month or six weeks, but we had only a fortnight.”

“But that was the only downside. Visually, the show was great. Producer Anita Notaro did a fantastic job.”

IRMAs winners in full: Bryan Adams, international male artist; Cher, international female artist; Mary Black, Irish solo artist; Christie Hennessy, new Irish artist; U2, international band; the Chieftains, folk and traditional band; Seal, new international artist; Nanci Griffith, country act; Michael Jackson’s “Thriller Or White,” top video; The Saw Doctors, Irish band; Chris Moore, special award for services to the Irish music industry.
JAPAN: Ethno-pop group Shang Shang Typhoon releases its latest album, “Shang Shang Typhoon 3” (Epic/Sony), March 25. The group’s first album featured an Allied breeding ground? East Asian style combined with a clever pop sensibility. Building on those foundations, this third album incorporates influences as diverse as salsa, country, swing, and Chinese folk. But far from being a musical grab bag, each of the 12 songs boasts the unifying quality of the band’s instantly recognizable style and sense of humor. “Samma Song” pokes gentle fun at Japan’s current salsa fad, while the society’s favorite idiom, the kokyu creates a beautiful effect on “A Rainbow Colored Pinwheel.” Shang Shang Typhoon is currently on a Japan Foundation-sponsored tour of five Southeast Asian countries with Tokyo Ska Pacific Orchestra. SST returns to SST next month to provide the backing music for “Okuni,” a musical based on the life of a woman who helped to develop kabuki drama.

FRANCE: Collection D’Arnell-Andreu: it sounds like the title of an art exhibition, and this band’s songs are indeed like paintings in motion. Convened in 1988 by Chloé St. Lippeard (vocals) and Jean-Christophe D’Arnell (keyboards), who have since been joined by a cellist, a bassist, and a second keyboard player, the group has just released its third album, “Les Maroniers” (on the Lively Art/N.E. Rose label). The ethereal voice of St. Lippeard calls to mind the work of the Cocteau Twins or Dead Can Dance, while the musical arrangements have a classical undercurrent. The lyrics, sung mostly in French, owe much to the poetry of the symbolist tradition. The overall effect is music with a foggy atmosphere, full of spine, and as contemporary as it is ageless. It is the perfect soundtrack for a winter spent in a Sussex cottage reading the works of Keats and Byron and dreaming about the unbearable lightness of being.

KENYA: Wherever you travel on the coastline here, you see children practicing acrobatics. It is informal and spontaneous, but provides a native means of cultural expression. In hotels, discos, and on tourist excursions, teams of skilled acrobats and astonishingly supple limb dancers perform for tips to the furious rhythm of the East African benga beat. Professional acrobatic teams are emerging and the first to tour the world is the Mapapas (Swahili for Big Sharks), an all-male, seven-piece troupe that recently performed in the U.K., Japan, and Germany. “No one taught us. It all comes from creative minds. We think of a shape and then we try it out,” one of the members told the BBC’s Focus On Africa magazine. The Mapapas hail from Mombasa, one of the most culturally and commercially diverse cities in Africa. “The benga beat is what we dance to in the streets of Mombasa. They say it comes from Congo, but the music is ours now.”

BELGIUM: Khadjia Nin, born and raised in the Central African state of Burundi, has her eponymously titled debut album set for priority release by BMG Ariola in several European countries in the weeks to come. Although she first came to Brussels in 1989 when she joined the female trio Fragile On The Rocks, it is unusual for a recording artist of her origins to receive such wholehearted commitment. But in much the same way that the Dutch have a lot of Antillians influences in their music, the French have a long-acculturated nation from North Africa, and the U.K. has proved a fertile soil for the development of reggae music, the record company now feels the time has come actively to promote the music of the former Belgian colonies. According to a BMG representative, although Nin’s lyrics are in Swahili, “the product combines great crossover potential with roots-based music.”

International

Britain’s Nat’l Discography Going High-Tech
Plan Is To Create Comprehensive CD-ROM Reference

BY JEFF CLARK-MEADS

LONDON—Every record in the catalogs of the U.K.’s record companies may soon be available on one CD-ROM.

A deal between this country’s record publishers and record companies is nearing whereby the comprehensive mid-year discography of the music industry would be issued on CD-ROM.

Trade body the British Phonographic Industry and publishers’ trade body the British Music Publishers Association and the Copyright Protection Society are discussing the joint marketing of what is intended to be a reference of every title available in the U.K.

The National Discography was set up by M.P.C.S. in 1986, born out of the society’s need to keep its copyright owners on track available. The move was further stimulated by the British Library’s need to incorporate its huge National Sound Archive.

M.P.C.S. says the National Discography controller Godfrey Rust says, “We are very close to having the current U.K. catalog—everything that’s available.”

Top-level talks are due to take place in the coming weeks aimed at establishing a joint marketing society. Its huge National Sound Archive.

The move comes on the heels of the almost forced “retirement” earlier this year of Lau’s former manager, Chubu Koplow, who was threatened at gunpoint to have his artist appear in a movie financed by one of Hong Kong’s notorious criminal triad societies.

Though the triad’s involvement in the entertainment industry here has always been known to exist, its holding foreign over it—and intimidation tactics—has become more violent and widespread over the past two years.

This was finally brought into the open two months ago, when Hong Kong’s leading actors, singers, and film directors took to the streets to protest the triad’s show-business infiltration.

Lau’s I.C.M deal comes after the artist had approached several local record companies, including the British Library’s need to incorporate its huge National Sound Archive.

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The triad’s involvement in the entertainment industry here has always been known to exist, its holding foreign over it—and intimidation tactics—has become more violent and widespread over the past two years.
Domestic Mkt. Tops Agenda of Warner Music Japan Pres.

BY STEVE McCLURE

TOKYO—As head of that rarest of creatures, a 100% foreign-owned record company operating in Japan, Orita has his work cut out for him.

As president of Warner Music Japan, Orita leads one of the U.S. majors in the Japanese market, a position that is relatively unique here. His priority is to increase sales of domestic repertoire, in a market where it outsells foreign products by at least seven to three. W MJ’s domestic/foreign split is currently around the 50/50 mark. Following on from that, Orita hopes to raise the company’s overall market share from its current 7% to improve profitability. He also aims to achieve the following: “We have lots of competitors.”

Orita, who replaced veteran To- kugyan Yamamoto as WMJ President last October, compares the firm’s situation with that of Toshiba-EMI in the early 80s. That company also had a relatively weak domestic division, but since developed homegrown artists, such as Yumi Matsutawa, to the point where it now has a 15% market share, ranked second only to dominant Sony Music.

“We have to keep developing the good side of our profile. Our domestic artists are very strong, so we are working on the most familiar artists and trying to develop them. It is important to maintain our high standards of quality and consistency.”

In addition, we must develop strong strategies for our top artists, trying to raise the profile of our established artists and nurture new ones in a niche market,” he adds.

In addition to domestic repertoire, WMJ plans to increase the number of new releases by 100% in 1998. This will be done through a combination of acquiring new artists and signing existing acts. The company is also planning to expand its distribution network to reach a wider audience.

Jewel Box Shines Through In Canada

BY LARRY LeBLANC

TORONTO—If Canada is an example, some of the same U.S. retailers, record stores, and one-stop shops are currently offering a variety of new Canadian U.S. record companies to drop the CD longbox for a jewel-box-size package that might rethink their strategies. After the implementation of April 1998.

Major Canadian record companies have announced the abandonment of the longbox format and have moved to a new jewel-box packaging system, which is expected to be more secure and to increase profitability.

“We have noticed an increase in sales following the introduction of the new jewel box format,” says one of the Canadian record company executives. “We have also noticed that consumers are more likely to purchase products when they are presented in a more secure format.”

“Retailers have also reported an increase in sales of CD singles following the introduction of the new jewel box format,” says another record company executive. “We believe that the new format is more secure and more appealing to consumers.”

The new jewel box format is expected to increase sales by up to 10% compared to the longbox format.

Maple Briefs

THE CHEER DJ POOL, Canada’s oldest dance pool, presented its annual awards March 7 at Club Sensation. The Music of Canada was the major winner, named top dance promotion label and with Kevin Lewis, named top dance promotion rep. Additional Cheer plaques were presented to A&M Records of Canada and colleagues.

The music of the year was “Home” by Cheer DJ. It was presented by the spirit company Southern Comfort and the Toronto Blues Society has announced to run April 28-29 in Toronto. Featured blues artists to perform in a series of showcases at different venues throughout the city include Buddy Guy, Robert Jr. Lockwood, Jimmy Rogers, Long John Baldry, Albert Collins, Solomon Burke, Rita Chariell, Jackson Browne, John Mayall, and Rickie Lee Jones.
Home Video

‘Sesame St.:’ No Rebate, But Price Moves Down

Random House Video has scrapped plans for a $5 rebate program on its 14-title “My Sesame Street” series, a program announced in this column Feb. 22. Instead, the suggested list price on the series is being reduced from $14.95 to $9.95. In addition, Random House has decided to lower to $9.95 the suggested list on 12 other $14.95 Sesame Street titles. Price reductions go into effect April 1.
The change was made after Random House had “done a fair amount of preliminary work” on the rebate program, according to spokesperson Kelly Saletan. She notes that dealers will still receive the $5 placement allowance that was part of the rebate plan. Placement, or stock, allowances are “not that common in the video industry, but they are in the book industry,” says Saletan. Dealers are eligible for the allowance by ordering a minimum of 36 pieces, for which a special floor display is available.

Saletan says shelving the rebate program was “a marketing decision.” After the rebate was announced, she says, “People kept bringing up the point that a lot of consumers—those who bought the videos as gifts—wouldn’t benefit from the rebate. We decided to drop prices across the board. We feel it’s better for the consumers, especially in these times.”

“‘My Sesame Street’ was already one of Random House’s best-selling video lines, but it’s been out a long time,” says Saletan. “We had decided to repackage the line anyway; we’re re-launching it with the new price point.” The 12 other Sesame Street titles being reduced to $9.95 are, like “My Sesame Street,” all in the 30-minute range; the four that remain at $14.95 average 60 minutes.

The $9.95 price point, Saletan says, “gives us more of a competitive edge.” The cost of scrapping the rebate program, which would be made up for with the lower price, which will increase sales, she says.

Saletan notes that Random House “may do rebates in the future.” Going back on the “My Sesame Street” plan was “due more to the nature of this line, which is such a strong gift line.”

Getting award-winning, but hard-to-find kid-vid titles into major retail stores is the aim of the Coalition for Quality Children’s Videos, a nonprofit membership organization formed last October in Santa Monica, Calif. Currently, the coalition is composed of an 18-member national advisory board, including Peggy Chen, president of Action for Children’s Television.

“Our goals are to make more video retailers aware of these programs and encourage them to stock them,” says co-director Ranny Levy-Wales. “And to inform consumers.”

Now at retail for $9 million at retail for nontheatrical titles. © Billboard/BPI Communications.

Top Video Rentals

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PACIFIC ARTS
(Continued from page 63)

Held, VP of sales.

Among the elements:
• A special 24-page "Parent's Guide" brochure to be promoted and offered on-air prior to the debut PBS broadcast via a 900 phone number. The guide is designed to get the prime message about the show and its potential use in the household to parents.
• Significant consumer print advertising by Pacific Arts, which will include such publications as People, Woman's Day, Entertainment Weekly, Parenting, Parent's Choice, Child, and numerous other parenting publications.
• Smaller three-page Parent's Guide "preview" brochures in stores prior to broadcast for both parent and retail education and use.
• Countercards for customer orders.
• Countercard display packs, 36-unit floor display, and 12-unit counter displays.

According to Al Catabiani, COO/President of Pacific Arts Video, one major reason CTW chose Pacific Arts was the label's success distributing the PBS Home Video label, particularly with such series as "The Civil War," "The Astronomers," "American Indian," and "I, Claudius."

"We learned from the PBS label that there is an audience for the highest-quality branded product," Catabiani says. "Consumers do take comfort when they trust the brand. When we learned that CTW has this program in the works, we tried very hard to acquire it."

Catabiani is reluctant to speculate on the level of viewership the show will receive but suggests it could range anywhere from 2 million-3 million up to 6 million-7 million.

He says videocassette sales of "a couple of hundred thousand units" should accrue early on, and "the numbers should go on up from there." Such chains as Wal-Mart and Target have already agreed to carry the tape, he says.

Catabiani adds that while "this is a stand-alone deal" for Pacific Arts, the label will attempt to work toward future tie-ins with CTW.

He also says the program will allow Pacific Arts to "take a big swing" in opening up newer, alternative avenues of home video distribution in the mass market and "really go broad and deep. It's important to get this kind of programming out to a broad market."

According to Held, accounts that may have been apprehensive about the title are being won over after getting exposed to the program and the marketing outline.

"Originally, Target said they would not pick up the title," she says, "I visited Target and brought them a 10-15-minute trailer and a screener. A week later Target approved the title. Wal-Mart is also pretty middle-of-the-road but we got approval from them as well. We're also getting a great deal of enthusiasm from traditional home video accounts. It's definitely priced right for the mass marketplace."

BILLBOARD MARCH 21, 1992

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The coolest players...
The hippest music...
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NBA SUPERSTARS 2 is the follow-up to the groundbreaking, best-selling tape that combined incredible footage of the NBA's leading players with sensational hit music! Each of basketball's most spectacular stars will star in their very own highlight filled music video.

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Catalog #: 5558
Dealers Order Date: March 31, 1992
Street Date: April 23, 1992

*Comparable manufacturers list price
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**NEWSLINE**

**VSDA Notes Objections To Proposal To Label Copies Of 'Altered' Films**

Richard Abt, general counsel for Philadelphia-based franchisor West Coast Video, testified before a House subcommittee on behalf of the Video Software Dealers Assn. in opposition to proposed film-labeling legislation. The Film Disclosure Act would require that a label noting objections by a film's "artistic authors" be placed on all copies of films that are "materially altered" from their original theatrical versions. Under the bill, panning and scanning, the principal means by which a film is adapted for viewing on standard TVs, would be considered a material alteration. A proposed label would read as follows: *THIS FILM IS NOT THE VERSION ORIGINALLY RELEASED. It has been panned and scanned. The director and cinematographer object because this alteration loses much visual information and changes the composition of the images.* Joining VSDA in opposition to the bill are the National Assn. of Broadcasters, the Assn. of National Advertisers, the Committee for America's Copyright Community (of which the VSDA and the Motion Picture Assn. of America are part), and the American Civil Liberties Union. The White House has also expressed opposition to the bill, H.R. 3951, which is sponsored by Rep. Robert Mrazek (D-N.Y.). A similar bill has been introduced in the Senate by Sen. Alan Simpson (R-Wy.). It is supported by several prominent directors, including Martin Scorsese, Robert Wise, and Haskell Wexler.

**FoxVid Adds Titles To Ongoing $14.98 Line**

FoxVideo is adding nine titles to its $14.98 line, now dubbed "FoxVideo $14.98 Blitz." The studio has also announced that its $14.98 line will be an ongoing promotion, with new titles to be added throughout the year. The nine new titles are "Romancing The Stone," "The Jewel Of The Nile," "Wall Street," "The French Connection," "M*A*S*H," 
"Jumpin' Jack Flash," 
"Slam Dance," 
and "Straw Dogs." Prebook for the new collection is March 31; street date is April 23.

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**B'buster Rethinks Promo Mag In-Store Publication To Reflect Catalog**

LOS ANGELES—Blockbuster Entertainment Corp., the country's largest home video chain with more than 2,000 outlets, plans to "re-vamp" its in-store promotional publication to more of a newsletter/catalog format, according to Ron Castell, senior VP of programming, communications, and development, who also functions as publisher of Blockbuster Video Magazine.

Also rethinking their in-store video publication philosophies are the Music Plus and Tower chains.

"We're only discontinuing it in its present form," Castell says of Blockbuster's slick, four-color magazine. He adds that the chain is unhappy with the publication as it is currently constituted. With more than 2,000 stores, more than 1 million copies of the magazine are printed each month.

Castell says cost is one consideration in the change but that, philosophically, the chain wants to place more promotional emphasis on older titles.

A year ago Blockbuster gave serious consideration to elevating the publication to a newsletter-distributed, national consumer video software magazine (Billboard, Jan. 19, 1991). Ultimately, according to Castell, that thinking was abandoned.

"At that time," he says, "not everyone [in Blockbuster management] was in agreement that we wanted to put a magazine empire together.

The current gameplan, he says, "is to try something else and if that doesn't work, then to try something else.

Says Castell, "The only reason to have a magazine from our perspective is to utilize it as a marketing tool to help move back-list catalog product...The front-list moves on its own initially. You don't have to hype them in a publication."

Castell says he is unsure if the new format will be advertiser supported. "We have one advertiser who wants to be in it. Since it's going to be much more promotional, the emphasis will not be on the advertiser.

Castell says the publication will continue to be produced in-house at the chain's Fort Lauderdale, Fla., headquarters with a small staff.

The 87-unit Music Plus chain in Southern California also is discontinuing its monthly video software tabloid publication called Prime and going to a quarterly catalog approach.

Tower Video Collector, which had been a separate in-store video magazine for the Tower chain, has been folded into Pulse!, Tower's music-oriented magazine, which is available in-store and on newsstands and via subscription. That change, says Tower, reflects its new emphasis on audio/video synergy.

According to Angie Diehl-Jacobs, director of advertising for Music Plus, the chain's decision was based on several factors, including rising production costs and consumer preference.

(Continued on page 70)
‘Spitting Image’
Is A Wickedly
Funny Portrait

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

This compilation of 36 music videos from the British “Spitting Image” TV show is an absolute must for anyone who has been wondering who put the “empty” in MTV. Not since Monty Python has there been such a perceptive and savage mockery of absolutely everything. The satire is non-partisan, skewering everything from archconservatives to the Green Party, from rock stars to recycling sew- age, with a quality of viciousness beyond anything seen on American television. Raisin commercials are

by Michael Dare

brilliantly burlesqued in "California Reagans" and I wouldn’t be surprised if Mick Jagger and Paul McCartney compared to buy up every copy of this tape in order to prevent people from seeing “Keepin’ On Rockin’.” Ditto the Monkees, who must have had a fit of apoplexy upon hearing “Hey, We’re The Has Beens.” These videos make “Weird Al” look like a Sunday-school teacher. Rent them with any other music tapes.

- "Liebestraum" (1991), MGM/UA Home Video, prebooks Thursday (19).
In this enormously satisfying erotic thriller, writer/director/composer Michael Figgis weaves a complex tale of ancient murder and modern obsession involving two different love triangles. Figgis is a great fan of subtext, and every scene seems to be about something else; the simplest di- alog bursts with underlying sexual tension. Maybe people didn’t go see it in the theaters because the title made them think it was a foreign film. Let’s hope they’ll wise up when the tape comes out. This is one of the best films of 1991, similar but infinitely superior to “Dead Again.” See them together.

- "Blood & Concrete” (1991), Columbia TriStar Home Video, prebooks Thursday (19).
Billy Zane and Jennifer Beals play a couple of losers who are pursued by cops and thugs when they get mixed up in a wacked-out case of murder and missing drugs. With a fantastically hip soundtrack and delightfully twisted sensibilities, this is a film full of dark and demented pleasures. Rent it with "Repo Man."

- "Paradise" (1991), Touchstone
(Continued on page 89)
Home Video

CHILD'S PLAY
(Continued from page 64)

sumers about these alternatives to the same old children's tapes—and let them know how to find them."

The coalition is developing a 24-title collection of videos targeted at children ages 5-12. Among them are titles by smaller producers, such as Children's Circle of Weston, Conn., and Rustic Notes of Lakewood, Ohio. Shadow Play Video of Austin, Texas, and Lightyear Entertainment. "Lightyear is distributed by MGM," says Levy-Wales, "but they're a household name like Disney."

The coalition will act as a distributor for the recolored and repackaged titles in its collection, placing them in "visible retail locations" in their own point-of-purchase display. An insert in each box will list the other coalition titles, as well as a special trailer at the end of every program.

Levy-Wales says the collection will appear in Barnes & Noble and Waldenbooks' stores "by late spring," with a mass-market test slatted for the fourth quarter. "We'll also be targeting the big video chains, but we want to concentrate on self-through-first," she says. The Coalition for Quality Children's Videos can be reached at 800-232-5252.

KIDRITS: Children's Circle is reducing the price on its acclaimed line of children's literature titles from $19.95 to $14.95, starting April 1. The new price is "Stories From The Black Tradition," which hit March 16. "Ours were the highest price on the children's tapes around," says marketing assistant Jill Perlstein. "We wanted to reach more people."

In anticipation of the Easter season—a profitable one for kid sell-through—a&M Video is offering a 16-piece video-only counter display for Shari Lewis' "Lamb Chop In The Land Of No Manners." The popularity of Lewis' new PBS series, "Lamb Chop's Play-Alongs," has sparked a 225% sales jump for the video, says director of children's marketing Regina Keeland. Lewis' newest video, a companion audio, "Don't Wake Your Mom," is due April 21.

Please address all correspondence, review copies, etc., to Moira McCormick, 1209 Sherwin #801, Chicago, IL 60603, or call 312-836-9818.

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<td>(Continued from page 63)</td>
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<td>persistent to determine whether something was obscene under the Criminal Code.</td>
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<td>As a result, OFRB virtually stopped demanding cuts in mainstream films and stopped censoring movies and videos containing explicit sex and depicting penetration. In 1991, the provincial-appointed body classified only about 10% of &quot;adult sex films&quot; submitted.</td>
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<td>Meanwhile, police in Ontario began to bring charges against video store operators for distributing material approved by the board after an Ontario Court decision, which held that explicit sex acts with people or objects, and sex acts, were obscene.</td>
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<td>&quot;There's a lot of stuff that the OFRB has been classifying and approving that we as a unit have found, in our estimation, are degrading,&quot; says Project PS Crouch. &quot;Everybody's under the impression that because a film is classified by OFRB that it's automatically OK but they don't deal with the issue of obscenity. Some of the tapes go beyond the most liberal of court decisions.&quot;</td>
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According to civil rights lawyer Clayton Ruby, "Project P officers were taking explicit sex and saying, 'You can't do it.' But the OFRB's view has been upheld [by the Supreme Court ruling]. The problem is I'm sure that Project P is going to have a very different view than the review board on what is meant by 'degrades' and 'dehumanizes.'"

"The main objective right now is for the video stores to learn how to handle this stuff properly," says Dennis Wilson, co-owner of Blue Heat Video Distributors in Mississauga, Ont. "The 'ma-and-pa' stores who put 'Deep Throat' beside Mickey Mouse videos are going to have a hard time. If you have a room off to the side for a small video store, you're laughing. Even better, keep the movies behind the counter, have a tag system and/or a binder so customers can leaf through it. Don't push it in anyone's face."

Top Kid Video

For the week ending March 21, 1992

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<td>FANTASIA Walt Disney Home Video 1132</td>
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<td>THE RESCUES DOWN UNDER Walt Disney Home Video 1142</td>
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<td>THE LITTLE MERMAID Walt Disney Home Video 913</td>
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<td>ROBIN HOO Walt Disney Home Video 228</td>
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<td>ALICE IN WONDERLAND Walt Disney Home Video 36</td>
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<td>AMERICAN TAIL Amblin Entertainment/MCA/Universal Home Video 80536</td>
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<td>SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1255</td>
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<td>DUCKTALES THE MOVIE Walt Disney Home Video 1062</td>
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<td>SEBASTIAN'S PARTY GRAS Walt Disney Home Video 1312</td>
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<td>ALL DOGS GO TO HEAVEN MGM-UA Home Video 310688</td>
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<td>ROCKY &amp; BULLWINKLE: VOL. VIII Buena Vista Home Video 1245</td>
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<td>THE SWORD IN THE STONE Walt Disney Home Video 229</td>
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<td>THE BRAVE LITTLE BEAR Walt Disney Home Video 1117</td>
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<td>ROVER DANGERFIELD Warner Bros, Inc, Home Video 1222</td>
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-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 non-theatrical titles. GITA 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 non-theatrical titles. © 1992, Billboard/RPI Communications.
2ND FEATURES
(Continued from page 67)

Home Video, prebooks Monday (16).

In this tender and remarkably heartfelt drama, Don Johnson and Melanie Griffith play a country couple who face emotional turmoil when they agree to let a city kid stay with them for the summer. The acting is superb, particularly Johnson, who gives a performance of uncanny subtlety and depth. It will surprise all those who have only seen him play the tough guy. This tear-jerker is every bit as good as "Rambing Rose," and they'll make a great double bill.

* "Basket Case 3: The Progeny" (1992), MCA Universal, prebooks 3/25. So completely and outrageously over the top that it makes its predecessors look like "Ordinary People." A grotesque mutant gives birth to a bunch of other grotesque mutants who form a sort of mutant brigade fighting for the rights of all mutants everywhere. It starts in overdrive and never lets up for a second. The real stars here are the makeup artists who created dozens of distorted beings that look like the Elephant Man on acid. It's a ho-holds-barred freakfest that gives new meaning to the word bizarre. Rent it with "Evil Dead 2" to people who like to have nightmares when they're awake.

* "Inside Out" (1992), Playboy Home Video, prebooks Tuesday (17). The Twilight Zone" goes softcore in this fun collection of nine sardonic tales featuring women who take their clothes off. Some are just silly, but others, like "Life Is For The Taking," represent a perfect combination of the sensibilities of Rod Serling and Hugh Hefner. See it with "Creepshow."

* "Livin' Large" (1991), HBO Home Video, prebooks 2/27. A hip-hop homeboy grabs the mike from a dead newscaster on location and ends up with a network job. Though it's directed too breathily with cartoon bad guys, it's still an insightful and often very funny satire of television journalism. See it with "Broadcast News."

* "Escape From Survival Zone" (1991), AIP Home Video, prebooks Wednesday (18). Harrison Ford watch out—your brother is coming to get you. In this exciting but lurid action film, celebrity sibling Terence Ford displays devil-may-care likability as a TV correspondent who becomes a soldier to prevent WWII. See it with "Commando."

* "The Rapture" (1991), New Line Home Video, prebooks 3/26. Fundamentalists have their day in this hallucinatory vision of Armageddon. Mimi Rogers gives a passionate performance as a nympho telephone operator who falls under the spell of a group of true believers who dream of a pearl and follow the words of a young master predicting the immediate advent of judgment day. Christians will admire her, everyone else will want to punch her lights out. Rent it with a free copy of "The Watchtower."

"Mom, What's... Sex?"

Finally, The Help Parents Want and The Answers Kids Need.
From Children's Television Workshop.

Home Video

Only $14.95 SRP

The most complicated and often embarrassing conversations parents ever have with their kids have just gotten easier. What Kids Want to Know About Sex and Growing Up is an extensively researched program that discusses puberty, sexuality and reproduction in language easily understood by preteens.

"A terrific sex education program for children and families"

Peggy Charren, Founder
Action for Children's Television

Selling Points

- CTW is a trusted name in kids programming.
- In today's world, kids need the facts about sex.
- The tape will be released in stores on May 27th following the national television broadcast of the show on PBS, May 13th at 8:00 pm.
- National PBS on-air promotion, tremendous publicity and extensive advertising will result in well over 100 million impressions.

Program Highlights

- Created for families with kids 8-12 years old.
- Can be watched by parents and kids together.
- Created in consultation with sex educators and extensively researched with parents and kids.
- Presented in a factual, yet relaxed manner that lets parents position the information within their own family values.

Free 24-Page Companion Parent's Guide with Each Tape

A free 24-page Parent's Guide is included with every purchase to help make it a bit easier for parents to discuss this sensitive subject with their kids.
SELL-THRU BUSINESS REMAINS SHALLOW AT MUSIC OUTLETS
(Continued from page 63)

Starship Music Inc. in Norcross, Ga., for example, carries 3,000 total video titles, including 2,000 theatrical titles and 1,000 music titles. Sony Music & Video in Miami, with 2,000 total titles, carries 1,100 theatrical titles and 400 music titles.

Moreover, music video appears to be a relatively finite program category for most chains. With the exception of six-unit, South Plainfield, N.J.-based Compact Disc World, which carries 1,000 music video titles, most chains stock fewer than half that many, suggesting only a comparatively narrow range of music video titles sell through in appreciable numbers.

By contrast, theatrical films are a nearly infinite category; the amount of inventory units stocked is essentially constrained only by the space available at each location.

The key for the studios, then, it to persuade music-based accounts to expand their overall video activity, since the greater their involvement in video, the more closely they resemble the mainstream of the video sell-through market.

Music video represents an average of 2.9% of total sales at outlets in the survey, theatrical and special-interest programming (excluding music video) represents an average of 2% of total sales.

More than half the chains in the survey are active in laserdisc to some degree or another, including Chata- meer, Time Warner Music Video, where laser represents 60% of total video sales, and at both 307-unit, North Canton, Ohio-based Cameolet Music and Compact Disc World, where laser represents 50% of total video sales.

On average, laser represents 8.90% of video sales at those chains that stock the format. Outlets that carry laser represent 20% of the total universe of locations surveyed.

Oddly, given laserdisc's advantages as a music video medium, the laserdisc inventory stocked by those chains into the format tends to skew more heavily toward theatrical product than does their VHS inventory.

For chains that carry laser, the average number of total titles stocked is 634, including 498 theatrical titles, 102 music titles, and 44 special-interest titles. Thus, theatrical titles represent 77% of total laser inventory, while music accounts for only 16%.

BLOCKBUSTER
(Continued from page 66)

“We wanted to spend more co-op dollars on media outside the store,” she says. And based upon research, she adds, “We discovered that consumers want to be ex- posed to other videos. That’s what they want from an in-store giveaway.”

As a result, she says, Music Plus will move toward a quarterly Reader—Digest-size catalog approach in April where 500 titles will have synopses. A disc catalog, such as actors and genres, will also be cross-referenced.

For the most part, Blockbuster does not have a catalog approach, she observes.

Billboard.

TOP SPECIAL INTEREST VIDEO SALES
(Continued from page 68)

RECREATIONAL SPORTS

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HEALTH AND FITNESS

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SEEING IS BELIEVING

HOME VIDEO COVERAGE OF EPIC PROPORTIONS!

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(A Public Corporation—Symbol “Disk”)
NEW YORK—While the last 12 months as president of the National Association of Recording Merchandisers have been one of his most challenging and rewarding years in the music business, Jim Bonk is not sad to see it pass.

"This has been a difficult year for me," says Bonk, executive VP and chief operating officer of the 310-unit Camelot Music in North Canton, Ohio. "I don't know how anybody can both manage a business and be president of NARM without the ethereal work of Pam Horovitz [executive VP of the trade association] and her staff."

Bonk says that the industry has reaped many dividends this past year, thanks to the hard work of NARM directors, NARM members, and manufacturers.

He points out, for example, that the industry has thus far been successful in opposing lyric legislation. "Mickey Granberg [director of government relations and public affairs] and the NARM staff did a good job fighting those bills," Bonk states. "We should commend the industry for the job we did in Louisiana [where an explicit-lyric bill was defeated]. Also, many of our retail companies sent their people out to help defeat or postpone such bills."

While the industry has been vigilant in guarding against legislation that would impinge on First Amendment rights, it still faces challenges in small towns from ideologically driven sheriffs and prosecutors who have tried to impose their views on the music business.

"There is no way of knowing when some sheriff is going to go into a store and find something offensive," Bonk acknowledges. "There's no easy way out of that. Each of us has to do what is necessary for him or her company. In some cases, that may mean not buying the product. In some cases, it may mean not stocking it in all stores. In other cases, it may mean not displaying it. And in still others, it may mean stock- ing it but using an additional sticker beyond the NARM parental advisory one. But we are united in our feeling that there should not be legislation that impedes the artists' right to express themselves. We are all unified on that issue."

Another of the past year's highlights was the Retailers' Conference in September—chaired by Flip Side president Carl Rosenbaum—which Bonk termed "one of the best" in the trade group's history. Also, NARM's retail operations committee continues to do good work, he notes.

Furthermore, Bonk adds that this year's New Orleans convention "will be great. [Spee's Music & Video president] Ann Lief [convention chairperson] did a fantastic job putting it together."

Bonk does, though, admit to being disappointed that some of the other major issues facing NARM when he assumed the presidency have yet to be resolved.

Foremost among these issues is the separation of the Video Software Dealers Association and NARM. "What we can say is that we have a transition committee and we have negotiated our way to nearly obtaining a final separation," he reports. "One or two serious issues have to be put behind us, and hopefully the resolution of those issues will be palatable for both [trade groups]. After all, somewhere downstream our paths will cross again. So, we want to separate amicably."

Yet another troubling issue—and one that promises to emerge once again as a leading topic of conversation at this year's NARM convention—is record clubs.

Last year, the account base was very vocal in relating its displeasure over the marketing tactics of record clubs to manufacturers. As a result of those complaints, some labels executive said they were sensitive to the retailers' position and would try to exert pressure on the record clubs on their behalf.

"Some encouraging things have happened in the past year," says Bonk. "Some labels—like Geffen and those under the CEMA umbrella—have taken their albums out of the clubs, and we, in turn, have tried to support them in our stores where we can. Also, some of the labels have extended the window in which they release new albums to the clubs. And some managers have decided not to put their artists in these programs."

But the record clubs themselves have completely ignored retail concerns and continue to give away CDs for a penny. "That makes it very difficult for us to sell CDs at $15," Bonk says. Moreover, clubs continue to target retail music consumers—as well as other shoppers—with their offers.

"As a result, those people buying from record clubs don't ever come into the shop, so they miss out on our other 10,000 to 25,000 SKUs," Bonk notes. "That (Continued on page 103)
SUCCESSFUL JEWEL B

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2. Fred Meyer, Portland, OR. Mass Merchandiser. 8,000 CDs, 14,000 Cassettes.
3. Compact Disc Store. 7 stores, al. fixture by LIFT.
4. Phar-Mor, Chicago, IL. A view of the LIFT storage system, which results in zero theft.
5. Fred Meyer. Visual Merchandising of the Jewel Box.
7. Phar-Mor. 180 stores fixture by LIFT. 3,000 CDs, 5,000 Cassettes.
EXECUTIVE VP HOROVITZ: HOT TOPICS TO INCLUDE LEGISLATION, USED CD'S

By Paul Verna

NEW YORK—As the National Association of Recording Merchandisers prepares for its 34th Annual Convention in New Orleans, retailers, wholesalers and manufacturers of prerecorded music are preoccupied with a smattering of issues—some ancient, some new, some controversial, some just plain annoying.

Prominent among the new issues is the proliferation of used-CD stores. The emergence of these shops—as well as the increasing incidence of NARM-member retailers selling secondhand discs in their locations—has raised the ire of label executives in recent months.

While some retailers protest that strict returns policies, steep prices on CDs and competition from record clubs have forced them to unload used product, manufacturers counters that the growing practice of selling used discs is lowering the perceived value of the format and resulting in a loss of income for themselves and their artists.

Among the other issues on the plate are legislative threats, piracy, such new formats as Digital Compact Cassette and MiniDisc, and store security. Of these, perhaps the most daunting is the specter of legislation.

Without downplaying the threat of any of the various bills in circulation, NARM executive VP Pam Horovitz says the association is well prepared to deal with them. “The good news is that we have a well-oiled machine now,” she explains, referring to the lobbying team led by NARM general counsel Charles Ruttenberg. But she adds a note of caution: “Obviously, the legislation is not going to go away.

Being an election year, it’s likely to be a year of heavy lobbying activity. And it’s unrealistic to expect that because we’re ready we can relax.”

“Obviously, the legislation is not going to go away. Being an election year, it’s likely to be a year of heavy lobbying activity. And it’s unrealistic to expect that because we’re ready we can relax.”

Perhaps less threatening but equally important to the industry is the impending arrival of two new formats: Philips’ DCC and Sony’s MiniDisc. “I’m sure everyone will with the kinds of things the retailer offers, one of the most puzzling questions is ‘What do you believe we’re not doing that makes you want to go around us? Is this really

ANN LIEFF: SPEC'S PRESIDENT'S 20TH NARM IS HER FIRST AS CHAIRWOMAN

By Paul Verna

NEW YORK—For Ann Lieff, president and CEO of 59-unit Spec’s Music & Video in Miami, accepting the invitation to serve as chairwoman of the National Association of Recording Merchandisers’ 34th Annual Convention was a special honor. The 39-year-old Lieff—daughter of Spec’s patriarch, Martin W. Spec-tor—has attended the NARM convention since she was a teenager, probably not figuring that one day she would preside over it.

As chairwoman, one of Lieff’s functions is to deliver the welcoming address at the beginning of the convention. Also, Lieff will moderate a label-presidents panel called “Go for the Gold.”

“It should be an excellent convention,” says Lieff. “We have an outstanding keynote speaker in [Warner Music Group chairman] Robert Morgenst. We’re thrilled to have someone with a global perspective on the business.”

Lieff likens the distinction of being invited to chair the convention to the invitation she received two years ago to serve on the NARM board, which she has done since then.

“This is my 20th NARM convention,” she says, almost matter-of-factly. Throughout those years—and particularly since the company went public in late 1985—Lieff and the rest of the Spec’s management team have built an unique perspective to the trade association. On the one hand, the company is a public entity, $65 million corporation that employs 750 people throughout Florida and in Puerto Rico. But on another level, Spec’s continues to function as the family chain that its founder established in 1948.

“My father is still very active in the business,” Lieff explains. “He’s a tremendous inspiration to everyone. He’s available, he’s well-read, and he’s been through so many of the problems we face all the time. He still enjoys looking at the sites, and he’s active with the investment community. He’s got a good gut feeling on the issues that come up, and he likes going out on the road with me and visiting the stores.”

The family ties don’t end with Martin Spector and Ann Lieff. Spector’s other daughter, Rosalind Spector Zack, is executive VP, treasurer and director, while Ann’s husband, William A. Lieff, is VP of development. Zack has been at Spec’s for 13 years, while William Lieff is a 17-year veteran of the company.

Even the non-family members of the management team have been around for so long they’re like family. VPs Vicki Carmichael and Jeff Clifford have been with the company for 17 and 19 years respectively, moving up gradually from their initial jobs as store clerks. And Spec’s VP and chief financial officer, Peter Blei, is an eight-year veteran of the firm.

The Spec’s family—like all other retailers today—struggles with a battery of issues threatening the business. For one, the Florida market where Spec’s has the strongest presence—Miami and Tampa—are over-retailed, in Lieff’s opinion. Consequently, maintaining a strong market share is a perpetual challenge for the chain, which operates exclusively in Florida (with the exception of its newest store, which is in Puerto Rico).

“We did a really good thing going public when we did,” says Lieff. “At the time, we had 16 stores and about $16 million in sales. A lot of strong competitors were entering the market. The window was open, and we had a good management team. In order to keep our market share, we had to do it.”

The company plans to add approximately six stores per year to its 25 percent total of 59. However, Lieff is less concerned with beefing up the store count than with providing the shareholders with a good return on their investment.

To that end, Spec’s recently enlarged its warehouse by 20,000

plus business or cannibalizing?” says Horovitz. “I hope the supply side is exploring this.”

These issues notwithstanding, Horovitz says she is looking forward to what should be a great NARM convention, particularly concerning live entertainment.

Every single product presentation was to have a minimum of 10,000 square feet featuring such products as CDs and CDs-plus, which is a tremendous plus for a music-industry convention,” she says.

In addition, the upcoming convention will be “the coming-out party for the video companies,” according to Horovitz. “It will be a low-key, opening-night cocktail party,” she says, “but it will serve as the formal announcement to our membership that we are now a home-entertainment software association and that our membership does a significant business in video. That dialogue and those needs will now be addressed through NARM.”

Not accidentally, the increased presence of video retailers at NARM comes during the organization officially split from its former sister group, the Video Software Dealers Association.

“It was no secret in the past that NARM didn’t pursue video events in deference to VSDA,” says Horovitz. “We absolutely held off and said, ‘If you want to do that, you go to VSDA.’ One by-product of the separation of NARM from VSDA is that is the need for that kind of behavior no longer exists.”
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SOFT CASSETTE MARKET, LONGBOX DEMISE COULD REVIVE CD PRICING ISSUE

By Ed Christman

WHAT'S HAPPENING: The hottest topic of conversation at the year's National Assn. of Recording Merchandisers convention in New Orleans on March 18-19 promises to be the decision by manufacturers to go to a jewel-box-only world. While most will be wrestling with the issue of how to compensate merchandisers so they can adjust their stores for the post-longbox reality, look for some accounts to use the labels' decision to reignite the whole CD pricing issue.

Surprisingly, accounts may see indications that some manufacturers are willing to discuss the latter topic. As reported last week in Billboard, cassette sales slippage has not entirely been picked up by the CD format. Label executives are hoping that the economy is to blame for that phenomena, but if the economy rebounds and the CD still doesn't capture all the ground that the cassette loses, the pricing debate may heat up again.

OLD ISSUE, NEW YEAR: One year after retailers made such a big deal about the marketing practices of record clubs at the NARM convention, the Sony/Time Warner and BMG direct marketing houses continue to ignore their pleas. The advertisements of the two record clubs continue to scream such offers as "eight CDs for a penny." After last year's convention, some labels and distribution sales executives agreed that such offers hurt the perceived value of CDs, and some imprints even pulled out of the clubs. But now some manufacturers, anticipating that retailers will bring up the issue again at this year's NARM convention, are saying that the best that accounts can lobby for is to ask labels to increase the window for record-club release. The labels maintain that there is just too much revenue lost by not being in record clubs.

JOB FAIR: Last year, when NARM convened in San Francisco, a number of the folks in the convention hotel lobby had resumes in hand, looking for employment. In light of the downsizing that has occurred in the last year throughout the supplier ranks—including the merger of SRK, Chrysalis, and EMI into EMI Records Group and the merger of ATO and EastWest into ATO/Ensemble, we predict you'll find even more folks looking for gigs at this year's confab. For example, Phil Blume, EMI director of national sales, is leaving the company at the end of the month and is looking for new opportunities. He can be reached at 212-454-8600.

GONE, BUT NOT FORGOTTEN: It will be strange to have a NARM that does not include the presence of former Record World president Roy Imber or former Sound Warehouse president Terry Worrell. And, it will be a new experience to see Phar-Mor's Lorrie Harris wearing a name tag that says something other than National Record Mart... Also missing from the New Orleans scene will be John Azzaro, who recently left his slot as marketing and sales director for Narada. Azzaro has formed a company called Great Speakers!, located in Ukiah, Calif., which will provide meeting planners with keynote speakers, workshop leaders, and entertainers. One celebrity in Azzaro's stable will be Paul Winter, considered by many to be the father of new age music. Azzaro worked with Winter's Living Music label prior to joining Narada.

Geo/Maxfield provided assistance in preparing this column.

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NEW YORK—NARM keynote speaker Robert J. Morgado, chairman of the Warner Music Group, has been quietly pulling strings behind the music scene since joining Warner Communications Inc. in 1982 as special assistant to WCI chairman/CEO Steve Ross. In 1985, he was appointed senior executive of WCI’s recorded music and music publishing division, and the following year, he became executive VP of WCI. In 1990, with the creation of Time Warner Inc., Morgado assumed his current position.

A native of Honolulu, Morgado graduated from Chaminade University of Honolulu in 1964 with a B.A. in history and philosophy. A year later, he earned a Masters of Public Administration degree from the Nelson A. Rockefeller College of Public Affairs and Policy at the State University of New York at Albany.

While continuing with doctoral studies at Rockefeller College, he began his career with New York State as an intern in the Division Of The Budget. From there, he moved on to senior staff positions for the Ways and Means Committee of the New York State Assembly.

In 1975, Morgado joined the staff of New York Governor Hugh L. Carey and immediately became a key member of the team assembled by the governor to save the city and state of New York from bankruptcy.

(Continued on page 88)
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(Continued from page 90)

A year later he was appointed director of state operations, and in 1977 he assumed the title of secretary to the governor, serving as the governor's chief of staff.

During Morgado's tenure at the helm of the Warner Music Group, he has pursued strategic acquisitions and internal investments that have created a vertically integrated, worldwide operation with annual revenues that have grown from less than $1 billion in 1985 to nearly $3 billion in 1991.

Despite his position as one of the industry's most powerful executives, Morgado has kept a remarkably low profile. His keynote speech at NARM thus represents a major departure in his approach to the industry.

"Like the creative efforts from the recording artists, which continually turn in new directions, our efforts to bring music to the public's attention must also keep pace, employing creative sales and marketing strategies."

While the Warner Music Group has begun to investigate direct-marketing opportunities, Morgado stresses the importance of retailers to Warner and the other record manufacturers. "Like the creative efforts from recording artists, which continually turn in new directions," he says, "our efforts to bring music to the public's attention must also keep pace, employing creative sales and marketing strategies."

"This requires sensitivity to the marketplace through ongoing communication and cooperation between manufacturers and retailers. For all of us, NARM is vitally important for a healthy, growing industry."
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Kid Biz Attendees
'SMALF FRY' EYE BIG EASY WITH HIGH HOPES

By Moira McCormick

With the re-emergence of major labels in the children’s entertainment industry over the past year or so, the kids’ music business is enjoying a much higher profile than usual at this year’s NARM convention. In addition to the major companies, a number of former independents now involved in the major manufacturing/distribution deals and joint ventures are exhibiting at NARM.

While record stores have not thus far been the primary retail outlets for kids’ audio and video—which move in greater numbers via toy stores, bookstores, discounters, mass merchandisers, educational stores and other alternative retailers—many manufacturers of children’s product believe that situation can be turned to their advantage. “That’s where our opportunity lies,” says Vic Faraci, senior VP of sales and marketing for Warner Bros. Records, which recently announced the formation of its own kids’ division. Warner Bros. has also entered into a joint venture with prominent indie children’s label/distributor Music For Little People and, beginning in April, will be distributing Kid Rhino (currently with CEMA).

“We’re meeting with major accounts at NARM, letting them know that Warner Bros. is now very seriously involved in the kids’ audio and video business,” says Faraci. “We’ve got a lot to talk about. We’ll be reviewing our titles shipping in 1992 and talking about Music For Little People.”

This is an opportunity for full-line record stores, and even smaller stores in particular, to get their foot in the door with the children’s business,” Faraci stresses, “rather than letting the alternative outlets have all of it. We need to talk to record retailers about getting more involved—designating spring release. In addition, Faraci says Warner Bros. is developing several projects with Scholastic Inc., including companion audio lines for Scholastic’s bestselling video series "The Babysitters Club" and "Clifford the Big Red Dog" series. “We’ve also made a production and distribution agreement with [production company] Big Kids’ Entertainment for a number of projects during the year,” says Faraci. As for video, a catalog selection of Music For Little People will be shipped later this year, possibly along with new Music For Little People titles, according to Faraci.

Jim Deerhawk, president of Redway, California-based Music For Little People, says this is not his first trip to NARM. “Both Leib [Ostros, cofounder with his wife Linda of Music For Little People] and I have gone before. It’s always been an opportunity for us to meet with the individual distributors.” Now that Music For Little People is in joint partnership with Warner Bros., NARM participation means “setting up for the [WEA-distributed] launch of the label,” says Deerhawk. “We’re introducing the kinds of things we’re trying to do.” He adds that Music For Little People, whose label catalog comprises two dozen recordings by such artists as Taj Mahal, Sweet Honey in the Rock, Maria Muldaur and others, strives to promote “nonviolent, nonsexist, multicultural and environmentally sensitive views and values.”

“Record stores have not traditionally been the places to find high-quality alternative children’s product,” says Deerhawk. “One of our goals is to change that fact by increasing awareness, with both consumers and record chains, that the type of music we do is available there. Promotion and advertising, of course, will in (Continued on page 98)
GARY MOORE releases his second new album

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(Continued from page 96)

crease that awareness,” continues Deerhawk, “via such tools as co-op ads, in-store displays, publicity and enhanced support on children's radio.” Supported by WEA's distribution, Music For Little People product soon will be found in places it has never been, such as large chains and mail stores. According to Deerhawk, that's just where it belongs, considering the large numbers of families who frequent malls.

Deerhawk says Music For Little People’s Warner Bros. launch will encompass about a dozen audio products, including such popular catalog titles as Taj Mahal’s “Smoke Signals” as well as some new releases. Notable among them is “Smilin’ Island of Song,” by Mahal and Cedella Taj Mahal makes points for Music For Little People.

Booker, mother of the late Bob Marley. “They perform traditional children's songs from the Caribbean, songs that Cedella sang to Bob as a child,” says Deerhawk.

As for Kid Rhino, the children's division of Rhino Records, its switch from current distributor CEMA to Warner Bros. in April “will probably be a big topic at NARM,” according to Mary Mueller, senior director of marketing for Kid Rhino. “Our goal at NARM is to highlight several of our priority projects: Rabbit Ears, Bobby Goldsboro and probably Hap Palmer,” says Mueller. Palmer, the voice of the popular “Babysongs” video and audio series, recently came to Kid Rhino as part of a long-range licensing and production agreement with indie kids U.S.A., which is based in Agoura, Calif. Also signed to Kid Rhino through Kids U.S.A. are Caren Glasser, Andy Belling and Mike Sumners. Kids U.S.A. president Art Guy says Glasser’s Feb. 25 release, “There’s Nobody Else Like You,” will be supported by Glasser’s national tour. Kid Rhino also distributes the recently formed Ode 2 Kids, whose first signing was Shelley Duval.

Mueller says record retailers often need to be enticed by “special deals” and other incentives to carry children's product that is not already tried and true. “We’re looking into p.o.p., because the few stores that use it move the product,” she says. “Providing in-store copies is also important.”

For most record retailers who do carry children's entertainment, that aforementioned tried-and-true product has long meant one name: Disney. Indeed, says Mark Jaffe, VP Walt Disney Records, “We don’t feel that record retailers have not taken care of us. We’ve always had a significant presence there.”
Jaffe does say he concurs with a recent Billboard editorial regarding the lack of attention paid to children's product in general by record retail, but that Disney has always been an exception. In fact, Jaffe says that Disney has gone to NARM every year. "One of the main reasons for the success of 'For Our Children' [Disney's all-star benefit album for pediatric AIDS] was that we announced it at last year's NARM," Jaffe notes. This year, spotlighted new releases include "Songs From the Sea," with new tunes from Disney's "Little Mermaid" character Ariel (sung by "Mermaid" voice Jodi Benson), "The Story of Puss in Boots," and an upcoming boxed set, "The Legacy of Disney: Music and Song," which ships in September.

Regina Kelland, director of children's marketing for A&M Records, which for the better part of the decade was the only major label with a vital roster of children's performing artists—Raffi (now with MCA) and Sharon, Lois & Bram, among others—says NARM affords an opportunity to "touch base with accounts I don't normally see." Plus, says Kelland, "I can stay in touch with retailers I do see and do regular programs with."

Last year, for instance, Kelland "had a very productive meeting with Kemp Mill Records [a Washington D.C.-area chain]. We'd met before, but NARM brought us further. We batted about possibilities for a kids' project and then put one in action last summer. They put our kids' product on sale for a month, with end-cap positioning and posters. We did advertising, including the program for [outdoor venue] Wolf Trap, where two of our acts—Bob McGrath and Sharon, Lois & Bram—were performing that month. Much of that program grew directly out of NARM."

Now that A&M is no longer the only major label in the kids' business—having been joined by BMG, Warner Bros., MCA and Sony—Kelland sees the expansion of the children's market as potentially very healthy. "There will be more co-op ads and hopefully more shelf space in the record stores," she says, adding that she "urged NARM to do a workshop in niche marketing, including the children's market."

Kelland notes that, when she co-headed the independent Mouse (Continued on page 100)
School label with artist Peter Alpin, there was not much point in going to NARM, since "the chains and mass merchants wouldn't talk to us." Discovery Music, which was picked up for distribution by BMG more than a year ago, "never went as an indie" either, according to Ryn Pahouzid, director of artist management. "For us, NARM is rather new," says Pahouzid, who says Discovery's first appearance there was last year. "Since BMG picked us up, we've gone on to establish contact with the chains, meet people face to face," Pahouzid says that dealing with major chains is a constant educational process where children's product is concerned. "The record business wants big ad buys, which this kid's business can't really provide," she says.

"The biggest challenge is reintroducing the children's category to retail," agrees Ralph King, president of Rincon Children's Entertain-

ment, which entered into a joint venture with BMG. "The stakes are so high, with co-op advertising and merchandising support, that kids' companies can't compete [with manufacturers of products sold by Old World Lullabies] can't compete with Prince. But I can provide in-store support that can run ads in the in-store circular.

"If we're selling our records at the same price as pop records," says King, "we're going to have to come up with something more attractive [to retail] than what we currently have. The children's market probably won't be a hit propeller—although it would be great if it could be—but it will be a catalog presentation. This is a great opportunity for record stores to create well-sold children's stock. They should place low-priced kids' promos at the front of the store to tell people there's a kids business. As top-of-the-line awareness is rebuilt," King continues, "you'll see catalog start doing well. A retail can get seven to 10 turns a year out of a well-managed children's section.

Dave Lovad, sales manager for Silo Inc. of Waterbury, VT—the acknowledged leading independent distributor of children's music—agrees that retailers need to try to sell children's product as a special category "or it will not work [as a viable category] in record stores. Fundamental changes need to be made," he says. "Retailers cannot simply buy the product and stick it in a bin.

Silo is considering the second visit to NARM. "We go and talk to what has been a small number of major labels that we distribute and possibly solicits others," says Lovad, Silo's wholesales several hundred independent kids labels. "It's ironic—the majors seem to be casting about for creative ways to sell kids' music and have even tapped Silo as an expert. But we're not being told how we can sell into their house accounts. A large chain at NARM talking to the majors is going to be interested in dealing with Silo, but they do want to pick our brain. Our accounts benefit from our expertise," Lovad continues. "We will be talking to the majors, but we realize there's a need for what we can provide for children's product: a lot of marketing support, in-store, artist touring schedules.

Lovad says Silo will "mainly be talking to labels like the New Age label, who's signed to an important children's artists. We might also be suggesting to the majors that we can go to the hinterlands with their product, places they normally don't go." A major topic of conversation, he notes, will be wholesale pricing. "The majors need to restructure the deals. They don't sell for less or gouge, not a one-up or a chain store. It's not in these artists' best interests to have their prices suddenly dropped. The majors are holding on to that environment that can make or break an artist.

As for children's sell-through video, record stores "had not in years past been predominant with kids' product," according to Stuart Snyder, senior VP of sales for LIVE
Home Video. "But that situation has been changing over the past few years. Record stores used to account for less than 5 percent of the children's video business, and now that percentage is 5 to 10 percent."

LIVE, which Snyder says has more than 600 kids' titles, most on its Family Home Entertainment imprint, "has gone to NARM every year," he says. "It's a good opportunity to talk to our accounts. Not all record retailers carry cassette on the level of a mass merchant or discount, and not all programs work for all retailers. The programs we pursue with record retailers usually involve product like Teenage Mutant Ninja Turtles, our 'Christmas Classics' series, and our 'Easter Treats' series."

Snyder says LIVE planned to announce details of its Easter promotion at NARM involving the 12-title "Easter Treats" series, which includes titles as "The Velveteen Rabbit," "Here Comes Peter Cottontail" and "Tales of Beatrix Potter." Four new titles in the series, according to Snyder, are Bobby Goldsboro's "Easter Egg Morning" (whose companion audio is on Kid Rhino), Carol Burnett's "Tale of Peter Rabbit," "The Turtles' Awesome Easter" and "Stanley the Ugly Duckling." All titles are priced at $12.98 (last year's price was $14.98) and come in a 48-piece display. "We've also been doing custom displays for some retailers," says Snyder. The promotion begins two weeks before Easter and involves nationwide cable advertising.

"There is an upsurge in music retailer participation with children's video," Snyder observes. "There has been a learning curve involved as they see how they can present and sell the product."

Random House is exhibiting at NARM for the first time this year, says marketing manager Chuck Lang. "We're in some record stores," he says. "We sell a lot of book/cassette packages through Tower and Musicland, but our video product is perfect—at some price points like $9.95—to be in record retailers." In fact, says Lang, "An area that we want to grow most in is music chains and independent video retailers. The walk-by traffic at NARM includes a lot of people who may not see us at conventions like the American Booksellers Assn., VSDA and Toy Fair."

For the smaller manufacturer, participation in NARM can be expensive. Sheldon Tirk, president and CEO of Smarty Pants Audio & Video Inc. of Lakewood, Ohio, says Smarty Pants does maintain a presence there—but meets with present and potential clients in the hotel room. "Narm membership fees are based on volume, but the convention charges are not priced that way," he says. "It's a flat fee, which prohibits a lot of indies from being in the exhibition hall."

But maintaining a NARM presence does have its benefits, according to Tirk. "We deal with large chains like Musicland and Camelot," he says of Smarty Pants, whose product line includes an award-winning series of Canadian animated short subjects and an eight-title Beatrix Potter book/cassette series. "We also sell to a lot of clubs and catalog houses—and they're all at NARM."

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MANY PROMO-ONLY ITEMS NOW GOING PUBLIC

By Paul Verna

NEW YORK—A medley of aesthetically oriented, often ingenious compact-disc packages is making a successful transition from the promotion-only universe to the retail environment. They, too, typically sell in limited quantities of some 25,000 units at approximately $25 apiece—leaving the labels to recoup the often-prohibitive costs of producing these one-of-a-kind items.

Nevertheless, the designers who concoct these crafty packages maintain that their motivation is creative, not monetary. They see specialized CD packaging as a gesture to a deserving artist and to the fans of that artist.

Indeed, the National Association of Recording Arts and Sciences has recognized the creative work of album designers since the inception of the Grammy Awards in 1958. And, paralleling the industry’s format shift from LPs to CDs, the Best Album Cover category has metamorphosed into the Best Album Package category—now a forum for CD designs that somehow stand out from the crowd.

Last year’s winner, Suzanne Vega’s “Days Of Open Hand,” was a holographic CD cover created by the A&M Records design team of Len Peltier and Jeff Gold, along with Vega herself.

Gold has since moved over to Warner Bros., where he has designed other retail-driven, limited-edition packages that have borne the stamp of a creative wizard. One of them, a metal-encased box for ZZ Top’s “Recycler” that he created with Kim Champagne, has even earned him another Grammy nomination.

One of Gold’s more ingenious creations was a recent Digipak for an artist named Stress, which was made of a heat-sensitive material that changes colors as the user touches it. “I was driving to work, going over marketing ideas,” he remembered. “I looked at the mood rings from the ’60s and the stress cards that would change colors with your mood. I called [AGI’s] Jim Ladwig, one of our vendors. By the time I got to the office, he had already gotten together some samples.”

Ladwig, known in creative circles as a “guru,” a “can-do guy,” and a “genius,” has devised some clever packages of his own. Perhaps the most striking is the Bulletboys’ “Freakshow,” which can be described as an accordion version of a Digipak (see photo). The hole at the center of the disc serves as an eye, through which the viewer can peer in and observe the freak-show characters who line the cardboard walls of the outstretched package.

Although Ladwig clearly has an uncanny eye for graphics—he won a Grammy in 1978 for the cover of the Ohio Players’ “Honey” album and a graphics award from the Harvard School of Packaging—he says he “takes the ideas of label art directors and puts them in manufactured form. Once the idea gets going, we can make some suggestions,” he says. “Because we know some of the processes of manufacturing.”

The manufacturer’s ability to create pieces that fit in regular CD bins. Hart says she designed 6-by-12-inch packages for Joni Mitchell, Aerosmith and Cher “so they’d be easier to rack.”

In Hart’s view, the potential for limited-edition packages is almost infinite. She says the medium could be used in retail to promote various artists of a genre in the form of attractively packaged compilations. For instance, a label might compile a collection of cuts by artists who may have been overlooked or underrated. Releasing their music in an eye-catching package attracts attention to these artists, she says.

Another offshoot of specialized packaging is regular packaging that bears some of the traits of the more lavish, limited-edition models. For example, when Gold showed Prince the “Days Of Open Hand” holograph cover, the artist reacted positively but felt that the concept should be applied across the board, not just on a limited basis. Consequently, Gold and his colleagues went to work developing a holograph cover that could be mass-produced and sold at regular CD prices.

“[It took a lot of work on everybody’s end, but we were able to do it for an incredible price and not charge a premium for it],” says Gold. “It’s great to do something special and make it available to everyone.”

The success of these exotic items bodes well for everyone involved in the chain of supply: the artists, their fans, and the designers and manufacturers of the packages. In fact, one packaging executive says the explosion of special, limited-edition CD packages harks back to the glory days of the LP, when record shoppers flocked to stores to browse through bins chock-full of albums whose covers offered a visual equivalent to the music inside.

“It reminds me of the ’70s, when there was a tremendous amount of unusual, specialized packaging,” says John Pincott, executive VP and Queens Group Inc., a paperback packaging company based in Long Island City, N.Y. “It’s wide open. It’s ‘show me something interesting, and I may be interested in coming up with an alternative to show to a major act.’”
should be a concern to the whole industry. A lot of music is now sold in the stores through, say, the new-artist programs, and [record club customers] are not being exposed to that music. I am not sure that the record club is healthy in the long-term.

"A year of preaching, and only a handful of labels have done anything about the record clubs," Bonk continues. "Record clubs will still be an issue."

Of course, one of the key issues at last year's convention has been resolved, although not necessarily to the liking of most retailers and rackjobbers. The six majors have decided to eliminate the longbox and have effectively said that they will ship merchandise in shrink-wrapped jewel-boxes starting in April 1993.

Several years ago, Camelot, itself, was "clearly for merchandising in a jewel box only, with the manufacturers sharing the refixturing costs," he notes. "But when they started talking about an alternative package, we went along with the industry because we wanted everybody on the same page."

Now, that the manufacturers have abandoned efforts to develop an alternative package, Bonk says he realizes that most NARM members are disappointed with the jewel-box decision. But now that it has been made, he says the convention should be the forum to discuss how to adapt and pay for the switch to the jewel-box-only world.

Finally, the issue of configurations and new technology looms large on the horizon. "As we move into the '90s," says Bonk, "we must embrace new technologies, and we must understand that it will take time to assimilate them into our product mix. We have to be prepared for the introduction of new technologies, including how to merchandise and package them."

In moving to develop and embrace new technology, Bonk says that both the hardware and software providers should remember that the music industry has long been on a multi-configuration business. Our business is geared to that. We need to keep it that way."

Looking to the future, Bonk says NARM has created a strategic planning committee, which will consist of five or six presidents of major retail chains. "Our idea is that these gentlemen would meet and look at what the business will look like in the future," he reports. "They would look at how it is changing and how [merchants] can keep up with the change. Now, that may be looking at new technologies or it may mean direct marketing. The labels are looking at direct marketing and we can't change it so it means we have to get ready to compete with it, or try and figure out a way to be a part of it."

In the final analysis, Bonk says he is upbeat about the future. "We came through the recession pretty damn good," he states. "Our industry fared better than most, and that shows that we have a good product with value that people want. We should keep that in the forefront of our minds as we plan for the future."

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(If the following guide is based on the Schedule of Events available at press time.)

NARM '92 is bound to be anticipated and remembered as one of the most entertaining, arousing and alive in the convention's 34-year history, thanks to the presence of a stellar crew of recording artists. Masters-of-ceremonies Advertising Awards Luncheon will be handled by the country comics Pinckard & Bowden. Known for both their outrageous parodies (such as "Help Me Make It Through the Yard"), this witty duo also has impressive music credentials under its belt—Pinckard has written songs for Mel Tillis, Anne Murray, and David Frizzell, and Bowden worked with Don Henley in backup groups for Linda Ronstadt and Doug Kershaw.

A global sense of community should prevail from the various per-

cock, Lloyd Cole, and Peter Gabriel). Zachary Richard brings his customized version of Cajun music to NARM '92 with the same fiery style he takes on the road (he spends nine months out of every year there, playing up venues in the States, Canada and France). A special performance by New Orleans' world-renowned Olympia Brass Band (they've been received by European royalty, presidents and the Pope) highlights the Monday morning session. McEuen Monday's Best Seller Awards Banquet—and performing Monday evening—will be a man of many bands, eclectic songwriter Curtis Stigers, whose rep as a hot jazzman and punk purveyor made him an infamous New Orleans scion in New York. And where would a song be without Ashford & Simpson? Nowhere. Nickolas and Valerie will be presenting awards at Monday night's Awards Banquet, assuring a most "Sold" program. The following is a guide to the artists featured in special live performances throughout NARM '92.

GARTH BROOKS

In the time it takes Garth Brooks to tip that big hat of his, one chorus or another from any one of the songs on the million albums he's sold is bound to be surging through a radio somewhere in America. Such a songwriting and performing sensation is the Oklahoma-to-Nashville transplant, that even the hallowed players of the Grand Ole Opry have to take a deep breath. Between his Capitol Records smash debut "No Fences" and the hit-laden "Ropin' the Wind," Brooks has been rust in a linelight worthy of worship from almost every quarter of the country and pop worlds. Yet his down-to-earth candor and unaffected appeal keep him rooted to the planet. Even after a network special, countless news from the media, and a guest appearance on the NBC comedy "Empty Nest," "Brooks' head and hat size have remained the same. At 1991's Academy of Country Music Awards, Brooks polished off six victories, for Entertainer of the Year, Male Vocalist of the Year, Album of the Year, Single of the Year, Song of the Year, and Video of the Year—practically matching a tune per trophy with enough hits to go around! "The Dance," "If Tomorrow Never Comes," "Friends In Low Places," and the controversial video accompanying the battered-wife scenario of "The Thunder Rolls"). His emotional delivery of Billy Joe's "Shameless" strikes a major chord in Brooks' action-packed live shows as do the down-home antics and upbeat story-

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Buckwheat Zephyr

Stanley "Buckwheat" Dural had

(Continued on page 106)

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ALLEN ZACHARY CHARLES PERCY in the CONNICC, -bearers for BALL RIC R THE top. By the best AND of zydeco RUEEN BLADES AND and the CRAY he was working -SIEW that ZION best and inter- MACEO PARKER to re- MARSALIS ON "D'Amour record first Canadian 15 year is multi- known the success of Oui, which sold 215,000 copies, as "a very cheerful song

...except down in Louisiana, where it's pretty near the same. The churning mud of the Mississippi River spills into the warm salty Gulf cur- rents and splits the very middle of New Orleans. What the elements of these clashing bodies of water illustrate is that the music from this city is just as charged and soulful and deep. Perhaps there's no better ex- ample of this than the music of the Neville Brothers. Art, Aaron, Charles and Cyril are joined at their roots, which run from the bayous to the barrooms. They are nephews, in fact, of George "Chief Big Jolly" Landry, the charismatic leader of New Or- leans' most seasoned Mardi Gras In- dian carnival band, the Wild Tchoupi- neau. Inspired by his Blue R&B, the Neville Brothers have earned a reputation of talented and diversifiers and songwriters. Their nearly 36-year career has been punctuated by numerous awards and honors along with such hits as Aaron's 1966 single "Tell It Like It Is" and the group's most recent A&M re- lease, the 1990 album "Brother's Keeper." "Brother's Keeper" encompasses the poetic and political. Art's progressive funk challenges the age- old dilemma of upper-crust hypocrisy, and his voice blends incredibly with Aaron's in "Falling Rain." Meanwhile, Charles' runaway saxo- phone comes to a boil on the notori- ous "Brother Blood." The Neville Brothers shake the family tree—and the year in the U.S. There's also an un- queuishable following for Richard's music in Canada and France. His pro- life collection and arranging of vari- ous styles have resulted in 11 albums, including his most recent A&M re- lease, "Women In The Room." For "Women," Richard summoned pro-ducer Ian Scott, drummer Joe Ham- mer, guitarist Brian Stoltz of the Nev- ille Brothers band, and John Hiatt's side man, Sonny Landreth. And Jimmy Buffett even picked in with back- up vocals on "Who Stole My Mon- key?" Though Richard is proud to be known as the bad boy of Cajun music, his "No French No More," with its...
Curtis Stigers sweated his way through high school by singing punk and new-wave drums but really thinking about Gershwin. Then he was hired by a local blues band to open for John Lee Hooker, Albert Collins and Robert Cray. In college, he used his clarinet and sax skills to get a gig playing with a big band, but when he was kicked out of school he joined a five-nights-a-week party band that billed itself as an R&B, reggae and soul group. Some would call it crazy, others diverse, but, for the 22-year-old Stigers, the phrase “music lover” will do. Stigers eventually made a name for himself as one of the worst-kept secrets of New York’s upper westside hangouts when his obscure yet too-cool trio drew crowds—and the attention of Arista Records—with their anything-goes sessions. When he began focusing on songwriting, Stigers says he was influenced by the music of such “heroes” as Donald Fagen, Elvis Costello and Joni Mitchell. The result is an eponymous debut album bearing the acerbic singles “Sleeping With The Lights On” and “The Man You’re Gonna Fall In Love With.” While sitting still seems to be the one thing Stigers doesn’t do, he may have to do so long enough to receive accolades from nearly every music genre that exists.

Matthew Sweet

Matthew Sweet may be the hottest alternative attraction at the Zoo label, his “Girlfriend” album, full of the blustery and bruisers of romance, has been tracking well, while racking up support from a dedicated following and impassioned votes from the critics. The collection, in fact, earned a constellation of four stars from Rolling Stone. Fans of ’60s Jefferson Airplane and present-day Neil Young have devoured the October ’90 release and thirst for more. Tunes from such straight-ahead jaunts as “Winona” to a country string-bender with big beer tears, “You Don’t Love Me,” make “Girlfriend” an emotional sampler. Touring with Robyn Hitchcock for the first leg of ’91 and headlining through the spring, Sweet shared the stage with prestigious artists the Golden Palominos—with whom he recorded alongside Syd Straw, Michael Stipe and Anton Fier on “Visions Of Excess.” Friend and collaborator Lloyd Cole is also close by on the road and in the studio. Sweet has been an official member of the Athens league and Mitch Easter’s Chapel Hill scene, but his “Girlfriend” has brought him much-deserved recognition with its believable account of life and love.

Moving, personal textures, goes beyond the wild side of the bayou. The men in the studio have made “Women In The Room” something to celebrate.
NEW YORK—If this is your first trip to New Orleans, and you’re expecting to turn on the radio and hear the Neville Brothers, Dr. John and Jimmy C. Newman right away, you may be disappoint-
ed.

It’s not that New Orleans—once the most outré of radio markets—is just like everywhere else now. “Somewhere Somebody,” the current Aaron Neville single, is a bigger Top 40 hit here than elsewhere. The oldies FM still plays some local music. And in a promotion you won’t hear outside the Gulf Coast, at least three local stations, at press time, were giving offices the chance to win king cakes—huge, elaborately dec-

ored coffee cakes with a plastic baby inside that the festivities

Mardi Gras. (The person whose piece comes with the plastic baby buys the next king cake.)

But this is a less eccentric market than it once was. The one station spe-
cializing in local oldies has gone satel-

tile. The R&B stations—like R&B stations everywhere—are less eclectic. WRNO, long known as the only album rock station in America where the Mon-

kees were core artists, has phased out most of its usual oldies.

New Orleans radio most resembles the rest of the country in its poor fiscal health. At least four stations here are programed by national satellite ser-

vices. There are also two different local marketing agreements,” or LMA’s, the polite term for the time-brokerage arrangements that allow one station to control another’s programming.

Here’s your guide to New Orleans ra-

dio:

ADULT CONTEMPORARY

The two soft AC stations here see-
saw back and forth for the format lead with “Late 165” WLTS (105.3) currently

edging out “Magic 102” WLMD (101.9). They are relatively similar stations, al-

though WLTS plays slightly more cur-

cent music. “Mix 97.7” WZMX signed

on a few years ago with an unusually hot AC mix including Rufus and Broth-

ers Johnson oldies that you don’t usual-

ly hear on AC. Now Top 40 WZEB con-
trols WZMX’s programming through one of the aforementioned LMA’s, and the music is a lot mellower, albeit not as mellow as WLTS and WLMD.

ALBUM ROCK

If you know somebody with a short-

wave radio, you’ve probably heard of

WNOE (99.5). “The Rock of New Or-

leans,” which has run an simulcast shortwave station, spent a while carry-

ing the Satellite Music Network’s hard-

rocking Z-Rock syndicated format. Now it’s local again—90-70 percent current and

recurrent, depending on the daypart—and still plays Lillian Axe and Sound-

garden as well as Tom Petty, Rush, Genesis, etc. WCKW (92.3) was also fairly eclectic once. Now that WRNO’s local, WCKW has gone to straight-ahead classic rock and has dropped most current material. WRZU (106.1)—which has signal problems in much of the market—signed on last year as a “Rock 40” outlet with a lot of currents and modern rock crossovers. Recently it too has become much more main-

stream. Tulane’s WTUL (101.5) in New Orleans’ alternative station, at least during the day. It runs classical in the morning and jazz and specialty pro-

grams at night.

COUNTRY

WNOE-FM (101.1) is a good example of New Orleans radio becoming more like the rest of the country than anyone thought it would. Even through the late 80’s, this was a country station that played Bruce Springsteen and Steve Earl—even after “Coppperhead Road.” Now WNOE-FM has its highest num-

bers ever with the same traditionally-

leaning mix as most other country sta-

tions. Like country stations in other markets, it has also expanded its cur-

rent playlist.

NEWS/TALK

Once a legendary Top 40 station, WNOE (1060) simulcasts its FM during the day but carries Larry King at night. If you’d rather follow Rush Limbaugh during your travels, he’s on WWL (710). This heritage N/T station became No. 1 here this fall, partially due to the con-
troversy surrounding the gubernatorial election and partially due to the success of the New Orleans Saints. The Saints, however, are moving to urban WQUE-

FM, which will switch its currently si-
mulcast WQUE-AM (1280) to sports-

talk shortly.

OLDIES

When KGQLD (106.7) signed on sev-

eral years ago, it did so with a playlist

similar to that of most other major-mar-

ket oldies FM’s. Then it worked in more New Orleans artists. Now the station is tightening up again, but it will still play some local records. In other words, “In the Same Old Way,” by Tommy Ridge-

ley, but not “I Love You, Yes I Do,” by

WYAT (990)—whose call letters come (Continued on page 118)
NEW ORLEANS—As you’d expect of a city that has been referred to as “the home of the blues” and “the birthplace of jazz,” you don’t have to walk far to shop for sounds here. In addition to the stores listed below, several restaurants, souvenir shops and museums also carry modest music selections.

Just about every store in New Orleans that stocks new product has completely eliminated vinyl (except for some 45-inch rap singles and 45s). Like those in the rest of the country, most stores here carry all the recent hits. But they also stock a lot of local music. The reasons are obvious: Locals demand it, and tourists want New Orleans and Louisiana music to take home when they leave.

The following guide covers most of the independent and chain music stores in New Orleans and its vicinity and emphasizes their individual strengths and specialties. (All stores are located in New Orleans, unless otherwise noted.)

Odyssey Records & Tapes and Memory Lane, 9073 Judge Perez Dr., Chalmette, and 5417 Airline Hwy., Metairie. Although both of these stores carry a full line of the latest hits, they also feature outstanding selections of singles and oldies. If you’re looking for a 45 for your old jukebox, this is the place to go. Proprietor Gordon DeSoto—who’s usually found at the Chalmette location—is also a knowledgeable New Orleans rock ’n’ roll buff.

Beckham’s Book Shop, 228 Decatur St. Used books are their specialty, but they also buy, sell and trade classical records and CDs. Their stock on hand runs to several thousand units.

Brown Sugar Records, 2334 Louisiana Ave. Brown Sugar caters to young and middle-aged black-music buyers. Although they carry the usual assortment of hits, they manage to stock a reasonable amount of product by local artists.

Camelot Music, 5700 Read Blvd. Camelot is more of a typical mall outlet, but with a black orientation and some local product.

Eddie’s 3-Way Record Shop, 2703 Washington Ave. New Orleans’ oldest black record shop, Eddie’s used to feature upstairs with stock that made blues and R&B collectors salivate. Unfortunately, the old stuff has been sifted through over the years, but there are still some rarities for the finding. They also stock all the latest rap hits. Call Eddie’s (891-401) before heading there, as the shop keeps irregular hours.

Goldmine Records, 6469 Jefferson Hwy, Harahan, and 4225 Magazine St. The Jefferson Highway location is one of the area’s oldest used-record shops. They have a tremendous, if slightly disorganized, inventory that is somewhat of a maze to sort through. Still, it’s a record hunter’s delight. Plan on spending a few hours here. The Magazine Street store is smaller and more organized, and its stock is just as impressive. They also sell comics and sports cards.

Jim Russell’s Rare Records, 1827 Magazine St. “Selected 10th Best in USA,” boasts the Yellow Pages ad for Russell’s. What separates Russell’s from first and fifth is anyone’s guess, but they do have a nearly unsurpassable selection of vintage 45s and LPs. If you’re looking for that hard-to-find Ernie K-Doe or Fats Domino record, Russell’s probably has at least five copies. While much of their inventory is rare, they’re not beyond bargaining. They also carry a modest selection of current hits.

Louisiana Music Factory, 225 N. Peter St. The Crescent City’s newest music store, the Louisiana Music Factory lives up to its name: More than 90 percent of its stock is homegrown product. Zydeco, Cajun, R&B, Dixieland, modern jazz and rock ‘n’ roll—it’s all here on vinyl, cassette, CD and video. They also carry a con- sign local product.

L & R Records, 3211 Metairie Rd., Metairie. Primarily a used-record shop, they also try to stock some new titles, be they on cassette or CD. Their inventory of local music is more than acceptable, and they carry plenty of rare titles. They also set up in the French Market flea market on some weekends.

Mushroom, 1067 Magazine St. Mushroom is located near the Tulane campus. Their stock is both new and used, and, because of their location, they cater primarily to the tastes of college students.

Musicas Latina, 4226 Magazine St. The name really says it all. This cozy shop stocks imported and domestic Latin CDs, cassettes and LPs. They also export to Latin America.

Musicland, Riverwalk Mall, Lake Forest Plaza and Clearview Shopping Centre. The biggest Musicland is the Riverwalk Mall location. Like most Musiclands, they stock the usual hits, but they also carry an impressive array of local artists on cassettes and CD.

Odyssey Records & Tapes, 3920 Dublin, 1020 Canal St. and 9701-110 Service Rd. Odyssey is usually the first shop to stock the latest local independent rap hits, and, with Gregory D. MC Thick. (Continued on page 112)
which regularly brings in national acts and is the only local club to book the Neville Brothers (when they're in town) at its best during Mardi Gras or the Jazz and Heritage Festival, when its lineup features the best of local, regional and national talent.

Your best bet for local music is non-commercial WWOZ (90.7), run by the New Orleans Jazz & Heritage Foundation. Between 7 a.m. and midnight, WWOZ is jazz during the day, but does a local R&B/oldies show from 7 to 10 p.m. and also throws a lot of music into free-form blocks from 11 p.m. to midnight. It's still not the most unusual station in town, however; that distinction belongs to WRBH (88.3), the non-commercial outlet that specializes in reading to the blind.

DAILY DIVERSIONS

In recent years, there's been a local effort to modify the image of New Orleans and tailor it more to attract tourists and to create new venues for music fans. The reasoning here is sound: A town that's existed for more than a quarter of a millennium ought to have more going for it than simply Bourbon Street.

The city, in fact, sports a first-rate zoo in Audubon Zoo, which requires at least a solid morning or afternoon to tour. The new Aquarium of the Americas provides a close encounter with exotic life along with a healthy dose of information.

History buffs can spend all their time engaged in the city's colorful past at a number of spots that include the New Orleans Historic Collection, the Gallery House, the Louisiana State Museum and the Beauregard-Keyes House and Garden. These are all conveniently located in the French Quarter.

Art lovers can easily tour galleries in the city's three art districts, which are located in the French Quarter, the Warehouse District and Uptown along Magazine Street. The best way to get from Downtown to Uptown, incidentally, is the Saint Charles Avenue streetcar, the most picturesque ride in town.

The New Orleans Museum of Art has a fine permanent collection as well as touring exhibitions. It's located in New Orleans City Park, which is graced with tremendous oak trees and tranquil lagoons.

Here's a real inside tip: Take the Canal Street ferry across the Mississippi River to the West Bank. Pedestrians ride free, and the trip there and back shouldn't take more than 40 minutes. Don't worry about rush hour, however.

Another nice outing that most touristy never experience is a ride along Lakeshore Drive, skirting the south shore of Lake Pontchartrain. The western end of the drive leads to the marina and a number of seafood restaurants—a nice reward for the effort.

TOURS

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RECORDS

(Continued from page 110)

from the New Orleans greeting, "Where y'at?"—originally specialized in local hits. Now it carries SMN's Kool Gold satellite network, although Kool Gold still plays a lot of unusual pre-1984 songs that you won't hear on any other station. KHOM (104.1) runs a more mainstream satellite oldies format.

RECORD BAR, Esplanade Mall, Kenner.

As you might expect, recent hits are the main fare there. Unlike most other Record Bars, though, they also manage to keep an excellent selection of zydeco, Cajun and R&B. Like many of its brethren, tourists can do their last-minute shopping here, as it's located close to the airport.

Record Ron's Good and Plenty Record Shop, 1120 Decatur St., 407 Decatur St. This is one of the best-used record shops in the country, Ron's has been buying up cut-out vinyl at a phenomenal pace. Both stores are crammed with albums and Ron also maintains a good selection of regional material, not to mention a world-class collection of regional music at the larger store (but don't touch; they're not for sale).

Rock 'N Roll Collectables, 1214 Decatur St. This is a used-record shop with the usual assortment of trash and treasures.

Smith's Record Shop, 2019 St. Charles Ave. This is an independent store opened in 1949 and is the oldest record shop in the city. Family-owned, it has an outstanding selection of classical music and opera on CD and cassette. They also keep up on local titles.

Sound Shop, Esplanade Mall, Kenner, and Belle Promenade Mall, Marrero.

Sound Shop carries the usual assortment of current hits, some catalog and a sprinkling of local product.

Sound Warehouse, 4832 Chef Menteur Hwy.; 231 N. Carrollton; 4300 Tchoupitoulas, 800 Clearview Pkwy., Harahan; 1000 West Esplanade, Kenner; 7272 Veterans Blvd., Metairie; and 7123 Veterans Blvd., Metairie.

The chain's Sound Warehouse has the most presence in New Orleans. Not surprisingly, all stores stock the hits, but they also try to attract the neighborhood music buyers. The Carrolton and Tchoupitoulas locations do it by stocking a lot of regional music; the Chef Menteur store is a haven for rappers; all stores also rent videos.

Sounds Familiar Records, 825 Charle st.

A cluttered used-record shop that's well-stocked with CDs, cassettes and vinyl, Sounds Familiar carries a little bit of everything.

The EZC Records, 468 N. Peters.

One of the brightest jewels in the Tower crown, the store was the 1981 store of the year for the entire chain. Catalogs don't get any deeper than here if you can't find it here, either doesn't exist or somebody bought it just before you came in. The store's also open to consigning local product. Tower plans some in-stores during NARM.

Tracks, Lakeside Mall, Metairie.

Well-stocked with hits, Tracks is just as current with rap, Cajun, zydeco, R&B and jazz releases—on both cassette and CD.

Underground Sounds, 735 Octavia St.

If you're looking for a hard-to-find import or local-rock CD, cassette or LP (or even used merchandise), stop here first. They're open from 3 p.m. to 6 p.m. during the week and from noon on weekend ends.

Video Connection, 3881 St. Charles Ave. and 2106 Veter ans Blvd., Metairie. While renting movies is the focus of these stores, they are also home to the local Mardi Gras label. They're obvious ly well-stocked with these titles, but also contain a modest supply of used CDs, LPs and cassettes—all modestly priced (no CD's above $10).

Warehouse Records & Tapes, 4040 Veterans Blvd., Metairie, and 522 Lapalco, Gretna.

Suburban stores that cater to a fairly diverse audience, both locations are deep in heavy-metal and rock titles. The Gretna location is the largest record store on the West Bank.
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SPIRIT OF INDEPENDENTS BURNS ON

Opportunity knocks for street-smart labels

By Wendy Blatt

It's a great time to be an indie," says Bill Kemp, president of blues/jazz/roots label Justice Records. "The majors have been so aggressive in purchasing and taking out independent record labels, leaving a void that a new independent who can be aggressive in the marketplace can fill very successfully. Particularly in the niche markets like blues, jazz, roots, R&B and world music, an independent is just much more effective than a major." "I do see a better opportunity for indies now than I did a year ago," says Quality Records chief Russ Regan, "because of SoundScan and BDS. I think that's been a major change for the indies, because our product a lot of times sells, and now you can see it in black & white. We're finally getting reported accurately and it's nice to see. A lot of record companies that were selling a lot of records were being overlooked, and now they're getting the attention." "Yes, it is a great time to be an indie. Now more than ever, independent labels are finding themselves in a position to make major marketplace moves. Music styles and their audiences are fragmenting in far too many different directions for an international conglomerate to keep a hold of all the shards and technological advances have turned every bedroom into a studio. The lid is off, and all bets are off."

WHAT IS AN INDEPENDENT, ANYWAY?

Quality's Regan advances the most common definition: "An indie is a label that isn't distributed by the majors. It's strictly a question of who distributes." To Justice Jamail, an indie is "a label that signs its talent, produces the master tapes, pays for pressing and manufacture, and distributes its product through either independent distributors or by itself. If you don't have all those elements, you're not a true independent. If a major pays for the recording or distributes, then in my opinion it's not a true independent record company." "Look in the dictionary," says Josh Wirk of the tiny Philly dance indie Happy Waxx, "1) Not dependent on or controlled by another person or thing. 2) Not dependent on any other source of its validity or operation. And 3) Self-governing. Those three encompass a lot of my views about independent labels. If it's distributed by a major label, they're not independent. When you're self-governing, there's no one you have to ask permission from, but there's no one to help either. Being indie is great in that we can control what we want to do." The disadvantage is that sometimes it might be nice to have major distribution and major money.

Another new dance label that values its freedom is I'll East. "From a producer's standpoint," says president James Bratton, "I'm doing various deals with different labels over the years, I found I was subjected to doing a type of music that other people heard, and I present music the way I feel it, the way I hear it, without going through the A&R manipulation. But from the economical side of it, it's really difficult and I'm just trying to survive." TTV's Steve Gottlieb finds the whole question of distribution to be too irrelevant and counter-productive. "I'm against that classification anyway," he notes, "It's a misnomer and usually used to the disadvantage of the independents. I don't believe there's a helpful distinction to be made between those who are and aren't independent. There are big companies and small companies, well-managed companies and poorly managed companies, well-financed companies and poorly financed companies. Does it really matter how the product is distributed? You have the ability to band a group of people totally excited and single-minded committed to a project. That's why we think it's so important to be integrated, so all the activities have the same energy and the same commitment." Michael Koch of distributor Koch International feels ownership should be considered the factor: "I believe being an indie means a company isn't owned by one of the major labels, totally or partially, even though it may be distributed through a major. It's a very foggy line. In some of these deals, the distributor is pumping money into the company, and when the customers find it in the store, they can get the product for the discount price dictated by the promotion. The lower price point is especially attractive to labels attempting to break bands at the hands of young consumers, says Marc Offenbach, VP of sales at Relativity Records. "It's good for us because we have a lot of developing artists," he says. "Retail is not the greatest right now, and the sale price can be the determining factor in pushing a new fan to buy."

And when the customers find it in the store, they can get the product for the discount price dictated by the promotion. The lower price point is especially attractive to labels attempting to break bands at the hands of young consumers, says Marc Offenbach, VP of sales at Relativity Records. "It's good for us because we have a lot of developing artists," he says. "Retail is not the greatest right now, and the sale price can be the determining factor in pushing a new fan to buy."

But placement and pricing aren't the only things that sell records, stresses Rykodisc's Bratton. Proper timing, which is often difficult to master, is a key to maximizing a promotion's effectiveness, he says. "It's definitely a crap shoot as to whether you'll get your money's worth," he says. "Sometimes these things take such a substantial amount of lead time and you may have to bite a month too early, or a month too late." Relativity's Offenbach concurs, and says his staff strives to time a retail campaign when it can best integrate other promotional efforts on behalf of an act. "[No-risk retail programs] are excellent vehicles to create buzz into stores, but we'll only do it when a band is on the road or is supported by radio play and MTV," he says. Relativity just wrapped a Corrosion of Conformity promotion that tied all of those elements together.

In addition, the music format is a determining factor in a promotion's potential, says Roadrunner sales manager Don Brody. The release needs to be somewhat Continued on page 1-24

No-Risk Retail: Useful Indie Tool?

Evaluating try-before-you-buy programs

By Deborah Russell

Breaking records in an oversaturated marketplace is never easy. But for the myriad independent record labels, forced to compete with their well-financed major label counterparts for the consumer's dollar, the challenge is particularly acute. A number of aggressive independent labels and stores are increasingly taking advantage of retail chain-sponsored "satisfaction guaranteed" programs in which the customer returns the record for a full refund if not satisfied. With the "buy it, try it, and return it" concept, the consumer can "buy it, try it," and return it if less than satisfied.

Details vary from chain to chain, but sale pricing and in-store product placement are the two elements common to each program. Some retailers promise participating labels in-store play, plus radio, print, and in-house advertising for a certain time period in exchange for a financial commitment, typically in the form of a co-op dollars. The transworld "Buy It Try It: Risk-Free Listening," Sight & Sound's "Hits Under Construction," Sound Warehouse's "Sound Check," Tower's "No Risk Disc," Super Club's "Fresh Tracks" and "Sight & Sound Insurance," Kemp Mill's "Airborne," National Record Mart's "No Risk Music," and Wherehouse's "Test Bin" are just a few of the high-profile promotions increasingly pushing indie product. Although independent label executives complain about certain aspects of the programs overall, they say the positives outweigh the negatives. For example, Lee Goldstein, director of marketing at Shanachie Records, notes the "satisfaction guaranteed" programs are especially important in these days of shrinking shelf space. "Sometimes indies have no other access to getting their product prominently displayed in stores," he says. "Indies really depend on retail to break a record as opposed to radio; the stores are really important to us. It's always been our policy to do whatever it takes to get end caps and to get up on the wall." Jim Bratton, the Minneapolis-based national sales manager for Rykodisc, estimates his label's catalog has been involved in each major retailer's promotion at least once. "The programs show a retailer the benefits of the labels," Bratton says. "It's almost a necessary evil to guarantee your product is spread out for a long period. At least there's no excuse. Nobody can say they couldn't find it in the store." Ex-Blake Baby Juliana Hatfield is going solo for Mammoth

Billboard March 21, 1992

A Billboard Spotlight

1-3

INDIE LABELS & DISTRIBUTORS

Can we talk? Salt-N-Pepa helped Next Plateau sell more singles than any other indie label.

Dance lift: Tommy Boy's 808 State

Disco: Steve Miller Band's "Book of Dreams"
**INDIE LABELS & DISTRIBUTORS**

**SOUNDSCAN: BOON OR BANE FOR INDIES?**

Big gains for pop labels, but others are wary

By Moira McCormick

The independent labels that had titles appear on the Billboard Top Album chart over the past year are evenly divided on whether or not SoundScan impacted their chart performance.

For indies which deal in pop product—especially rap and dance—the introduction of SoundScan last May was a boon. Since the point-of-sale system monitors actual retail and rack sales, the number and height of the chart positions gained by indies rose dramatically. Case in point: NWA's "E.T.I.4ziggazen," on Ruthless/Priority, which opened at #2 and went to #1—first for a small indie.

For many independent labels with specialty product, however, from new age to blues to alternative rock to reissues, SoundScan has not been a positive factor in chart appearances. Retail outlets which do make the most business in special genres are not as yet measured in great numbers by SoundScan. Some of these indies observe that for that reason, SoundScan has actually had a negative effect on their chart showing.

"Ironically, Alligator Records' 20th Anniversary Collection entered The Billboard 200 one week before SoundScan came on line—and when it did, we un-chARTed," says Bruce Iglauer, president of the Chicago-based blues label. "We sold 14,000 copies of it between March and December 1991; according to reports, SoundScan picked up 70,000 of those sales," Iglauer says. "We have no real experience with SoundScan in general, saying, 'When more full-line stores don't do their buying off the charts come on line, it will be a marvelous thing for the industry.'" For the indies with pop product. The introduction of SoundScan was nothing short of sweet vindication. "SoundScan's weekly reports show that, for the year to date, 41.17% of all the records sold in the U.S. were distributed through independents," says Tom Silverman, founder and CEO of Tommy Boy Records. "Before SoundScan, I'd have said that was 5-7%. SoundScan is a great thing for indie labels; more records are being sold here than I thought we thought. The system isn't perfect, but at least it's something legitimate to build from."

Tommy Boy placed seven albums in The Billboard 200 over the last year. "Four or five" since SoundScan came on line, according to Silverman. "It's had a major impact on our chart position," he says. "None of them would have done well as well otherwise. Naughty By Nature has been in the Top 40 for 26 weeks (at press time)—it's never been out of the Top 40 for SoundScan. We have not run say that would not have been in the Top 40. Silverman says he does foresee a potential downside to SoundScan's wake: that "the majors will pick up the big indies, and jump on independent records which are breaking."

Profile Records, which has had six albums on The Billboard 200 over the past year, including DJ Quik's "Quik Is The Name," which ranked #17 on the Billboard Top 10 R&B albums; "Poor Righteous Teachers: Pure Poverty;" and 2nd II None's self-titled release, which is currently on the chart. Profile Records president Cory Robbins notes that "Quik Is The Name" leapt from #48 to #32 on the pop album chart the week that SoundScan was introduced. It's an even playing field now," he says. "Indies have equal opportunity to compete with majors, which wasn't the case before."

"When NWA went #1 on the pop charts, it was the realization of a goal we've had from day one," says Rykodisc's says it sold 100,000 copies of "Planet Drum" but it never charted with SoundScan.

For Priority's Bryan Turner, SoundScan meant a #1 record, but "with the BRAINzzz, a Bruce Iglauer says only about half of his sales registered."

**MAJORS NOW USING THE INDIE PIPELINE**

**Big six try to reach where majors can't go**

By Deborah Russell

As the music industry evolves and consolidation hits the business at all levels, the lines of separation between the independent and major labels are blurred. More independents are finding their way into major charts, while more major labels are signing acts once considered "alternative." More independents are streamlining and computerizing operations while more majors are looking to get back to the "street" sensibility from which they grew.

Perhaps the most pronounced manifestation of the latest "syn-ergy" between the indies and the majors is the growing number of major label artists who are finding their way into the independent distribution pipeline. And it's the decision-makers at the "big six" major branch systems who are putting them there. The strategies used by Sony, Epic, RMA, and BMG, and Warner are similar, but the reasoning is far from uniform. Space constraints limit the exploration of every current variation on the theme, but it's clear the nation's majors want to sell more records in more record stores. And using the independents seems to be one way they can increase their chances.

"The independents provide a very valuable marketing tool [to the majors] by being able to reach the retail network that we reach," says Alan Becker, director of purchasing at Relativity Entertainment Distribution, a leading New York-based independent. "The indie retailer is a tool that, in many ways, is necessary to starting a band.

The majors exercise a number of the said options in exploiting that tool. Sony, for example, has acquired a 50% interest in Relativity Entertainment Distribution in May 1990. The deal afforded Sony and its labels a gateway to the "mom & pop" retail base and free access to Relativity's independent method of marketing. RED came away from the table with a greater financial security and a higher degree of corporate clout with their retail accounts. Thus far, Sony has exercised its independent option by licensing Epic act Vinnie Moore to the Relativity label in hopes of tapping a blues roots fan base for the artist. Becker says it's likely a number of Sony's international signings will be funneled through the RED pipeline this year, as well. The company has distributed product for such alternative imprints as San Diego's Embryo, MCA's Mechanic, and Chameleon's Dal. Currently, RED is celebrating some major brand-status success in the form of Ugly Kid Joe, a noisy, hard rock band signed to Mercury Records' Star Dog label, Ugly Kid Joe's debut EP "As Ugly As They Wanna Be," hit the streets via RED on Oct. 8 and was certified gold in late February.

And while Star Dog was racking up success with RED, its parent company PolyGram further enhanced its own agenda in the independent marketplace. In November, Island Records' Independent Label Sales division was continued on page 1-30
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**Indie-Major Romances and Marriages**

*Why some labels say yes, and others say no*

By Don Jeffrey

During the wave of mergers and acquisitions in recent years, it seemed as if every successful independent record label would become another tentacle of one of the six major record-distribution companies. Big labels like Island, A&M, and Geffen were acquired by multinational corporations, while smaller imprints formed distribution deals with the majors that would expand their reach.

These deals have not dried up but their frequency is lower now and acquisition prices are far below the big numbers of the recent past. In the late 1980s, indies were being bought at multiples of 8-to-10 times their operating cash flow. In cases of labels like Island and A&M, whose earnings were nonexistent or low, PolyGram paid a premium of about two-times-revenues, a price that most Wall Street analysts say was far too rich.

Jessica Reif, analyst with the investment banking firm Oppenheimer & Co., says, "Multiples started to get very aggressive. There are not a lot of quality independents left. The environment has changed," Keith Benjamin, analyst with Ladenburg, Thalmann & Co., says, "There don't appear to be any bargains in the record business."

Now that one record executive referred to as the "freedom frenzy" by the majors has abated, some indie owners say they have received offers that are below what they consider a fair price for losing independence. Cory Robbins, co-founder of New York-based Profile Records, says, "Nobody's ever made us an attractive enough offer." But he adds, "If the right deal were to come along, it wouldn't be bad."

Fred Munao, founder of New York-based Select Records, says, "I've turned down various sums of money. I was really amazed at how much was offered once. But it just didn't feel right."

Now it is more likely that instead of buying an independent outright, a major record company will strike a deal with an indie that gives each certain advantages but allows the indie to maintain ownership and some autonomy. Distribution deals are the most common arrangement. At press time, two indies, Delicious Vinyl and TVT, were said to be considering pacts with majors.

Other indies, like Priority Records, have what they call "fulfillment" deals. Priority's arrangement with partner CEMA requires the major to manufacture, ship, and collect the money for the indie's records. But the product is moved through the independent-distribution system.

And now majors are also starting new labels and either distributing them independently or attempting to give them an indie spin in their approach to A&R and promotion.

Fred Munao of Select wouldn't sell his company, but did cut a distribution deal for Elektra for hit artists like Chubb Rock (below).

indie execs scoff at that approach. Bruce Iglauer of Chicago-based Alligator Records says, "When a major starts its own label, it's really only putting another name on an office door."

The advantages to a small record label owner of giving up his independence for major-label linkage are not insignificant. For some indies, distribution is the key reason for going major. The vagaries of the independent-distribution system prevent some labels from getting their records out as far and wide as they would like. Jenellie, New York-based First Warning Records, which sold part of its business to a major, BMG, last year, says, "The advantage is distribution. A lot of companies go out of business because they can't get their product out."

He also notes that some indie distributors "have their own in-house labels and they don't give us as much time to them."

Select's Munao cut a distribution deal last year with Elektra. He says, "It's in the WEA complex. Most of his records go through the major, but some still go through the indie network. "That allows us to sell the release to the system."

For most indies, promotion is the biggest reason for giving up some autonomy. The competition for getting records played on radio and videos shown on TV has gotten intense, and the indies lack the manpower and the financial resources to compete with the deep-pocketed majors. Rick Ross of Los Angeles-based Delicious Vinyl says that is why his label started talking to a major. Profile's Robbins, describing the advantage of linking with a bigger company, says, "Continued on page I-32"

Profile's Cory Robbins: "Nobody's made an attractive enough offer."

"There don't appear to be any bargains in the record business."

**How Indies Survive Star Departures**

*Coping when your biggest artist jumps ship*

By Trudi Miller

It's a classic scenario, almost a cliché: An independent label discovers an unknown band, nurtures it, brings it to the point of success—and just as the indie is about to reap the fruits of its investment, a major label comes along and snatches the act up. How can an indie prevent this situation—or profit from it when it occurs?"THE SUE ME, SUE YOU BLUES Seattle, Wash.–based Nastymix Records faced this situation when its artist Sir-Mix-A-Lot decided to switch to Def American after two albums. The result was a tangled legal battle that was finally settled in November. "Essentially we had a contract dispute and we just couldn't resolve it," says Nastymix president Greg Allen. "He agreed to make sure that all contracts are drawn up clearly and properly. The contract with Sir-Mix-A-Lot was a very old, original contract from the days when there weren't a whole lot of people helping us out," he says. "Seek out the best legal help you can find, and thoroughly check them out. Just because they're attorneys doesn't mean they know what they're doing. And pay what you need to for good advice."

When a conflict does come up, it's sometimes better to cut your losses, Locke says. With the Mix-A-Lot dispute, "as time went on it didn't make sense to contribute to the legal system. Of course, if this wasn't an independent label and we had abundant money in the bank, we'd probably still be fighting the case in court right now."

"THE SILVER LINING But losing an artist to a major isn't always a bad thing for an indie. If the artist still has several albums left on his contract, and a major wants to buy out the contract, the indie can structure a deal to get points on the artist's future record sales. That way, if the artist becomes a huge success, the indie continues to benefit. Even without such a deal, the artist's success on a major label can increase sales of his indie catalog product."

"It can either be a tragedy or a blessing, depending on how the act is signed, and if it is signed, whether people respect the written agreement. A lot of indie labels become major labels because they can't sell their catalog product."

But there's a synchronicity between the label and the band," he continued on page I-22

Relativity's Cliff Culturri offers long-term deals to keep his stars.

"When a conflict does come up, it's sometimes better to cut your losses, Locke says. With the Mix-A-Lot dispute, "as time went on it didn't make sense to contribute to the legal system. Of course, if this wasn't an independent label and we had abundant money in the bank, we'd probably still be fighting the case in court right now."
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The Billboard Independently Distributed Music Charts

N.W.A: Top Indie Pop Album

Top Independent Pop Albums

Pos. TITLE—Artist—Label
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Tommy Boy

Top Independent Pop Singles

Pos. TITLE—Artist—Label
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Top Independent Singles Labels

Pos. Label (No. Charted Singles)
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3
4
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6
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8
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10

Who's On, Who's Not

"Watch what we do, not what we say," advised a famous Nixon administration official, and for the purposes of assembling the 14 charts on this and the following pages, Billboard has watched what labels do, not who owns them. Of course, there is no official definition of an "independent" label, Billboard regularly has to choose between two equally valid criteria: whether a label is independently owned or whether its product goes through the independent distribution system. For example, if the first criterion was used, Windham Hill and Rhino would be included, and Tommy Boy, owned by Warners, would not. But when the second criterion is used, as Billboard has elected to do, Windham Hill (whose product goes through BMG) and Rhino (CEMA) are not included, while Tommy Boy is.

Some labels like Select, Cutting, Windham Hill, and Others like MGM and 4th & Broadway use ILS, they have been considered independently distributed. Like Billboard's Year-End charts, these are based on a point system created by a complex inverse relation to the chart position for each week the title has been on the chart. The final point score is an accumulation of all the weekly scores.
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U.K. Manufacturing (Monmouth): Phone (0600) 890 682  Fax (0600) 890 779
Top Independent R&B Albums
Pos. TITLE—Artist—Label
1 QUIK IS THE NAME—DJ QUIK—Profile
2 WE CAN'T BE STOPPED—Geto Boys—Rap-A-Lot/ Priority
3 EFIL4zaggin—N.W.A.—Ruthless/Priority
4 DEATH CERTIFICATE—Ice Cube—Priority
5 NAUGHTY BY NATURE—Naughty By Nature—Tommy Boy
6 KILL AT WILL—Ice Cube—Priority
7 THIS IS AN EP RELEASE—Digital Underground—Tommy Boy
9 MR. SCARFACE IS BACK—Scarface—Rap-A-Lot/ Priority
10 I'LL ALWAYS LOVE YOU—Tyrone Davis—Ichiban
11 TREAT 'EM RIGHT—Chubb Rock—Select
12 LIFE OF A CRIMINAL—M.C. Pollo—In A Minute
13 PURE POVERTY—Poor Righteous Teachers—Profile
14 SONS OF THE P—Digital Underground—Tommy Boy
15 2ND II NONE—2nd II None—Profile
16 DE LA SOUL IS DEAD—De La Soul—Tommy Boy
17 NATURE OF A SISTA—Queen Latifah—Tommy Boy
18 MUNCHIES FOR YOUR BASS—Nemesis—Profile
19 2LOW LIFE MUTHER—Poison Clan—Effect/Luke
20 BACK TO HAUNT YOU—Vicious Base featuring D.J. Magic—Cheetah
21 AINT NO DOUBT ABOUT IT—D.J. Magic Mike & M.C. Madness—Cheetah
22 LIVE IN CONCERT—The 2 Live Crew—Effect/Luke
23 BACK FROM HELL—Run-D.M.C.—Profile
24 ONLY WAY IS UP—Lattimore—Malaco
25 GET READY TO ROLL—Rodney O & Joe Cooley—Nastymix
26 BITCH BETTA HAVE MY MONEY—AMG—Select
27 CONVICTS—Convicts—Priority
28 TIMELESS—Shirley Brown—Malaco
29 BE-WHO—Blues Boy Willie—Ichiban
30 REALITY—Little Milton—Malaco

Top Independent Dance/Disco Labels
Pos. Label (No. Charted Singles)
1 Tommy Boy (12) 6 TSR (2)
2 Next Plateau (4) 7 Wax Trax (3)
3 Cardiac (7) 8 Metropolitan (1)
4 ZYX (4) 9 Caroline (1)
5 4th & Broadway (3) 10 Rap-A-Lot (1)

Top Independent Dance/Disco Singles
Pos. TITLE—Artist—Label
1 O.P.P.—Naughty By Nature—Tommy Boy
2 DO YOU WANT ME—Salt-N-Pepa—Next Plateau
3 LET'S TALK ABOUT SEX—Salt-N-Pepa—Next Plateau
4 KISS YOU BACK—Digital Underground—Tommy Boy
5 CAN'T HELP MYSELF—2 Brothers On The 4th Floor—ZYX
6 RING RING RING (HA HA HEY)—De La Soul—Tommy Boy
7 IN PARADISE—Laissez Faire—Metropolitan
8 A ROLLERSKATING JAM—De La Soul—Tommy Boy
9 TAKE CONTROL—Lords of Acid—Caroline
10 NOW IS TOMORROW—Definition of Sound—Cardiac
11 THE ROOF IS ON FIRE—WestBam—TSR
12 SUCH A GOOD FEELING—Brothers in Rhythm—4th & Broadway
13 MIND PLAYING TRICKS ON ME—Geto Boys—Rap-A-Lot/Priority
14 UNITY—Cardiac
15 KEEP WARM—Jinny—Next Plateau
16 WHAT TIME IS LOVE—The KLF—Wax Trax
17 DO YOU WANNA DANCE—Brother Makes 3—Cardiac
18 MY FAMILY DEPENDS ON ME—Simone—Strictly Rhythm
19 EVERYTHING'S GONNA BE ALRIGHT—Naughty By Nature—Tommy Boy
20 WINGS OF LOVE/DO'T WANT TO LOSE—Daize—Upstairs

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LORDS OF ACID

NOLE: PRETTY ON THE INSIDE

MY SISTER'S MACHINE: Diva

THINK TREE: LIKE THE

MEGA CITY FOUR: SEBASTOPOL RD

THE YOUNG GODS: T.V. SKY

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Top Independent New Age Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>NOUVEAU FLAMENCO</td>
<td>Ottmar Liebert</td>
<td>Higher Octave</td>
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<td>2</td>
<td>BORRASCA</td>
<td>Ottmar Liebert</td>
<td>Higher Octave</td>
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<td>3</td>
<td>FRESH AIRE 7</td>
<td>Mannheim Steamroller</td>
<td>American Gramaphone</td>
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<td>AT THE EDGE</td>
<td>Mickey Hart</td>
<td>Rykodisc</td>
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<td>BLUES FROM THE RAINFOREST</td>
<td>Merle Saunders</td>
<td>Sumertone</td>
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<td>STRATA</td>
<td>Robert Rich &amp; Steve Roach</td>
<td>Hearts of Space</td>
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<td>7</td>
<td>DISTANT FIELDS</td>
<td>Gary Lamb</td>
<td>Golden Gate</td>
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<td>SHELL GAME</td>
<td>Don Harriss</td>
<td>Sonic Atmospheres</td>
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<td>DESERT MOON SONG</td>
<td>Dean Evenson</td>
<td>Soundings of the Planet</td>
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<td>NIGHTSONGS AND LULLABIES</td>
<td>Jim Chappell</td>
<td>Music West</td>
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<td>CALIFORNIA GROOVES</td>
<td>Dancing Fantasy</td>
<td>Innovative Communications</td>
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<td>12</td>
<td>SIGN OF THE SNOW CRANE</td>
<td>Kazu Matsui</td>
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<td>CLOSE YOUR EYES AND SEE</td>
<td>Øystein Sevag</td>
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<td>14</td>
<td>WATER STORIES</td>
<td>Cusco</td>
<td>Higher Octave</td>
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<td>PLEIADEAN DANSES</td>
<td>Gerald Jay Markoe</td>
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<td>CANYON DREAMS</td>
<td>Tangerine Dream</td>
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<td>SIRENS</td>
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<td>SUN LAKE</td>
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Top Independent New Age Labels

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<th>Pos.</th>
<th>Label</th>
<th>(No. Charted Albums)</th>
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<tbody>
<tr>
<td>1</td>
<td>Higher Octave</td>
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<td>2</td>
<td>American Gramaphone</td>
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<td>Hearts of Space</td>
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<td>Music West</td>
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The Annihilator #9
Sound Assassins
Land Of Mars

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PROPS FULL BLOWN

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No-Risk
(Continued from page 1-3)

commercia, accessible to benefit from these programs. Roadrunner took a recent chance with commercial hard rockers Sepultura, timing the promotion to coincide with a big MTV and radio push. "You have to carefully research these things or you can generate a lot of returns," Brody notes.

For labels that can afford it, the benefits often outweigh the costs. Some labels cite the retail promotions as the impetus that actually broke an act or pushed it onto a Billboard chart.

They Made The Music

No-Risk
(Continued from page 1-3)

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and over 20 other labels
At a time when major-label A&R executives talk of cutting rosters as often as cutting new deals, their counterparts at top independent record companies are more bullish about their ability to develop talent in a tough climate. Whether it's rap, hard rock, R&B, blues or world beat, the indie labels say their selective rosters, streetwise marketing, and more cost-conscious approach give them an A&R edge to counter the clout of the majors.

"The independents are leaner and meaner," says John E. Abbey, president of Ichiban Records in Atlanta, which, along with Priority, Tommy Boy, and Profile Records, was among the independents with the highest Billboard chart share during 1991. "We're able to move much more quickly" in response to the marketplace, notes Abbey. Of course, the most notable area of the music market in which independent-label A&R action first outran major-label talent development is rap. "The independents are stronger in rap than the majors," continues Ichiban's Abbey. "If it wasn't for rap, the independent end of the industry might be in serious trouble right now. On the rap side [at Ichiban], we have been very fortunate," he adds, citing the success of acts such as M.C. Breed.

As reflected in this sample survey of independent A&R strategies, indie label presidents are usually the A&R chiefs of their companies, befitting the lean and talent-rooted structure of these labels. Priority Records president Bryan Turner acknowledges that the comparatively small size of an independent label makes it all the more crucial that the companies start with distinctive artists with a compelling vision. "I want to meet an artist before I hear the music," says Turner, emphasizing the importance of the performer's own belief in themselves. "The kids know way more than people give them credit for," he says. "If you expect some kid to idolize an artist, then you better believe this guy yourself. If a guy's got something, we say that it's interesting and informative, he has to feel it inside himself."

At Profile Records, Cory Robbins says he saw a time when "the majors came in thinking that they could just buy the major rap records [and artists]. That has eased up a bit," he says. "I've been talking to some music attorneys that the days of majors paying $300,000 or $400,000 for rap albums are over. The recession is bad for the majors. At Profile, we're keeping a bit of a sales position. We have the advantage of having a kind of brand name in rap, which gives us a tremendous advantage. When a new Profile rap record comes in, the stores are going to take it, they're going to listen to it and display it. And when the kids see a Profile Record, they're going to be interested in finding out what it is."

Robbins adds that other independents, such as Caroline, SST, or TVT, have achieved the same "brand name" advantage in A&R on the alternative music front. Steve Gottlieb. president of TVT Records, believes that A&R efforts to find the right artist are particularly important to independent labels. "We can't rely on having the finding an audience for our music, not promoting our name and throwing great parties. To take advantage of our strengths, we don't want to go head-to-head with the majors," says Gottlieb. "We look for talent that is irresistible, that represents a breakthrough."

TVT made its case last year with such artists as industrial-dance-rock act Nine Inch Nails and is exhibiting another side of indie A&R and marketing with its latest fur-knife release from Rise Robots Rise. "We nurtured a relationship with them over time," says Gottlieb. "We also gave them a lot of creative room. We don't have the 'marriage broker' type of A&R department."

Cliff Cuirterri, VP at Relativity Records, says that in the wake of the underground sales explosion by Nirvana, a veteran of the independent scene, says, describing a situation where a label executive will match a band with a producer, arranger or songwriter, "there's a lot more to developing an artist than adding a couple of digits to the recording budget."

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Left to right: First Warning's Mike Lembo, Roadrunner's Doug Keogh, and Shanachie's Randall Grass: "Look for a niche that's going to be right."

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Shanachie is also benefitting from its own improved national distribution system, which has allowed it to better coordinate A&R and retail marketing efforts at key independent retailers like Tower. This strategy paid off with the strong performance on the world Music Albums Chart of Rita Marley's first album in seven years, released by Shanachie.

Alligator Records in Chicago also has seen major-label A&R efforts make inroads into its area of blues and "houserocking" music. A number of artists who have recorded for us in the past now have deals with subsidiaries of major labels, acknowledges Bruce Iglauer, founder of Alligator. "It doesn't surprise me," he says. "I've seen little flurries of major-label interest in American roots music every few years."

"The problem is," says Iglauer, "the majors don't know how to deal with being modestly profitable. We can run a business where a record breaks even at 15,000 copies and makes money at 30,000. The majors don't know how to make records like this economically. Our 'sky scraper' is only three stories tall," he quips.

And that cost-consciousness gives independent labels an A&R edge over the majors seldom fully understood by developing acts themselves. Simply, it helps the artists make a genuine profit quicker, without owing most of their royalties to expensive promotion. "It re-

Continued on page 1-32
"i-chi-bān"

number one!

(Translation from the Japanese - English Dictionary)

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We weren't overly pleased when he left. We were disappointed. However, we certainly hope that Epic will make him into a Kenny G. Our sales haven't slowed down at all; they keep getting bigger every month. Our staff will be in the bins next to Epic's, so we're looking forward to them spending a fortune promoting and marketing him.

Taking another tack is Joe Regis, president and co-owner of Hollywood-based Restless Records. Regis actively encourages majors to buy out his bands' contracts, and tries to negotiate mutually beneficial deals with them. "We would be happy to let an artist go to a major if his success is beyond our abilities to support him," says Regis. "If we break a band early in the life of their contract with us, I would even shop them to the A&R departments at the majors. We don't want an artist to be on Restless and run out of company, so to speak."

"We would negotiate an override, where the major would pay us points on the record. Let them take the risk and invest the money; we'll keep the record that broke the band in our catalog, and also get some participation in their success on the major. If they believe in the band, they'll typically be glad to give the little label!

Regis' strategy comes from an "if it's your best, it's your best" philosophy. "We believe that there's just no way an indie can compete with a major, so why try?" he says. "We're best at finding an act and developing it. We're happy to tell them, 'We'll help you. We won't stand in your way.' But any indie that says they can break an act is crazy.

The cost of doing business got so expensive in the '80s, little labels are being outspent on all fronts: video production, marketing, promoting to pop radio. The economy belongs to the majors. Any little label that tries to compete with the majors is trying with disaster."

Keeping 'Em on the Farm

Disagreeing with Regis is Cliff Culterry, senior VP for Hollis, NY-based Relativity Records. Relativity's roster includes guitar gods Joe Satriani and Steve Vai, both of whom have stayed with the label through their successes.

How does Relativity keep its artists? "The bottom line is that the company has to grow as the artist is growing, and at all times: in manpower, marketing staff, getting the distribution up to snuff to keep up with the level of success the artist achieves," says Culterry.

In previous years, bands on Relativity have moved on to bigger labels, including Megadeth, the Cure, House of Love, and Robyn Hitchcock. "We used to do short-term deals," says Culterry. "Now our philosophy has changed to long-term. Our goal is to develop hit artists."

To get a long-term deal, the indie has to offer packages that will compete with what a major would offer, says Culterry. "No two contracts are the same, but the bottom line is, every long-term deal is based on a success formula," he explains. "As the artist sells more records, they get increases in recording budgets, increases in royalties, and so on, so that if they're successful, we're successful. The marketing side is so costly that with a first album, I want to control costs, so that we have funds for touring. Once success happens, the tours pay for themselves."

Sub Pop's Pavitt agrees that "Indies don't necessarily have to be a springboard to the majors. It's a common misconception that indie is a farm team. But look at the

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production company and then some," says managing director Silvio Tancredi (his partner Tommy Musto is creative director). "We handle 3 labels — 4th Floor and Atmosphere are totally owned by us. 4th Floor caters to a deep house, urban sound and Atmosphere is more techno. And with a UK production company we co-own Focus Records. We were also first to release the Shannon record, "Move Any Mountain." And we also look after XL out of the UK—we do their marketing and DJ promotion here. Tommy Musto's just remixed Michael Jackson and Gloria Estefan, we're the production company for Musto and Bones, we have a publishing arm, and there's a retrospective compilation coming out in April called 'Tracks from the 4th Floor, the First 10 Years.' For the record-company end of their business, minimal distribution suits Tancredi just fine. "We work with the local one-stops in New York, and they do a good job getting out stuff, not only overseas but in a lot of these mom and pop stores that specialize. We're still totally into vinyl—when people want it, they know where to call. We've tried a lot of different situations, and we find the best for us is distributing through the local one-stops and hitting a lot of the key stores directly." And Silvio doesn't worry about major labels every trying to compete in his field. "The stores we're in" he points out, "are totally dominated by the independents. The majors are more with the Wiz and Tower and the big chains."

DOING WHAT A MAJOR CAN'T

Northcott's Tancredi is certain a major couldn't do what he does. "We know how to make a profit with 12-inches and they don't. They just spend too much money doing it. We have a tight mailing list of 100 key DJs through the U.S.; in every market we have someone. Then if the record is really going to cross, we'll hire an outside company to help us along. But we can work quickly and get a return on our investment because we don't have a huge overhead. We'd like to get involved with a major where they do the CDs and cassettes and we do the vinyl."

Continued next page
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One thing I do find frustrating is over here I do 90 jobs, and when I find when talking to the majors you need to go through six people to get one thing. I love the idea of employing people, but your business has to be structured to reality.”

“Major labels have had a tough time penetrating the Christian bookstore marketplace,” says Hears, “Back in the 80's CBS tried it, and MCA tried it. That’s why Warner Alliance came to us for the Christian marketplace, but goes through WERA to the secular marketplace. I specialize in CBA, and the majors and other independents specialize in the general market. To date, no major record label has had success going direct to the Christian market. By the same token, it’s easier for a major label to do well with a Christian or gospel act in the secular marketplace—good examples would include BeBe and CeCe Winans, Amy Grant, Take 6. But most of these relationships initiated with an independent record company. "An independent is more inclined to think in terms of smaller production budgets that are necessary to make those projects successful, and can by its very nature be quicker in the marketplace, respond more quickly to new trends. The sheer size of a major makes it take much longer to respond and adapt to a changing climate. On a typical project, if we sell in excess of 7,500, the project will have paid for itself. Which means if we sell 15,000 or 20,000, we’ve shown an enormous profit. And that would be a tremendous advantage for a major label.”

Justice operates in ways a major label corporate structure probably wouldn’t allow. “We make it up as we go along,” says Jamail. “We really don’t believe that there are any rules, so every day it’s fresh. If it sounds good to us, we do it.” Which includes a royalty structure different from most other labels. “We recoup all costs upfront,” he explains. “The artist and record company start getting paid at the same time. It breeds loyalty and a sense of trust between artist and label. Our artists get royalties the same day the record company goes into the profit column, and they want to stay on the label. We’re also sensitive to the artist’s experience and their well produced, creative product enter the charts and sell, that is our business. We work all the leading trade publication national charts. Let us hear your product!”

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(Continued from page I-4)

placed within the PolyGram Distribution Group to provide PolyGram labels by using PGD distribution or the indie network.
The Star Dog label is slated for distribution through ILS, but Ugly Kid Joe is now primed for the majors. The band's debut full-length album will be released on the Mercury label and will go through PGD in the future.

The various PGD labels currently are establishing their own indie imprints, like Mercury's Star Dog, to create separate identities for their

ILL-distributed labels and artists. ILS VP/GM Pat Monaco says the newly-formed indie imprints will carry a "hipster street credibility" with retailers and consumers than their major label counterparts. "The independents face less competition from the majors at the mom & pop retail level, which is where ILS is going, that's where we'll sell," Monaco says.

PGD is in the ideal situation of tapping the best of both worlds, he notes. For example, Mercury's StarDog recently signed alternative rock act The Wilds, and likely will groom the act for major label status at PLG. "PGD is keeping it all in house this time," Monaco says. "Mercury A&R can sign the Wilds and develop the band within the PolyGram company. And they can do it using indie distribution via ILS."

And in the event a band hops labels within the PLG family, the independent and major label catalogs remain under one corporate umbrella, he says.

Some of the labels in the WEA branch system follow yet another strategy to keep the profits under one roof. WEA-distributed Warner Bros. owns New York-based Tommy Boy Records, which independently distributes its own rap/dance product. The label has carved a deep niche among specialty retailers and distributors who move 12-inch and maxi-cassette singles, most recently to the tune of some 850,000 maxi-cassettes on Naughty By Nature's "OPP."

Picking up Tommy Boy gave Warner Bros. unlimited access to a marketplace they once virtually ignored, while taping into Tommy Boy's own sales agenda. "A lot of what we do can't be done on a massive scale," says Tommy Boy CEO Tom Silverman. "Our prime directive is to sell the most units possible, not to log a high chart position or win a Grammy. It's just about distribution. It's about a whole different way of thinking."

The majors are attracted in large part by the independents' flexibility, Silverman says. "Marketing is all about targeting," he notes, "and we make decisions you can't make at the major label level."

As of February 1992 WEA-distributed Virgin Records actually created the independently-distributed dance/urban label Cardiac Records to focus on independent distribution. In addition to distributing its own product, Cardiac Records can also sign Virgin acts for domestic release and distribution here.

"It makes total sense for a major to have an independent arm," says Cardiac president Cathy Jacobson. "They sign a lot of music and they can't work it all. We can afford to stick by an indie record longer and wind up with an "overnight hit" that took seven months to break."

When a Cardiac hit really explodes, Jacobson says, the label has the option to tap Virgin for extra marketing dollars and promotional support to bring the record home.

WEA-distributed Atlantic Records is bringing its own records home through yet another strategy that targets the indie sector. Atlantic recently entered a joint venture with independently-distributed Big Beat Records, a New York-based rap/house/dance imprint. Big Beat president Craig Kalman doubles as an Atlantic Records VP and keeps an office at Atlantic's New York headquarters. Big Beat, along with its sister label Turnstyle, serves as an independent distribution channel for 12-inch vinyl and maxi-cassette singles released by Atlantic, ITO, and East West America.

Like Tommy Boy and Cardiac, Big Beat has targeted a number of specialty accounts that are misunderstood or overlooked by the majors. "We're able to sell one's and two's in little accounts that are not a priority to the majors," he says. "But those numbers add up for labels like us."

And Atlantic will be watching the numbers generated by Big Beat's artists, with the potential of signing those acts to the Atlantic roster for WEA distribution, says Kalman. Maxi-singles by a former Big Beat act may still go through Big Beat, he says, but the albums will be slated for the majors. "We are a farm team," he says. "The idea is to build a grassroots, and to create an underground vibe for an artist through the retail tastemakers nationwide."

Those tastemakers clearly have a growing influence on the major branch distributors, who are eager to tap the creative vein so many indies have mined for years. Representatives at CEMA, BMG, and Uni say they are constantly exploring new sales strategies, but the majority of their activity currently falls under the more traditional realm of licensing deals or pressing & distribution pacts with individual labels. ILS' Monaco predicts more major label groups will see the "big picture" and will opt to cut increasing creative deals with independent leaders in the future. "In the past, major labels would acquire successful independent acts and that was it," he says. "Now they see there is far greater value in developing those acts through the independent system, itself."
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would want access to good pop promotion. It frustrates me. We occasionally have a pop hit, and it's very exciting. It allows me more freedom in my A&R decisions than I can exercise now."

Joe Regis, co-owner with Bill Hein of Hollywood-based Restless Records, says the major disadvantage of being independent is, "We can't compete with the majors in signing new talent. Oftentimes, we lose signing a band we really like. But what we can offer is a longer-term commitment."

The price to be paid for better promotion, distribution, or development of the talent roster is, of course, a loss of autonomy. Instead of doing it their way, indie owners find they have to do it the majors' way. Bryan Turner, president of Los Angeles-based Priority Records, says, "Three years ago the first overtures were made by majors. We talked about it. But when we looked at the intangibles--running our own business, not having to file a lot of paperwork--it sounded better to go the independent way. There's nothing we can't do on a financial level. We can basically compete and sign anyone we want to."

"We'll fund the company. The price to pay is loss of independence," Robbins says he has heard from executives of formerly independent labels of the complaint that "the major label doesn't understand their music. And getting your record to be a priority within a major is very political." He expresses a common concern of indie execs, that as affiliates of major companies, their records will not receive the priority and attention that could be paid when they were independent.

Janine Leclerc, executive vice president and general manager of New York-based Next Plateau Records, which has had top 10 hits by Salt-N-Pepa among others, says, "If we had been with a major, we probably wouldn't have had the hits. We've waited six months to get a hit. They wouldn't wait." She adds, "You have to fight to get on the list."

In most cases, indie says they do not need the infusion of capital that a deal with a major can provide. Unless the indie owns; are cashing out or planning to start up a new business, they find that equity deals with majors are unnecessary for business as usual. Alligator's Iglauser asserts: 'This company's very profitable. Do I need the guidance and parenthood of a multinational to brake this profitability? I don't want to be the poor cousin. I see nothing to attract me to the majors."

Regis and Hein bought Restless Records about a year ago from former Capitol Records subsidiary, recording that had acquired the small indie when it formed a joint equity venture with Enigma, which later found itself "in trouble." Enigma was a profitable slice of the company's unit, says Regis. "It didn't rely on the equity relationship with Capitol," The partners financed the record company's acquisition by collecting Enigma's receivables.

But for other indie executives, like Delicious Vinyl's Ross, a deal with a major means "the security of having a big distributor in lean times," He adds that producing a video for a new act, for example, can cost $10,000, which may put a strain on a small indie's cash flow during a recession.

Most indies that have scored hits are able to finance their operations and growth through their sales. In addition, they point out the value of a viable catalog for generating cash. As Iglauser says, "You're as good as your catalog.

Indies are generally low-debt, self-financed companies that began with small investments by their founders and their friends and families. As they grew, they depended on breaking a hit record to keep their operations alive. Robbins says he and partner Steve Plotnicki each borrowed $75,000 from their parents in 1981 to start Profile. Prior to this Turner notes that the label's first release was a rap compilation for which no advances were paid. But the record made money, royalties were paid, and there was cash flow to stay in business.

Many indies considered tapping the public equity markets at some point in their early growth by selling stock. But, after consideration of the pros and cons, they decided to remain private companies. "We were approached to take a stab at that," says Turner. "The only reason to do it is to generate a lot of money. But then you have the problems: everything has to be documented, reporting to your shareholders, the paperwork involved in the filings. WHOA."

Next Plateau's Leclerc adds, "At one point we did think about it. Then we found out all the work it takes to do that. We probably wouldn't have a record company left if we did it."

"If they take time to think about it, artists can make more money from an independent in the long run," says Abbey, "If we keep developing artists, then selling them off," asks Abbey, "How can we expect independent distributors to have any faith in us?"

"If they part of the artists' part," says Abbey at Ichiban, and a commitment by the labels to not take their top acts out of the independent pipeline, "If we keep developing artists, then selling them off," asks Abbey, how can we expect independent distributors to have any faith in us?"
SPIRIT
(Continued from page 1-26)

social and environmental issues—all our paper products are printed on 100% recycled paper, and for almost every project we do, we assign a charitable organization to share profit.

Underworld/Apaxton is almost totally unknown outside of dance circles; having started years ago as a pressing plant in Long Island City (Apaxton), now they have three labels (Red Heat, Underworld and City Limits) that general manager Eligiusz Ropiak describes as "definitely independent, definitely underground and of a somewhat different character. We produce and promote, and have one exclusive distributor who covers New York, Chicago, Detroit and Europe. And we closed down the pressing plant six months ago."

Ropiak doesn't believe a bigger company could do much in his niche. "Majors are looking for more of a mainstream appeal. Our sound is a bit underground and caters to local markets—we have different music selling in Detroit, for example, than in New York, and it's not national. There are clusters of audience, but not the general public that a major label would want to attract. Moreover, in terms of distribution, I'm sure ours is unique in that we like to turn our product around quickly. When we put out the record, we don't leave it out—if it's not happening, we discontinue it right away. We don't beat a dead horse. We like to get paid cash, and of course majors don't deal with that. Our customers like to deal with cash. They don't want to wait for more product, and we don't want to wait for our money.

TRENDS FOR 1992
"The independent distribution field has changed in the last few years," Koch points out. "There used to be hundreds of regional distributors and everybody dealt with them. Now there's not nearly as many and a lot of them are hurting. And major chains buying from their own distribution systems can only hurt the regional distributors more. We're an independent distributor, we distribute independent labels, but we're not a regional distributor. We're national. And this will be an increasing trend. "Labels can do a more effective job of marketing their product if they're working with one company throughout the country, you can coordinate your promotion so much

Continued next page

Rock and Blues Has a New Originator

Johnny Allen

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21/20
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"L.S.D. IS THE BOMB/ELECTRODE"
TCRC-9109

COMING SOON THE L.P.
Rhythm and Rave
TCRC-9408

better. At the beginning of '91 we
picked up distribution of Shanachie
and Yazoo, and the result at the end
of the year is that their sales went
up 54%. Radio's gotten conservative
and national and independent dist-
ributors can't get regional radio
play anymore. With the chains ex-
 panding, the mom and pop stores
aren't quite the force they used to
be, so the importance of regional
distributors who really know their
(geographical) area isn't quite what
it used to be. Instead, you really
need a solid marketing punch and
more coordination. That's what we
do. The independents are going to
have to look towards having national
distribution.

"Vinyl is being pushed out be-
cause the major labels can make a
bigger profit on CDs," Illi East's
Bratton notes. "CDs cost about the
same to manufacture as vinyl, and
they sell for more. But if anything
that transition will help ensure the
survival of the indies, because we're
good at putting out vinyl. I can
crack even selling less than 6000
copies of a record. Since we
started the label I've been hearing
from a lot of majors that they're
looking at small independents, those
with a proven track record for sell-
ing 12-inch vinyl, that they may
latch onto to continue to put out vi-

yl. That would be an ideal situation,
provided we still have the control to
put out what we want to put out."

Priority's Bryan Turner agrees this
is a great time for new indies. "I
don't think there could be a better
time than right now to be an indie,
in terms of music. There's been better
times in terms of the economy, but it
all starts with the music and in that
there couldn't be a better time than
right now. Rap has been around
for a while now. It's really success-
ful, it's powerful and still vibrant, but
something else is going to happen
soon and it's a wide open field right
now. It's a good time to start a label
if you want to be open-minded and
just put out great music—it's an
open-ended spectrum right now, and
anything could break huge. The
potential is unlimited."

"I would compare it to the early
days of punk," says Painless
Muscad. "The labels have started
out independent, the principles of
said labels indicate that they have
no desire to be
anything but inde-
pendent, and I find
quite a bit of re-
sistance to the
idea of somebody
else stepping in
and helping them
out. It's the undergrowth
of it that makes it
cool. And I believe
these people are
making social
statements, that
they would rather
do what they do
and be what they
are, truly inde-
pendent, small,
and they would
have the
money they know
they could get by
going with a
bigger
deal."

"One of the
great things that's
happening re-
cently," says
TVT's Gottlieb, is
that musically all
bets are off. People feel we're
on the cusp of a
new movement
and a new music.
And in that climate
the industry's going through a reex-
amination of whether its process
of handicapping music out of the gate
is really productive. Retail and radio
are going to have to rethink their
whole process of focusing on the
machinery, versus focusing on the
marketplace. This year everyone's
going to have a closer ear to the
ground as to what the consumer, the
fan, wants to hear. They want to
hear music, they don't care if it's
major or independent.

"The industry has taken the public
for granted, in assuming that they
were in pocket in some way. I think
people are going to be more open
and realize no one owns the con-
sumer or the fans, no big company,
no small company, and every new
artist has a fair shot of breaking
trough. When the industry wonders
why it's losing touch with its audi-
ence, it's partly because of that
whole process of handicapping, of
distracting the consumer, of
thinking that what makes the differ-
ence is the marketing dollars or the
distribution company. They forget
what makes the difference is
the music."
bizarre dance cover of U2's "Pride (In The Name Of Love)," Gerardo (remaking "Oye Como Va"), Cheap Trick (playing the Who-like "Will Survive"), P.M. Dawn, and 3rd Bass. Hot gossips will help, but album sounds radio-ready out of the gate.

CONCRETE BOLD

When: March 21

PRODUCERS: Concrete Bold, Tragedy & I.K.R.U.

Artistic, over the course of several acclaimed albums, CB will finally come up with the perfect blend of pop and quirky modern rock. Tunes like "Someday?" and the title cut are primed for mainstream radio play. Singer Joceline Napolitano has comfortably evolved into a pop/rock/alternative presence, adding depth and material to the dimension.

TO CHOCRAINE

Mad Mad World

PRODUCER: Jon Hendy

Capital 97123

Journeyman Canadian rocker Cocroaire, late of the group Red Ryder, has always enjoyed a countryman Canadian blues feel. His latest album, he's saleswise still unchallenged, in his homeland, but hasn't done the trick nationally. This attractive collection of tuneeful, hardrock songs should finally put the singer songwriter on his deserved pedestal. Produced with the hammer down by Memphis' Hart, this set includes rockers like "Life In The Highway," and "No Regrets" and ballad "Sinking Like A Sunset," with definite album rock appeal.

BLACK CAT BONE

Teeth

PRODUCERS: David Berkett & Black Cat Bone

Chameleon 97123

Kentucky-based unit puts the "power" back into the term "power trio," on this solid debut. They're not the least bit self-indulgent, each on the individual label indie and label picked up by rehome Chameleon imprint. Sing title "Dynamic" eloquently describes bottom-heavy sound blasted out by guitarists/singer David Angsden, bassist Mark Hendrick, and drummer Jon McGee here; "The Epic Continues" and "Who Do You Think You Are" are other standout album selections.

MAUREEN McGOVERN

Baby I'm Yours

PRODUCER: Ron Barney

RCA Value 60943

McGovern makes a welcome return to recording with this sparkling set of pop evergreens that are infused with heartfelt jazz nowiez. Producer Barron surrounds McGovern's crystalline voice with soft strings and airy instrumentation so that AC radio programmers will delight in warm renditions of standards like "It's All In The Game" and "Satin Doll," while pop-leaning jazz stations can tap into loopy instrumentation of the title cut.

VARIOUS ARTISTS

Guitars That Rule The World

PRODUCERS: Various

Metal Blade 24623

The editors of Guitar World magazine have assembled a fretless orgy that must satisfy any metallogist with ears. A number of top guitar talents have been turned loose in the studio for some high energy instrumental workouts with instant album rock cachet. Among acts included here are Richie Sambora, Yardwge, Malmsteen, Zakky Wyde, Nuno Bettencourt, Albert Collins, Reeves Gabrels, and Earl Slick.

JO YA TENG

Man I Sing With Me

PRODUCER: Gene Holder

Alan 2611

Hoboken, N.J., mainstay returns with a set that again reveals the trio's deep debt to the Velvet Underground. Some songs here are short enough to gain easy modern rock status (notably "Upside-Down" and "Satellite," a rendition Mo Tucker-like by drummer Georgia Hubley). Some tracks are extended drones, with nine-minute "Mushroom Cloud Of Hiss" and "Sleeping Pill" an exemplary of Jamal-oriented exploits.

R&B

CALLOWAY

Let's Get Smooth

PRODUCERS: Reggie Calloway, Geo Calloway

Verve 19725

Last year, Eddie duiced clicked at several radio formats with shaky-but-fun "I Wanna Be Rich." On their sophomore effort, they dig deeper into funk territory with excellent results. Album presents Phipps chitlin comics like the title track and "Gimmie Some Soul" are more musically challenging jams like the thought-provoking "The Night The Fire Started" and "The Sound Of One Hand Clapping," with its jazzy trumpet lines and rich vocals. Filled with cool choices for urban and urban, this set should easily establish this act as an entity with the juice to go the distance.

DANCE

COLONIAL ABRAMS

About Love

PRODUCERS: Dan Bates, Colonial Abrams

Aloe Jazz/Scotti Bros. 75232

Colonial Abrams ended an extended recording silence with a set that tempts state-of-the-art clubs with house-friendly R&B tracks. Co-producer Bates assists in keeping the bass line tough and the hook-laden song arrangements full of delicious strings and percussion. The focal point, however, is Abrams' well-seasoned voice, which empowers tracks like "In Between Us" and "In The Groove" with hit potential.

JAZZ

DIANNE SCHUUR

In Tribute

PRODUCER: Andre Fischer

GRP 2006

Vocalist pays homage to some of the great jazz and pop vocalists—from luminaries like Billie Holiday to relative contemporary obscurities like Lyle Holloman. This is a sparkling album. Sure-handedly produced by recent Grammy winner Fischer, who did the track with several vocalists on Natalie Cole's "Unforgettable," Schuur's album is sure to please with its综合体 of familiar repertoire, unsmooth renditions, and hushed orchestral treatments (arranged by Billy May, Alan Broadbent, Johnny Mandel, Clare Fischer, and others). Big pop action may be foreseen on this one.

VARIOUS ARTISTS

Suspectss

Producer: Various

BMI

This is a moving homage to traditional bluegrass by such great second-generation pickers as Grisman, Red Allen, Herb Pederson, Jim Buchman, and James Kerwin. The Gratifying Dead's Jerry Garcia sings lead and plays guitar like a star. Co-producer Summerfield. Contact: 800-221-3472.

CLASSICAL

AMERICAN ALBUM

Alfred Press, New Zealand Symphony, Walburg

Dole

This is a moving homage to traditional bluegrass by such great second-generation pickers as Grisman, Red Allen, Herb Pederson, Jim Buchman, and James Kerwin. The Gratifying Dead's Jerry Garcia sings lead and plays guitar like a star. Co-producer Summerfield. Contact: 800-221-3472.

BACH AT 115

PRODUCER: Various

Angel

Classical BACH AT 115

Moonshine's reputation as a top-of-the-line bluegrass guitarist and vocalist will remain unchallenged, thanks to this masterfully crafted collection. Longtime leader of BACH will feast on swampy jams like "Key To Love" and "Jumpin' At Shadows," while album rock radio will find "Cold Day In Hell" and "Don't You Lie To Me (I'll Get Evil)" captivating playlist additions. Stellar set is best appreciated when cranked up to maximum volume.

MUSIC FROM THE MOTION PICTURE

Gladator

Gladiator

VARIOUS

Savannah

Soundtrack album for the new boxing picture starring Cuba Gooding Jr. and Denzel Washington has a lot of fine talent going for it. Leading the pack:アルバム "(playing the Who-like "Will Rock You," and the original "The Who."), Clayl & Cole doing a

LEO ZEPPELIN

Remasters

PRODUCERS: Jimmy Page

Atlantic 82371

Label again mines Zepplin's multiplatinum catalog with this pared down but jazz-lycking collection, drawn from the best-selling 1990 box. Original tapes are used, with "remastered" features two CDs containing 35 of the metal band's megalomia, plus a third disc featuring an hourlong interview with Page, John Paul Jones, and Robert Plant. Attractive packaging should solidify the band's business with omnivorous Zep fans.

TLC

Ooohhhhh... Oh! On The TLC Tip

PRODUCER: Larry Levine

LaFace/Atlanta 26003

Fornia trio already has a huge hit with "Ain't 2 Proud 2 Lie," and it's surely just the first of many. Smart

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to warrant platinum certification. NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REVIEWS: Re Reviewed albums and compilation records of special artists, archival, and commercial interest. (NEXT) Release predictors to hit the top half of the chart in the format listed. CRITICS CHOICE: New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the US are eligible. Send review copies to Melissa Newman, Billboard, 1515 Broadway, New York, N.Y. 10015. Copyright 1992, 1993 Billboard. All Rights Reserved. Bessie Butler, Cat.'s 90210. Send copies and albums to editors at 1515 Broadway, New York, 10015.
Neve Launching All-Digital Console

'Capricorn' Is Slated For April Bow In U.K.

BY ZEN SCHLOEPF

LONDON—An all-digital music recording console is slated to be launched here in early April by Siemens-owned console manufacturer Neve. The desk has been the subject of intense speculation here for some time, and sources close to the company's U.K. and U.S. offices recently confirmed the launch plans.

U.S. introduction of the board is not expected to take place before October, where it will be revealed at the Audio Engineering Society Convention in San Francisco, sources say.

Called Capricorn, the digital desk is expected to be only 5%-10% more expensive than its high-end analog equivalent. Several sources close to the company reported that buyers have been found in major recording studios in London and the U.S., with installation schedules planned for July. However, executives at Neve declined comment on possible buyers.

Development costs for Capricorn, which include custom digital signal processing chip design that won awards from Texas Instruments, reportedly ran to $15 million and took three to four years.

Neve broke ground with the first digital desk, the DSP, in the mid-'80s, and has since pioneered the technology.

DESIGN IS FAMILIAR

Capricorn is likely to implement signage in some form, and the total dynamic automation that digital affords, but the biggest buzz centers around the analog familiarity of the desk's surface. A team of recording engineers from the U.S. and U.K. have been consulted on the design and will continue to advise the manufacturer.

The Capricorn will also see the first implementation of the MADI (Multi-channel Audio Digital Interface) protocol, which was introduced as a musical recording desk. Capricorn's release places Siemens in the enviable, although somewhat conflicting, predicament of harboring what, at this stage, looks like two competing top-end products and technologies.

AES INTRODUCTIONS

Along with its new MIDI machine, Studer also plans to release the 927 in line music recording console aimed at the 40,000-pound market (some $65,000), at the March AES Convention. At the show, Studer Electro will preview the Dyaxis Lite for "under $10,000, including the Apple Mac computer," according to Brian Whitaker, joint managing director of Studer Revox, U.K. The company also will display the top-end Dyaxis H-1, a special form of the basis of a complete digital system, including an automated digital mixer.

Studer will at long last also enter the DAT-machine arena with the broadcast-oriented D780, with five seconds of RAM and very high wind speeds. "If it's genuinely what you can say is serviceable," says Whitaker. "You can actually change the head drum in the field."

Assistant in preparing this story was provided by Susan Nuzniata in New York.

BASF Info Systems Restructuring N.A. Biz Also Halting Audiotape Production At Mass. Plant

BY SUSAN NUNZIATA

NEW YORK—BASF Corp. Information Systems is restructuring its North American magnetic media business and disinfecting professional audiotape production at its Bedford, Mass., plant.

Announced March 2, the restructuring will take effect April 30, at which time production for the company's professional audiotape line will be concentrated in its European sites. BASF Corp. Information Systems' 900-employee North American workforce will be reduced by 170 at the end of April, with most of the cuts occurring at the operation, engineering, and support levels.

"It is quite obvious that the whole situation of the magnetic media biz is a difficult one," says Dr. Hans Schmidt, group VP of BASF Corp. Information Systems. "Times are tough for everyone who is in that market. It is highly competitive, with a very complicated structure as far as companies competing in those markets are concerned. In some areas we have severe price pressures, and that is hurting everyone who is in that market, and everyone has to adjust to that in terms of rationalization and other measures."

The restructuring is not expected to affect BASF's North American professional audiotape clients, according to company spokesman Richard Howland. He notes the company is now beefing up its inventories and expects the transition to be smooth. BASF's professional videotape product is now manufactured overseas.

The Bedford factory will continue manufacturing reel-to-reel consumer tape and 3.5-inch and 5.25-inch floppy discs, but the company has undertaken extensive studies to determine how and where to concentrate worldwide production on fewer sites by the end of 1992. This could lead to the closing of the divergent products being produced at the factory.

Although Howland notes the decision to restructure was based in part on increasing market pressures on pricing, he stresses that the move is a business restructuring and "not a death knell or sign of sickness."

According to Schmidt, severance packages for employees are being provided based on grade and length of service, and will include continuation of health and life insurance, and outplacement counseling. In a prepared statement released March 2, Schmidt stated the company will assist employees in trying to find jobs within the BASF organization and the local area.

"Now, our product out of Bedford is going to be service," says Howland. "Service is our finished good."

The company is reorganizing its regional responsibilities, consolidating its marketing and sales activities for Canada and Mexico at the Bedford headquarters. Although it will continue to maintain offices in Canada and Mexico, activities will be more closely guided by the company's headquarters.

"We believe we have to start now with the future development of North America in an economic sense, and it is absolutely clear that the whole market, from Canada to Mexico, will grow together and will be much more uniform than it has been in the past," says Schmidt. "We will start to coordinate much more than in the past."

SAE Finds Eager Pupils In Singapore

BY CHRISTY LEOPH

SINGAPORE—The demand for skilled recording-studio personnel has encouraged the creative arts community here to lure in specialists who are locals keen on a career in this field.

When the Australian-based School of Audio Engineering opened up here last year, the response was "overwhelming," according to SAE international director Tom Misner.

"Our Far East investment is long-term," says Misner. "The region is finally coming of age and the establishment of a legitimate recording industry has created the need for skilled technical staff." SAE invested $650,000 in the facility.

Of the 200 students enrolled at the school, some 40% will graduate in September. "We've traditionally relied on foreign expertise," says Steven Tan, BMG Singapore managing director and chairman of the Singapore Phonogram & Videogram Assn. "With the right technology, we can Singaporeise production work, and also improve recording quality."

SAE graduates are trained for a wide variety of jobs: as engineers and mixers in studios and in the concert, theater, television, and movie industries.

"Vernacular recordings in Indonesia and Malaysia have steadily in- creased since copyright laws became effective," says SAE's Misner. "Singapore is a relatively small market, but we're still an active, mainly indie, recording scene." According to Tan, Singapore has some of the best-equipped studios in the Southeast Asia region.

AUDIO TRACK

NEW YORK

ISLAND ACT GLENN 'SWEETY' TAYLOR was in students enrolling vocal groups and mixes on the song "You Got Me Working." Jason Load produced, with Pavel De Jesus at the board.

East Hill hosted mix sessions on tracks by the Ramones for upcoming release. Ed Starus produced, with Paul Hamlingson at the board. (The tracks were cut at the Magic Shop, with Joseph Warda assisting.) U. Rasenshi assisted, on one Shu was in recording its upcoming West release. Bert Price and Eric Cody produced.

Jeff Stevenson was at the board, assisted by David Flemming and Joe Perez.

Salt-N-Pepa was in Power Play to track its upcoming Nest Plateau album with producer Herby Azor. Andrew Williams assisted. Producer/engineer Bryan Martin was in with Road Runner act Controlled Bleeding to complete its upcoming album. Bryan Martin mixed, with Alex Armitage assisting.

Maceo Parker was in West Studios producing an album by Black 47. Jon Goldberger engineered and mixed. Samrat Vashist assisted. Melle/Morgan was in completing her new Pendulum album. Omar Hakim, Tom Barney, and Steve Finkelstein were featured musical support. Michael O'Hara produced, with Aman Malik at the board.

LOS ANGELES

MASTER CONTROL had Cobalt Blue in mixing material for upcoming release. Michael Gayle produced, with Sabrina Buchanan at the board. Matt Pakuco assisted.

Japanese act Rio was in Music Grinder recording its latest album with Joel Mollot engineered, assisted by Greg Grill. Whose Image was in overdubbing with producer Femi Jiya. Grill assisted. Blue Jay West sent Japanese act Sparks Go Go over to record its newest album.

(Continued on page 118)
We want to show you something you can’t see on the Grammys.

A recording engineer.

We have long viewed with amazement and displeasure the National Academy of RECORDING Arts and Sciences’ practice of not honoring the RECORDING engineer with an on screen presentation. This not only undervalues the contributions of the recording engineer, but demonstrates a confusion at the Academy of the true role of the recording engineer.

The Grammy show should do more than just offer exposure to those who have already achieved fame and fortune. There is no better place to start than the field of engineering. The engineer is present from the first note recorded to the last note mixed and remixed. The endless hours and countless cold pizzas that comprise the lifestyle of an engineer strain the strongest of men and the strongest of marriages. The need to satisfy the producer, artist and label, plus the pressure of release deadlines, all fall on the shoulders of the recording engineer.

Engineers are keenly interested in the nominations for best engineered recording. To be one of the select group of five nominees recognized by your peers means a lot to these professionals, and the Academy should elevate that award to an on screen presentation.

During our twenty-four years in the business, we have had the pleasure of contributing to more albums receiving nominations for engineering than any other mastering facility. We want to recognize three engineers that received nominations for engineering in 1991. Thank you for trusting us with your masters.
## Billboard

### Pro Audio

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### AUDIO TRACK

(Continued from page 116)

**Yoshihiro Matuuura** produced, with Naohisa Kawaike at the board, Grill assisted.

**Shrapnel artist Tony MacAlpine** was in Clear Lake Audio tracking his new album, Bob Margotta and MacAlpine produced. Brant Biles was at the board, assisted by Colin Mitchell.

**Steve and Sylk Smoove** were in Mad Hatter with representatives from Total Trak Productions working on a bonus remix for the act’s second single, “Trick Wit A Good Rap,” on PWL America.

**Delbert McClinton** was on for remix sessions at Ameraycan Studios. Jim Horn produced, with Ross Donaldson at the board. B Angie B was in recording for the movie soundtrack “Class Act.” Vassal Benford produced, with Victor Flores at the board. Chris Olivas assisted.

Producer Humberto Gatica was in overdubbing and mixing for EastWest artist Lisa Vale. Alejandro Rodriguez engineered, assisted by David Betancourt.

**NASHVILLE**

**Billy Burnette Was In Sound Stage** recording his new album for Warner Bros. Gregg Brown produced, with Rob Feaster at the board. The Nitty Gritty Dirt Band was in tracking for Liberty with producer Chuck Howard. Bob Campbell Smith engineered, assisted by Mel Jones.

**Al Emerald, Javahina, and Masterfoics studios, producer Clyde Brooks worked on tracks, vocals, and mixes for the music video “Fair Shake,” to benefit Special Olympics.** The video features many country artists and designated solo lines along with the celebrity chorus.


**OTHER CITIES**

**Sigma Sound**, Philadelphia, had producer Bud Ellison in remixing a new rap act Def Squad in recording tracks for their next album J.R. Griffin engineered, Mike Dean and Ivan Kuper produced. The group’s upcoming album, “Poetry Of Protest,” is slated for summer release on Mr. Henry Records.

**Criterias in Miami had producer Nick Martinielli in working on tracks for a new Regina Belle project in studio A. Martinielli was in studio C working with Charles Christopher for his upcoming release on Charisma.**

(Continued on next page)

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### FUTURE DISC SYSTEMS

**HAMMER TIME**

**TOM PETTY**

**BETO & THE DECEMBERISTS**

**WILCO**

**VARIOUS**

**DILL BY DEGREE**

**COLOR ME**

**50 GENE BROOMS**

**G. CHRISE**

**EDDY PENISION**

**UGLY KID JOE**

**ROYZ II MENS**

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**BILLBOARD**

**MARCH 21, 1992**

**BASF INFO SYSTEMS**

(Continued from page 116)

**BASF Corp. Information Systems** is part of BASF Corp., headquartered in Parsippany, N.J. The corporation is among the leading producers of chemicals and chemical-related products in the U.S. and Canada, employing about 18,500 people at 41 major production sites. In 1990, the corporation had $5.4 billion in sales. Sales figures for 1991 are slated for release in late March.

**BASF Corp.** recently announced a $500 million annual capital investment program that includes funds for the ongoing construction of a bioresearch facility in Worcester, Mass., and the pending purchase of Mobil’s polystyrene business, which would include a facility in Holyoke, Mass.
Schmitt Brings Rich Past To Current Projects
Engineer’s Awarded Career Has Spanned 3 Decades

BY SUSAN NUNZIATA

NEW YORK—Six-time Grammy-winning engineer Al Schmitt could have been in the printing business. Instead, he finished a stint in the Navy in the late ’60s, the industry vet was planning to work for an uncle who owned engraving machines. Instead, another uncle, Harry Smith, who was at the time owned Apex Recording Studios in New York, encouraged him to take an entry-level position at his facility.

“One week and I was hooked,” says Schmitt. “That was it. I was staying 16 hours a day. I’d get there at 9 in the morning, and I would leave at 11 or 12 the next morning.”

Thus was launched a career that has spanned more than three decades with a discography that, if printed, would be phone-book size.

Schmitt’s first five Grammy awards were for Henry Mancini’s “A Steely Dan album, “Aja,” and the Steely Dan album, “Aja,” and the胜景工程 and the Greatest Engineer’s Award for “Sympin’” for Tony’s “Roots.”

Predominantly an engineer, Schmitt also spent some time producing, working as a staff producer at RCA Records in Los Angeles in the early ’70s before embarking on his successful independent career. The roster of artists he engineered or produced is vast, and includes Ray Charles, Sam Cooke, Benny Carter, Eddie Fisher, Connie Francis, Rosemary Clooney, the Jefferson Airplane, the Sandpipers, Dave Mason, and Jackson Browne.

Last month the Grammys added the category of best-engineered non-classical album to go to Schmitt and fellow engineers Woody Woodruff, Armin Steiner, and Dave Kilguss. Recording and mixing Natalie Cole’s Grammy-winning album, “Unforgettable,” was “fairly easy,” says Schmitt, compared with the early days of his career, when pop projects using full orchestras were always recorded live to mono, two or three-track.

“I’d like to say [Unforgettable] was a really big thing, but it wasn’t really a big thing,” he says. “Somebody said to me, well, what’s next? And I said Madonna and Elvis. You can do it with anybody, you know. And it’s been done before. We aren’t the first people to do it.”

Combining Natalie Cole’s vocals with those of her late father, Nat King Cole, for the duet “Unforgettable,” was not really a difficult process, according to Schmitt. “Fortunately the tapes [of Nat Cole] were recorded on three-track, and Nat was on a track by himself, except that in those days they didn’t have isolation booths. So he’s in the room and there’s a lot of leakage, but it wasn’t like a mono or a two-track. We stripped quite a bit of the leak out with filters and so forth, we transferred it to a 24-track, and then we added the orchestra and Natalie. They were both singing all the way through together, so we just muted sections where we didn’t want her or him.”

Schmitt says his most challenging projects were his work with Mancini, including “Hatari,” which involved a huge orchestra with African drums and flutes recorded to one- or two-track.

Somebody said to me, what’s next? I said Madonna and Elvis’

‘Somebody said to me, what’s next? I said ‘Unforgettable’ was the two- or three-track.

’Tone was the most challenging things because everything was done at one time,” he says. “We would have a rhythm section, strings, brass, choir, lead singer, and it would all have to be done in one take because that’s the way it went out. You didn’t have a chance to fix anything later.”

Schmitt recalls recording three to four songs in three hours as a matter of course. “It was all done at one time, and it was a challenge, but when it was done, it was done,” he says.

He says he was with projects that Schmitt learned to be meticulous about setup.

“We didn’t stick our fingers into microphones to make sure they worked, we talked into them,” he says. “I used to use five live echo chambers on my sessions, and turn them on real carefully. Today, when you’re doing rhythm tracks in the studio, for the echo you just put up some AMS echo, just for monitor mixing, and later on we can mess with the echo. You can take two or three hours just messing with the time where 15 years ago we did four songs in that period of time.”

In the last year, Schmitt has been on a wide range of projects, including Cole’s “Unforgettable,” albums due out this spring by Tower Of Power, Diane Schuur, and Dr. John, projects by Little Jimmy Scott and Robin Woods with Shirley Horn, and the soundtrack for “Gliengary Glen Ross.”

Now at work on a George Benson album, Schmitt’s next project is with Michael Bolton.

Although Schmitt enjoys the versatility of multitrack recording, and willingly spends eight hours on a guitar part if necessary, he still prefers recording acts playing together live in the studio.

“When I did Tower Of Power, that was great because they rehearsed every day for three weeks, and I went to quite a few of the rehearsals,” he says. “When they came in the studio they had it down. We did 14 songs in a month and I think the budget was like $50,000. The record came in at $48,000. That’s unheard of today, but it was because they had it down and it’s working band, and they got a rehearsal studio and rehearsed. Everybody knew what was going on.”

Technology has changed the dramatic change in the techniques of engineering, and it has changed the way artists work, according to Schmitt.

“A lot of the singers back then were performers who went out and did nightclub performances, and they learned things,” he says. “Rosemary Clooney had this unbelievable microphone technique. When I would open her microphone to the point where the level was a three or four, she never touched it again. She would lean in for the low notes, she would back off for the high notes. She was her own limiter. Tony Martin was like that, and Sam Cooke was like that. They knew how to use a microphone. They didn’t stand in front of it and shout and sing softly and let a limiter go through all that crap.”

Not all artists have abandoned acoustic music, and Schmitt says he is seeing more artists moving in that direction, with some young engineers once again learning techniques for mixing and mixing that, for some time, industry vets feared were dying arts. And Schmitt is happy to work with up-and-coming engineers.

“I don’t have any secrets,” he says.

AUDIO TRACK

(Continued from preceding page)

Boys II Men were in Studio 4, Philadelphia, recutting “Symph. Ain’t Easy” for the movie soundtrack to “White Guy Can’t Jump.”"Rico Anderson produced, with Jeff Hinger at the board. Joe “The Butcher” Nicolo was in with Ruffhouse/Colombia’s Tim Dog to record “Bronx Niggas,” an upcoming release from Dog’s album, “Penicillin On Wax.” Yuval Kossovsky assisted.

Brandon Ross was in Acme Recording, Mamaroneck, N.Y., tracking for his upcoming release, which features Don Byron, Melvin Gibbs, and Doug Ballin. Craig Street produced and Peter Denenberg, Marshall Woodall, and Thom Lehrbach engineered.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square West, Nashville, Tenn. 37203.
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LIFELINES

BIRTHS

Boy, Nicholas James, to Matt and Carolyn Constantino, Jan. 15 in Greensboro, N.C. He is distribution manager for CEMA Distribution there.

Boy, Joshua Philip, to Howard Leib and Beverly Weintraub, Jan. 24 in New York. He is an attorney with Marshall, Morris & Platt, a firm dealing exclusively with the music industry.

Girl, Amanda Taylor, to Mark and Lauren Young, Feb. 13 in Newport Beach, Calif. She is an agent with the dick Clark agency inc.

Girl, Shelley Catherine, to Chuck and Linda Path, Feb. 15 in Erie, Pa. He is a district manager for the Musicland Group there.

Boy, Adam Lawrence, to Markovic and Deanna Drummond, Feb. 16 in Los Angeles. V.I. Construction manager for KACE-FM there.

DEATHS

La Lupe, 53, of cardiac arrest, Feb. 26 in the Bronx, N.Y. La Lupe was a singer who had been noted during the late '60s as the Queen of Soul. Born Lupe Victoria Yoli in Santiago, Cuba, she was a leading performer in Havana nightclubs by 1960. In 1962 she moved to New York and began singing with orchestras led by Mongo Santamaria and Tito Puente. She recorded a number of hit singles with Puente, including "Que Te Pedi." By the end of the decade she was a star in her own right, working with Puente and other band leaders and touring the U.S. and Latin America. In the mid-'70s she moved to Puerto Rico, where she played concerts and television programs. She then returned to New York, but her career had waned and her savings were depleted by her second husband's medical expenses. Early in the '80s she was living on welfare. In 1984 she injured her spine and was paralyzed. In 1985 she sang with Puente for the last time, from a wheelchair, at a concert to help pay her expenses. She later regained the ability to walk and began singing Christian music, performing regularly at a Bronx church. She also recorded several albums of salsa and Mexican music with devotional lyrics. She is survived by her son, Rene Camano, and his daughter, Rainbow Garcia.

Al Silver, 78, March 4 in Port Lauderdale, Fla. Silver was founder of Harold & Ember Records, a pioneering label in the early days of rock 'n' roll that scored such hits as "In the Still Of The Night" by the Five Satins, "Get A Job" by the Silhouettes, "Tonight, Tonight" by the Mellow Kings, "To The Aisle" by the Turbans, and "Shake A Hand" by Faye Adams, Over the course of his career he also worked with Ray Charles and, later, with Morris Levy at Roulette Records. After he left New York and retired to Florida, he worked at Sire's Record Store, where he was sought after for his knowledge of all kinds of music. He also appeared on talk shows to discuss the history of rock 'n' roll. He is survived by his wife, Sylvia; his daughters, Joan and Ellen; and his grandchildren, Shari and Dale.

David Stone Martin, 78, of pneumonia, March 6 in New London, Conn. Martin was a prolific illustrator who drew more than 400 album covers, primarily for jazz musicians. His album portraits, done in distinctive heavy black lines, include likenesses of Stan Getz, Count Basie, Charlie Parker, Billie Holiday, Art Tatum, John Coltrane, Ella Fitzgerald, Dixie Gillespie, Jelly Roll Morton, and Duke Ellington. He died nearly all the covers for the Asch, Clef, and Jazz at the Philharmonic labels of the '40s and '50s. He won numerous awards from the Society of Illustrators and the Art Directors Clubs of New York, Boston, and Detroit, and his work is included in the Museum of Modern Art and the Metropolitan Museum of Art in New York, the Art Institute of Chicago, and the Smithsonian Institution. He is survived by his wife, Cher; two sons, Stefan and Tony; a daughter, Rio Parfey; a sister, Grecy Johnson; 12 grandchildren; and one great-grandchild.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10003 within six weeks of the event.

BURLINGTON, VT

The Vermonters, featuring Brian Collier, perform at 8 p.m. at the Middletown Center for the Arts. The Vermonters are a folk rock band from Vermont. The concert is free and open to the public.

BUTLER, PA

The Butler High School Jazz Band performs at 7 p.m. at the Butler High School Auditorium. The concert is free and open to the public.

CALIFORNIA

The San Francisco Symphony performs at 8 p.m. at Davies Symphony Hall. The performance features guest conductor Eiji Oue and violinist Isabelle Faust. The program includes works by Beethoven, Stravinsky, and John Adams.

CLARKSVILLE, TENNESSEE

The Clarksville Symphony Orchestra performs at 3 p.m. at the Metropolitan Arts Center. The performance features guest conductor Michael Morgan and guest violinist Anna Akopian. The program includes works by Mozart, Dvorak, and Stravinsky.

COLLIER, FL

The Collier County Symphony Orchestra performs at 7:30 p.m. at the Collier County Performing Arts Center. The performance features guest conductor Julian Wachner and pianist Kristin Korb. The program includes works by Brahms, Mozart, and Debussy.

COLUMBUS, OH

The Columbus Symphony Orchestra performs at 8 p.m. at the Columbus Civic Center. The performance features guest conductor Christian Zacharias and guest violinist Isabelle Faust. The program includes works by Mozart, Stravinsky, and Tchaikovsky.

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The Blitz

CHRIS MORRIS

A parade of great George & Ira Gershwin songs (often passing in review too view quickly), gleeeful and rhythmic choreography by Susan Stroman, and lots of dollars well spent stag ing and costumes add up to one of Broadway's most likable musicals in years.

"Crazy For You" abandons its direct theatrical lineage, the Gershwin's 1930 hit "Girl Crazy," in favor of Gershwin songs from other musicals and films and a new book, which doesn't appear to be less silly than the original. Better use of Gershwin material came from 1983's "One Man & Only," a loose adaptation of another Gershwin shows, 1927's "Funny Face."

From the original "Girl Crazy" score, five songs remain (maybe six, if one includes a partial use of the lead-in to the rousing "Beneath The Moon"/"Embraceable You" and "But Not For Me," here are, as well as (they wouldn't dare use it) "I Got Rhythm," done to loisterous perfection by most of the cast.

That leaves 18 more Gershwin songs, not mention unirted or ceatical snippets of "Palo Tipples," "An American In Paris," and "Certo In E." One of these tunes, "Things Are Looking Up," among the lovelet and most neglected of the Gershwin scores, was originally performed by Fred Astaire in the 1937 film "Damsel In Distress." (In fact, it is Astaire who introduced six songs in the current score, all of them in two films musicals.) Hopes that the show could serve as an important reintroduction of the song's are dashed by its use as a come in comic.

Some songs get short shrift, losing verses or a second set of lyrics. "Could You Use Me?" from the original score, is one such casualty. Among the many things to cherish is a non-Girl Crazy" number, "What Causes That?" most recently brought back to life by Michael Feinstein in a Gershwin tribute album. This delightful song is the musical's sentimental centerpiece. The last verse prompts the laughter of the listener that can be drawn from unhappy love situations. Its staging is a treat, sung as a duet by the show's hero, played by Harry Groener, and the character he is posing as, a Florence Ziegfeld-like impresario played by Bruce Adler.

The performances by Fred Astaire, and the songwriters Groener and Jodi Benson have considerable charm, although they're not quite up to the marks of the original. If it's a wondrous, scholarly version of the original "Girl Crazy" score you want, turn to a definitive version released in 1990 by Elektra Nonexus. A "Crazy For You" cast recording is due from Angel Records. The dancing fun will have to await a home video commitment—certainly not a bad idea.

RY LICHITMAN

THE TUBE

Jazz Changes
By Martin Williams

(Manchester Telegraph, 3/25)

No less a personage than the Village Voice's formidable jazz critic Gary Giddins has called Martin Williams' "one of the most distinguished critics of anything" this country has produced. While that judgment is sound when applied to such diverse works as W. C. Handy's "The Jazz Tradition" or his skilful annotation of "The Smithsonian Collection Of Classic Jazz" (which he also compiled), it isn't borne out by this patchwork of antique columns, reviews, and liner notes.

The majority of "Jazz Changes" is drawn from Williams' journalism of the 1960s and 70s, for publications ranging from Down Beat to the man's magazine Swank. There are also copious liner notes for albums of the period.

The most attractive section of the book is devoted to Williams' annotations for Riverside's multivolume reissue of Jelly Roll Morton's solo recordings for the label. Williams skilfully relates Morton's connection to prejazz styles and influences in the career of the jazzman's performing and composing genius; it's the most compelling and insightful writing in the book.

Pieces scattered throughout the collection display the same authoritative knowledge and keen eye for detail: interviews with Dial Records boss Roger Steffens, a wide-ranging history of jazz, and an interview with Jack Lesberg, the jazz critic and editor-in-chief of the prestigious "Down Beat." The book is a must for anyone interested in the history of jazz.
NASHVILLE—If local marketing agreements affect all broadcasters, then it's also affecting country radio. With many markets now getting their second country FM, LMAs are being used to launch new mixed- or top-40 stations, or to build image among incumbent stations that want to control their own competition, or by stations in competing formats to test new formats.

That's why there were two LMA sessions at this year's Country Radio Seminar in Nashville. One of those panels was an official CRS session; the other, held immediately before, was sponsored by the Satellite Music Network, which has made LMAs a major part of its sales strategy. That alone suggested that LMAs may be an even bigger issue than the related question of whether country radio is finally fragmenting.

Another indicator: When audience members at one session were asked if they were involved in an LMA, a third of the hands went up. The remainder were asked if there was an LMA in their market, and another third of the hands were raised.

This despite mounting evidence that the LMAs might be helping troubled stations stay on the air, they are not generating much extra revenue. EZ Communications president Alan Box, whose company is now involved in four LMAs, told the audience at the CRS panel not to expect a new combo's billings to equal that of the station that it's combined. Instead of doubling a station's revenue, LMAs might generate one-and-a-half times the previous billing, he said.

Box told the audience EZ's LMAs required more salespeople than initially anticipated. But they did not need the same level of support and staff as before. If billings were less than expected, he said, so were expenses: a similar story emerged at the SMN LMA panel.

Both Box and station broker Gary Stevens saw LMAs as essentially options to keep ailing stations going, but they view their potential as increasing. Stevens also says he's found that FM lifts its duopoly and/or ownership-ceilings restrictions, as many expect it to. Even if that happens, panelists agreed, LMAs will continue because the financing for new purchases is not readily available.

With many LMAs involving troubled stations, Stevens encouraged broadcasters to cut deals that included the other station's bankers—in case they hurt a new station's ability to raise support staff. Lawyer Richard Helmick, meanwhile, warned stations to expect a slew of license challenges at renewal time from the new "coastal industry" of rival applicants who would lay in wait for any sign of an unauthorized transfer of control between stations.

Tied to the LMA question is the issue of station ownership. Country music is for a second country FM and whether the format has indeed fragmented into multiple formats.

Last year many CRS panelists seemed to regard fragmentation as a dead issue. This year, however, there

is both "Easy Country" KKBQ Dallas and "Young Country" KYMG Dallas, and a lot of panelists throughout CRSS seemed to regard the format's fragmentation into younger/current-based and older/gold-based formats as something that had already taken place.

Not everybody agreed. The Research Group's Jason Kane told one panel crowd that country's heavy 18-34 growth reflected a rise in 25-54 stations, not 25-54 gains, which he still saw as "a trickle." In any event, Kane said, roughly 75% of agency buys were still for 25-54 anyway, meaning PDs should not "go crazy" targeting younger audiences.

Jaco's Randy Michaels had similar advice. Relying too heavily on new music by new artists was, he said, "a fundamental mistake." Instead, he encouraged stations to be presentationally and promotionally aggressive, "but continue to keep it extremely familiar" musically.

There was also more than one warning at this CRS for country stations to avoid the sort of intramural nastiness that their top 40 brethren had engaged in over the last few years. At CRS' popular "case study" panel, which pitted the management team at a hypothetical incumbent station against that of a new station, Phoenix GM J.D. Freeman, playing the new station's GM, told country PDs not to "destroy the ground we walk on" the way top 40 had.

STATIONS SEEK SPECIAL DISPENSATION

On the other hand, last year's case-study panel, Freeman had made a point of saying that the new station did not expect to beat the old station—merely to carve out a niche for itself, a similar goal to those KMLE declared in 1988. This year, Freeman felt the battle between his new station and the incumbent would be "all over" by this fall. That speaks volumes about how the format's mind set has changed since last year.

Just the sheer number of new country battles suggests that the issue of station access to artists might be inflamed this year. At a panel on station/artist relations, both Arista's Allen Butler and RCA's Ed Moscolio were applauded for promising not to do for one country station what they could not do for its rival. But minutes later, Butler was forced to back off that promise somewhat.

KPLX Dallas MD Mac Daniels asked if that policy applied even when one station was an early supporter of a record and the other was not. "That's something you definitely have to take into consideration," said Daniels, adding, "I do think there is a relationship between the station that's playing my record," added artist and panelist Mike Reid.

Then KXAX Fresno, Calif., PD Brad Chamberlain, face
ing two new FM competitors, asked if there might not be some special consideration for the station that had been in the market the longest. You've built up a relationship—We have to give you some consideration whenever requests you have," said Butler, "as long as you don't abuse the relationship." That, Butler said, meant trying to shut a competitor out altogether.

Also discussed was the question of whether stations should do on-air interviews with new artists. Butler noted that some major-market stations seemed not to want to put new artists on the air. It's still a small industry, etc., he said. The fact that new artists were being sent on the road earlier in their careers, often before there was anything for them to talk about, and that stations were often not being furnished with bios or press kits.

LETS GO TO THE VIDEO

Perhaps the most controversial statement this year came early dur
ing a session on the music meaning process when Warner Bros.' Bruce Adelman, asked about country videos being released in advance of singles, told the room a "big" deal. "Country music doesn't revolve around you." That exchange—which Adel
am later apologized for—set off a discussion of the fact that new artists were being sent on the road earlier in their careers, often before there was anything for them to talk about, and that stations were often not being furnished with bios or press kits.

The music-meeting session featured a lot of discussion of the country video business, whether consultants could single-handedly kill records by telling clients not to put them on video or not to perform. Consultant Rusty Walker admitted he would occasionally tell clients, "Ooh, this one scares us," but emphasized that it happened only rarely. That led WUSN Chicago PD J.D. Spangler to note, "You'll hear a record is dead and it's just a record person than you will from a consultant."

Also worth noting from the "ratings war" panel were the comments by researcher Todd Doren, who claimed that, in defiance of commonly held wisdom, listening was spread relatively evenly throughout an hour, rather than concentrated in the first-quarter hour. Doren also suggested that the stations that had put the most effort toward the end of the book—when Arbitron was allegedly putting extra dollars into a market in order to make up for earlier listener short-
ages—than at the beginning. (Former Arbitron VP Rhody Bosley was in the audience and later denied this was the case.) Doren's best line, however, was ac

Continued on page 129
## POWER PLAYLISTS™

**MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS**

### HOT 100

<table>
<thead>
<tr>
<th>City</th>
<th>Artist(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hartford</td>
<td>Vanessa Williams, Vesta Williams</td>
<td>Save The Best For Last</td>
</tr>
<tr>
<td>WWZ</td>
<td>KC &amp; The Sunshine Band</td>
<td>Hang On Sloopy</td>
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### COUNTRY

<table>
<thead>
<tr>
<th>City</th>
<th>Artist(s)</th>
<th>Title</th>
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<tbody>
<tr>
<td>Hartford</td>
<td>Brooks &amp; Dunn</td>
<td>Ride This Train</td>
</tr>
<tr>
<td>WWZ</td>
<td>Steve Wariner</td>
<td>I'm Movin' On</td>
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Dave Verdery
Music Director

Rob Edwards
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104
K-BIGFM

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Radio

Radio

Billboards of the week

Sam Weaver
WQMG Greensboro, N.C.

Radio

Radio

Music Mkgt. Firm Targets Students Via College Radio Net

BY ROCHELLE LEVY

LOS ANGELES—Track Marketing Associates, a music marketing firm, has built a successful syndicated college radio network by assembling talent packages for corporate sponsors.

Track Marketing president Stephen Dessau spent nine years in the record business, four of those in promotion management at AC/DC, dealing daily with college marketing departments. Now he markets advertisers to college students via syndicated radio shows on College Soundtrack: The College Radio Music Network.

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Corporations such as Converse, The Limited, and Jos. A. Bank, and Son's find college students particularly appealing prospects because they are just starting to develop product loyalty, and, Dessau says, "because they have tremendous discretionary income and can purchase leisure products more freely than ever again." Also, he notes, "Advertisers think, if we're sponsoring hip music, then we must be a hip brand."

"General Foods International Caffees Coffee House Sessions" has been on the air for more than three years under various names and sponsors. The 30-minute show's featured artists range from Crowded House to Queen Latifah to the Radiators. Live performances and interviews, as well as programmed breaks, can be heard at the station's website.

One recent promotion for the show was a national talent contest where the winner appeared on the program and received a trip to New York; co-sponsor Yamaha Guitar chipped in with various Yamaha equipment. The show also ties in with labels to give away "dolphins of autographed CDs," Dessau says.

"Cutting Edge," hosted by former Tears For Fears member Curt Smith, began the week of Feb. 16 and is sponsored solely by PolyGram Diversified Entertainment (Billboard, Feb. 29). However, according to Dessau, the show is open to artists on non-PolyGram labels.

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A Precautionary Tale From Tallahassee: Wichita Falls Hosts An LMA Square Dance

For years, urban WANN Tallahassee, Fla., must have seemed indefatigible because it remained No. 1 in younger charges against him in the 80s, even though it was an AM daytimer. WANN's management never moved its format to FM sister station WGCY, even though WANN usually beat WGFL, and even though WGFL did change format several years ago. But crostown outlet KWBX did, however, get a local marketing agreement and move to FM. That, combined with churban outlet WHFT, managed to squeeze WANN out of first place. This week, it goes to CNN Headline News. PD Stoney Lee stays most of his staff will stay on as board ops.

The Single Bullshit Theory? So far, did former KRKB Kansas City, Mo., morning man Randy Miller debut at WKQR (Q102) Cincinnati? With the following TV spot, accompanying the Cincinnati Post: Miller is standing in the crowd as President Kennedy's motorcade winds through the streets of Dallas and knocks down a man in the Talbert of album rival WEIN to get a better view. The spots end with the tag line for Miller's campaign: "We apologize for what's about to happen.

LMA/TOWN: WICHITA SCRAMBLES

Until a few weeks ago, satellite outlets KWFS Wichita Falls, Texas, had an LMA with crostown country outlet KYXY (Y104). Like many LMA, that was aimed at the market's country leader, KLUR. But then KLUR managed to strike its own LMA deal to take over KYXY. So KWFS went country itself, giving the market its third country outlet and stealing a lot of the former KYXY's business. The station remains PD of the new station, Y104 midday host James Bond is now PD/mornings there.

People: Hyland passes, Downey talks again

Although KMOX/KLQV St. Louis senior VP/GM Robert Hyland never worked in New York, his death, March 5 of liver cancer, made the papers here. Hyland was a 40-year veteran of parent company CBS and one of the largest survivors of the first network radio era. KMOX's Cathy Gamble is acting GM.

Former TV talk host Morton Downey Jr. returned to him as midday host at N/T WWRC Washington, D.C. Downey—who had been pursuing an acting career since the end of his syndicated TV show—last did talk at WMAQ Chicago in 1986. Another flamboyant talk host, WIOD Miami's Neil Rogers, has agreed to do charity work on behalf of a local homeless shelter and the indigent-exempt organization Art From the Street. Rogers was arrested Jan. 29 outside an adult movie theater but denies any wrongdoing.

P/T Whitney Allen goes to late-nights at KIS Las Vegas... Also, KLOM is on the air in Las Vegas... At KWOD Sacramento, Calif., P/T driver Axel Marley moves to mornings, replacing Andy Quinn. Brett Goins, from album rival KRXO joins for afternoons. Ally Storm from crostown KSFM is the new night jock, replacing Kidd Kelly. All-news WINS New York has laid off people, primarily writers and support staff, but also including drama Leeza Leida Snow and movie reviewer Bob Salmaggi. Now, New York Newsday reports the station is offering early-retirement buyouts to its nine remaining writers.

Urban KJZM (100.3) Dallas p.m. driver M.C. Jammer leaves for nights at rival KDKA-FM (104) as the name Kevin Smokin' B. Jammer will go on as a new host of nights at KDKA's own KLS-AM (1590). Kevin's Wild goes to mornings at KHTK (Hot 97) St. Louis for mornings under the name The Real Beau. Whisnant, former host of nights at KDKA, will be replaced by Tim Meadows, who stays on mornings.

Recently promoted KBUI Lake Charles, La., OM Kahune leaves for nights at top 40 KFAY (V100) St. Louis ... WPRO-FM Providence, R.I., weekender T.J. Knapp is up to nights, replacing Mark Anthony ... WMXJ Chicago night jock Jeff McBeth will go to Aspen as classic rock WXHL Milwaukee; Patti Genko moves to middays.

At AKMJ Austin, Texas, production director Jim Little joins KJU's new LMA pool partner KFQI for mornings as Roger Ribbit ... WKJQ Detroit P/T Carrie Collins adds middays at top 40 WWKS Toledo, Ohio. WKJQ Detroit P/T Steve Duval replaces KJU's Jim Little as KDWB disciple Jeffries.

Former KHRB Houston MD Cheryl Broz is now GM at newly promoted KDUB Houston, GM Tony Molina replaces PD John Dupee (404-843-2221), and most of the phone lines for the Country outlet are out at 40 WAPW (Power 99) Atlanta. OM Teba Georges and newly promoted assistant producer promotion man Anie Boland will split the promo duties.

Following a week of surgery, the Country outlet is back on the air. Monday through Friday at 7 a.m., KXIV Dallas/DFW will simulcast KRTY San Antonio, KJHT Dallas, KMXL Amarillo and KFRE Lubbock.

Former KBCI (1510) Iowa City, IA, PD Bruce Thistle moves to middays at classic rock WSAM Waterloo, IA.

Also, former KQRL Baton Rouge, LA, PD Jerry Zanders joins the new KQRL outlet as PD at WRSD Monroe, LA.

Shambrock Broadcasting has given VP stripes to GMs J.D. Freeman (KMLE Phoenix) and Mike Crusham (WWSW Pittsburgh).

Mike Jackson is the new GM at KUXF San Jose, Calif., replacing Ed Krampf. He was GM at KNBR San Francisco.

Wayne Walker, GM of oldies KOGL Oklahoma City, is the new GM of KVRX Phoenix, replacing Dale Weber.

Irvin Karp is up from senior VP to president/COO at Ray-Seek Enterprises; he replaces Lester Smith, now K-S chairman.

Mark Hubbard, senior VP/radio for Osborn Communications, is up to executive VP/broadcasting.

Radio to Service Industry Jumps: Marty Greenberg, former president of Genesis Broadcasting, is the new president of the Dallas-based AVA Audio Visual. Also, Bob Gould, former GM of KXXR Kansas City, Mo., is now VP/sales and marketing for the new Classified Radio Phone interactive advertising service.

John Winkel, VP/GM at KRAB Sacramento, Calif., leaves to pursue station ownership. Group head Alan Box is handling his duties.

Station Sales: WGVG/WFLZ Richmond, Va., to Sinclair Telecable, owner of urban rival WCVX. Also, there is a letter of intent, albeit no agreement yet, to sell KRTY San Jose, Calif., from its receiver, Media Venture Management, to AmCom General.

Doug Shackett from WBWM/WFHN New Bedford, Mass., is the new GM at KRAB Barnstable, Calif., replacing Peter Eleff.

Larry Ross goes from RD to VP at GM at Bolton Research.

WGBI Wilkes-Barre, Pa., switches to Drake/Jones country.

WCCD Buffalo Creek, Mich., goes oldies. P.M. driver Kim Brixton and night jock Mike Neil are out. Joe Bartosich, formerly a traffic reporter with WLS Chicago, joins for afternoons.

WKQI Detroit morning producer Lynn Richards will do nights. Also, top 40 WDJQ Canton, Ohio, goes oldies; MD Zack Stevens re-emerges Jerry Vincent as PD. Former XHRM San Diego PD John Raley will move to KIQA/Kitro in Boulder, CO, to be PD for KIVA/KQZQ Albuquerque, N.M. KIVA, which had been simulcasting KZQ's SM Z-Rock format, switches to Unistar AM Only. Rivera needs a production director ... For WKJI Mobile, Ala., night jock Steve Morgan joins urban WJSF Montgomery, Ala., as PD/MD, replacing Charlie Coleman.

Former WLM (Hot 102) Milwau-kee PD Dan Kielley is the new PD at top 40 KGGG (Hit 100) Rapid City, S.D., replacing Bob Lewis ... Micheleangelo is the new PD/nights at top 40 WBB (Power 99) Greenville, S.C., replacing Dallas Kincade ... Former WRG Washington DM L. Morgan leaves for big week at WZEE Detroit (The Real Beat 107.5), taking over for申 Kammer, former PD job.

Meanwhile, Bob Gould, former GM of KBFM Chicago, joins the new KQRL outlet as PD at WRSD Monroe, LA.

Country WTSO Madison, Wis., PD Jeff Tyler is named PD at AC rival WIBA. Meanwhile, Ron Brooks (608- 829-2715) relinquishes his APD/MD duties at WTSO's FM, WZZE (97.9), and is looking for another PD job. Denise Lauren is now Z104 music co-ordinator.
WILL WOOLY (‘ve Got) A Broken Heart To Say Now (4:30)
PRODUCER: David Kastle
WRITERS: B. Woody Jr., K. Kastle
PUBLISHER: Hawthorne
Phoenix Entertainment 001 (7-inch single)

Credibly produced and smoothly sung. A delightful “keeper” from an independent label. This number is slightly similar to the Eagles’ “Peaceful Easy Feeling.”

EDDIE MEADOWS If You Were The Friend (no title) (3:44)
PRODUCER: David Kastle
PUBLISHER: Clicks Cross/Keys/Mitey Dot, ASCAP
Phoenix Entertainment 001 (7-inch single)

A “put yourself in my shoes” message cloaked in a ballad. Though the tune may have trouble competing with the jam-packed radio playlist, the vocals are good and production and musicianship inspiring.

SAMMI SMITH Cloudy Days (2:22)
PRODUCER: Jack Pierre
WRITERS: Harvey, Roger
Playback 1354 (7-inch single)

Through the years, Smith’s voice has kept that country, subtle, smoky quality that suggests even more than itsays, as evident again in this pop-flavored, dreamy love song. Contact: 365-4880.

NEW & NOTEWORTHY

BODY COUNT There Goes The Neighborhood (4:01)
PRODUCERS: Ian Brown, Simon Rogers
WRITERS: Ian Brown, Simon Rogers
PUBLISHER: Sony Songs/Cheek Rhaw/Wild Mind single

High rockers, moments are there when their sonic guitar attack in favor of an acoustic-flavored power ballad. Designed for a top 40 breakthrough, formulaic tracks, nothing new to offer—except singer Ted Poley’s pleasing performance.

P.C. QUEST Can’t You See? (2:34)
PRODUCERS: Bruce Randal, Steve West
WRITERS: M. Bradley, T. James, S. McDorrick, J. Dandel
PUBLISHER: George Tacket, BMI
RCA 62202 (4:01 single)

Youthful act continues its bid for radio and consumer approval with this sorry power ballad. Glossy and safe enough to push the right buttons with love-struck teenage girls.

R&B

DAMIAN DANE Getta Learn My Rhythm (4:24)
PRODUCERS: L. Reid, Babyface
WRITERS: L. Reid, Babyface, L. Kirk
PUBLISHERS: Arista/Top Ten/Sony

Charismatic duo should have little trouble matching the No. 1 success of past “One Love” and “Right Down To It” with this smashing juk- swing-style affair. Producers L. Reid and Babyface have concocted a prominent and percussive groove that doesn’t overpower the melody or the delivery.

C

CARLY SIMON Love Of My Life (3:35)
PRODUCERS: Carly Simon, Eddie Kramer
WRITERS: C. Simon
PUBLISHER: Avant
RCA 62209 (4:01 single)

On this tribute of Simon’s soundtrack to the motion picture “This Is My Life,” her loyal legion of fans are treated to a delicate, sparsely arranged ballad that is stamped with her relaxed, intelligent lyrical style. Simon’s distinctive voice is a welcome visit from a dear friend.

NEIL DIAMOND With KIM CARNES Hook On The Memory Of You (2:49)
PRODUCER: Val Garay
WRITERS: Diane Warren, Andy Byng, R. Connors
PUBLISHER: Bravosong, ASCAP
Columbia 41772 (3:33 single)/CD single

Diamond’s deep and gravelly voice is perfectly matched with Carnes’ soft touch on this sweeping, romantic ballad. Instantly memorable melody and chorus will help rally the troops at AC radio. A warm and lovely interlude.

SPECIAL FX Your Love Has Lifted Me (4:05)
PRODUCERS: Chet Mindich, George Sebba
WRITERS: C. Michael, S. Bross, F. Saunders
PUBLISHER: Malibu Street/Thursday, BMI
Virgin Records (7-inch single)

Synthetic, slick jazz tune will play best on quiet storm and AC radio outlets. Sophisticated track lends itself toward the instrumental, with limited use of soft, smooth vocals. Listeners will probably grasp music is best when piano interludes are highlighted.

ROCK TRACKS

BRUCE SPRINGSTEEN Better Days (4:08)
PRODUCER: Bruce Springsteen
WRITERS: Bruce Springsteen, Jon Landau
PUBLISHER: B.S. Songs, BMI
Atlantic 45093 (3:15 single)

If you choose to take this lyrically intense, nineties-tinged power ballad (touted “Lucky Town” set literally, it seems that Bruce will forever grapple with his image as the working-class dude who now lives in that mansion on the hill. Though his voice occasionally pessimistic and melancholy, it’s tempered with joyful, choral background chantas and razor guitar riffs. Not nearly as unique in its overall sound as “Human Touch,” but a well-needed entry that will surely beckon up to the next car radio.

VOICE FARM Seeing Is Believing (3:49)
PRODUCERS: Curtis Stahl, David Tipton, Steve McDonald
WRITERS: M. Rich, C. Brown
PUBLISHER: Nice Time/Manhattan/Terranea, BMI
Morgan Creek 0001 (3:44 single)

Charming and quirky trio serves up this delicious musical experience that must-behear but debut set, “Bigger Cooler Winter.” Tune differentiates itself from past singles with its distinctly low-key execution: Soft percussion underlays jazzy, Euro-flavored keyboards. The lyrics are, not surprisingly, quite clever and the hook permanently embeds the brain upon impact. Excellent for alternative club formats, while a remix could revitalize interest.

GUTTERBUDDY Every Other Night (4:15)
PRODUCER: Charlie Macklin, Jeanette Robb, M. Dearth
WRITERS: M. Dearth
PUBLISHER: MCA Songs
MCA 4437 (4:01 single)

Modern rock proponents who deserve a slot on the soundtrack to an unmade John Hughes film starring Molly Ringwald. Tricky, pleasant and bubby— the audio equivalent to a white wine cooler.

TOP Number One Dinomite (3:45)
PRODUCERS: The Bats
WRITERS: The Bats
PUBLISHER: ASCAP
Island 68404 (4:04 single/cassette single)

Modern-rock programmers should jump on this swirling alternative action, which is characterized by hook-driven, bouncing melodies and funky guitar work.

BUCKET LAVALOY My Protector (4:22)
PRODUCERS: Budie Lavalo, K. Chambers
WRITERS: Lavalo, K. Chambers
PUBLISHER: MCA Songs
RCA 62219 (3:30 CD single)

Grundy hard rocker is tightly coiled and mean-spirited. Though a bit melodic bass and chugging guitar lines wrap around gutteral, nightmarish vocals. Headbangers will delight in this no-holds-barred ballad.

GHOST OF AN AMERICAN AIRMAN Honeychild (3:17)
PRODUCER: Mark Ozett
WRITERS: A. McKay, A. Gerbraitis, M. Matthews, T. Bunting
PUBLISHERS: Whispering Bay/Chrysalis Songs, BMI
Premiere 5634 (CD single)

Upbeat, pop-rock track takes a cue from the early-80s dawn of MTV. Strong element of deja vu comes into play here, as an up-tempo rhythm section and pleasant boogie vocals remind us of something that’s been heard before.

THE JAZZ BUTCHER She’s A To Yo (to string)
PRODUCERS: Jazz Butcher
WRITERS: Jazz Butcher
PUBLISHER: not listed
Sky’s The Limit (4:01 single/cassette single)

Instantly-accessible rock ‘n' roll is introduced by nimble-fingered bass player, who, with a powerhouse drummer, sets the groove for classic, simple guitar lines and loop-y pop-esque vocals. Driving rhythm section leads to give the guitars a chance. Label based in New York.

R & A

2ND II NONE If You Want It (3:38)
PRODUCER: O.J. Daughtry
WRITERS: O.J. Daughtry, R. McMichael, D. Steve
PUBLISHERS: Proteus/Granby Gray, ASCAP
Telstar 18799 (6:30 single)

Braggadocio is redeemed in this seductive, if somewhat silly hip-hop addressed to a festivities. The melody makes listeners into the listener into a groove bound by hypnotic beats and danceable rhythms. Contact: 212-089-2929.

DAS FEX They Want It (4:49)
PRODUCERS: A. Webster, R. Hines
WRITERS: A. Webster, R. Hines
PUBLISHER: Out Of Our Selves, ASCAP
REMARKERS Clint Channing, Derek Lynch (Cassette single)

Fast-talking dub spits frenetically around a repetitious bass-driven beat and high-energy percussion. Hot, tropical, and intense cut should see heavy action at urban radio.

ASSAULT & BATTERY What Kind Of Car Do You Need To Be A Millionaire? (4:30)
PRODUCER: Mervado
WRITERS: Mervado
PUBLISHER: IFF Cohen, ASCAP
Atlantic 177002 (cassette single)

Funky, muscularly diverse rap track pulls no punches in the lyrics department. Politically aware rhymes attack racism in mainstream America and describe the plight faced by mistreated minorities. Live instrumentation and melodic, female chorus punch up the rhythm. Label based in New York.

B.O.S. The Miscellaneous (No mixing label)
PRODUCER: Creighton Thomas
WRITERS: D. Darin, A. Darin
PUBLISHER: Jack Money, ASCAP
Reverence 6505 (7-inch single/cassette single)

Exploitive-ridden hardcore track won’t find a home on commercial radio airwaves, but its melodic, dancehall chorus should heat up the tone on the home stereo system.

PICKS (●) = New releases with the greatest chart potential. CRITIC’S CHOICE (●●) = New releases, regardless of potential chart capacity, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square West, Nashville, Tenn. 37203.
end, friends around me said that bearing in mind the recession and all that, it was a marvel to be in such a vibrancy. The consumption with Thorn-EMI came at about 230 on the morning of March 6 at the London offices of Virgin's lawyers. The agreement in principle was announced to the media later that morning, and later that day, Branson told music group employees in an emotional meeting.

"When the deal was actually happening," he recalls, "I was fine. I'd got used to the whole idea. Then that night, I went to speak to the staff, and one of them was good enough to stand up and say..."

---

Southeast Asia.

Branson is to become president for life of Virgin Music, while Draper and Berry will continue to manage the group under employment contracts with EMI. Currently based in the U.K., Branson will report to EMI Music President/CEO Jim Fideld.

At a March 6 press conference in London, Fideld acknowledged that Virgin Music's U.S. companies are trading at a loss, but said the company was not interested in cutting back its U.S. investment.

Referring to the American labels, which have a combined roster of 77 acts, he said, "They've been trying to do a number of things—-in fact, probably too many in terms of the size of the artist roster and the amount of money they've had to spend in unrecouped advances. We would hope that Virgin's matching orders could be altered slightly. As part of the family of EMI, they'll have a more focused presence, be able...

The price to be paid by the British conglomerate represents a multiple of 1,100 of the Virgin. This involved not 1991 post-tax earnings of about $250,000, and a slightly higher than 60% of the $600 million price tag placed on the group in 1989 by the sale of a 25% stake to FujiSankai.

The purchase price also is 1.7 times the company's annual revenues of $64 million for the fiscal year ended last July 31. That is not considered a high multiple for a media company, especially for the last while... They've got a lot on their plate in England right now.

Another unresolved matter is the future of Virgin Music Publishing, which has 5,000 copyrights and company offices in 15 countries. Explaining the overall rationale for the buy of Vir- morse
gen Music Group, U.S., the American Colin Southgate said, "The prof- improvement opportunities are enormous and we will clearly integrate very well with EMI." The other side, Southgate noted, "Virgin's reputation in the U.K. will do well in Europe, but it will take some time to build up to the bottom line." That remark seems to indicate that Virgin Music Publishing will eventu- in the Virgin Music Group in the U.K. and the U.S. After the deal, Fideld worked out that the two publishing firms will consolidate their back-office functions.

Tackle on two continents

American sub- on the ad- of the EMI-Warner about a deal of a sort—-and—a couple of deals of heavy talking about the $10 million loss in Britons, but also Ger- cheap, and Americans. The Fraser says, "People and when we're trying to get to us on the altar. We always made our position clear that we would not consider a deal compromising our independ- ence. If they could not guarantee it, there was no point in talk- ing any further.

The first serious bidder appeared to be the last. In the middle of last year, reports began surfacing that Thorn-EMI was making a run at Virgin. At that time, the world's second largest music company was being sold, first with the Antilles division, then with the Virgin division, and finally with the Virgin division. In the end, BMG made one last stab at an ac- quisition by proposing on March 4, ac- cording to a source close to the deal.

Fideld notes that FujiSankai take on it as a partner in acquiring the 75% of Virgin it did not already own.

For that reason, he said, Berry and a team of advisers had flown to Tokyo to hold talks with FujiSankai about a possible buyout. Under the terms of the agreement, there were tough provisions for us, for the shareholders, the founders and the FujiSankai group," says Kaneko, de- ciding to elaborate on what those conditions were. "We didn't like it at all." Of March 3, FujiSankai decided to walk away from the buyout. But the final decision was made on March 4, Fideld was called by BMG's senior coun- sel in New York concerning a 60/40 joint venture. "We talked back and forth," says Kaneko, and then called BMG International President Rudi Gassner, but BMG could not decide whether to meet FujiSankai conditions. Since Virgin and FujiSankai had to sign their deal with Thorn-EMI according to Sony's Cave to lose the one that was the only buyer for EMI. We were to have gone further in our discussions with BMG... obviously there was no big risk that we would lose Thorn-EMI. Thorn-EMI would walk away from the deal. Of course, we would be stuck and Branson would be stuck also.

So in the end, FujiSankai accepted the Thorn-EMI offer, and Virgin was sold.

---

BMG INTL. SHARE INCREASES TO 15% OF UNITS SOLD

(Continued from page 10)

BMG has also done well in Argentin- na, says Gassner, adding that the company recently set up a Colombian subsidiary.

"The economic situation was al- ways very good in Colombia, but you could not trust the political situa- tion that had taken place. Americans are investing in this coun- try, and we're going to do the same. I think it's going to be very reward- ing," he says.

Overall, he admits, the Latin American market has its ups and downs. "You may make $10 million in one year and $2 million in another year. But we always made money. If you have a high market share, you are the last ones to lose money."

Asked why he states BMG Interna- tional's growth in terms of units, rather than currency value, Gassner re- plies, "We've been too optimistic in the last two years looking at how much the consumer spends. I think it's a catastrophe that in England, the industry lost 20 million units over the last two years. People are not buying and I just don't believe all this optimi- stic talk about value. The only reason the value is up is because the EMI has been replaced by the compact disc.

---

LET'S MAKE A DEAL: THORN-EMI CASHES IN

BY TREVOR MORSE

LONDON—Thorn-EMI will finance its proposed acquisition of the Virgin Music Group through a stock is- sue to raise approximately $16 million (8822 million). The company is offering 61.3 million units of common stock at a price of 56.36 kronor ($10.32 million) in two installments. When fully paid, the stock is convertible into ordin- ary shares at a price of 55.5 kronor. Of the purchase price of 897 million, 872 million will be paid in cash, and the rest represents Thorn-EMI's debt. Thorn-EMI will borrow the differ- ence between the stock-issuing pro- ceedings and the cash.

The price to be paid by the British conglomerate represents a multiple of 1,100 of the Virgin. This involved not 1991 post-tax earnings of approximately $250 million, and a chunky rise of near- ly 60% on the $600 million price tag placed on the group in 1989 by a 25% stake to FujiSankai.

The purchase price also is 1.7 times the company's annual revenues of $64 million for the fiscal year ended last July 31. That is not considered a high multiple for a media company, especially for the last time...
### The Billboard 200

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>ROLLING IN THE DEEP</td>
<td>PATRICK STEWART &amp; YES</td>
</tr>
<tr>
<td>2</td>
<td>PAPA WALKS ON WATER</td>
<td>LINDA RONSTADT &amp; GLEN CAMPBELL</td>
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<td>3</td>
<td>BURY MY HEART AT WACO</td>
<td>JOHN DENVER</td>
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<tr>
<td>4</td>
<td>HERO</td>
<td>ERIC CLAPTON &amp; GEORGIA</td>
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<tr>
<td>5</td>
<td>RED ROSES FOR ME</td>
<td>GEORGE HARRISON &amp; THE ROLLING STONES</td>
</tr>
<tr>
<td>6</td>
<td>RIGHT THERE WAITING</td>
<td>BILL WITHERS</td>
</tr>
<tr>
<td>7</td>
<td>THE ROMANCE</td>
<td>MARC ALMOND &amp; ROMAN OFFICIALS</td>
</tr>
<tr>
<td>8</td>
<td>IN THE SUNSHINE</td>
<td>JIMMY DURANTE</td>
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<tr>
<td>9</td>
<td>IT'S A PLEASURE TO MEET YOU</td>
<td>SHERYL CROW</td>
</tr>
<tr>
<td>10</td>
<td>TRY TO忆 ME</td>
<td>LADY COURAGE &amp; THE OLDIES FROM NEW YORK</td>
</tr>
<tr>
<td>11</td>
<td>BATHER</td>
<td>THE KLF</td>
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<td>12</td>
<td>LATE NIGHT</td>
<td>LATE NIGHT</td>
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<td>13</td>
<td>THEY WERE LIKE FLOWERS</td>
<td>CAT STEVENS</td>
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<tr>
<td>14</td>
<td>I CAN'T HELP IT</td>
<td>JOHN KENNEDY</td>
</tr>
<tr>
<td>15</td>
<td>THE IDOL</td>
<td>T. M. HOWARD</td>
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<tr>
<td>16</td>
<td>UNDER THE BOARDWALK</td>
<td>THE SOFT MOUTHED THREE</td>
</tr>
<tr>
<td>17</td>
<td>THE MAN WITH THE HONEYMOON SMILE</td>
<td>JIMMY DURANTE</td>
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<td>18</td>
<td>IN THE A M</td>
<td>THE KLF</td>
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<tr>
<td>19</td>
<td>LADY TAKE ME BACK</td>
<td>JIMMY DURANTE</td>
</tr>
<tr>
<td>20</td>
<td>DOWN BY THE RIver</td>
<td>MAX LEWIS</td>
</tr>
</tbody>
</table>

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**Top Selling Artists**

1. MICHAEL JACKSON
2. ELVIS PRESLEY
3. ELTON JOHN
4. BEATLES
5. WHITNEY HOUSTON

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**Top Selling Songs**

1. "THAT'S THE WAY LOVE GOES" - STEVIE WONDER
2. "DON'T STOP BELIEVING" - JOURNEY
3. "YANKEE Doodle Dandy" - GEORGE M. COHAN
4. "THE MEDLEY" - THE BEATLES
5. "YOUR LOVE IS MY LIFE" - BRUCE SPRINGSTEEN

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**Billboard Magazine**

Issue Date: **March 21, 1992**
YANNI

DARE to dream

the first
ALL-NEW
STUDIO
ALBUM
in 3 years

YANNI on tour

4/4 Charleston, SC
4/5 Atlanta, GA
4/8 St. Petersburg, FL
4/9 Ft. Lauderdale, FL
4/10 Orlando, FL
4/11 Jacksonville, FL
4/12 Pensacola, FL
4/15 Charlotte, NC
4/16 Raleigh, NC
4/17 Asheville, NC
4/18 Knoxville, TN
4/21 Allentown, PA
4/22 Washington, DC
4/23 Philadelphia, PA
4/24 Pittsburgh, PA
4/25 Rochester, NY
4/29 Providence, RI
4/30 Schenectady, NY
5/1 New York, NY
5/2 Boston, MA
5/3 Columbus, OH
5/6 Indianapolis, IN
5/7 Cleveland, OH
5/10 Dayton, OH
5/11 Grand Rapids, MI
5/12 Toronto, Canada
5/14 Detroit, MI
5/16 Chicago, IL
5/18 Milwaukee, WI
5/20 Minneapolis, MN
5/22 Madison, WI
5/23 Omaha, NE
5/25 St. Louis, MO
5/26 Dallas, TX
5/27 Tulsa, OK
5/28 Denver, CO
5/29 Salt Lake City, UT
5/30 St. George, AZ
5/31 San Diego, CA
6/1 Los Angeles, CA
6/2/3 Los Angeles, CA
6/3 Los Angeles, CA
6/4/5 Los Angeles, CA
6/6/8 San Jose, CA
6/7 San Jose, CA
6/8 Santa Rosa, CA
6/9 Sacramento, CA
6/10 Berkley, CA
6/11 Berkley, CA
6/12 Los Angeles, CA

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INTRODUCING BASF FERRIC COBALT.

When you use BASF's newest audio duplicating tape, you'd better get ready for a Ferric Cobalt blast.

By enhancing ferric particles with magnetic cobalt, we have developed a tape with significantly higher coercivity. The result is greater MOL at high and low frequencies, and better reproduction of all types of music. Especially today's high powered rock.

In fact, the sound is so good, most people can't tell the difference between a BASF Ferric Cobalt cassette and a CD. That's one reason why Warner Brothers, Elektra, and Atlantic Records, as well as other major labels, have been using our Ferric Cobalt tape in their Digalog™ audio cassettes. This latest development comes from the company with a history of innovation in the industry. We are the company that invented magnetic tape. We were the first to introduce Chrome and Superchrome duplicating tape for quality recordings. And now, with our new Ferric Cobalt tape, we've expanded our high-bias selection even further.

Try BASF's new Ferric Cobalt duplicating tape on your next project. It'll blow you away.

We work for you.

BASF
Making Noise, "The End Of Silence," the Robins Band's imageo debut, enters within a hair of making The Billboard 200 and will likely debut on that chart next week. The band, which is named for its leader, former Black Flag rager Henry Rollins, ranks in the top 10 in the Northeast, North Central, West North Central, and Middle Atlantic regions.

PLEASE DON'T ASK me for a Popular Uprisings T-shirt (see story, page 5); no matter how much I might like you, I won't be able to get you one. These things will be harder to land than US tickets. You won't even see me or the rest of the Popular Uprisings team wearing these exclusive garments.

These shirts will only be awarded to those artists who reach No. 1 on Heatseekers. There will be none for the acts' managers, none for the acts' labels; just for the musicians themselves. Nuff said!

GRADUATIONS: This week, we celebrate Heatseeker graduates by rapport 2Pac and pop hip-hop rookie act TLC. In just its second chart week, TLC is removed from duty of a top 10 jump on The Billboard 200. 2Pac, meanwhile, has risen to the top 20 on Top R&B Albums.

Artists become ineligible for the Heatseekers chart when an album hits the top half of The Billboard 200, the top 25 of the country or R&B albums, or the top five of one of our other popular format chart albums ... TLC, by the way, holds a spot in this column's Hall of Fame because on the album's artwork, member Chilli poses with a handsome Cincinnati Reds cap on her head.

DOWN IN NEW ORLEANS: Matthew Sweet, who moves to No. 1 on Heatseekers, and Curtis Stigers, last week's No. 1, aren't the only Heatseekers set to perform during the National Assn. of Recording Merchandisers' March 13-17 conflag. At least two Heatseeker graduates, Samual L. Jackson, Jr. and Kelly & Public Announcement, will also be on hand. Kern- shaw will be one of the artists who play at PolyGram Group Distribution's Saturday presentation and Kelly's crew is one of the bands playing in BMG's Monday spot. And, throughout the seven product presentations, you can count on seeing artists whose first works are still on the horizon.

SOPHIE'S CHOICE: One such introduction will be made Sunday, during the Sony Music Distribution pitch, when NARM-ties meet Sophie B. Hawkins, an adventurous Columbia artist being introduced with a well-oiled marketing plan. Hawkins' album isn't being released until April 6, but she has already been the subject of major features in Bazaar and Interview magazines. She also got generous exposure during an appearance on "The Tonight Show" March 10, on which she performed two songs, and had two turns in the chair next to host Jay Leno.

The label has been on a meet-and-greet circuit with radio and retail, making stops in Los Angeles, Seattle, Denver, Chicago, Houston, Dallas, Atlanta, and six Northeastern markets, including Albany, N.Y., and Boston. At the end of March, Columbia starts churning singles, "Damn I Wish I Was Your Lover," at top 40 radio, but the track is already getting play on rock and alternative stations. She has already scored station in Boston, Atlanta, and Dallas; at KBBB Houston, the track recently beat out Nirvana's "Smells Like Teen Spirit" to emerge as the most-requested song.

NONCONFORMISTS: Corrosion Of Conformity, which bulleted its fifth Heatseekers week (38-5), caught publicity from MTV News when it was announced that director Eric Meza, who was responsible for Public Enemy's controversial "By The Time I Get To Arizona" clip, will lens the metal band's "Vote With A Bullet." For Meza, who has also directed N.W.A, C.O.C. represents his first nonrap video. According to a source at Relativity, Meza was drawn to the project because it would not be "just another metal video, but one that would get a message across."

The new clip fits in with C.O.C.'s political consciousness. The band actively promotes voter registration at its live shows, and its full-page ad in Tower Records' May line will plug the "Rock The Vote" movement. The latter ties in with a promotion in which the band will send T-shirts to fans who mail in proof that they've registered to vote.

Popular Uprisings is prepared by Geoff Magfield with assistance from Paul Page, Roger Pitton, and Steve Graybow.

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 or on the Top R&B Albums chart in the last 25 of The Top 40 Reports or Top Country Albums chart. Any top 10 hits are displayed as their US Hits (in the Top 10). The Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately eligible to plug on the Heatseekers chart. All albums are available on cassette and CD. * Asterisks indicates vinyl LP is unavailable.

Albums with the greatest sales gains. © 1992, Billboard/SM Prime Communications.
MATTHEW SWEET'S REVELATORY, HOOK-LADEN GIRLFRIEND (72445-11015) IS ZOO'S FIRST HEATSEEKER/MODERN ROCK CHART BREAKTHROUGH. THROUGHOUT GIRLFRIEND, SWEET'S HAUNTING VOCALS FLOAT OVER A SIZZLING GUITAR SWIRL REMINISCENT OF REVOLVER, BIG STAR AND NEIL YOUNG & CRAZY HORSE.

IN DOCUMENTING THE END OF ONE RELATIONSHIP AND THE BEGINNING OF ANOTHER, THIS EXTRAORDINARY ALBUM TELLS A UNIVERSAL STORY IN AN INTENSELY PERSONAL WAY. A MUST-LISTEN FOR ALL THOSE WHO HAVE EXPERIENCED THE EXTREMES OF ROMANTIC LOVE.

IT'S ALL HAPPENING AT THE ZOO — ZOO ENTERTAINMENT IS A NON-TRADITIONAL RECORD COMPANY FOUNDED ON LONG-TERM COMMITMENTS TO EXCEPTIONAL YOUNG ARTISTS, AND A PREVAILING BELIEF IN ARTISTIC QUALITY AS A COMMERCIAL PRIORITY. LOOK FOR MATTHEW SWEET'S BREAKTHROUGH TO CLEAR THE PATH FOR SUCH VISIONARY LABELMATES AS...

WEBB WILDER — LED BY THEIR QUIRKY CHARISMATIC NAMESAKE, THIS CRANKED-UP QUARTET FROM THE HEART OF DIXIE PURVEY THEIR PATENTED BLEND OF SATIRE AND BAWDINESS ON DOO DAD (Zoo/Praxis 72445-11010). THE ALBUM FEATURES THE RABBLE-ROUSING RECESSSIONARY RAVE-UP "TOUGH IT OUT," AN ALBUM ROCK HIT, AND ITS BULDOZING FOLLOW-UP "SITTING PRETTY."


CAUSE & EFFECT — ANOTHER MINUTE (72445-11019) IS ALL IT WILL TAKE TO BE TAKEN IN BY THIS SAVVY ANGLO-AMERICAN DUO, WHOSE FIRST EFFORT FEATURES THE TOP 10 BILLBOARD DANCE RECORD "WHAT DO YOU SEE" AND THE IRRESISTIBLE CROSSOVER HIT "YOU THINK YOU KNOW HER," SALES AND AIRPLAY ON THE LATTER TRACK HAVE REACHED A FEVER PITCH IN HOUSTON, DALLAS, ATLANTA AND OTHER MAJOR MARKETS.

LAST GENTLEMEN — THIS MODERN POP UNIT OUT OF CHAMPAIGN, ILLINOIS, DEFTLY EMBRACE THE RHYTHM, MELODY AND INTELLECT ON THE WORLD BEHIND YOUR BACK (72445-11022), A STYLISTIC TOUR DE FORCE THAT IS POSTMODERN IN THE CLASSIC SENSE OF THE TERM. "WE WANT PEOPLE TO THINK," SAYS SINGER/GUITARIST BRIAN LEACH, "BUT WE WANT THEM TO THINK ON THEIR FEET. AND WE HOPE THAT THEIR FEET ARE MOVING."

ZOO ENTERTAINMENT — ZOO, A BREEDING GROUND FOR QUALITY ARTISTS.
COLE, COLOR ME BADD TAKE 2 SOUL TRAIN AWARDS

(Continued from page 16)

Award was preceded by a musical tribute to Prince, featuring Stephanie Mills singing "How Come You Don't Call Me Anymore." Rosie Gaines produced the New Power Generation performance of "Nothing Compares 2 U," and Patti LaBelle singing "Yo Miester," which Prince wrote for her.

Appearing on stage to receive the award amid wild applause, Prince seemed truly touched by the honor. "Sometimes I've been criticized for talking too fast and trying to say too much," he said over screams from the audience. "I just want you to know that I try only to speak when spoken to. And with your love and support, maybe I can speak a little longer."

Neither Jackson nor Prince performed.

Other winners in this fast-paced, tightly produced program were faced with tough competition. Outspoken and controversial rap act Public Enemy picked up the best-rap-album award for its "Apocalypse '91." The group started shortly after Apple's distribution deal with CEMA ended two months ago. Alpha is one of two independently owned labels distributed by PolyGram; the other is Victory Records.

Other acts on the Alpha roster include Life, Exotic Birds, and the Hunger. The first release under the PLG/Alpha pact is an upcoming single by Lorenzo, which will be released next month. LARRY FICK

Negotiations between PLG and Alpha started shortly after Alpha's distribution deal with CEMA ended two months ago. Alpha is one of two independently owned labels distributed by PolyGram; the other is Victory Records. Other acts on the Alpha roster include Life, Exotic Birds, and the Hunger. The first release under the PLG/Alpha pact is an upcoming single by Lorenzo, which will be released next month. LARRY FICK

PLG ENTERS EXCLUSIVE DEAL WITH ALPHA

(Continued from page 16)

group. "We are in the business of being involved with talent we feel we can break," he continued. "We are also in the business of developing equity in our combined artist rosters, and we feel that Alpha should be a great source of developing artist equity." Dobbs says Alpha was first brought to his attention when he heard singles by two new artists, Brandon and Lorenzo. "I thought both artists have the potential to be extremely successful," he says.

Backstage, most winners expressed gratitude at being honored by their peers in the black music industry—in a season of industry awards programs. The Soul Train Music Awards are voted on by a wide array of urban radio station programmers, black music record label execs, and black music artists.

The awards program was highlighted by strong performances, such as the triple-threat rap program opener featuring riveting back-to-back stage performances by Public Enemy doing "Shut Em Down," Naughty By Nature doing "O.P.P.&, and Heavy D & the Boys performing "It's Good To You."

Another exciting, stacked vocal performance included doo-wop hip-hop favorites Boyz II Men and Jodeci, and Color Me Badd.

Co-hosts Vanessa Williams and Luther Vandross, whose "Love Power" took the award for best R&B/soul single, male; Lisa Fischer for best R&B/soul single, female; Grammy winners Boyz II Men as best new R&B/soul artist; Hammer's "Too Legit To Quit" as best video; and newcomer Keith Washington's "Kissing You" as best R&B/soul single, male.

Mazz Is Top Tejano Winner

Other EMI Acts Also Fare Well

SAN ANTONIO, Texas—Mazz, Emilio Navaira, and Selena Avila- tanilla continued their dominance of the Tejano Music Awards here March 6 when the three Capitol/EMI acts gathered 11 awards among them.

At a total of 13 awards were presented before the start of the program—best male vocalist award to J. J. Cordero; best band award to El Rey Contraestro; and best female vocalist award to I. E. Guerra.

Other winners included the Best Tejano Album award to Selena, Best Vocal Recording of the Year to J. J. Cordero, Best Tejano Single to Guerra, and Best Performance Nomination to I. E. Guerra.

The Tejano Music Awards were produced by Donny Angeles, Los Angeles, Calif., and syndicated by Tribune Enter-

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PHILIPS PROPOSES SUPER CLUB BUYOUT

(Continued from page 5)

So far Philips has invested about $425 million in Super Club. Financial observers in Belgium speculated that the buyout of minority shareholders would cost Philips about $170 million. About 85% of Super Club's revenues come from its U.S. operations, where it runs Super Club Video Corp., a 200-store video chain, and Best Distribution, a video distributor, as well as several other retail outlets.

In the U.S., rumors questioning the company's financial health spread throughout the business when Super Club asked the music majors to either accept returns or roll over payments due them. Accord- ing to sources four of the six majors agreed to accommodate Super Club; the other two are said to have rejected their plea and took payment in the form of cash and returns.

That deal is still awaiting approval by the Federal Trade Commission. SBI's reported share of the U.S. video wholesale market is approximately 2.4%.

Schwartz denies industry speculation that SBI has a heavy debt load and that the company is in the red. He also says that rumors questioning its solvency are unfounded.

At press time, Ingram executives were in Lanham interviewing SBI employees, particularly those involved in the video operation. Capp confirmed Schwartz's description of the arrangement, saying, "He made the choice to go out of [the video] business. We've made a name for ourselves in that part of the country as a service provider. Frankly, Schwartz wants his customers to be healthy and strong."

With the situation unfolding rapidly, it was unclear at press time how many of SBI's video accounts will be absorbed by Ingram. Although SBI reps were instructed to refer their accounts to Ingram, which has a branch in Jessup, Md., sources familiar with the deal say that some of those accounts did not want to sign on with the Nashville distributor.

"If there are folks who want to join our operation," says Ray Capp, executive VP and COO of Ingram, "we will interview them. But we won't rush it."

KNOTB SUCCESS

(Continued from page 18)

for the company. Baldwin declines to comment on whether Shep- pard's departure was related to Su- per Club's inventory problems. But he says he has become more active in overseeing the running of the retail chains. "We have enhanced the infor- mation and communication ability of Super Club Music Corp., which will be helpful to the corporation," Bal- dwin says. "Our people in Atlanta are very good people but they got a little sidetracked by the retail focus of the company."

"The labels and vendors can count that they won't have those problems" anymore with the chain, Baldwin con- cludes. He also notes, "Super Club in the U.S. is a stand-alone company, with its own credit card." Moreover, he states that the U.S. company is profitable on an operating basis.

In the company's next fiscal year, which begins April 1, Super Club Mu- sic plans to open, remodel, and relo- cate 20-30 stores, while pruning un- performing stores. "That is not an indication of trying to stop spending capital," he says.

Senior distribution executives at some of the majors who they are not alarmed about Super Club's fi- nancial health in the U.S. Although they give the U.S. operation a vote of confidence, they say they are watch- ing what happens in Europe. But Bal- dwin argues the British Phillips is tak- ing in Europe to make the company significantly stronger. Also, he says, it shows Philips' commitment to Su- per Club.

Others, however, point out that in addition to Philips' current activities on behalf of Blackbusker, the Dutchconglomerate still owns a substantial minority shareholding, which is reportedly not worth $7.7 million. In a joint venture with Blockbuster or buy $50 million worth of the Port Lauderdale, Fla-based company's shares (Billboard, Nov. 30). That has led some to believe Phil- ipsis is negotiating the sale of Super Club's video assets to Blockbuster.

Also, we stress, "We're not happy that the Ingram's has touched off when a deal for $20 mil- lion in new financing from A.P.C., a New Hampshire-based investment firm, fell apart March 6.

Referring to the arrangement with Ingram, Schwartz says, "I'm not sure what they plan to do with us." He says there was no consideration of any kind, either cash or stock, for turn- overs of about $10 million in Super Club's wholesale competitor, Comtron Corp., which would give the combined entity 32-34% of the video specialty market (Billboard, Feb. 27).

NEW YORK—John Kluge and Stu- art Subotnick, co-owners of East Rutherford, N.J.-based Metromedia Co., have purchased a major- ity interest in Brooklyn, N.Y-based MUZE Inc., which owns and operates the music database.

MUZE will soon face competition from Trade Service Corp., which is about to introduce UU-2, a multi- media, interactive version of its Pho- nology and Videolog reference directo- ries for use in retail stores. The San Diego-based company has already developed a prototype of the system at the up- coming National Association of Recording Merchandisers show in Las Vegas.

"We hope to have six or seven products by the end of 1992," says Ackerman.

Although the releases will be available in bookstores, where most spoken-word recordings are sold, the new label will emphasize sales to record stores through EMO Distribution, which also distributes Windham Hill.

TRUDI MILLER

n the wake of a dramatic move on In- gram's part, some industry observers are torn between their love for the company's wholesale competitor, Comtron Corp., and their loyalty to Ingram.

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New AIDS Organization Plans Benefit Concert

■ BY SUSAN NUNZIATA

NEW YORK—An AIDS awareness and assistance organization is being launched by manager/producer Bob Caviano, president of Records Group/North America executive VP/GM Daniel Glass, and AIDS activist Tim Rosta. Named as LifeBeat is not for-profit organization is scheduled to fund a charity concert, May 20 at Madison Square Garden’s Paramount Theater. The roster of artists is still under negotiation, Caviano says the concert will feature an eclectic mix of acts. The details will be released by an afterparty at the Palladium, which will also include performances by artists.

Ron Delenser, a board member of LifeBeat, will promote the concert.

The organization is also planning a fund drive and a benefit party in April; details were not available by press time.

Caviano expects the May 20 concert and program book to raise at least $1 million, most of which will be donated to organizations that provide medical treatment for AIDS victims. God’s Love We Deliver and the coalition of New York are among the groups listed.

Working out of office space donated for the next year by EMI LifeBeat is seeking an AIDS referral service. The telephone number is expected to be announced within the next three weeks, according to Glass.

Trained volunteers will also have access to AIDS information and organizations nationwide, including physicians who have HIV patients and data on various states’ AIDS drug-assistance programs. The volunteers also will provide case management for those callers who need help in making use of these other services.

The group’s board of directors includes, in addition to Caviano, creative director for NY magazine, and Martin Shulman, an entertainment manager and former treasurer of ACT-UP.


“Other legacy I can leave” says Caviano, who is expected to be a $10,000-a-year volunteer. “I want to get another concert of a benefit, or do I want to save some lives? I need to use any vehicle. I will be a vehicle for the music to speak that as a way of for me to raise awareness. What if I save 10 lives, isn’t that worth something?”

In particular, Caviano feels the music industry is in a position to raise AIDS awareness among blacks and Latinos.

“Too many times, young people in the business who are HIV positive, just have questions, ask me for answers,” says Glass. “There is no place in our business they can turn to. It’s sad to think what a big impact we’re in and we can’t take care of our own.”

### Country Time For Disney As Label Debutts Kids Compilation

■ BY DEBORAH RUSSELL

LOS ANGELES—A number of country stars will be exposed to a new audience in June, when Walt Disney Records debuts its Spotlight Series with the “Country Kids” compilation.

Buck Owens, Merle Haggard, Earl Scruggs, Emmylou Harris, Glen Campbell, and others will be featured on the album, which marks Disney’s first foray into the country marketplace.

“We’re continually challenging the limits of children’s music,” says Mark Jaffe, VP at Disney Records. “Country seems so compatible with families and kids.”

Disney’s marketing campaign for the album will target the traditional children’s marketplace as well as the country audience, says Jaffe. Music videos will be shipped to Country Music Videos, and the accompanying album will be sold at the same time they are sent to the Disney Channel and Nickelodeon. Retail campaigns are planned for retail. It’s hoped both audiences will be reached, as well. Disney also plans a tie-in this spring with Fun Fair, the annual country festival in Nashville, Jaffe says.

“Country Kids” marks Disney’s newest attempt to bridge the gap between adult audiences and their young counterparts. The album follows the gold-certified “For Our Children,” a charity album that featured such artists as Billy Joel, Bette Midler, and Brian Wilson singing songs for children.

The Desert Rose Band’s Herb Pederson and industry veteran Jay Levy are co-producing the “Country Kids” compilation. The team co-wrote five of the 11 tracks.

Stylistically, the album runs the country gamut from Merle Hagard’s rockabilly reinterpretation of “Mama Tried,” to Chris Hillman’s bluegrass rendition of “Little Birdie.”

Pederson is confident that “Country Kids” will have an audience among adults, even those without children.

“The songs aren’t written in a childlike way,” he says. “They’re written with kids’ issues in mind, but the artists sang the way they’d sing on a LP. They’re songs that could help kids.”

Some of the musicians featured on the album include Byron Berline on fiddle, Don Grisman on mandolin, and Jai-Jai Johnson on electric guitar.

“This is a dream project,” says Levy. “We’re using legitimate, state-of-the-art recording equipment. We’ve tried to design a record that kids and adults can listen to and over again.”

### Brooks Flows On & On; A Boss Debut

PLEASE BROOKS Don’t Hurt ‘Em. Garth Brooks’ “Ropin’ The Wind” tops The Billboard 200 for the 17th week. Longer than No. 1, at 76 weeks is Bruce Springsteen’s “Hammersmith ‘82.” Hamm’s “Dont’ Hurt ‘Em” held the top spot for 21 weeks in 1990.

Garth’s unshakeable hold on No. 1 is especially impressive because he wasn’t able to appear on the Grammys or the American Music Awards, where his status as the hottest act in the business would have assured him of a big buildup. Even so, Brooks was able to hold off a challenge by Natalie Cole’s “Forgettable,” which swept the Grammys. Cole’s album, which vaulted from No. 15 to No. 2 in the week following the awards, dips to No. 3.

THE BOSS is back. Bruce Springsteen lands the highest-debuting single of his career as “Hammer’smith ‘82” enters the Hot 100 at No. 29. The double-sided hit is the highest-debuting single by any artist in more than a year.

The songs are also off to a flying start at radio. “Human Touch” and “Better Days”–which are taken from Springsteen’s upcoming albums “Human Touch” and “Greatest Hits: 1973–1985”–are the album’s Rock Tracks chart at No. 1 and No. 2, respectively.

Though Springsteen is primarily an album artist, he has amassed 11 top 10 singles. Four of his last hits have been top 10 hits, the sole exception being the stark “Nebraska” in 1982.

### Chart Beat

by Paul Grein

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CAMEO

EMOTIONAL VIOLENCE (2/4-26/74)
Cameo's Reprise debut,
featuring "Emotional Violence."
Produced by Larry Blackmon.
Management: Bruce Bird and Randy Ostin.

EL DEBARGE IN THE STORM